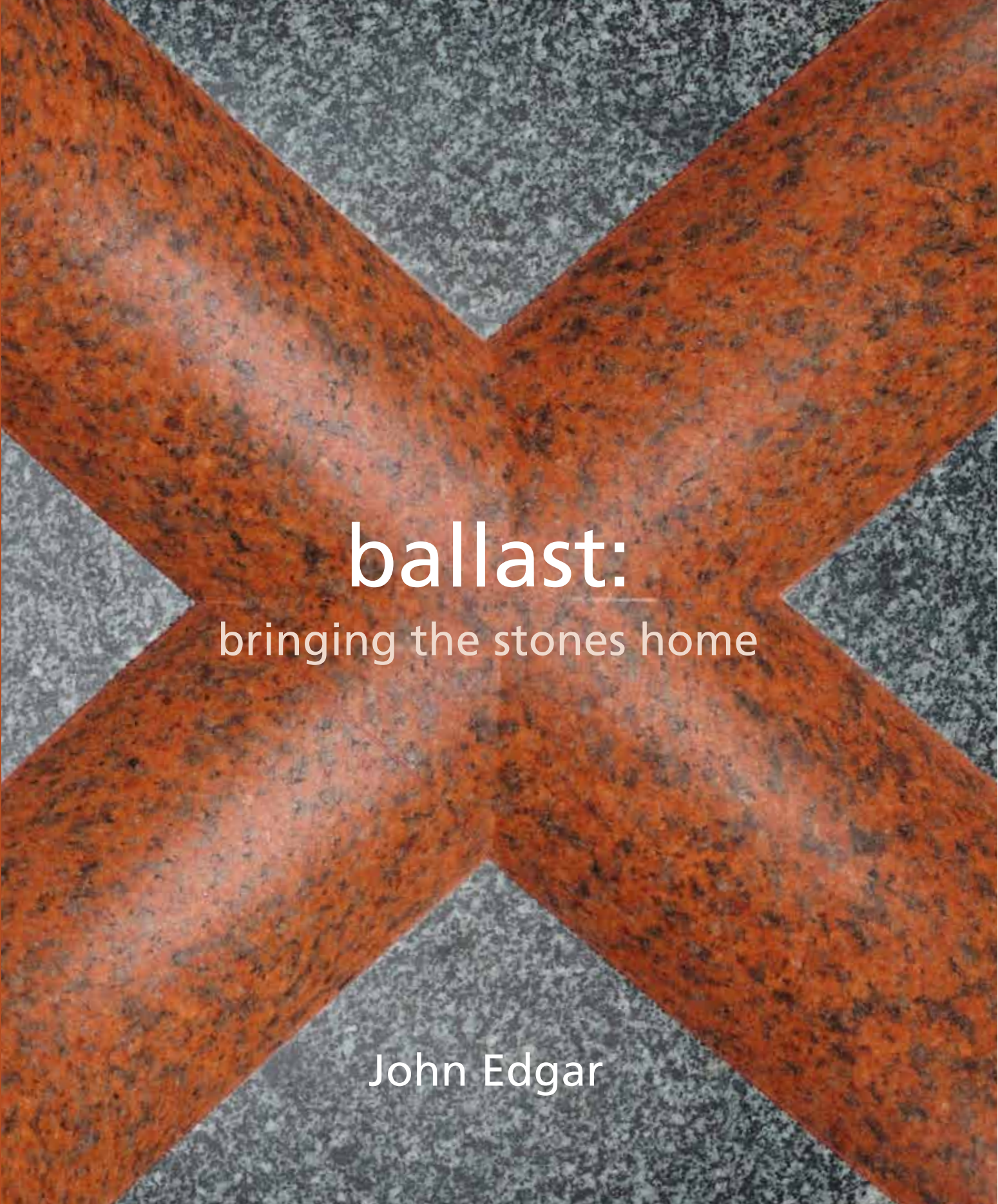

# ballast:

## bringing the stones home

John Edgar

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John Edgar

National Museum of Scotland, Edinburgh
5 August – 8 November, 2009

*This exhibition is dedicated to my grandparents*
*SFT, NFW, JTE, EJW*

First published by Aerial Press, June 2009 on the occasion of the exhibition

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# Foreword

In this Year of Homecoming, National Museums Scotland is pleased to host *ballast: bringing the stones home*, an exhibition of the sculptures of John Edgar. The theme of *ballast* resonates with one of the main thrusts of the Year of Homecoming, to encourage those with Scottish ancestry to return home and discover the land of their ancestors.

John has collected stone from a number of Scotland's historic quarries and has combined them with New Zealand stones. *ballast* is a metaphor for the experience of all emigrants on their journey to a new land. The stones reference the departures and arrivals of such journeys which marked the experience of Scottish emigrants in the 19th century. The ballast used to keep the emigrant ships upright was often the stone from the city of departure; it was usually simply discarded on arrival.

*ballast* is a celebration of the strong and continuing cultural connections between Scotland and New Zealand. In the Year of Homecoming, when Scotland celebrates its great contributions to the world, *ballast* allows us to consider the way in which the influence of the Scots who left our shores has been felt both at home and abroad.

**Dr Gordon Rintoul**
**Director**
**National Museums Scotland, Edinburgh**

# ballast: bringing the stones home

New Zealand sculptor John Edgar is of Scottish ancestry. Thus this exhibition *ballast: bringing the stones home* is in part his own personal homecoming; it tracks his journey of discovery through his heritage. The stones are ballast; they provide balance, stability and support, be it emotional or physical. The works, the material and the imagery are all about finding a way back home, universally, individually and for the stones themselves. Having been to the furthest reaches of the Empire, they have now found their way back home.

The heyday of artistic stone carving in Scotland must surely belong to those Modern Athenians of the late 18th century neoclassical revival. And despite the transformation that has taken place in three-dimensional art in the intervening centuries, the stone carving tradition has continued to thrive. Stone is embedded in every part of Scottish culture: superstition, habit, custom, landscape, architecture, sculpture – stone is involved in virtually every aspect of Scottish life. One cannot open a book about Scotland without seeing stone: the craggy Arthur's Seat, the rock on which the castle sits in Edinburgh; the Stone of Destiny, and the Gaelic word for stones – an clachan – which also means the village (and the testicles). Stones are the bones of the land and as such they form a link between New Zealand and Scotland.

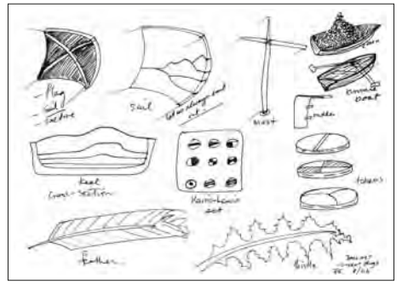
Stone has a profile in Aotearoa New Zealand too. Stones have a role in the culture and history of New Zealand through the landscape, through Maori culture and through our Scottish connection. At the Waipu Museum in Northland there is a piece of rock that was brought to New Zealand from Nova Scotia. It is a fragment of the rock on which the Reverend Norman McLeod stood to preach his last sermon before he and his congregation boarded the four ships that brought them to New Zealand. Beside it in the Waipu Museum sits a fragment of rock from Robbie Burns cottage in Ayrshire. Both these small stones embody a mountain of emotion. A little bit of ballast such as this in the bottom of a suitcase provided support, helped to maintain equilibrium for travellers until they arrived at their destination. Ballast is the rock that keeps things upright and afloat. Ballast provides stability, support and balance.

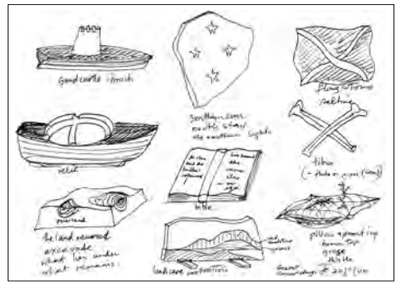
As part of his own journey John Edgar turned to tales, stories and records of his Scottish history. Through these he built up a picture of fact and folklore, hardship and haven that informed his heritage. History paints a picture of hardship – but it was never a totally despondent tale – there was always hope. And there was always ballast. In her seminal work, *Highland Folk Ways* (1961) Isabel Grant includes a section on burials and the old Pictish tombs in Kilmartin. In these tombs are bodies that have been interred with a host of little white pebbles. These were provided as ballast for the journey to the after-life; a handful of such pebbles is treasured in the Kilmartin Museum. Ballast too informs the ancient practice of the milkmaid dropping a stone into the bucket when milking the cow – in the belief that it would stop the milk curdling. Ballast is a stabilizer.

On sailing vessels undertaking the long journey to New Zealand, the cargo holds were often filled with stones that were used as ballast on the journey. When unloaded in the new country these stones were used for building, for sea walls, for reclamation of the harbour foreshore, or were dumped in registered dumping grounds well away from shipping channels. Much of the material brought from the homeland to the new land was multi functional. It provided ballast, physical and emotional in more ways than one. It is the criss-crossing of these paths, the mingling of fact and folklore, of privation, destitution, refuge, and sanctuary that John Edgar interweaves in his sculpture as he brings the stones back home to Scotland.

In themselves the stones in *ballast: bringing the stones home* carry a chronicle that is individual and collective, tales that are personal to the artist but public in their universality. They present an intertwined narrative, the blending of a rich array of sources in a balanced perspective. The works are informed by intelligence sourced through research at both ends of the journey, in Scotland and in New Zealand. The stones themselves were collected in Scotland and brought to New Zealand where they were intermingled with local New Zealand stone and with imagery redolent of both countries – imagery true to Edgar's history and heritage. Thus the cycle comes full circle – the stones contain within them the ballast of their narrative.

**Robin Woodward**
**Senior Lecturer**
**Department of Art History**
**University of Auckland**





# Compass

The principal stone in *Compass,* Peterhead granite, has New Zealand basalt inlaid into it in the form of a headland. This inlay takes the form of a loom which is the name for the sketch that traditionally sailors drew when approaching land-fall. A loom tells where the opening of a harbour might be in a landmass or where difficulties might be encountered. A loom therefore shows the way home, reveals the entrance to a harbour, a safe haven, and, if one lines up all the markers, ensures safe access.

In this work the loom is New Zealand basalt. Atop this is Peterhead stone into which are carved bearing points. Without a map or a compass, these could be the bearings of Stirlinghill Quarry or of Aramoana, the entrance to Otago harbour, home to early Scottish settlers in New Zealand. Equally, these bearings could be those of Bluff which is where the basalt came from. The loom too is indistinctive and could appear as Ullapool and the western isles of Scotland, points of departure for migrants to New Zealand, or could relate to their settlements in their new land, around Waipu, with the Whangarei Heads and the Hen and Chicken Islands. Carved into the top of the stone is a terrestrial survey point, the shape of the familiar trig station on which the surveyor's theodolite is mounted, and from which a traveller can see the lie of the land and get bearings. However, these bearings engraved into the face of *Compass*, can only be one specific place in the world. They are in fact Beinn Bhan (White Mountain), the highest point above Applecross and the Pass of the Cattle, from where a traveller has unimpeded views to the western isles.

*Compass*, with its trident, is about crossroads, about coming to a place where one has to make a decision. 'Shall I go left or right?' In this instance the cutting offers no help to the traveller at all, it is simply a fork in the road. Each individual must make his or her own choice. The reference is personal as well as having a wider relevance to the community.

The town of Peterhead became famous for its pink granite quarries. There used to be many stone quarries near Peterhead but now there are only a few. Concrete has largely replaced stone in the building industry. There was also a prison at Peterhead and the prisoners worked the quarry. In addition the local economy has traditionally been supported by the centre's activity as a fishing and whaling station and in the later part of the 20th century there was increased activity in the area with the discovery of North Sea oil.

**Robin Woodward**




*Compass*
2009
910 x 900 x 230 (H) mm
granite, Stirlinghill Quarry, Peterhead, Scotland
basalt, Mokomoko Quarry, Southland, New Zealand

Stirlinghill Quarry, 2005

*Cha till, cha till,*
*Cha till MacCriomain;*
*An cogadh no sith*
*Cha till e tuille.*
*Le airgiod no nì*
*Cha till MacCriomain;*
*Cha till e gu brath*
*Gu là na cruinne.*

*No more, no more,*
*no more forever*
*In war or peace*
*shall return MacCrimmon*
*No more, no more,*
*no more forever*
*Shall love or gold*
*bring back MacCrimmon.*

**Cumha Mhic Criomain**
**MacCrimmon's Lament**



## A Matter of Stones

*Touching is believing. Faith could be simple,*
*it could be lying like a stone in the heart of your palm.*

*It could be as firm as a stone in the heart of your palm,*
*and as fitting in the place that your hand provides for it*

*as a seed belongs in the hollow of a pod. It is a matter*
*of density. And of destiny. It is a small, hard world.*

*It is a monument, in the mind, to concreteness.*
*It is a stone. It sees like a blind eye, and is,*

*becoming warmer, a third eye. It is a loyalist to life*
*and to survival. Touch it. It knows exactly what to be.*

**Dinah Hawken**

# Flagstone

There is a belief that the Scottish Stone of Destiny is actually the pillow on which Jacob laid his head while visited by his dream of angels ascending to heaven. In making *Flagstone* John Edgar connects back to this mythology; the work intertwines imagery of St Andrew, the biblical Jacob, Scotland and its Stone of Destiny with the experience and promise of the immigrant to New Zealand. The white marble of the New Zealand stone pillow is engraved with the Scottish symbol of the thistle, the unfurling fern frond of Aotearoa New Zealand, forget-me-not and clematis. Each carries symbolic meaning. So too does the form of the crossing which is a diagonal cross, the shape of St Andrew's cross, reputedly the most excruciating form of crucifixion of all. This painful crossing is cut into a pillow, a form that speaks of comfort, rest, sleep and dreams. It is not by chance that Edgar's *ballast* pillow is fashioned out of New Zealand stone. Ballast is something that provides a balance, a counterweight. Such is the *Flagstone* in *ballast*.

*Flagstone* was inspired by an early New Zealand poem by John Liddell Kelly who wrote as an early Scottish immigrant who has become colonized. He recognizes that he will never return to the land of his birth, the land of the heather and the thistle; he has become captured by the land of the kauri and the fern. Amongst the flora employed by Edgar in *Flagstone*, the thistle journeyed to New Zealand as ballast in bedding, and the fern is common to both countries. The clematis is the flowering New Zealand species that carries the symbolism of intellectual energy. The forget-me-not represents another form of ballast that helped maintain equilibrium for voyagers to the new land, pressed flowers. The flowers are carved top and bottom of the pillow. Each is tied to its counterpart by a little bow that in effect binds the cultures and ties and binds the memories into little posies.

During the wave of migration from the northern hemisphere in the 19th century, mattresses and pillows made for use on the outward journey were stuffed with dried grass and straw. Upon arrival in the 'new land' they were used initially, then, when the bedding was changed, the stuffing was tossed outdoors. From these old comforters arose new life; seeds sprouted, shoots sprung up, roots took earth. Hence the name 'colonial bent' for the new grass, the new life, that germinated and grew in the colonies.

A flagstone is also a paving stone, a stepping stone. In his work Edgar is also relating to the mythology surrounding flags and the belief that a flag should never fall to the ground and that one should never step on a flag. John Edgar's sculpture is a play on these concepts in that it is both a flag and a stone.

**Robin Woodward**



*Flagstone*
2009
830 x 510 x 240 (H) mm
marble, Takaka, New Zealand

## Heather and Fern

*...Though dear to my heart is Zealandia,*
*For the home of my boyhood I yearn ;*
*I dream, amid sunshine and grandeur,*
*Of a land that is misty and stern ;*
*From the Land of the Moa and Maori*
*My thoughts to old Scotia will turn ;*
*Thus the Heather is blent with the Kauri*
*And the Thistle entwined with the Fern.*

**John Liddell Kelly**
**Written 1887**
**Published in Songs of Scotland and Maoriland, 1902**



# ‘Altogether a delightful country’:
## New Zealand in the world of the Scottish Diaspora.

**Scottish Mobility**

The Scots have always been a highly mobile people right back to the Middle Ages, through the early-modern period and of course up until the massive haemorrhage of people during the mass exodus from Europe during the 19th and 20th centuries. Scots have constantly sought opportunity, improvement and adventure far beyond the shores of their homeland. Many left with heavy hearts, never to see loved ones again, while for others economic despair or lack of mobility at home pushed them from the familiar to start a new life in the unknown.

From the end of the Napoleonic era until the period between the two world wars, around 2.3 million Scots left the country of their birth. Along with Ireland and Norway, Scotland was consistently one the top three proportionate exporters of people throughout the nineteenth century. The period 1851-60 was one of those periods when New Zealand featured prominently in the mind of prospective emigrants and this was evidenced in the increased numbers migrating to the Antipodes. In this period Scotland was second only to Ireland in what one demographic historian has described as an ‘unenviable championship’ to be Europe’s most significant emigrant nation.

Given this historical context it is unsurprising that some social commentators have described, if not parodied, the Scots as ‘a notoriously migratory people’. Despite being one of the most far-flung homes to Scottish diasporic communities, New Zealand does possess some of the closest resonances with the ‘old country’. In a bold assertion, which might just be an overstatement of the realities of the situation, one writer has suggested that ‘in a small country of mountains and sea, with a Presbyterian and democratic flavour, Scots could feel at home in New Zealand’.

Even if this is a romantic notion, it was clear that any enterprising Scot who found himself in New Zealand, could expect to play a pivotal role in the economic development of that country. And following on from this, he could expect to reap the personal rewards that flowed from this role. Not everyone succeeded: take the case of William Lanarch as an example. The physical evidence of his success was readily apparent in Lanarch’s Castle, built so prominently on the Otago Peninsula. But this masked the reality of Lanarch’s insolvency and ultimately ill-fated forays into the world of finance.

Scots, in varying degrees, have consistently chosen New Zealand as their new homeland. Even during the age of sail when a voyage to New Zealand could last as long as three months, the more determined Scots sought opportunity in the southern hemisphere.

October 1839 saw the departure of the inaugural group of Scots leaving for New Zealand. They left from Port Glasgow aboard the Bombay Merchant which carried its full complement of the hopeful 'first body of settlers'. Migration to New Zealand continued through to the government sponsored assistance schemes in the years immediately after the Second World War.

**Scottish Identity**

Even the built heritage of New Zealand's cities, particularly R H Lawson's Gothic-inspired Scottish Dunedin is suggestive of the pervasive presence of the Scots influence. The story of the Scottish contribution to New Zealand public life is flavoured with political radicalism and the 'democratic intellect' – access to education for all, regardless of gender, although one does have to unpick the myth from historical reality. Whereas universal education was one of the principal tenets of the Presbyterian Church, the reality of the gap between myth and reality is exemplified by the situation in 1853 when less than 40% of the children of Dunedin who should have been on the school roll were actually receiving a formal education.

The phenomenon of 'Highlandification' of Scottish identity is not unique to Scotland itself. An obvious modern manifestation of 'Highlandism' as the popular expression of Scottishness in New Zealand is seen in the choice of the name 'Highlanders' for one of the South Island's Super 14 Rugby Union teams. This sporting example highlights an interesting paradox, namely the fact that around 90% of Scottish settlers in New Zealand came from the industrial heartland of the Scottish Lowlands, principally from around Scotland's two main cities, the capital Edinburgh and the then industrial powerhouse of Glasgow, second city of Empire.

The numbers of Scots to New Zealand has often been subsumed under 'Australasia' in the official British government records. Demographers have unpicked this statistical monolith to estimate that during the era of mass migration in the nineteenth century around 21% of the total number of emigrants to New Zealand originally came from Scotland.

Another feature of Scottish emigration to the southern hemisphere was the great fluctuation in the overall totals as expressed as a percentage. Although some protested about the 'lying handbooks' of New Zealand's official emigration agencies, particularly when Julius Vogel was Prime Minister in the late 1870s, there was a stream of Scots emigrating to New Zealand over the period, except for the odd erratic episode when the Antipodes seemed almost to disappear from the horizons of prospective emigrants. Even after the Treaty of Waitangi made British emigration to New Zealand more likely, the percentage of Scots heading southwards could range from a mere trickle of 3.6% in the period 1845-49, to the considerable torrent in 1860-64 when 58.6% of Scots leaving home were bound for the southern hemisphere. The surge in numbers can be explained by the 'emigration fever' associated with the phenomenon of the gold rushes. This wonderful paradox of Scotsmen looking to get rich quick, belies the Presbyterian origins of Scottish permanent settlement in New Zealand which may have given the Scottish community an undeserved austere image.

**Scottish Legacy**

The title of this short essay is a quotation from the journal of a young Scottish dominie (school teacher) Archibald McDonald. It sums up his first reaction to his new homeland as the Philip Laing dropped anchor at Koputai (Port Chalmers) on 15 April 1848. Scots were aware that New Zealand was a country on which they might make their mark. Despite the fact that it was the furthest destination for Scottish emigrants and the privations that might be suffered during the arduous three-month journey, the distance did not discourage the most determined of those who sought to leave Scotland's shores.

Most Scottish emigrants mirrored the background of the other Europeans who chose New Zealand – they belonged to the traditional 'mechanic class' - the skilled craftsmen, builders and blacksmiths who possessed the character, dexterity and practical application to make possible a new life in such 'a delightful country'. However in the New Zealand sheep-rearing economy Scots were more often than not the highly-regarded station managers or factors. Although many of the larger landowners were Scottish, it was within the echelons of the managerial classes that the Scots found a prominence which accorded with their position in colonial society.

An important construct about Scottish emigrants first postulated by the historian Charlotte Erickson in relation to British emigration to North America, is that the Scots, and also their English neighbours, were more often than not the 'invisible emigrant'. This interpretation is equally applicable to the situation in New Zealand, where Scottish settlers undoubtedly took advantage of the competitive advantages of being numbered among the first arrivals. Thus they were able to disperse quietly and anonymously into communities within their new homeland.

The Scots easily assimilated and became New Zealanders, but with a range of potential identities which encompassed the multidimensional nature of the emigrant's world. Here Scots could chose to roam quite freely between Scot, Briton and Pakeha.

**David S. Forsyth**
**Senior Curator, Scottish Social History and Diaspora**
**National Museums Scotland, Edinburgh**

Marble Quarry, Iona, 2005

# Sett

As with many of John Edgar's works there is a particular biographical connection in *Sett*. Edgar's mother was a seamstress and a craftswoman in the tradition of her Scottish forebears. *Sett* is embedded in this heritage. A sett is each of the squares in the pattern of a tartan; it is also the repeating pattern in a tartan. *Sett* also refers to the set of a loom; the way a loom is set up to weave a tartan. It is also the traditional name for a hand-split and formed quarry stone used in paving and roading. In *Sett* John Edgar has taken each of the squares in a tartan and set them in stone. Over the past century there has been a proliferation of tartans, which is taken as an insult by the purists. But these non-specific tartans speak also of the fabric of life, of crossings and meetings, journeys and passages.

The four sides of *Sett* are completely square and flush, so too is the base. The top however is carved and polished to give the appearance of water or at least of stone under water or of water over a landscape – the flow of life. The work speaks of the meetings of different threads of life, intersections, journeys, passages, the very fabric of life. This is mirrored in the source of the stones for *Sett*; the stones in this piece come from a number of sites. The green is serpentine from the Griffin Range in the South Island of New Zealand, the black is basalt from Auckland, and the granites are all Scottish.

In the creation of this piece, the technical skill and craftsmanship warrant particular attention. This is not marquetry – the stones are not inlaid. It is not *intarsio di pietre dure* in which coloured stones are inlaid in patterns against a contrasting stone background. The stones in Edgar's works go right through the block and are revealed on the other side – rather like a journey to the other side of the world.

**Robin Woodward**



*Sett*
2009
340 x 340 x 340 (H) mm
serpentine, Griffin Range, New Zealand
granite, Corrennie, Tormore, Kemnay, Scotland
basalt, Auckland, New Zealand

*"This is the ballast mound, the World-Hill... When the ships came here, from all over the world, for whatever it was they were shipping from here at the time, they would sometimes arrive unladen, just ballast in them; you know?"*
*"Just rocks, picked up from wherever the ship last set sail from..."*
*"That's what my grampa told me, when I was a bairn," Ash said.*
*"Hen," he'd say, "There's aw ra wurld unner yon tarp a grass."*
*"I never forgot that; I'd come out here by myself when I was a kid, just to sit here and think I was sitting on rocks that had once been a bit of China, or Brazil, or Australia, or America…"*

**Iain Banks,**
**The Crow Road, pg 74, Abacus, 1992**



Tormore Quarry, Ross of Mull, 2005

# Scotland – a Land of Stone

Scotland is indeed a Land of Stone: man's use of stone over a period of 5000 years in this country is but the very latest event in a geological history which dates back nearly 4000 million years. The nation's landscape reflects a rich diversity of sedimentary, igneous and metamorphic rocks. The nature and distribution of the rocks reveal repeated opening and closing of oceans, intermittent volcanic activity, the formation of sedimentary basins, and the development of ancient river systems and lakes and glaciations.

In a geological sense Scotland has seen several 'homecomings'. Through our understanding of plate tectonics, we know that Scotland's oldest rocks of pre-Cambrian age (pre-540 million years ago) which form most of the Highlands and Islands were once linked to those of Greenland and North America. These rocks had already been through cycles of sedimentation and volcanism and had been re-crystallised and deformed deep in the earth's crust as varieties of metamorphic rocks. At around one billion years ago part of this metamorphic assembly we now ascribe to Scotland lay on the eastern seaboard of a large continent known as Laurentia, bordering a vast ocean known as Iapetus. On the opposite side of Iapetus lay another landmass that geologists call Avalonia, a small part of which was eventually to become the geological foundation of England and Wales. Movement of the respective continents over millions of years brought them closer together resulting eventually in continental collision with the closure of the Iapetus Ocean around 425 million years ago. The Southern Uplands represent a crumpled and thrust succession of sediments which had accumulated, over a period of about 55 million years during the Ordovician and Silurian, on the ocean floor. The collision brought the ancient rocks of Scotland and England together in the first 'Act of Union', with the newly accreted land forming the early geological foundations of what we know today as Britain. The trace of the suture along which the continents came together, now buried deep beneath younger strata of Northumberland, coincides remarkably closely with today's political border!

The continued development of the geology and geography of the land we know as Scotland is chronicled by a series of Palaeozoic, Mesozoic and Cenozoic geological events (approximately the last 400 million years of Earth's history). Today we can identify three fundamental geological regions separated from each other by major faults. The Highlands and Islands lie north of the Highland Boundary Fault which extends from Arran to Stonehaven. The Midland Valley, a Devonian (415 to 360 million years ago) to Carboniferous (360 to 300 million years ago) rift valley, occupies the region between this line and the Southern Upland Fault. The Southern Uplands of Scotland, formed of older oceanic sedimentary strata, lie to the south.

It is the nation's geological complexity – the geodiversity – that is responsible for the diversity in its stone-built heritage in terms of both materials and architectural style and which accounts for local distinctiveness. The fundamental geological properties of a particular rock type in an area determine how that material can be shaped and used. The early history of the use of stone may be traced from the dry-stone Neolithic dwellings in the Northern Isles, through the influence of the Romans and the post-AD 563 introduction of Christianity to the medieval constructions with defensive functionality. Then, with the post-17th century population expansion, stone was utilised as one of the main construction materials.

The Highlands and Islands are dominated by Archaean (pre-2.5 billion years) and Neoproterozoic (2500 to 540 million years old) crystalline metamorphic rocks (Fig. 1) including quartzite, psammite, schist, gneiss, slate (metamorphosed mudrocks) and, less commonly, marble. Lewisian gneiss occupies much of the Outer Hebrides and North-west Scotland where it is overlain by remnants of hard, bedded, Torridonian meta-sandstone. Generally the crystalline rocks are difficult to work using traditional methods and were used only locally for building purposes. Slate of the Grampian Highlands (e.g. Ballachulish) was exploited on a major scale for roofing.

Igneous rocks are widespread across Scotland (Fig. 1). Major plutonic granite and gabbro intrusions are present throughout the Grampian Highlands with older Pre-Cambrian intrusions in the Northern Highlands. Granites also formed in Galloway in southern Scotland; through the processes of uplift and erosion many of these igneous bodies are now exposed at the surface, forming, for example, the Cairngorm massif. Aberdeenshire granites were exploited over centuries and exported around the world. The silver grey Kemnay, salmon pink Correnie and reddish brown Peterhead granites are but three famous sources in Aberdeenshire. Kemnay supplied stone for the vast Marischal College and the buttresses of the Forth Bridge. Of world renown, the stone was used extensively for masonry and monumental purposes as well as for road setts. Correnie, well used in Aberdeen Art Gallery, was much favoured for polished monumental work as was the coarse-grained Peterhead which also supplied block for heavy engineering work. The silver grey granite

Corncockle Quarry, Lochmaben, 1937 ©NERC

Kemnay Quarry, Aberdeen, 1939 ©NERC

Stonegunn Quarry, Thurso, c.1910 ©NERC

Rubislaw Quarry, Aberdeen, 1939 ©NERC

masses of Galloway in Southwest Scotland were also exploited for building and monumental purposes as well as harbour construction.

Younger igneous rocks, dated from between 300 and 250 million years (Devonian to early Permian) are found widely in the Midland Valley of Scotland. Today, through preferential erosion of softer strata, these basalts and andesites form the familiar high landscapes of Arthur's Seat overlooking the city of Edinburgh, and the volcanic lava piles of the Pentland Hills, the Ochils, Kilpatrick and Renfrew Hills. Intrusive basalts and dolerites were used particularly for rubble walling, setts and kerbstones but sometimes also as roughly hewn masonry. Today's use is mainly as crushed rock aggregate for roadway construction. Colloquially these rocks are known as whinstone – a hard, intractable black or grey rock – in contrast to freestone (in Scotland, usually a sandstone) capable of cutting to dimension, for example, ashlar.

Scotland's youngest igneous rocks reflect the geological processes operating during the latter stages of the opening of the Atlantic Ocean which had commenced during the Mesozoic, dated about 250 million years ago. The basalts, gabbros and granites of the western islands of Arran, Mull, Eigg and the Coolins of Rum and Skye represent volcanicity around 60 million years ago that finally set in stone the last pieces of the geological jigsaw that is Scotland. Over the last 2.6 million years Quaternary glaciations have also left their mark and, of course, the changing sea levels of this latest geological period have affected today's familiar coastline.

Sedimentary rocks are present in all three geological regions (Fig.1). The Borders and Southern Uplands comprise mainly folded strata of oceanic origin. The main rock types are greywacke sandstone (a hard rock made up of mineral and rock fragments, also colloquially known as whinstone), siltstone and mudrocks. Greywacke is difficult to work and was generally used only locally for rubble walling or roughly dressed dimension stone. Fissile siltstones provided reasonable stone 'slates' for roofing.

Devonian sandstones of Caithness and Orkney were deposited in a lake, producing both flaggy material and thickly bedded strata which have long been exploited respectively as pavement and building stone. The Mesozoic sandstones which occur in coastal areas on Mull and Arran were also hewn, generally for local use. Sandstones of similar age were worked around the Moray Firth and the area still supplies quality stone, as at Clashach on the coast near Elgin. This siliceous stone with its variegated warm yellow and brown colours has been much used locally and is in great demand for cladding modern buildings; the Museum of Scotland (1999) is a fine example.

The fault-bounded lowlands of the Midland Valley together with the Tweed Basin are underlain by mainly Devonian and Carboniferous sedimentary strata, deposited in former river systems and desert plains. Sandstones were exploited over the centuries to build villages, towns and cities. In the mid-19th century, Scotland was a major producer of building stone and slate for both local use and for export. By 1860 there were in excess of 650 working quarries across the land. Notable quarries in Edinburgh and Glasgow, Stirlingshire, West Lothian and Angus supplied stone both for prestigious buildings, houses, tenement and bridges. With the development of the road, canal and railway networks, it became economic to use material from greater distances. Permian red sandstone from Dumfriesshire and Ayrshire was introduced to the cities at the end of the 19th century. Stone, too, was imported from northern England, as local supplies became scarce or more difficult to procure. Many quarries supplied both laminated beds for pavement and thickly bedded stone for masonry.



From its peak during the 19th century, the Scottish stone industry went into rapid decline in the early part of the 20th century. Man-made building materials, improved transport links, competition and a changing global economy meant that by the end of the 20th century the stone industry had declined to some 20 working quarries with a similar decline in quarrying and stone masonry skills. Today, Scotland imports more building stone than it produces. Recently however, increased recognition of the value of the country's stone-built heritage has produced greater demand for sources of appropriate indigenous stone types for both repair and new-build projects. In recent years, the re-opening of old quarries for short periods (known as 'snatch-quarrying') has been successful in filling specific orders either for stone repair or new-build. Although many Scottish quarries are worked out, others may still yield good stone and slate. Ongoing research is enabling these resources to be assessed so that throughout the 21st century Scotland's built environment may be conserved and continue to reflect its outstanding geology.

**Andrew McMillan**
**Geologist**
**British Geological Survey, Edinburgh**

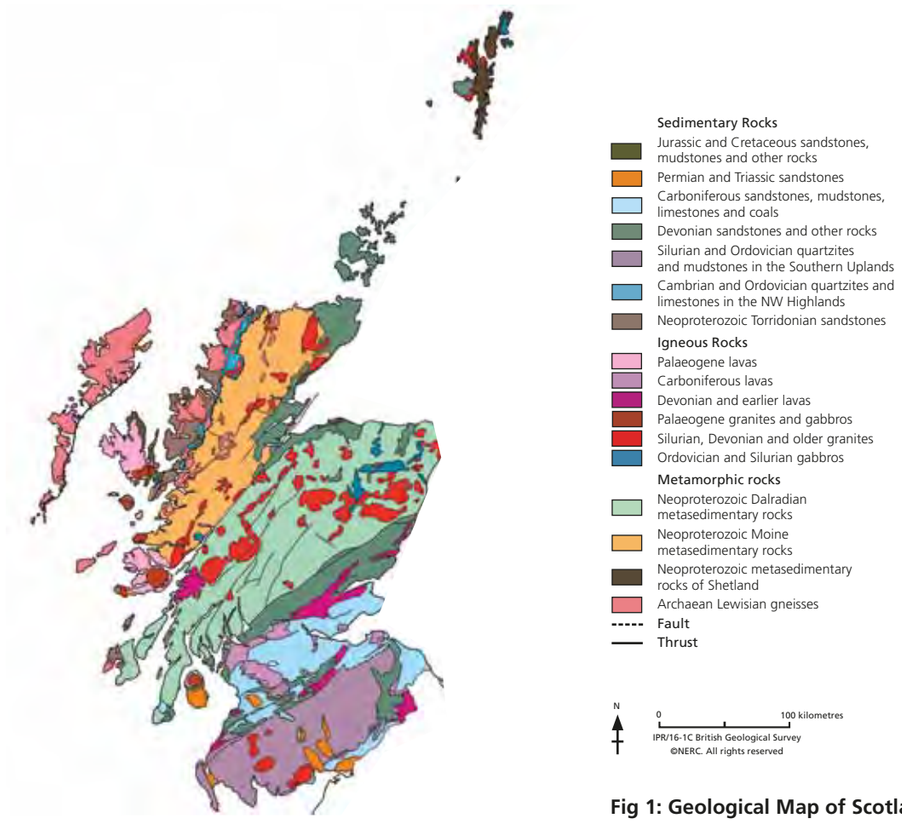



**Fig 1: Geological Map of Scotland**

## Necklace of Stones

*Each line will be hard.*
*Each component part*
*will be hard.*

*Nothing but water and light*
*binds these islands*
*together.*

*See, when I look*
*you in the eye both our eyes*
*are stony.*

*Black and ownerless.*

*

*Landlocked. Charmed.*
*Askew. That was me*
*in Europe.*

*Here: I could be*
*a fragment of paua shell,*
*jagged and dazzling*

*on black cord*
*at your throat.*
*Not what I am*

*a small grey stone.*

*

*A blank world of windows.*

*

*The light was so soft*
*I could have chiselled this line*
*into the stone wall*

*of the village church*
*but no amendment or by-law*
*would allow it.*

*So I turned from stone*
*to a page of brittle,*
*half-burnt paper.*

*Try writing on that!*

*

*And you. Still you want*
*to be a native bird, a territory.*
*You have another thing*

*coming. Each phrase a pebble,*
*each pebble a beach.*
*So hard*

*is the light that rain keeps coming*
*down to subdue it.*
*Can you chorus,*

*or sky-dive in this light?*

**Dinah Hawken**



Wainihinihi River, Griffin Range, New Zealand, source of serpentine for *Sett*

Columnar Basalt, Staffa, Scotland 2005

# Landmark

In *Stone Voices* (Neal Ascherson, 2002), the first chapter is concerned with the Stone of Destiny. One of the legends around the stone is that it came from Egypt with Pharoah's daughter who went to Scotland. There is the myth that it is actually the pillow on which Jacob laid his head while visited by his dream of angels ascending to heaven. It seems as if the whole of Scottish aspirations are embedded in one piece of stone, the Stone of Destiny – one piece of stone that may even be a fake. Did King Edward identify it correctly in 1296? How do we know that Ian Hamilton didn't hide the real Stone of Destiny in 1950 and give back a different stone? How would we recognize this landmark?

*Landmark* is the shape of a mountain, the Scottish Ben, the Gaelic Beinn. This square topped block of basalt is weathered and gnarly, as if buffeted by the elements. Into two sides are set small copper compasses, each inset pointing in a different direction. One is set with north at the top, the other is reversed; they signify the northern and southern hemispheres. Centred in each compass is a brightly coloured stone from New Zealand, reminiscent of a Cairngorm brooch. The groove that links the direction finders is dense and black after polishing, cutting a well worn path through the rusty rind of the basalt.

**Robin Woodward**



*Landmark*
2009
740 x 790 x 400 (H) mm
whinstone, Scotland
copper, nephrite jade, jasper, New Zealand

### Listening For Stone

*So much time when you're alone.*
*Architecture falls. Landmarks drift from sight.*
*You almost hear the sound of stone.*

*On the rock we carried home*
*an imagined word: the only one to write.*
*There's so much time when you're alone.*

*First - in the centre - engrave the o*
*and as its emptiness slowly fills with light*
*you will almost hear the sound of stone.*

*Given time go on to on, and on*
*to one : a figurine - invincible and slight.*
*So much time when you're alone.*

*Eventually you come to tone,*
*the river's plainsong in which you might*
*literally hear the sound of stone*

*slipping towards you from stone to stone*
*and curving up out of the dense, silent night*
*into time: when you're alone*
*and can almost hear the sound of stone.*

**Dinah Hawken**



# Travelling Cultures: the Scots and Scotland in Aotearoa New Zealand

In February of 1827, high summer in the South Pacific, a French ship the Astrolabe lay at anchor in the sparkling waters of Waitemata Harbour, the seaway that would later become the main access route to Aotearoa New Zealand's largest city and the site in 1840 of the first British governor's chosen capital for New Zealand, Auckland. The commander of the Astrolabe, Dumont D'Urville, recorded in his logbook surprise at meeting, on one of those hot summer's days, a Māori chieftain named Rangi from the Whangarei district further north, who made a visit to the ship clad in Scottish plaid. Who knows how many ports and wearers this garment passed by before Rangi acquired it, so he claimed, from another northern Māori chief? In all probability the wool was grown and the garment woven somewhere in Scotland and its first owner a Scottish Highlander. Rangi's story reminds us that it is not just living people who shift cultures. Ideas, stories, technologies, art, consumer goods, artefacts and currencies, as well as spoken and written language are the motivators and transmitters of cultural negotiation and exchange.

The establishment of New South Wales as a British penal colony in 1788 brought the south Pacific region, including the islands known collectively in Europe as 'New Zealand', within global reach and, more particularly, within the expanding cultural orbit of the British world. A permanent British presence in Sydney meant that from the late eighteenth-century onwards Europeans who visited or who came to reside in Te Ika a Maui or TeWai Pounamu as sealers, whalers, traders, explorers, scientists and missionaries now had a base from which they could source supplies and crews, and if necessary military support. The strangers who made landfall on these islands stemmed from various roots and travelled via diverse routes from within and beyond Oceania in order to reach Aotearoa New Zealand's extensive coastal waters. We cannot estimate the complement of Scots among their number although the surname patterns and stories of Māori families in the north and south of Aotearoa New Zealand testify to a wide, if scattered, presence of those with Scottish origins. Oral traditions also suggest that in the period after 1788 and before 1840 when by Te Tiriti o Waitangi, the Treaty of Waitangi, formal colonisation by the British of Aotearoa New Zealand began, cultural encounters between Scots and local iwi (peoples, tribes) were as likely to influence the former (mainly men in these years) in transformative ways, and vice versa. The Scots did not take part in the early mission ventures in the north, so they did not come to Aotearoa New Zealand in this period with families as colonisers attempting to civilise, but rather as traders, adventurers and extractors of wealth. An attempt in 1825 to establish a Land Company by ship owners and investors associated with the port of Leith, however, indicates that there was interest in Aotearoa New Zealand's potential as a settler colony amongst entrepreneurial Scots from early on.

Evidence of a long-standing British cultural influence including discernable Scottish elements and preceding official British colonisation of Aotearoa New Zealand can be seen from shipping records: from the lists of items for consumption and trade, as much as from descriptions of crews or a ship's provenance. Stores unloaded from Sydney

for a whaling station at Otago in the south, for instance, included beef, salt, casks, bread, flour, bottled beer, pipes, tobacco, gunpowder, soap, rum, bricks, iron, rope, whale boats, oak oars, hogsheads of gin and brandy, iron pots, and, in 1837, a set of Sir Walter Scott's novels. The printed word in newspapers and novels as well as family stories, songs, hymns, cultural practices and the poetry of Burns created a sense in Aotearoa New Zealand from the earliest days of European contact of a cultural presence of Scotland, which many New Zealanders, of diverse genealogical lineage, would continue to claim.

Immigrants of Scottish birth or upbringing who arrived in Aotearoa New Zealand by sea, either by way of Sydney, Melbourne, London, Liverpool or California, or increasingly in the second half of the nineteenth century, directly from Scotland itself, came in fact from many Scotlands. Differences between immigrants in class, gender and religious terms are compounded by regional distinctions and language, and indeed, by former migratory experiences and the processes of trade and government intervention and regulation that enabled migrants to travel so far. Backed by London-based business and political interest groups, and fired by the neo-Malthusian ideas of Edward Gibbon Wakefield, the entrepreneurial New Zealand Company was responsible for the first shiploads of immigrants to travel directly to Aotearoa New Zealand from ports in Britain, arriving in the early 1840s and again in the later 1840s and early 1850s. In the major New Zealand Company settlements there were large and distinctive groups of Scots on the earliest ships, the backgrounds of these vanguard groups influencing to some extent migration patterns in subsequent decades.

Scots numbered among the first land purchasers bound for Wellington whose investments supposedly would fund the New Zealand Company's ventures. They were also prominent among the poorest of the migrants, Gaelic speakers – Presbyterians and Catholics - from the western highlands, or unemployed artisans and building tradesmen and their families from the western lowlands, economic refugees from a contracting rural linen industry in Fifeshire and Angus, and agricultural labourers and the sons and daughters of small landholders from all parts of the Scottish lowlands even in this early period, including the distant far north: Orkney and Caithness. Auckland, the isthmus of Tamaki-Makau-Rau, as Rangi probably knew it, was not a Wakefield settlement. The European population of the first capital came in the first instance from other trade and mission stations in the north, and from Sydney. But Auckland's first organised settlement, a doomed venture planned for Auckland's southern harbour, the Manakau, was promoted in Edinburgh by a breakaway group that had splintered from the New Zealand Company. The first ships carrying immigrants to Auckland direct from Britain left from the Clyde.

Despite the disappointments and hardships of early settlers - whose very survival in the early years might depend on the trade and good-will of local Māori - the vigorous emigration campaigns of the New Zealand Company, and in particular its west of Scotland and Edinburgh arms (the latter formed in association with the breakaway Free Kirk), ensured that an idea of New Zealand as a thriving young colony, an emergent nation, a 'veritable paradise for a working man' - as was proclaimed in Chambers Journal - spread rapidly in Scotland from the 1840s onward. Ships sailed regularly for Dunedin, capital of the 'Free Kirk' settlement of Otago, from the late 1850s. When gold was discovered in Otago in the early 1860s most people, at least in lowland Scotland and the southern highlands, knew of someone who had gone to the far-away colony. The idea of New Zealand and information about opportunities for settlement there was spread by print literature, in particular by local and regional newspapers, as well as by personal letters and returning migrants. The gold rushes in Victoria Australia in the 1850s had already captivated the imaginations of many young Scots, particularly young adult males, and in many ways the rush in Otago was an extension of that migration flow.

Oral traditions, as well as print literature, influenced the ways that Scots thought and acted. One Otago gold-digger, Alexander McKay from the village of Carsphairn in Kirkcudbrightshire, described in his unpublished autobiography how his granny taught him to read from a big, old coverless Bible at the same time as she plied him with stories from local and family history. As an older child and youth, Alexander's main source of knowledge about the outside world came from visits and the Ayr Advertiser. Emigration agents employed by the New Zealand provincial and later central government between the 1850s and 1870s were migrants themselves who went back to Scotland to operate in the regions where they were born and raised. Often they were clerics or had strong associations with the church. Their agency was trusted and successful at procuring emigrants from Aberdeenshire and eastern districts for Otago in the 1850s, from the mining districts of Lanarkshire for Auckland province in the 1860s, and dramatically, from Shetland in the 1870s.

The descendants of the first-generation migrants intermarried and dispersed. As one generation followed another personal stories and knowledge stores fragmented and compounded with new and alternative ways of thinking and knowing. Migration from Scotland to Aotearoa New Zealand continued in the twentieth century, particularly after both world wars, and into the twenty-first century. In every city and walk of life Scottish accents can still be heard, and Scottish music and art are given new renderings.

Visiting Aotearoa New Zealand in 1895, Mark Twain remarked: 'the people here are Scots. They stopped here on their way to heaven, thinking they had arrived.' It wasn't really like that. Travelling cultures exact a human cost. There are still many stories to be gathered from the silence.

**Rosalind McClean,**
**Department of History,**
**University of Waikato**


Headstones on Scottish graves, Waipu, New Zealand, 2009

# Saltire

'Go forth and multiply' is an edict fitting for new settlers. This is exactly what immigrants needed to do in order to ensure they would thrive in their new land; to multiply meant to prosper. Amongst other interpretations, the cross on *Saltire* is a mathematical feature. In mathematics there are two features – numbers and operators. Numbers are manipulated by operators, and an example of an operator is a multiplication sign, here carved into *Saltire.*

*Saltire* is a work rich in symbolism, symbolism that relates to the strength and courage required of emigrants and new settlers. Although many were sad to be leaving Scotland, there was also great hope amongst emigrants. Their departure engendered hope, the hope of a new life in a new land. For many this meant a land free of the traditional class structure, a land of equality. Sir John McKenzie was one of the great sociological thinkers of his day. His dream for his new home, New Zealand, was that people should no longer be held in feudal systems. In such a reading of *Saltire* Edgar speaks of this hope.

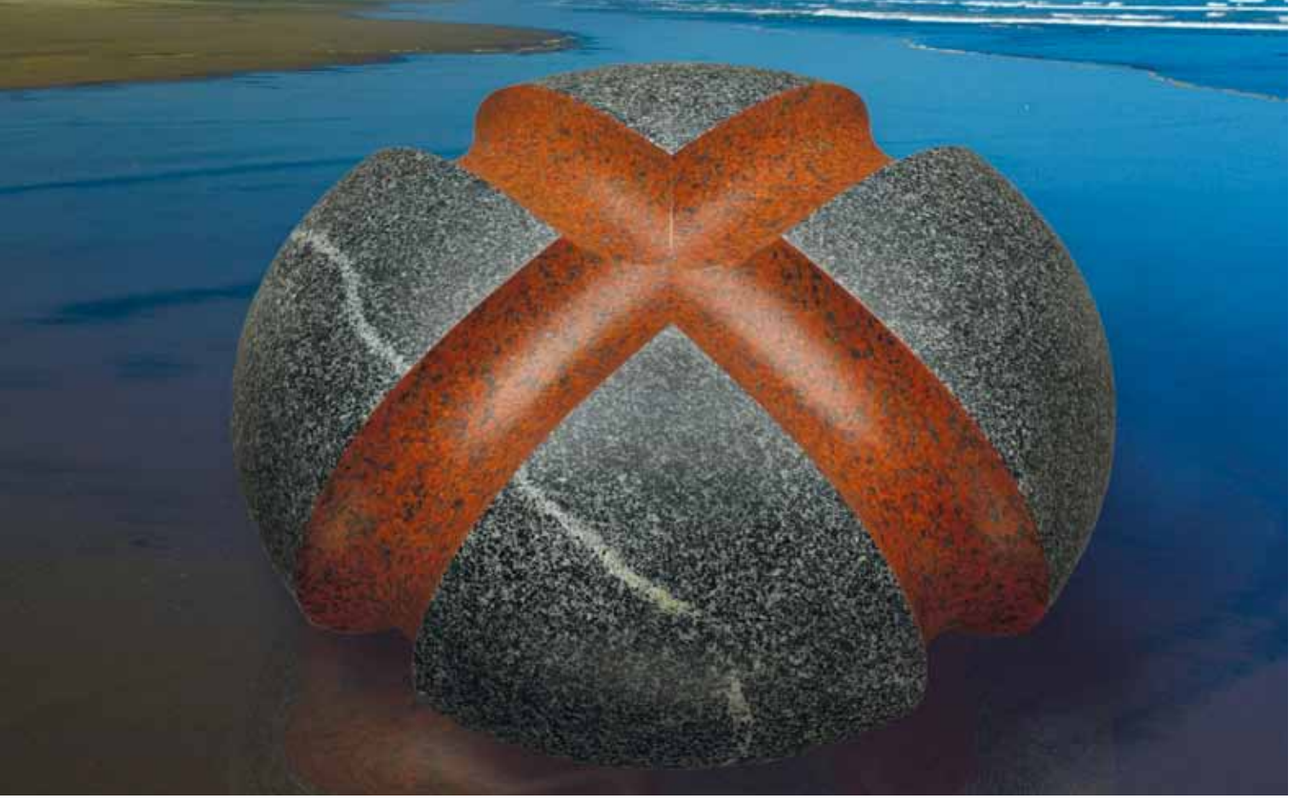
The Gaelic *clach neart* is a stone of great weight, one that would take a great feat of strength to lift or move. Very rarely would one man be able to move one of these huge, round boulders which historically were found in a range of localities. Such is the stuff of legend. Such too is the strength of character required to uproot oneself (and one's family) to start life anew on the other side of the world. With the grooves masoned into *Saltire* the work takes something of the form of an anchor stone. In order to hold a position one needed to lay an anchor, to put down an anchor stone. Such a rock needed to be bound and tied with rope, which in turn required a hole or groove to be cut into the stone so the rope could be secured and not slip away. Such is the form of *Saltire*.

*Saltire* is in part inspired by the Great Hall of the castle in Edinburgh, a room rich in stained glass windows and heraldic images. In heraldry there is a term masoned, which means to be marked with lines representing divisions between blocks of stones. In *Saltire* John Edgar wanted to give the impression that this is simply a large block of grey stone which, during the process of being carved has revealed something else inside it. The concept parallels the peeling off of layers and laying bare the soul. Inside this New Zealand body is a Scottish stone; this stone beats with the heart of a different culture. The work is quite literally a New Zealand stone that has a Scottish heart.

**Robin Woodward**



*Saltire*
2009
590 x 590 x 250 (H) mm
tonalite, Coromandel, New Zealand
granite, Correnie, Scotland



## Signs

*And a cross? Is it the wrong answer*
*or is it the kiss we send out to make*

*light of our love? Is it the crossing*
*of my standpoint and your viewpoint*

*or an intersection with no lights*
*in a foreign city? Some say it is simply*

*the centre of the four directions, the place*
*we return to and most want to be.*

**Dinah Hawken**



# Going Home

As a teenager in the 1960s, I remember arguing with my maternal grandmother when she told me that my grandfather and her were planning a visit "home" to the UK. I maintained that since they were both born in New Zealand, their parents were buried here, and they had grandchildren who were fifth generation New Zealanders, they were already home. We discussed this on a few occasions, but I failed to convince her that the old country was no longer home.

Five years ago I set out to acquire some Scottish stone from the famous quarries that I had read so much about - Kemnay, Rubislaw, Corrennie, Clashach, Caithness, Ledmore, Tormore, Iona. Dimensioned stone from these quarries was transported all over the world for colonial buildings. But such blocks were no longer easily available, many of the quarries having closed when stone as a building material was superseded by concrete. I decided to locate quarry spoil that had travelled to New Zealand as ballast, ending up in harbours, sea walls and reclamations. People gave me small pieces of what they thought was ballast, erratic stones that they had found on some foreshore. But the more I looked for Scottish ballast, the more I became convinced that my plan to find, carve and repatriate it as sculptures was too difficult.

So I resolved to go to the quarries and collect my own blocks. The journey in 2005 took Ann and I 5000 km around Scotland. From Edinburgh up the east coast, through Aberdeenshire, Banff and Moray to Inverness, then south up the Spee Valley to the Cairngorms, back up the Great Glen and north to Caithness and John o' Groats. From there we went across the north coast to Durness, and south into the Western Highlands, all the way collecting quarry blocks and smaller stones from beaches and rivers and sending them back to Aberdeen. We visited seven islands in the Hebrides, from Lewis and Harris to Mull and Iona, and returned to Glasgow after three weeks. Each stone had a name, a history and a connection with the land and the people. These associations made each stone precious, and they eventually all found their way to my workshop in Glendene, Auckland. It was two years before I started work on *ballast*, and I used only a few of the stones I collected. And of the hundreds of drawings I did, only a few were realised as sculptures. But the stones in their crates became my ballast, kept me on course for four years, entered my dreams and transported me back to a beach, river or quarry in the bonnie boat of Scottish music, poetry and history.

I had always thought that my preference for stone as a sculptural material was influenced by Aotearoa New Zealand and the South Pacific cultures that used stone in such powerful Neolithic ways. Being in Scotland for only five weeks perturbed this notion forever, and I found that my love of stone came from ancient lore that is deeply embedded in Scotland. This led me to discover my Scottish heritage.

I was unprepared for the strength of the cultural bonds that I had always denied. The journey to collect the stones started out as a simple prospecting trip, and ended up as an exhibition of sculptures that question the direction of home. If my grandmother was alive now, I would tell her that she was right. My life is enriched. I have found a second homeland, and have come to understand what she meant by "going home".

**John Edgar**
**June 2009**

# John Edgar
## Curriculum Vitae

| | |
|---|---|
| 2009 | Awarded Officer of the New Zealand Order of Merit |
| 2008 | Made *Red Cross* for Waitakere City |
| 2007 | Establish Avenger Workshops, Glendene, Waitakere City |
| 2006 | Made *Transformer* for Waitakere City |
| | Made 30 inlaid granite seats for Queen Street, Auckland |
| 2005 | Travelled in Scotland collecting granite and researching *ballast* |
| | Designed New Zealand War Memorial for Korea (with Fred Graham) |
| | Established Wairau Sculpture Workshop in Glendene, Waitakere City |
| 2004 | Travelled in India |
| | Designed artificial climbing wall for Waitakere Trusts Stadium |
| | Completed granite sculpture *Transformer* for Auckland Domain |
| 2003 | Designed and made Icon Awards for Arts Foundation of New Zealand |
| 2001 | Worked on altered stones for *Sum* and *Calculus* |
| 1999 | Travelled in New Zealand and USA |
| | Designed and made medallions for Auckland War Memorial Museum Honours |
| 1998 | Travelled in Europe. *Lie of the Land* tours New Zealand |
| 1997 | Completed works in granite and marble for *Lie of the Land* |
| 1996 | Curated *On Form* for Lopdell Gallery |
| | *Cross Country* tours North Island Galleries |
| 1995 | *Making Amends* completes New Zealand Tour at Auckland War Memorial Museum |
| 1994 | Prospecting trip to South Island |
| | Research trip to North Cape, New Zealand |
| 1993 | Prospecting trip to South Island |
| | Travelled in Australia and Indonesia |
| | Curated New Zealand Tour of *Making Amends* |
| 1992 | Started constructions in granite, glass and metal |
| 1991 | Attended opening of *Bone Stone Shell*, Kyoto, Japan |
| 1990 | Built workshops at Karekare |
| 1989 | Built house at Karekare |
| | Curated survey exhibition *Stone Lines* |
| 1988 | Attended *Third Stone Sculpture Symposium*, Auckland |
| | Purchased land at Karekare, Waitakere |
| 1987 | Attended *Second Stone Sculpture Symposium*, Auckland |
| | Curated *Bone Stone Shell* Exhibition |
| 1986 | Attended *First Stone Sculpture Symposium,* Auckland |
| | Prospecting trip to Australia for Black Jade |
| | Travelled in China, Taiwan and Korea studying jade sources |
| 1985 | Travelled to museums in New Zealand to research argillite artefacts |
| | Curated *Pakohe* Exhibition for Dowse Art Museum |
| 1984 | Prospecting trip to South Island for argillite |
| 1983 | Established Enigma Studio, Auckland |
| 1982 | Began first constructions in stone, metal and glass |
| 1981 | Established Relux Institute, Auckland |
| 1980 | Travelled in South Island with Floating World Workshop |
| 1979 | Moved workshop to Waiwera, North Auckland |
| | First prospecting trip to South Island |
| 1978 | Moved to Parnell Workshops, Auckland |
| 1977 | Established first jade carving workshop, Auckland |
| 1973 | Worked as Research Chemist, Christchurch |
| 1972 | B.Sc. (Hons). University of N.S.W., Sydney |
| 1950 | Born Auckland, New Zealand |

Motherwell, Glasgow 2005

Glendene, Auckland 2009

# John Edgar www.johnedgar.co.nz

## Selected solo exhibitions

| | | |
|---|---|---|
| 2008 | *Green Fish* | Avid Gallery, Wellington |
| | *Array* | Milford House Gallery, Dunedin |
| 2006 | *Counting Stones* | Avid Gallery, Wellington |
| | *Core* | Artis Gallery, Auckland |
| 2004 | *Phases* | Janne Land Gallery, Wellington |
| 2003 | *Flags* | Artis Gallery, Auckland |
| 2002 | *Calculus* | Dowse Art Museum, Lower Hutt |
| | | New Zealand Tour |
| 2001 | *Sum* | Artis Gallery, Auckland |
| 2000 | *Range* | Avid, Wellington |
| 1999 | *Digit* | Artis Gallery, Auckland |
| 1998 | *Lie of the Land* | New Zealand Tour 1998-1999 |
| 1996 | *Cross Country* | Lopdell House Gallery, Waitakere |
| | | New Zealand Tour |
| | *Insignia* | Dowse Art Museum, Lower Hutt |
| | | Fisher Art Gallery, Auckland |
| 1995 | *Badge* | Fluxus, Dunedin |
| 1994 | *Light Relief* | Fingers, Auckland |
| 1993 | *Panacea* | Fluxus, Dunedin |
| | | Crawford Gallery, Sydney |
| | *Making Amends* | Dowse Art Museum, Lower Hutt |
| | | New Zealand Tour |
| 1992 | *Making Ends Meet* | Fingers, Auckland |
| 1989 | *Stone Lines* | Survey Exhibition 1977-1989 |
| | | National Museum, Wellington |
| | | Auckland Museum, Auckland |
| 1988 | *Land Tokens* | Dowse Art Museum, Lower Hutt |
| | *Stones In Glass Houses* | Villas Gallery, Wellington |
| | *Rock Erosion* | Fingers, Auckland |
| 1986 | *In China* | Villas Gallery, Wellington |
| 1984 | *Cardinal Points* | Janne Land Gallery, Wellington |
| 1983 | *Signs of the Comet* | Dowse Art Museum, Lower Hutt |
| 1979 | *On the Tail of a Dragon* | Denis Cohn Gallery, Auckland |

## Selected group exhibitions

| | | |
|---|---|---|
| 2008 | *Shapeshifter* | Lower Hutt |
| | *The Maui Dynasty* | Bishop Suter Art Gallery, Nelson |
| 2007 | *Fonn's Duthchas* | National Museum of Scotland, Edinburgh |
| | | Scotland Tour |
| | *Gift Exchange* | The New Dowse, Lower Hutt |



| | | |
|---|---|---|
| | *Flag To Flag* | Whangarei Art Museum, Whangarei |
| | *Opening the Kist* | Museum of New Zealand, Wellington, (2007-09) |
| 2006 | *Object* | Milford Gallery, Dunedin |
| | *Legacy* | Corban Estate Arts Centre, Waitakere |
| 2005 | *Form Fire Art* | Artis Gallery, Auckland |
| | *Spirit of Sculpture* | St Matthews, Auckland |
| 2004 | *South* | Fingers, Auckland |
| | *Sculpture Onshore* | Takapuna, Auckland |
| 2003 | *Ranges of Inspiration II* | Corban Estate Arts Centre, Waitakere |
| | *Man* | Fingers |
| 2002 | *Fringe of Heaven* | Lopdell House Gallery, Waitakere |
| | *NZ Sculpture* | Becroft Garden, Auckland |
| | *The Changing Landscape* | Mahara Gallery, Waikanae |
| | *Black Red White* | Anna Bibby Gallery, Auckland |
| 2001 | *Tane Whakapiripiri* | Awataha Marae, Auckland |
| | *4th Biennial Jewellery* | Dowse Art Museum, Lower Hutt |
| | | New Zealand Tour |
| | *To Die For* | Dowse Art Museum, Lower Hutt |
| | *Mana Pounamu* | Left Bank Gallery, Greymouth |
| 2000 | *Millennium Medallions* | City Gallery, Wellington |
| 1999 | *Stop* | Artis, Auckland |
| | *Headhandsheart* | COCA, Christchurch |
| | *Sculpture 2001 Maquettes* | Auckland War Memorial Museum |
| | *Medallions* | McPherson Gallery, Auckland |
| 1998 | *National Jade Exhibition* | Left Bank Gallery, Greymouth |
| 1997 | *Contrasts* | Fluxus, Dunedin |
| 1996 | *On Form* | Lopdell House Gallery, Waitakere |
| | *The Same but Different* | Dowse Art Museum, Lower Hutt, |
| | | New Zealand Tour |
| | *Panoply* | Dowse Art Museum, Lower Hutt |
| 1995 | *Primetime* | Masterworks Gallery, Auckland |
| 1994 | *Celebration* | Lopdell House Gallery, Waitakere |
| 1993 | *Small Worlds* | N.Z. Medallions Group, Auckland War Memorial Museum |
| | *Solstice* | Fingers, Auckland |
| 1992 | *New Zealand Jewellery* | International Gallery, San Diego |
| 1991 | *Schmuckszene* | International Jewellery, Munich & Dublin |
| | *Chains* | Fingers, Auckland |
| 1988 | *Bone Stone Shell* | Crafts Council Gallery, Wellington |
| | | Australian & Asian Tour, 1988-1991 |
| | | Museum of New Zealand, Wellington, 1995 |
| 1987 | *Jade in the Pacific* | Southland Art Gallery and New Zealand Tour |
| 1986 | *New Zealand Jewellery* | Details Group, Auckland War Memorial Museum |
| 1985 | *Treasures from the Land* | U.S.A. Tour |
| | *Pakohe* | Dowse Art Museum, Lower Hutt |
| 1984 | *Souvenirs* | Fingers, Auckland |
| | *Kahurangi* | New Zealand Crafts, U.S.A. Tour |
| 1983 | *Details* | Fingers, Auckland. |
| 1982 | *Small Treasures for Japan* | Dowse Art Museum, Lower Hutt |

# Acknowledgements

Getting eight tonne of Scottish stone to New Zealand was only possible because of the generosity of the quarrymen who donated the blocks and A&J Roberston Granite, Aberdeen who crated and consolidated them into the container which arrived in New Zealand in 2006.

My thanks to the following people and organisations who helped me bring the stones home.

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and Ann Robinson (my constant companion for thirty years) who will always go to the end of the road, and then a wee bit further.

**John Edgar**

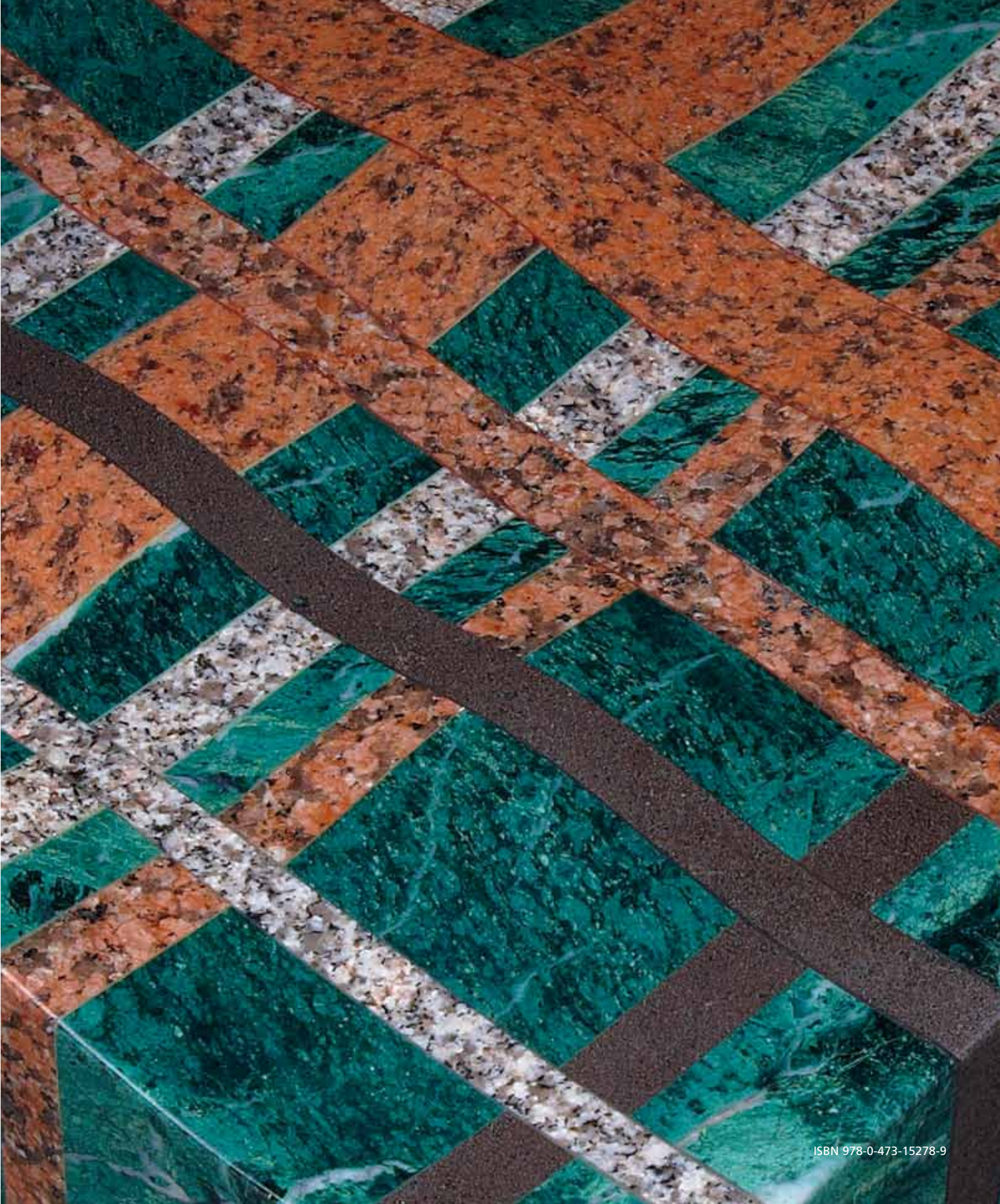
Johnshaven, 2005

**John Edgar's** great grandfather, Andrew Edgar was a lithographer from Leith who emigrated with his wife Catherine to the USA in 1885. John Edgar's grandfather John was born in Detroit in 1887, followed by two other sons. Ultimately the venture was unsuccessful and the family returned to Edinburgh. Andrew Edgar died in 1893 at the age of 37, leaving his wife and three children. Catherine lived for a further 48 years, much of it at 45 Brunswick Road, Edinburgh, until her death in 1941 at the age of 85. Two of the children, John and Andrew emigrated independently to New Zealand. The sculptor's grandfather, John, went as an 18 year old, and two years later his brother Andrew followed him. Their mother stayed in Edinburgh and cared for their disabled brother Robert. She never saw her other two sons again. It was she who sent the pressed forget-me-not which inspired *Flagstone*. John Edgar's aunt, now in her mid 80s, has a Christmas card containing a forget-me-not, pressed by her grandmother back home in Scotland, a grandmother whom she never met, but a grandmother who sent out to New Zealand a message in the form of a pressed flower - forget me not.

John Edgar's grandfather had left school at a young age – but not before he had won a scholarship to George Herriot's School in Edinburgh which he attended for two years. His first job in Scotland was as a gardener at Preston Hall, Dalkeith. He came to New Zealand in 1905 as an 18 year old with just one introduction, and initially found work as a gardener before studying to become a school teacher. He spent the rest of his career teaching in Thames, Auckland and at country schools in places such as Paparoa in the far north and in parts of the Waikato. He was killed in a road accident in 1946 and his wife Elsie died the following year. His grandson and namesake, sculptor John Edgar, was born in 1950 and never knew his grandparents. But the young grandson was raised on stories of their lives - his grandfather had a broad Scottish accent, his grandmother was 'very English', music ran in the family on his grandfather's side - his grandfather had a rich tenor voice. The sculptor's father inherited that musical talent; he was a musician, a pianist and organist who made a living as an importer of porcelain, glassware and silver from Europe. Thus the links with the home country continued – as they did on the sculptor's mother's side of the family.

John Edgar's mother was a dressmaker and craftswoman in the tradition of her forebears. She can trace her Scottish Clan MacNicol or Nicholson ancestors back four generations to Emma Nicholson (born 1812, daughter of Benjamin Nicholson and Ann Neck) who married William Tucker in 1832. John Edgar's maternal grandfather in New Zealand was Stanley Francis Tucker, a great great grandson of Emma Nicholson's husband.

**Robin Woodward**



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