

scene magazine

IT'S ALL ABOUT WHANGAREI

no.104/MAY 2017

AQUA MAN

DAVE ABBOTT
/DOCUMENTARY
CAMERAMAN

LIQUID GOLD

➤ THE NOT-SO-SECRET
LIFE OF BEES

BLACK & BLUE TUNA

➤ COASTAL CUISINE
WITH LINDY DAVIS

WHAT'S IN A NAME

➤ THE LEGACY OF
WILLIAM CARRUTH



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COVER 08



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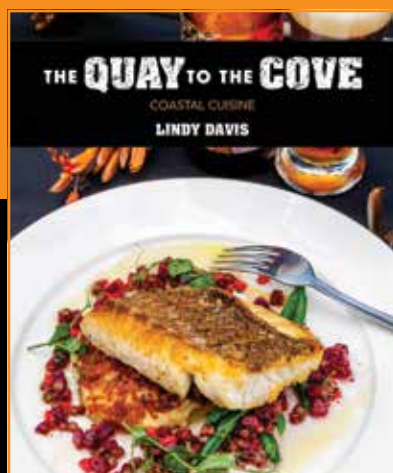


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COVER/

AQUA MAN – DAVE ABBOTT

Dave Abbott's fascination with the ocean began as a youngster, watching his Dad experiment with homemade scuba gear.

A degree in marine biology set Dave on a career path that has included being a dive instructor and skipper for Dive!Tutukaka.

In 1998 Dave started filming underwater while studying marine ecology. Since then he has travelled to some of the world's most remote and fascinating places as a documentary cameraman and Director of Photography for leading international broadcasting networks.

Getting up close and personal with wildlife (both 'topside' and underwater) is no ordinary task; it demands discipline, an organised mind, patience and courage.

Dave's images are just as extraordinary.

PROFILE • 08

COVER IMAGE: Sophie Roselt

MR ED/ WISDOM OF YOUTH



STEVE CHALLIS
EDITOR-PUBLISHER

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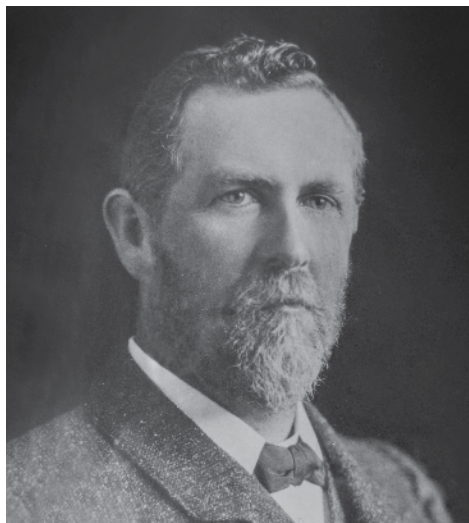
The tall, fresh-faced young mechanic from Pacific Motor Group jumped into the passenger seat of my Mazda 3 and we headed from Porowini Ave towards the CBD. He told me his name, Vincent, and we struck up a conversation, as complete strangers do when obliged to be right next to each other in a confined space. (The exception, in my experience, is elevators. But I digress.)

The subject matter quickly progressed from the weather to world affairs, because the affable Vincent is a local fellow who swiftly volunteered that he really appreciates living "back home" now, having spent some time overseas, including the USA.

One particular memory he shared is of being in a vehicle with his Dad in Los Angeles, and seeing a bloke on the street with a 9mm weapon clearly and deliberately visible ("tucked into the front of his jeans"), while another guy was cleaning something that looked suspiciously like an AK-47.

I mention this to you now because the 'instant information age' in which we live can be very misleading and can distract us from what is true, real and important.

I found it quite heartening to know that young Kiwis like Vincent already appreciate how fortunate we all are to live here. *Scene* was created, back in 2003, to showcase and celebrate exactly that!



CARRUTH: what's in a name?

RAE ROADLEY DELVES INTO THE HISTORY BOOKS TO LEARN OF THE LIFE AND LEGACY OF PIONEER WILLIAM CARRUTH

'Mr Carruth will be much missed from our community, but his name will long remain associated with the history of Whangarei.' So says his obituary, published on 12 March 1892 in the *Northern Advocate*.

The name of Whangarei's first colonist is well known to anyone who has boarded at Whangarei Boys High School; they will have stayed in Carruth House. In the late 1800s, the Carruth-Mason Scholarship awarded a year's free tuition at Whangarei High School.

The city street bearing the Carruth name seems to have a lower profile than those it intersects – Cameron, Hannah, Robert and Reburn. Perhaps this is appropriate because, while he will always be known as our first European settler, William Carruth (with his brothers Robert and John) didn't stay around for long – and only William returned.

Having left Scotland in 1835 for Sydney, Australia, he farmed there for a few years and, in 1839, headed for New Zealand aboard the cutter *Aquila*.

In the Bay of Islands, according to *An Encyclopaedia of New Zealand*, Carruth hired a six-ton boat and, with its owner and crew, set off down Northland's east coast.

After dropping into Whangaruru and Tutukaka, they sailed around Whangarei Heads and finished their voyage at the mouth of the Hatea river; today we know it as the Town Basin.

Word of this freshwater river had already spread, though Carruth was the first to make the area his home. (In January 1815 someone had mentioned it to missionary Samuel Marsden.)

But for the next two decades or so, most vessels – including those of the British and French navies and others carrying explorers, traders and missionaries – sailed on past Bream Head, not realising what they were missing.

In 1823 missionaries rowed up the harbour and met five chiefs. The pa, Pihoi, was based at what is now the site of St Andrews Presbyterian Church on the corner of Bank and Hunt Streets.

In 1839 Carruth arrived and promptly bought 1000 acres from Māori, who were apparently pleased to finally have their first European settler. His land included that around the Town Basin, then known as Ahipupu. His land titles, later known as the Awatawhiti and Tongongo Blocks, were situated between the Hatea and Waiarohia rivers and encompassed the central city.

In 1840 Carruth received what may well have been his first Pakeha visitors – missionary William Colenso and Sarah Mathew. Her diary noted that the 'Wangaree' river had mangroves on one side and broken wood on the other (presumably either driftwood or branches that had flowed down the Hatea in floods).

After rowing up the harbour, they had come upon a small 'rapoo' hut with pigs, poultry and a cultivated area nearby.

William Colenso also visited William Carruth and, during a second visit in April, met Iwitahi, the chief at Pihoi pa.

In March 1841, Colenso conducted Whangarei's first church service, to a congregation of twenty, at Carruth's house.

Two years later, Bishop Selwyn rowed up the Hatea and reckoned there were about 50 settlers and 30 Māori in the area.

The 1845 Kororareka Wars in the Bay of Islands disrupted life in 'Wangaree' and Robert Carruth headed for California, while William and John spent the next few years on Auckland's North Shore.

In 1852 William spent two years in Australia in search of gold. He may well have succeeded, as he promptly bought a farm in Papatoetoe, which in 1857 he sold to his brother John.

He then lived in Pukekohe, but after problems with the land title emerged the Government granted him land at Kamo, where he lived until his death in 1892.

The National Library of NZ's website *Papers Past* describes William Carruth as 'a sterling settler and upright and conscientious in all his dealings'.

Today, there are no residents with the Carruth name listed in the Whangarei phone book and only two in the national White Pages.

Carruth House at Whangarei Boys High School, Carruth Street in the CBD, Carruth Park (Maunu Road) and Carruth Road in Poroti remind us of this adventurer's significant presence in our fair city. ●

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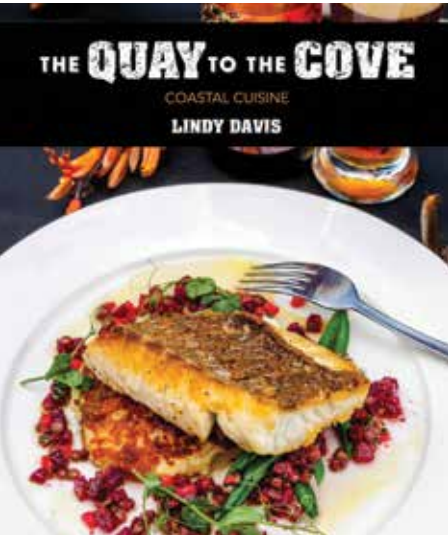
with miso mayonnaise & braised kelp

THE QUAY'S HEAD CHEF JOHN SALISBURY SHARES A RECIPE WITH **LINDY DAVIS** FOR HER BOOK ON COASTAL CUISINE, 'THE QUAY TO THE COVE'.



This delightful dish makes the most of both raw tuna sashimi and seared tuna, matched with a blend of traditional Japanese seasonings, furikake and miso.

Miso is a traditional Japanese seasoning made from fermented soybeans. Furikake is a dry Japanese seasoning made from dried and ground seaweed, sesame seeds, sugar and salt. These ingredients, together with Kewpie mayonnaise, are usually available in the Japanese condiments section of most supermarkets.



INGREDIENTS

Miso mayonnaise
100gm Kewpie mayonnaise
20gm white miso paste
juice of half a lemon

Braised kelp
25gm kombu leaves
100ml soy sauce
100ml mirin
100ml water

Tuna
150gm Raw yellowfin tuna (or other variety of sashimi grade)
1tsp furikake seasoning
Serves 1-2
Preparation time: 30 minutes

METHOD

- Mix the miso paste with the mayonnaise and the lemon juice. Place in a piping bag, cut a small hole in the bottom corner of the bag and set aside.
- To make the braised kelp, mix the liquids together in a saucepan. Add the kombu and cover with a lid to simmer for 10 minutes. Shake the pan to mix the kombu every couple of minutes.
- Remove from the heat and allow to cool in the pot. Once cool enough to handle, remove the kombu from the liquid and set aside for serving.
- Cook the tuna on a very hot chargrill or hotplate on one side only (black) and leave the other side raw (blue).

TO SERVE

Cut the tuna in half. Place the two pieces on a plate, one black side up, the other blue side up. Pipe a few dots of miso mayonnaise around the plate and a few kombu strips across the tuna. Sprinkle furikake seasoning over the plate.

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LIQUID GOLD

LINDY DAVIS TALKS TO LOCAL BEEKEEPERS AND DISCOVERS A GROWING EXPORT INDUSTRY FACING SOME BIG CHALLENGES

Picture a thriving office space with happy and productive staff, a CEO successfully combining business with pleasure, and the freedom to access the great outdoors whenever you like.

This ideal work environment, home to several thousand honey bees, can be found in a low-rise eco-building in the heart of rural Northland.

After researching the not-so-secret life of bees, Auckland businessman Isaac Flitta fell in love with the “little stripy fellas” and was eventually lured north, to the countryside near Waipu.



The product design consultant had been given a brief to create a new type of eco beehive. After commuting between Auckland and Northland to study bees and the management of a successful hive, Mother Nature had such a profound impact on him he headed for the hills to start a new life as a beekeeper.

Flitta has spent the past three years researching bee colonies, sourcing raw materials for manufacturing hive hardware, designing tools for the trade, and manufacturing his own brand of honey, Happy Beekeeping Limited (HBK Ltd).

He describes the shift in career as a challenging, life-changing event and one that has given him enormous fulfilment.

“Don’t ever assume success is attached to an indoor office job. Working with nature is the best post you could imagine.



IMAGE: Tahiti Estate

It’s hard work at times, but it provides endless rewards and health benefits.”

He says what began as a passing interest in the intricate workings of a bee colony has developed into a complete obsession about their communication system and the disciplined hierarchy that is practised in the hive.


As founder and President of the Waipu Beeclub Association, Flitta works with other beekeepers to maintain biosecurity and ethical beekeeping practices, ensuring the honey is traceable straight from the source. He keeps a consistent record of his hives, ensuring the boxes are all logged and labelled.

But it's not all been plain sailing. Flitta recalls a time when he had to check a large number of hives in Kawakawa for disease.

“My smoker stopped working just as I



was checking the last of the 40 hives and without thinking I just opened the lid. A mass of bees swarmed me and managed to get inside a gumboot and under the cuffs of my trousers. I must’ve had hundreds of stings because my feet swelled up like balloons. By late afternoon I couldn’t walk. It took two days for the swelling




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to subside and I had to use a swivel chair to manoeuvre around my office.”

Isaac's partner, Sara, is responsible for raising the queen bees. It may sound like a simple task, but attending to royalty is no walk in the park. The average life span of a queen bee is five years. In that time she will have had multiple lovers and laid thousands of eggs.

Unlike the other bees, she has the ability to sting any number of times and survive. She surrounds herself with a harem of female bees who tend to her needs and ultimately destroy the majority of male bees before the start of Autumn. (This is achieved through a highly strategic attack, akin to *Game of Thrones*.)

The bee community is very orderly, working as a high performance team. The queen rules the hive and remains in charge if she does a good job. But if she fails and the hive collapses, the bees will quickly dispose of her and find a new ruler.

Worker bees are responsible for cleaning and producing honey within the hive. The drones or foraging bees spend their days drinking nectar, then return to the hive to regurgitate it – rather like a bunch of college students after a pub crawl.

"If the bee disappeared off the face of the earth, man would only have four years left to live." – Albert Einstein

Another local enterprise creating an international buzz is Tahi Honey, based in Pataua North. (The name derives from Otutahi, the Māori word for 'first place of plenty'.) The business began in 2010 soon after Suzan Craig purchased a run-down cattle farm to create a nature sanctuary with wetlands, birds and indigenous tree species. Their honey business is run from the property, with 3,000 hives and an on-site production facility. Production manager Knox Henderson says demand is such that they aim to expand to 5,000 hives within five years. Honey from Tahi is largely Manuka, and most of it is exported.

Honey is produced from the alchemy of nectar and pollens collected from flowers by bees. It contains a mix of simple natural sugars, water, vitamins, minerals, trace elements, organic acids and other unique plant compounds. Different types of honey are distinct in taste, texture, colour, and aroma, reflecting a specific region and its micro-climate.

Albert Einstein once said: “*If the bee disappeared off the face of the earth, man would only have four years left to live.*”

Global bee populations are declining at an alarming rate and, whether or not Einstein’s words are correct, it’s a sobering thought to imagine life without easy access to fresh produce, let alone the 'liquid gold' that bees produce.

The good news is, New Zealand (Northland in particular) is leading the way in the business of beekeeping. The worldwide demand and subsequent increase in value of Manuka honey has seen a number of commercial operators and hobbyists set up locally.

But the main issue still facing the honey industry here is disease. While hive numbers are at an all-time high, so are the threats to colony health. Diseases such as American foulbrood (AFB) have infected almost every nation, wiping out unmanaged or wild hives. The destructive Varroa mite arrived here

in 2000 and its effect was severe. Bee survival is now largely due to human intervention in managed colonies.

Henderson says the honey business is more complicated than people think, and there's a risk for anyone imagining they can set up without fully understanding what's involved.

Flitta encourages people to learn more about which insects are beneficial for pollination before spraying for garden pests, and to care passionately about honey bees, given that they are critical for crop pollination and production of a fast-growing export industry. ●

IMAGES

Facing page, from left: Isaac Flitta feels right at home among the 'little stripy fellas'; a beekeeper checking hives at Tahi Estate, Pataua North; honey bees feeding on a fig.

This page, from left: Raw honeycomb; the final product, Manuka honey – 'liquid gold'; Queen bee identified by a yellow dot.



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AQUAMAN

SCENE EDITOR STEVE CHALLIS
TALKS TO DOCUMENTARY
CAMERAMAN **DAVE ABBOTT**

SCENE: Dave, your job appears to be rather extraordinary. Is it?

DA: It's not your average job, but I've been doing it so long now it seems 'normal' to me. Basically, I work as a documentary cameraman and Director of Photography (DoP), mostly working on natural history and outdoor or 'adventure' documentaries. This can encompass filming all kinds of wildlife, from bears to sharks, as well as the scientists who are working with these different species. Or filming stories about people doing something extraordinary in the outdoors – a challenging occupation or expedition of some sort, usually in remote places anywhere in the world.

SCENE: Do you enjoy all the travel?

DA: I do love getting to amazing places around the world, but the actual travel part is often a lot more work than people imagine! On the underwater shoots we

usually have a lot of equipment with us. That means ferrying a stack of heavy pelican cases through airports, Customs and Security, and then, in these really remote places, trying to fit it all into tiny planes, small boats and decrepit trucks – often in sweltering heat or freezing cold!

Some of it is fun, though. I have travelled by dogsled, snow machine, bush plane, 4WD, banana boat, chopper, float plane, on horseback and on foot, so it never gets boring – apart from the long-haul commercial flights!

SCENE: Where does your work take you?

DA: From Africa to the Arctic. In the last few years I have had assignments in Papua New Guinea, Alaska, Africa, Svalbard (an archipelago in the Arctic Ocean), Norway, Australia, Turkey, Western Canada, various Pacific Islands and all over NZ. You can be shooting in warm blue tropical waters one month and in cold green water the next ... or go from sweating under a mosquito net in PNG to being knee-deep in snow and bundled up against the cold in the Arctic – it never gets repetitive!

SCENE: What particular types of marine life have you filmed?

DA: A huge range of sea creatures, big and small. I've filmed Giant cuttlefish, tiny nudibranchs, Humpback whales, Manta rays, Mako and White sharks, seals, Giant octopi, Nautilus ... it's a pretty long list!

SCENE: Sounds to me like some of the species you work with are quite dangerous.

DA: Some of the creatures we film are potentially dangerous, but the reality is most animals would rather avoid any confrontation ... with a few exceptions. There are definitely species I have filmed that require a lot of respect and common sense – Saltwater crocodiles, Grizzly bears, Tiger snakes, blue-ringed octopi, etc. But actually the most dangerous creature we encounter on any shoot are probably mosquitoes, because they can carry diseases like malaria and dengue fever.

SCENE: Any really close calls?

DA: One or two. I was filming a Tiger snake from very close when it struck out at my camera and barely missed my hand. We once we had our shark cage tip over on the bottom at 15m in a strong current while we had three big White sharks circling the cage. The door fell

open and they started taking turns nosing into the cage. On one Alaska trip three of us were coming downhill through thick scrub when we surprised a large brown bear only 10m in front of us. He bristled up and thought about charging for a few seconds but fortunately turned around and crashed off! Actually, it is the travel component of filming trips that is more of a risk. I've had some nerve-racking flights in small planes – like the time we flew into heavy cloud at low altitude with zero visibility, no instruments and mountains either side of us!

SCENE: Any favourite filming subjects?

DA: Lots! White sharks are always exciting and even after 300-plus hours watching them underwater I am still impressed by their sheer size, and find it fascinating to see how cautious and adaptable they are.

I could watch bears for hours – especially when they are fishing for salmon. Seals are really engaging and fun to dive with, and octopi are very interesting to film because of their intelligence. Sometimes it is spectacular scenery rather than an animal that captures your attention, or a human character who has an amazing story.

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IMAGE: S. Rosett



DA: Yes, most equipment for documentary filming is pretty specialised. The cameras for 4K UHD broadcast are high-tech, and they go inside high-tech underwater housings equipped with high-output underwater lights. Sometimes we have used closed-circuit rebreathers for filming shy marine species. I wear special HECS ‘stealth’ wetsuits (and drysuits for cold water) which have a built-in carbonfibre ‘Faraday cage’ to block electrical signals.

I also do some aerial filming with drones, which have a lot of technology packed into a small space. Even clothing becomes ‘specialist equipment’ when you’re working outdoors in places like Alaska and Svalbard, where getting cold can be a serious issue. I’m proud to wear mostly Kiwi-made Swazi and Cactus clothing, because it is the best in the world.

SCENE: The broadcasters you work for?

DA: I have worked on shows like ‘Our Big Blue Backyard’ for Natural History NZ/TVNZ, and two series of ‘Coast NZ’ for the BBC franchise; however, a lot of my work is for overseas broadcasters. I’ve worked on several National Geographic documentaries, ‘Shark Week’ programmes for Discovery Channel, the ‘Untamed’ TV series and just recently on an epic

international documentary series for PBS in America which is still in production. I have also filmed various media projects for DoC, Greenpeace, Tourism NZ, etc.

SCENE: Are you part of a large crew?

DA: Not usually. On most shoots there are only two, three or four of us, although I have been on some shoots with 15 crew and others where I am a crew of one!

We’re usually given a story outline and a shot ‘wish list’ which we can tweak a bit in the field, depending on what opportunities or difficulties arise. Some sequences are straightforward; others require a mix of creativity, duct tape and good luck! A lot of ‘getting the shots’ comes down to being in the RIGHT place at the RIGHT time – for example, to cover a spawning event, where being just one day out can be the difference between getting the sequence or having to wait another year.

Weather plays a part, too – in remote places you can’t just get a piece of equipment repaired or replaced, so carrying spares and not forgetting anything is important. It is very different to shooting ‘reality’ media in controlled conditions and easily accessible locations. It is far more rewarding, too, and you don’t need a big crew to create an epic doco series.

SCENE: What do you enjoy most?

DA: Everything! The chance to get ‘face to face’ with so many amazing creatures is the big one for me – that and experiencing different countries and cultures – especially in really remote parts of the world. Meeting fascinating characters who are doing interesting research or taking on challenges in tough environments, and the satisfaction of shooting a challenging or beautiful sequence when things haven’t been going smoothly. I feel very privileged to have had the experiences I have, and couldn’t imagine doing anything else for a job.

SCENE: Why are you based in Whangarei?

DA: We have such a beautiful environment up here, stunning beaches, coastline and bush; none of the traffic issues of a big city but all the services we need; affordable land, friendly people, quieter pace, and world-class diving on the doorstep! My only work requirements are not being too far from an airport and having good diving close by, so I can’t think of anywhere better to be based.

SCENE: You’ve had several assignments at the Poor Knights islands. How do they stack up internationally?

IMAGES: www.liquidactionfilms.com

Left Page, top: A white shark, jaws agape, just before crashing into the camera.

Bottom left: Filming offshore islands with the drone. Exciting new technology!

Top right: Filming stingrays in one of the amazing archways at the Poor Knights.

Bottom right: Prepping the camera before a dive in subtropical Papua New Guinea.

Centre: Filming at the Poor Knights islands in the HECS ‘stealth’ suit.

Right Page, top: A large Kodiak Island (Alaska) brown bear spots us in ‘his’ creek.

Bottom left: Getting rather close to a saltwater crocodile in Papua New Guinea.

Right: A ‘topside’ assignment, Colorado.

DA: The PKs offer some of the best diving and most prolific marine life I’ve seen anywhere in the world. As a Marine Reserve they have proved their value ten times over, with an 800% increase in Snapper biomass since 1998 and the highest marine species diversity in NZ. Diving there is stunning and their ‘advocacy’ value is immeasurable. Local company Dive!Tutukaka take thousands of people out there every year, and everyone leaves with a stronger appreciation of how important marine reserves are to protecting the health of our oceans. ●



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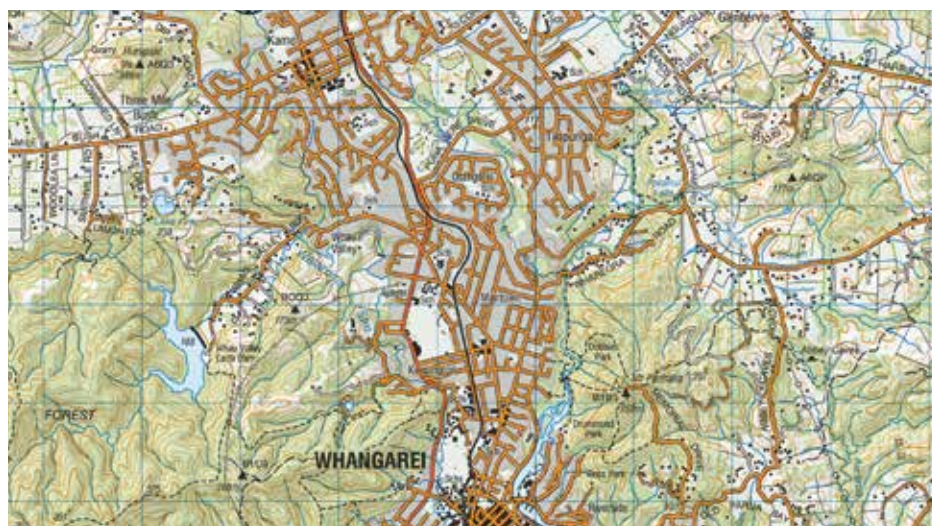


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WHANGAREI MP **DR SHANE RETI**
NOTES ENCOURAGING SIGNS OF
GROWTH IN THE DISTRICT

in SUBURBIA

Whangarei is a district on the rise.

I am frequently working and travelling through the communities that make up our electorate and there are encouraging signs and momentum.

There's **Kamo West** – an indicator of our growing population. Statistics NZ recorded that 2950 people moved into Whangarei in the two year period from June 2014 to June 2016. They also record that an average household in New Zealand equates to 2.7 people and that means more than 1000 new households moving into the Whangarei electorate. Kamo West has some of these new households.

There's **One Tree Point** and the **Bream Bay/Ruakaka** area – the hottest area for new population growth and identified by Infometrics as a future economic hub.

Authors like Paul Spoonley from Massey University highlight that only regions with population growth will prosper – just last month think tank Maxim Institute put us in that category, with Whangarei predicted to be one of only seven centres close to Auckland with population growth through 2038-2043.

There's **Hora Hora** – a snapshot of the investment happening to improve our education, healthcare and roading infrastructure to keep up with growth. Down Te Mai Rd you'll find the newly opened \$7m classrooms at Hora Hora School. Nearby are roadworks to install traffic lights at Hospital Rd to improve the flow of traffic around the hospital, which has also benefited from significant investment in the last three years.

When I first arrived in Whangarei 30 years ago, there were just nine registered medical officers (RMOs) – today there are 90, an indication of the growth in services offered by our DHB.

There's **Port Nikau** and our industrial suburbs – a showcase of locally owned and operated businesses that are doing well – in industries like marine manufacturing, construction and engineering. Just recently TradeMe released numbers showing that Whangarei has experienced a significant jump in job listings in the first quarter of this year. The jobs are there – now we have to find the skilled workers to fill them. One of my areas of focus is trades training for our young people so that, as much as possible, we have local people filling those vacancies.

There's **Waipu** – a taster of some of the factors bringing people to our region. There's the sense of community and an increasingly vibrant art and culture scene, our warm climate and coastal lifestyle, along with proximity to Auckland – New Zealand's economic powerhouse that will become increasingly easier to access with the government's investment in roading and the planned four-laning of State Highway 1 that Waipu will see that first.

Whangarei is also increasingly becoming known for its digital capabilities, with fibre rolled out across the city and significant government investment in rural broadband. Over the hill from Waipu in Mangawhai Heads is the \$500m Hawaiki cable project – another win for the region, another infrastructure project.

There's **Parua Bay and Whangarei Heads** – new housing developments and increasing school rolls are a sure sign of more households and population growth.

Average weekly household expenditure in the North Island is around \$1000 per week; for the 1000 new Whangarei households I mentioned earlier this amounts to a \$52M p.a. injection of new money into the local economy.

Paymark data shows that retail spending across Northland was up 5% on January last year, with Statistics NZ highlighting that a lot of this growth is in the durables sector (hardware, furniture and appliances).

With all of these promising factors coming into play, we're in a great position to lobby strongly for additional funding and government support to boost our district's growth further. That's exactly what I am doing for you in Wellington. ●

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SUE WELFORD PROFILES 'ART N TARTAN', AN INCREASINGLY IMPORTANT EVENT ON THE DISTRICT'S ARTS CALENDAR

The little village of Waipu is famous for its welcoming atmosphere, New Zealand's best small museum, the iconic surf cove a wee bit further down the road – and in recent years, its answer to Wellington's WOW, the **Art n Tartan Wearable Art** contest and show.

Scottish heritage is even more evident in July each year when Waipu celebrates Tartan Week – more correctly, Tartan Month – when residents and visitors enjoy four weeks of Scottish events.

The winter festival commemorates the 1792 repeal of the notorious 1752 Act of Proscription which, for 40 years after the Battle of Culloden, forbade the Scots to wear their tartan. The festival culminates in the now-iconic Art n Tartan Wearable Art Awards, which has been steadily growing in popularity since its inception six years ago.

Artists and designers are invited to create a piece of wearable art containing some element of tartan. This compulsory inclusion of tartan is the main point of difference from other wearable art shows held in New Zealand.

This year sees the return of **Helen Frances** as Artistic Director, who will be putting together her fifth show. As in previous years, Helen will create a kaleidoscope of artwork, music, light and dance, interwoven with myth and magic reflecting the many different cultures of New Zealand.

Also on board will be choreographer **Jayden Rudolph**, a past pupil of Bream Bay College, now studying Performing Arts at the University of Otago. Jayden won top prize for his work as Creative Director for the national and regional stage challenge. He has been involved in one way or another in Art n Tartan since the age of thirteen.

Stage Manager in 2017 will be Waipu farmer **Neil Troost**, who is vastly experienced in working in theatre and the performing arts.

The Art n Tartan show will be held in Waipu's magnificent Celtic Barn, is produced by Waipu Museum, and organised by a whole host of dedicated and creative volunteers.

Several new, exciting and inspirational sections have been introduced to fire the imagination of artists and designers.

A **Black Light** category, **Dream World – Weird and Wonderful** has been included. This section asks designers to create an artwork that looks amazing in all forms of illumination.

Another new category, inspired by the famous **Scottish Diaspora Tapestry**, invites artists to take their theme from this internationally famous collection of embroidered panels illustrating the spread of Scottish people all over the globe.

The **Beam Me Up Scottie** category encourages designers to look to the future when creating their piece of wearable art.

Art n Tartan is an amazing event that brings contestants and audience from far and wide. The 2017 show promises to be better than ever, with a substantial amount of prizemoney up for grabs. As well as category prizes, contestants also vie for special awards such as **McNeedle and Thread** – the award for the best piece of wearable art using the skills of a seamstress or tailor. There are also awards for joining together materials that are not fabric, for tartan innovation, and an award for the most outstanding college entry. Competition is intense.

Show tickets for Art n Tartan go on sale later this month. The organisers can hardly wait to see what wonderful wearable art is being created this year.

All will be revealed over the weekend of July 21-22 at the Celtic Barn in Waipu. ●

IMAGES

Far left: *Georgian Thistle* by Lizzie Carroll-Thom.

Left: *Moana* by Mi Jung Kang, Siobhan McDonald and Seth Fargate.

Right: *Tart of Kartyre* by Mallonae Garton.

Far right: *Bloom* by Tania Patterson.

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JOCE YEOMAN MEETS A CREATIVE COUPLE AT A HOME WHERE SPACE IS AT A PREMIUM

Downstairs measures 7.5m x 7.5m and one slightly smaller upstairs bedroom sits in steeply pitched gables, so Roger and Jan Munday's house can be called 'tiny' – but it's got a very big heart.

Sited among native bush on seven acres, accessed up a winding metal road on the east coast, the house has echoes of the genteel English manor homes that Roger grew up surrounded by.

"It's based on a similar design," says Roger. "The large beams and its very high, steeply pitched gable roof are definite echoes of manor houses, although I've used macrocarpa timber here."

Roger sourced around three to four cubic metres of macrocarpa in Whangarei, which he then erected on his own, using a chain pulley and an old tractor.

Jan says she was absolutely terrified watching him scale the heights to erect the roof framing, and still wonders how on earth he managed to get them all up by himself.

"The speed he worked at – he was like a goat climbing on these rafters and I thought, 'Oh God, I can't look!'"

"I think it's an amazing building to have done yourself."

Roger intended to build a bigger three-bedroom house, with this first effort destined to be the garage and workshop. But once they moved in, Jan decided she really didn't need a bigger house and they never quite got around to it.



"Size is a bit of an issue when we have family to stay," says Jan. "It's not so bad in summer, as I've got a big tent and there's the sleepout, but it's not ideal."

The creative pair – Jan's an artist and Roger a writer and inventor – manage the tiny space while both working at home, which they admit takes a bit of work.

"It's a shame that I've moved my art upstairs as I've ruined the bedroom, really," says Jan. "Roger works in the small studio, which doubles as a sleepout for guests, so he's got peace and quiet while I paint upstairs."

The open plan living area has a fairly sizeable kitchen featuring native timber benches and open shelving along one wall. In many homes it could look cluttered, but Jan's 'artist's eye' is obvious in cups hanging rather than stacked,



and pots and pans arranged on hooks.

"When we went onto mains power I went out and got kitchen gadgets. I love seeing kitchen things, looking at food, baskets of fruit, pots and pans. I've even got a little dishwasher that sits on the corner of the bench – I love it."



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The dining table is in the centre
with a sofa and chairs in one corner.

The room is light-filled from French doors on two sides and ample windows, one with a stained-glass fantail at the bottom of the stairs, which flits coloured light into the space.

The warmth of timber softens the rooms; Jan has used a creamy yellow paint on the main walls of the downstairs and a pop of bright pink on the wall above the stairs is fun and vibrant. The overall effect is a reflection of the creative talents of both Roger and Jan – it's a space with real energy and heart within a peaceful, rural setting.

Roger found the block of land about 14 years ago and says that when he came down the drive he knew it was what he was looking for.

“It seemed ideal, had a lovely view and the only reason it hadn’t sold was the water supply, which I sorted when I found a spring in the bush.”

Roger drew up plans for the house and sent them to a professional draughtsman. Roger had previous building experience in Auckland, and from renovating old cottages in England before emigrating here.

“My family lived in an old farm cottage, part of an estate with one of those big manor houses and the smaller workers’ cottages,” he says.

“We had an opportunity to buy three of them for 500 pounds each. I was looking for a place to live at the time and did a deal with my mother, who paid for them. I re-roofed all three, did mine up, and my Mum’s, and later on we extended the other house and my mother moved in there.”

Roger told Jan about the land and invited her to come and see it – she was living in England at the time.

"I thought my time in New Zealand was over," says Jan. "I'd been divorced and moved back to England. I knew Roger before I went back and he showed me photos of the land he'd bought."

“We had a little tin shed on the property and I stayed four weeks. I felt I couldn’t leave England because of my sons and family, but after going back and forth for quite a while I knew I had to ‘bite the bullet’, so I came out for six months, then made this my home.”

Jan has overcome her initial misgivings about the native bush; it now features strongly in her art.

“I try to capture its beauty and magic with my paintings,” she says. ●



IMAGES: Joce Yeoman

From left to right:

The House: Pretty as a picture, the Munday's tiny house overlooks the surrounding farm land and sits among native bush.

Artist's eye: While the kitchen could look cluttered in this small space, Jan's attention to detail has created a warm, inviting heart to their small home.

Workshop: Roger has invented various pieces of machinery, including a ram pump that turns itself on and a steam engine that recirculates water.

Bedroom/studio: The bedroom nestles in the gables of the high roof and serves as Jan's studio.

Open plan: In a small area, there's a place for everything, everything in its place.

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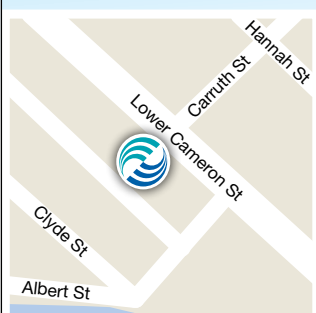
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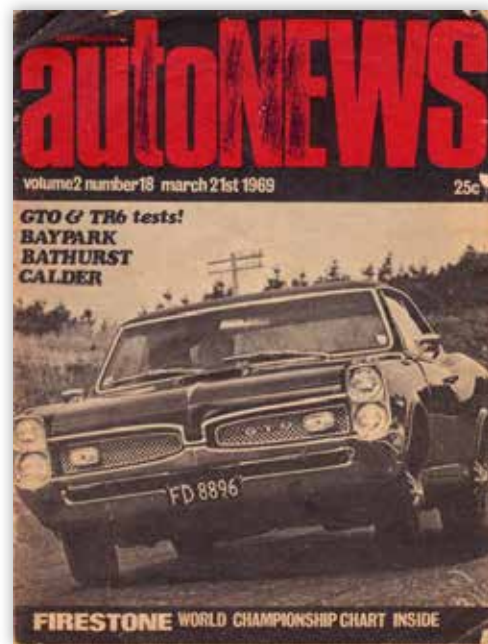


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WHANGAREI'S ROD & CUSTOM CLUB CELEBRATES 50 YEARS, GIVING **DAVID MUIR** A CHANCE TO POKE AROUND A 50-YEAR-OLD PONTIAC GTO

It's not very often that a car club gets to celebrate a 50-year anniversary. Even less often does one of its members have a car exactly 50 years old that becomes the 'poster car' for the milestone event.

The club is the Whangarei Rod and Custom Club, a group of people who enjoy building, owning and driving hot rods and customised cars.

They recently celebrated 50 years with the very well-received Rev-Up Whangarei car display in Whangarei's central business district. More on that later.

The club member in question is David Just and his car is a rare right hand drive 1967 Pontiac GTO.

In 1967 you could buy new Pontiac cars in New Zealand, but a GTO model certainly wasn't common.

Car enthusiasts who remember 1967 – or those younger who have studied their automotive history – will know that year was almost the height of the first American 'muscle car' era. And of all the muscle cars of the 1960s, the Pontiac GTO was one of the most iconic.

It started life in 1961 with the name Pontiac Tempest, a 'compact' 4-cylinder grocery-getter. By the 1964 model, it was larger – the Americans called it 'intermediate size' – and powered by a small V8 engine. The GTO variant offered a 6.4 litre V8.



In 1966 the name Tempest was dropped and it became a model in its own right. GTO stands for the Italian words '*Gran Turismo Omologato*', which is a somewhat pretentious title for an American car. Inevitably, wags of the time played with the name and all GTOs are now affectionately known as 'Goats'.

David's 1967 model GTO has a 6.55 litre (400 cubic inch) V8 engine, producing 265 kilowatts (360 horsepower). One of 7029 cars of this model built in America, it had been converted to right hand drive in Hawaii before coming to New Zealand.

The vehicle was first registered on 13 January 1967, with 72 delivery miles on the clock, to Shelly Motors in Wellington and was then sold to a wealthy contractor in Southland.

The car has a lively history. In March 1969, it featured on the front cover of *Auto News International* (see pic above). From the yellowed copy of that magazine that David keeps with the car's records, it's clear that it was thrashed (sorry, I mean road-tested) around the Teretonga racetrack at Invercargill prior to the article being written.

Its brutal power and remarkably agile (for the era) handling must have seriously impressed the journalist, because he wrote: "It goes like a stock agent to afternoon smoko." A very Kiwi compliment.

After more than three decades in the South Island, and 20 owners, the car ended up in David's hands here in the north in late 2013.

Along the way, the paint colour was changed from the original dark blue to the current bright green, and the original vinyl roof was stripped off. Otherwise, the car is very nearly in original condition.

So, in keeping with its status as a worldly-wise, fully mature 50-year-old, it became one of the poster cars for Rev-Up Whangarei, an event which filled Cameron Mall, the Laneway and James Street with more than 100 hot rods and custom cars, on Saturday 22 April.

Whangarei District Council facilitated the closing of streets for a few hours; LJ Hooker Whangarei were the principal sponsor. Colour, music, automotive glamour and a good dose of nostalgia filled and enlivened the CBD – all part of the two-week Whangarei Festival of Motorsport that concluded with the International Rally of Whangarei over the last weekend of April.

Petrolhead heaven! ●

IMAGES: David Just

Top left: David Just's 50-year-old right hand drive 1967 Pontiac GTO.

Top right: Same car back in 1969 on the cover of *Auto News International*.

Centre: Rear view. 6.55 litre V8 engine, producing 265 kilowatts (360 horsepower).

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TRUMP mania

LAURENCE CLARK ON 'THE DONALD', FAKE NEWS AND THE JOY OF DRESSING UP

What a great Prime Minister our last one was. What was his name again? Anyway I'm going to miss him. He was the sort of guy who, if he was your next door neighbour, and his teenagers were going to practise playing their electric guitars loud in the garage just over the fence, would pop over beforehand and apologise for it.

It would still be a helluva noise, long into the night, but you'd put up with it. What's more, you'd be convinced the band would be a raging success and somehow do wonders for the economy.

I'll miss Obama, too. And shame on all those people who reduced candidate Donald Trump to just a bad hairstyle, with no chance of becoming leader of the most powerful country in the free world.

Many of us had been comparing him to Hitler and Mussolini. Those two leaders also got unemployed blue-collar workers building up their country's infrastructure, eventually conscripting them into powerful military forces. Come to think of it, they both had funny hairstyles, too.

Well, it could have been worse; what about President Hugh Hefner? I'm not sure Hugh's still 'with us', but that might not matter in a post-truth world.

In the meantime, since we've got four years of Trump, I'm going to be positive. As soon as I can, I'm getting my hair dyed orange and styled just like Donald's. I'll get some fake-tan cream, or whatever it is, and start dressing like him, too.

I remember Beatlemania and how ridiculous the original Beatle haircuts looked – like dressing up as one of The Three Stooges. But it was fun!

I'm going to patent the Trump-style concept and merchandise the wigs. It's a winner! And you read about it here in these very pages.

Before long, everybody will look just like Donald Trump. Well, guys mainly. But I suspect plenty of women will enjoy dressing up as Donald's First Lady, whoever it is at the time. I mean, look at the effect Jackie Kennedy and British Royalty have had on fashion trends.

I'm not too hot on Donald's suits and ties though. I'm told today's conservative male fashion styles originated in the banking industry and coincided with the birth of Capitalism.

Before that, both genders dressed flamboyantly. Sometime in the 19th century male fashion suddenly became very sober and grey. And it hasn't brightened up much since. Imagine taking your hard-earned cash along to the bank and the teller's wearing an outrageous feathered costume, a large white wig and has make-up and powder all over his face. You wouldn't know who, or what, you were handing your money over to. Or if they even worked at the bank. Still, I guess that's how a lot of Americans feel about Trump.

Apparently, having conservative men all dressing the same way generates trust. Talking about uniforms, maybe The Donald will start wearing colourfully decorated military outfits, hopefully not posing with his hand tucked inside his vest – à la Napoleon.



Who cares whether what we say is true?

This is just haute couture, okay? I'm not advocating being like Donald Trump, thinking like him or doing anything he does.

Then again, how much different is he from the average NZ high-flier? Many are property developers ... and didn't former politician Sir Bob Jones appear in one of our own Reality TV shows? What about Peter Dunne's rather eclectic pompadour?

And what's so wrong with fake news?

Who thinks young George Washington actually admitted to chopping down the cherry tree? Was Isaac Newton really under an apple tree when he came up with his famous theory? Did that other mad scientist really leap naked from his bathtub, shouting "Eureka!"? Did Marie Antoinette really advise the starving to eat cake? I don't think so.

Who cares whether what we say is true? ●

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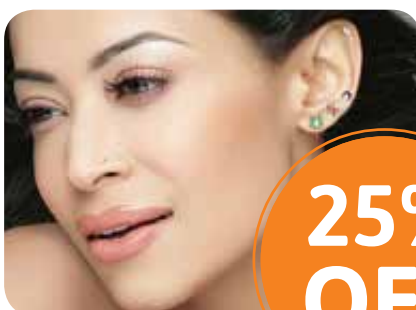
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