

Upland Road Track:
Mapping a durational record of place
through jewellery making

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Figure 1. Early morning, Upland Road Track, Whakanewha Regional Park, Waiheke Island (27 March 2026)

Abstract

Upland Road Track: Mapping a durational record of place through jewellery making

This site-specific jewellery project explores the interconnectedness of walking, place, memory and time, viewing bush pathways as sites of temporal collaboration between those who journey along them and their environment. Beginning with a methodology of daily “gathering walks” along Upland Road Track in Whakanewha Regional Park, Te-Motu-Ārai-Roa/Waiheke Island, I collect materials to create durational jewellery. It is through and with these materials that impressions of place are embodied within the objects, carrying traces of a relationship formed over time. These artworks serve as site-specific mementoes that consider how jewellery may foster a somatic connection to place. The project aims to highlight ethical ecological practices, acknowledging our role as caretakers of the pathway and its inhabitants.

Attestation of Authorship

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the Acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.

Signed

7 May 2026

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Figure 2. 'Gathering walk' along Upland Road Track (16 November 2025). Photo credit: Chris Bradbeer

Introduction

This research project, *Upland Road Track: Mapping a durational record of place through jewellery making*, is situated on Te-Motu-Ārai-Roa/Waiheke Island, where I live in Ōmiha/Rocky Bay. It is a site-specific enquiry into how mapping a walking path through a jewellery practice, made with materials gathered along its route, can co-create artworks that act as mementoes of individual and collective experiences of the pathway. The core interrelated contexts of this research: walking, memory, and place, are connected by materiality and notions of time.

Through my daily practice of walking and making, I have created a practice-led journal of experiences along Upland Road Track. The jewellery objects act as a diaristic record of a temporal collaboration between the track's inhabitants and myself, as walker, observer, and maker. We all have a duty of care and collective responsibility for our shared pathways, and by making in this site, I acknowledge the role caretakers play in caring for the environments these pathways traverse. By creating jewellery intended to be worn as a memory-holder of place, I seek to strengthen connections between people and place; the jewellery objects acting as somatic mementoes for myself and other wearers.

My research has developed through several phases, starting in March 2025 with a focus on textures found along the pathway and embossing copper plates with gathered plant debris to create intaglio prints. Subsequently, I incorporated these plates into jewellery, pendants, bracelets, brooches, and a collar. I then made prints from the formed jewellery pieces and ultimately shaped them into paper jewellery. The 1:1 scale of these prints gave a sense of human-to-track/non-human relations. Material exploration and experimentation between August and September led to my ongoing practice of making with only natural resources, which is the primary methodological approach. Measuring and cataloguing also became important factors, resulting in the creation of various "measuring chains". Central to these works, sits a daily practice of walking, gathering, and making plant-based jewellery objects that, over time, have collectively created a visual journal of my collaboration with the track's inhabitants.

I am a contemporary jeweller with a multi-disciplinary art background and have worked in Art Education for many years. Much of my jewellery practice is inspired by hikes I have done in New Zealand and overseas. I frequently visited my father, Trevor Davies, when he lived on Waiheke Island between 2000 and 2023. When he passed away, my husband Chris and I decided to move into his house near Upland Road Track. I then set up my jewellery workshop in his old painting studio and began making site-related work on the island. I feel attached to this place. I moved to New Zealand from the United Kingdom nearly 30 years ago and, as tauiwi, I acknowledge and respect the long-held, profound connections of Ngāti Paoa of the Marutūāhu Confederation of tribes as Tangata Whenua of Te-Motu-Ārai-Roa/Waiheke

Island.^{1,2} When walking along a shared pathway, such as the Upland Road Track, I am mindful of others - past, present and future - who walk or have walked the same route.

The project draws on the research of contemporary jewellers working in similar contexts of place, including Beth Legg, Areta Wilkinson, and Melinda Young. Also relevant are the narratives of walking and mapping journeys in Robert Macfarlane's writing and the notion of "thinging" in Lambros Malafouris' Material Engagement Theory. The key contexts of this research are intertwined and, although not discussed in isolation, each chapter has its own contextual focus. *Chapter 1, This is the Place* introduces the site of my research, Upland Road Track, and considers perspectives of place. Walking as a research methodology is the focus of *Chapter 2, This is how I experience this place*, and in *Chapter 3, This is what I reflect upon in this place*, I discuss materiality, memory and time in relation to my practice. And finally, I explain my practice in relation to other contemporary jewellers working in similar contexts in *Chapter 4, This how my jewellery practice connects me to this place*. In the *Conclusion*, I reflect on what I have learnt by making and being in this place.



Figure 3. Jo Bradbeer, *Knuckles* (October 2025). Fallen kākāhaka gathered from Upland Road Track on 26 September 2025 and silver (1000mm)

¹ The Waitangi Tribunal Deed of Settlement uses the spelling of Paoa without a macron.

² 'Ngāti Paoa Documents Signing Version 19 March 2021', n.d., accessed 3 April 2026, https://whakatau.govt.nz/assets/Treaty-Settlements/FIND_Treaty_Settlements/Ngati-Paoa/DOS_documents/2021-03-20-N-Paoa-Deed-of-Settlement-Documents.pdf.

³ From this point onwards in the exegesis, I will be referring to Te-Motu-Ārai-Roa/Waiheke Island as "Waiheke" or "Waiheke Island" as the common usage by Ngāti Paoa in the Deed of Settlement document.

Chapter 1. This is the Place



Figure 4. Upland Road Track, from Ōmiha/Rocky Bay to Whakanewha Bay, Waiheke Island (25 December 2025 and 10 January 2026)

Upland Road Track, Whakanewha Regional Park, Waiheke Island

My art practice is sited along Upland Road Track, not far from my home in Ōmiha/Rocky Bay on Waiheke Island. This is the specific site of my research: a place where I regularly walk – with rich native bush, a sheltered bay, and links to family and community. I live in a house high on a hill, which overlooks Whakanewha Bay and the Regional Park.

A short walk down the road to Upland Road Track only takes me four minutes. As I enter the bush, I am immediately sheltered from the elements, surrounded by tall trees and saplings lining the narrow path. The gravel crunches under my feet, and I hear waves lapping at the beach, birdsong of pīwakawaka, weka, riroriro and tui, and the rhythmic noise of rain and wind - heightening my awareness of the track's inhabitants and the environmental elements at play. Nīkau palm groves, clusters of punga and a canopy of kānuka trees are interspersed with many species of predominantly native trees, ferns, grasses, mosses and fungi. These include mature taraire, kauri, puriri, rewarewa, houpara, karaka and karamu trees. The path is carpeted with skeleton leaves from the many māhoe trees. Insects are plentiful, mostly unseen, although cicadas and mosquitoes are ever-present during summer, and I frequently stop to admire spiders' webs. These are the inhabitants of Upland Road Track.

The colours are vibrant, and light dances through the canopy of trees. This place is fascinating to me, full of life, and I am enriched by the experience of being here, being present, each time I walk the track. It is a privilege to be here.



Figure 5. Inhabitants of Upland Road Track; spider, kereru, cicada, lichen, fern and fungi (January - April 2026)



Figure 6. Light playing in the trees along Upland Road Track (6 January 2026)



Figure 7. Whakanewha Bay, from Upland Road Track beach access, Waiheke Island (3 April 2026)

Whakanewha – to shade the eyes from the setting sun

Archaeological evidence indicates that Māori first settled on Waiheke Island in the 13th or 14th centuries. Podocarp forests covered the island, with abundant food and resources for building waka/canoes and shelter available. Most of the early settlements on the island were coastal with easy access to land and sea. Proximity to the rapidly growing Tāmaki Makaurau/Auckland and significant shipping routes meant the island's population grew. By the mid-19th century, when European colonisation of Waiheke increased, there was a sizable Māori population, including a small village at Whakanewha Bay. By this point, Ngāti Paoa were well established as Tangata Whenua. The Ngāti Paoa Deed of Settlement states that they "played an important role in an engagement of conflict between related tribes of the Mahurangi region at Whakanewha, Waiheke."³ A European settler first bought Whakanewha Bay in 1839⁴ and it was initially occupied by both Māori and Europeans. Over time, the land was cleared and used for both pastoral and sheep farming.

³ 'Ngati Paoa Documents Signing Version 19 March 2021', 17.

⁴ John Foster of Sydney bought a 400-acre section of Whakanewha for 20 pairs of blankets, one 210lb cask of tobacco, four 25lb kegs of gunpowder, two single-barrelled guns, plus a considerable quantity of iron tools and clothing on 14 December 1839 from Ngati Maru. Auckland Regional Council, "History of Human Occupation and Archaeology," n.d., accessed February 2, 2026, <https://www.wmbc.co.nz/wp-content/uploads/2012/08/History-of-human-occupation-and-archaeology-of-Whakenewha-Regional-Park2.pdf>.

In 1992, a syndicate of landowners sought to develop Whakanewha for housing, but the local community strongly opposed it. Ultimately, the land was sold to the Auckland Regional Council who, in 1994, established it as a regional park for recreational and conservation purposes. Several mature native trees survived the clearing of the land for farming; however, most of the trees currently in the park were planted after the council purchased it. Today, Whakanewha is almost unrecognisable compared to the weedy farm paddocks that once covered its hillside. Decades of attention and replanting by the Department of Conservation, Auckland Council, and many local volunteers have resulted in significant ongoing regeneration and have created a peaceful network of pathways through varied native bush.



Figure 8. *Rocky Bay (Whakanewha Bay), Waiheke Island, Auckland.* Whites Aviation Ltd: Photographs. Ref: WA-06140-G. Alexander Turnbull Library, Wellington, New Zealand. (April 1947)

Upland Road Track

At approximately 500 metres long, Upland Road Track is an access route walked by locals and visitors alike, linking Ōmiha/Rocky Bay to the northern end of the beach in Whakanewha Regional Park. The path is well-benched and is tucked into the bank (earth cut into the hillside with a horizontal platform made for the pathway) and gently traverses a steep downward slope. This topography, along with a dense canopy of trees, provides shelter from the weather.

Despite living in Ōmiha for only two and a half years, I am forging a strong sense of connection to community and place. In *Decolonizing Methodologies: Research and Indigenous Peoples*, Māori scholar Linda Tuhiwai Smith (Ngāti Awa, Ngāti Porou) writes that both Indigenous and non-Indigenous researchers should approach research with humility and respect. Acknowledging the biases in my settler perceptions, which differ from Te Ao Māori, is significant when claiming links to this site. For Māori, belonging to land is fundamental in defining their identity; a deep bond with all elements of the environment is inherently linked through genealogy to Papatūānuku (Earth Mother).⁵ As a newcomer and as tauiwi, my sense of connection is by no means as profound as that of the Tangata Whenua of Waiheke Island, Ngāti Paoa, who over centuries have established whakapapa and a custodial relationship with the island and its whenua. I am, however, still drawn to this place. In *The Lure of the Local*, American writer and art critic Lucy Lippard discusses how people and their homes change over time. When moving to a new place, we are often interested in our predecessors, and a sense of place develops in relation to people and the land. She explains that people find connection to place in different ways, and that psychological ties may be as strong as historical ones, and merely spending time in a place can be enough to create a sense of belonging.⁶

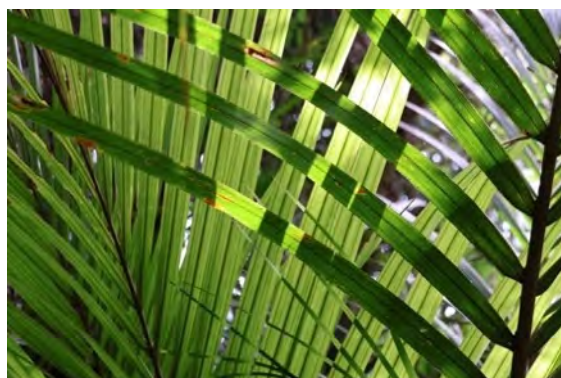
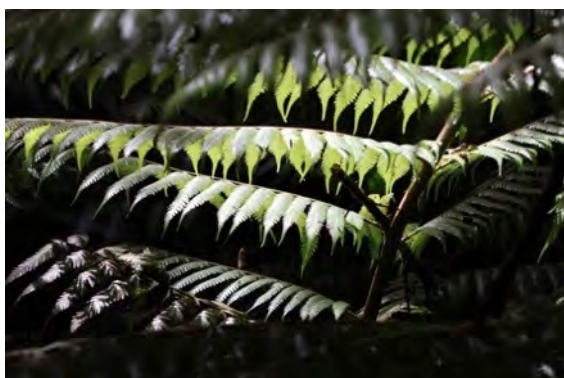
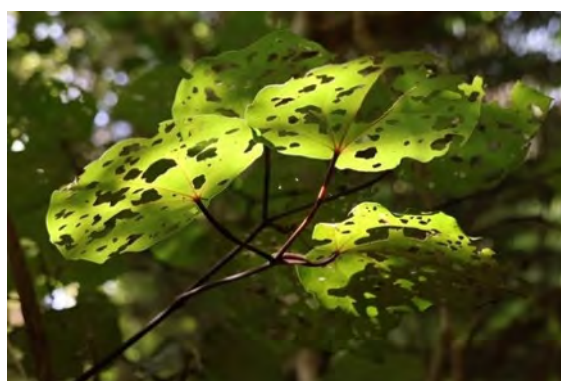


Figure 9. Early morning light, Upland Road Track (6 January 2026)

⁵ Linda Tuhiwai Smith, *Decolonizing Methodologies: Research and Indigenous Peoples* (Bloomsbury Academic & Professional, 2012), ProQuest Ebook Central.

⁶ Lucy R. Lippard, *The Lure of the Local: Senses of Place in a Multicentered Society* (New Press, 1997).

Chapter 2. This is how I experience this place



Figure 10. Line traced by walkers along Upland Road Track (10 January 2026)

Walking the track everyday

Upland Road Track: Mapping a durational record of place utilises a walking-based fieldwork approach to practising. Walking is a significant part of the *why* and the *how* of this research project and is integral to my sensory perceptions of the environment I journey through. According to Alice Twemlow and Tânia A. Cardoso, co-creators of the WARP Research Group, "Walking centres the body in a research practice."⁷ In *Walking as Research Practice*, they refer

⁷ Alice Twemlow and Tânia A. Cardoso, *Journal Compressed: Walking as Research Practice Special Issue WARP x Soapbox Journal*, ed. Lynn Gomme (2023), 13, https://cdn.prod.website-files.com/5e908331c9af5c22a9f06cbd/657594262b3274dc70969164_Journal-compressed.pdf.

to the body as an instrument for sensing, sifting and assimilating data, stating, "It is about the visceral exchanges between a sensing body in motion and the bodies of knowledge sequestered in the phenomena that make up a site of research."⁸ Through walking, researchers/artists gain new understandings of the environment and, on occasion, of themselves. I am learning about this track in relation to my personal scale: my stride length, pace and rhythm, and my observations, gatherings and reflections, which the project's daily habit of walking has afforded me.

A sense of time in combination with walking is a significant aspect of the work. At times, my walks are unhurried; at others, they are squeezed in before or after work or combined with a run. Mostly, I consider walking a slow journey, a relational process, giving me time to feel with all my senses and attune myself to the experience. I detect subtle changes in the rhythmic sound of my footfall, my breathing, and the effort required of me, as the track's surface and elevation change. There is always movement. As I slow my pace or pause, my attention is drawn to patterns created by overlapping leaves and branches, and to shadows playing across textured surfaces. Every day is a different walk with new observations and experiences of the track's inhabitants and the terrain. I am aware not only of what is around me, but also the traces I leave behind. Through my repeated actions, these traces have become more evident over time. I am subtly contributing to the worn line along the pathway and the accumulating collection of plant debris beside the track.

Writer and academic Robert Macfarlane considers the notion that our landscapes shape us, that we think, not just "about them," but in some way "with them."⁹ He writes about deep time, place and walking, making connections between environmental physicality, human histories and ecological responsibilities. In a presentation about his book, *The Old Ways*, at the Bath Autumn Book Festival in 2012, Macfarlane explained that ancient pathways have both geological and human histories and are increasingly threatened by modern development. He sees walking as a means of understanding time and a call to protect the environments that hold those histories.¹⁰ I, too, consider the pathway as I experience it now in the present, how the past has shaped it, and how, through my role as an artist, it may be experienced in the future. I have a strong responsibility of care and, through my jewellery practice, hope to draw attention to and prompt discussion about noticing changes that may indicate the environment of the track is thriving or at risk.

⁸ Tremlow and Cardoso, *Journal Compressed: Walking as Research Practice Special Issue WARP x Soapbox Journal*.13

⁹ Magus Studio, "Robert Macfarlane - The Old Ways," 2013, <https://www.youtube.com/watch?v=dx99SNT2qEM>.

¹⁰ "Robert Macfarlane - The Old Ways."

Throughout the MVA, I have created many sequential, linear artworks that are suggestive of the act of walking along a pathway. This is clearly visible in the embossed copperplate prints and jewellery works made early in the project, and in the measuring chains and fingerprint impressions of the later works. In a presentation at BritLitMunich in 2018, Macfarlane observed that, "We live by the stories we tell ourselves, and the oldest story is a walk, and the oldest record of a story is a path. We make prints as we go [...] walking and telling and travelling...."¹¹ This statement resonates with me, particularly the idea of creating footprints on the ground, imprinting memories, and retelling them through prints and jewellery objects that act as records of place.



Figure 11. Jo Bradbeer, *Etched Nīkau* (12 May 2025). Etching ink on Fabiano Rosapina paper (300 x 450mm). Rubbings of nīkau palm tree trunks gathered on 30 March 2025, screen-printed onto copperplate, acid etched and printed

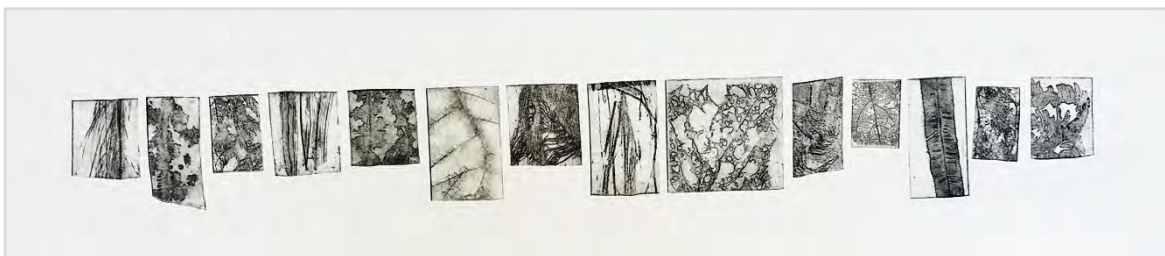


Figure 12. Jo Bradbeer, *Embossed Textures of Upland Road Track* (14 May 2025). Etching Ink on Fabiano Rosapina paper (200 x 800mm). Plant debris and feather collected along Upland Road Track during a 'gathering walk' on 16 March 2025, embossed on copperplate

¹¹ British Council Germany, "Nature Writing - Robert Macfarlane at BritLitMunich 2018," 2018, <https://www.youtube.com/watch?v=Ws4ooYMOdes>.



Figures 13. Jo Bradbeer, *Fingerprint Impressions #1*, (February 2026). Silver and silk cord (990mm, 29 pendants). Small, detailed textures of the track, gathered by using my finger or thumb to press silver art clay onto patterned surfaces and tiny crevices

29/12/25	Māhoe	18-23c. Periods of rain, possibly heavy, easing to showers this evening. Strong southeasterlies, gusting to 90km/h in exposed places, gradually easing to a lighter northeasterly from late PM.	Wet and windy on the track this morning, but not as wild as it was later in the day. Recorded the sound of the wind in the trees. Hard to hear any bird call. Quite a lot of plant debris on the track. It'll be interesting to see it tomorrow.
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Above: *Daily Decomposition* log entries are written into a digital log every day at the time of making: Date, Plant type, MetService weather forecast of the day, Anecdote. Latterly, this included birds seen or heard during the walk. Further log entries are intermittently and positioned contextually within this exegesis.

Since the end of August 2025, alongside all the other making, research, reading and writing, I have had a consistent daily practice, spending at least an hour each day walking, making a bangle and pendant or ring (two objects), photographing, and journaling my durational artwork, *Daily Decomposition*. My preference is to start the day with a walk, usually a loop that includes Eve's Track, Cathedral Track and Upland Road Track, deciding which direction to take in the moment, at the bottom of my driveway. I have contingencies, as I must consider all the other things going on in my life. I often do my "gathering walk" on the way to or from work in the city. On these days, I usually walk in from the road end only as far as I need to until I find suitable materials to gather. On one particularly busy day, I walked in the dark, the torch on my phone illuminating the track. I sat in my car at Matiatia Ferry Terminal, making as the sun rose, and then took some poorly lit photos in the boot of the car.

Typically, I only gather freshly fallen plant matter, although this can be difficult to find at times. On those days, I pick up leaves that are already yellowing and curling with age instead. I have discovered that heavy rain or strong winds gift me with more plant-fall to work with. Seasonal changes have provided abundance at times and scarcity at others. During springtime, I had the most colourful gathering walks, often finding flowers, seeds and fruit. As Autumn has settled on the track there are many more skeleton leaves on the ground, though the lush green of the bush remains. I gather as wide a variety of plants as possible, although I most frequently collect māhoe, karamu, and houpapa leaves. Sometimes I cannot find nīkau palm leaves to access the fibres I stitch with, so I have learnt to gather as many as I can when I see them.

I also walk to catalogue the track - observing, counting, recording my surroundings, and measuring the track on a personal 1:1 scale. These systematic approaches have led to works that expand jewellery into larger-scale artworks. For example, *50 Steps Chain #1* uses plant-fall gathered every 50 steps along the track, 17 found pieces in total.



Figure 14. Jo Bradbeer. *50 Steps Chain #1* (September 2025). Plant material gathered every 50 steps walking up Upland Road Track and silver (1200mm) and labelled plant material gathered on 13 September 2025

Macfarlane discusses how paths are formed and maintained through consensual, habitual means.¹² Within this practice, I understand this “means” as a temporal collaboration, inclusive

¹² “Robert Macfarlane - The Old Ways.”

of the relations between inhabitants and place, and traces developed and endured across time. Creating and noticing evidence of this temporal collaboration is nuanced and has only been possible through habitual experiences on the track.

There is clear evidence of other people walking Upland Road Track. Small plants on the path edges have grown during Spring, Summer, and now Autumn. As people walk the track, the line where we place our feet gradually moves to the outer edge of the benched track. In this way, plants and walkers collaborate, unknowingly and subtly shifting the path's route. Some walkers actively care for the track by keeping advancing plants from covering the pathway, deliberately pulling out weeds, or shifting fallen branches. This is also part of my acts of reciprocity, contributing to the care of the track.

In *Walking Methodologies in a More-than-Human World*, directors of the international research-creation project WalkingLab, Stephanie Springgay and Sarah Truman, discuss how critical walking methodologies can foster stronger connections to place and, in turn, promote greater care, accountability, and advocacy. "Walking is a way to become responsive to place: it activates modes of participation that are situated and relational."¹³

Walking is a method for experiencing, gathering, and reflecting. Moving along the path, feet grounded, senses alert to the surroundings, my embodied experiences continue to build my perceptions and relational understandings of this site. It is through the practice of walking that my jewellery objects are realised, and that a reciprocal relationship to site and wider environmental and ecological considerations are highlighted.

05/01/26	Turawera (fern)	17-24c. Partly cloudy with isolated showers developing, mainly PM. Light winds and afternoon sea breezes.	Lots of cicadas today. Met several people on the track this morning. Looks like there has been some track clearing.
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¹³ Stephanie Springgay and Sarah E. Truman, *Walking Methodologies in a More-Than-Human World: WalkingLab* (Taylor & Francis Group, 2018), 26, ProQuest Ebook Central.



Figure 15. Upland Road Track, showing the trace of footsteps on the pathway, creating a route closer to the downward slope of the hillside (13 March 2026)



Figure 16. The diversion in Upland Road Track, taken 10 months apart - they show the improvements made to the steps between 16 March 2025 and 10 January 2026

Walking as creative practice

Walking in creative practices is strongly linked with place, time and memory. This is evident in Richard Long's description of his work *A line made by walking* (1967) as "a line, a path and an artwork...a journey in space and time."¹⁴ It is not important to him that the artworks are temporary; the walked traces on the land are the artworks, with photographic documents as a record. His process of walking repeatedly back and forth across a field to create a visible path is recalled through the photograph of the path, which is the only lasting record of the artwork and action. While Long's artwork evidences a solo walker, the pathway I refer to is similarly traced but by multiple walkers. However, walking in my art practice is not the artwork itself, but a methodological action and process.



Figure 17. Richard Long, *A line made by walking* (1967). Photograph, gelatin silver print on paper and graphite on board.
Figure 18. Richard Long, *A Line in Ireland* (1974). Photograph, gelatin silver print on paper.
Both artworks © Richard Long. DACS/Copyright Agency, 2026

¹⁴ UWE Bristol, "Walking as Time and Space: An Evening with Sir Richard Long," 2024, <https://www.youtube.com/watch?v=ns4kFEEUtGE>.



Figure 19. Traces of walking along Upland Road Track (6 January 2026). Fallen leaves in the centre of the path where people walk are trampled into the ground, whereas the leaves towards the edges are more plentiful and less crushed by footfall



Figure 20. Roseanne Bartley, *Seeding the Cloud* (2010 -). Photograph of participants making their necklaces while on their walk and a Seeding the Cloud Chain (2010). Found plastic debris and cord



Figure 21. Melinda Young, *The weight of 17 tides* (March-April 2020). Shells, hemp, linen cord

Figure 22. Melinda Young, *Work in Progress III, Coledale* (16 May 2020.) Images used with permission of the artist

Another artist using walking methodologies is Australian/New Zealand artist Roseanne Bartley who creates jewellery incorporating found objects. In an article for *Garland Magazine*, *Walking in the Expanded Field of Jewellery*, Bartley discusses her *Seeding the Cloud* project (2010–), where participants make jewellery during extended walks along shared urban pathways. Her focus is on how detritus can act as a lens on life in a local suburb, following “desire lines” (paths created by repeated use rather than official path structures that have been built), where found debris highlights localised cultural values.¹⁵

The instructions for *Seeding the Cloud* asked participants to walk, sort, drill and thread, and when the end of the cord is reached, tie a knot and wear the necklace home. This shared walking and making process maps a “network of relations” and creates a wearable trace that invites attentiveness and connection. There are parallels here with my process of walking, gathering, and making. The route of my walk and the material choices made in transit focus on a natural, bush environment rather than an urban one, yet similarly aim to heighten awareness and appreciation.

Australian artist Melinda Young, describes herself as a member of a community of jewellers “for whom the act of walking, noticing, gathering, documenting is an integral part of making, and also a way of coming to understand and know a place, a kind of wearable space/time mapping.”¹⁶ In walking the same tract of coastal land almost daily, Young has developed a routine that allows her to learn through observation and reflection; constantly aware, learning

¹⁵ Roseanne Bartley, “Walking in the Expanded Field of Jewellery,” *Garland Magazine*, March 2024, <https://garlandmag.com/article/walking-in-the-expanded-field-of-jewellery/>.

¹⁶ Melinda Young, “Making Jewellery for the Land,” *Garland Magazine*, June 2024, <https://garlandmag.com/article/making-jewellery-for-the-land/>.

to recognise the signs of seasonal change and to anticipate what may be found, where and when. *Mapping the Tidelines* is a walking-based, site-specific project born out of the constraints of a Covid-19 lockdown in 2020. Unable to access her studio, each day Young created works in situ on the beach, stringing together shells to make a necklace and writing on each one, the date, location, and tidal information. Through this making process, she became increasingly familiar with the tides and "the nooks and crannies of the coast scape."¹⁷



Figure 23. Margot Guralnick, *Beautiful Blight* (18 August 2018)

Figure 24. Margot Guralnick, *Welcome Mat* (4 April 2020). Images used with permission of the artist

The diaristic artwork of American artist Margot Guralnick, *Dog Walk Diary* and my artwork, *Daily Decomposition*, share a similar approach: a daily practice that has built greater intimacy with the site of our walks. Since 2014, Guralnick has been making daily arrangements of the botanical collections she finds on her daily dog walks; she photographs and posts these temporary collages on Instagram under the hashtag #dogwalkdiaries.¹⁸ Guralnick sees this practice of discovery and interaction as an act of reverence, a secular devotional, and says "My work is a daily meditation on – and a collaboration with – the plant life growing in my neighbourhood in the Bronx and wherever my travels take me."¹⁹ The artwork is ephemeral and immediate; she assembles and arranges the day's collection into collages, photographs

¹⁷ Loop, "Mel Young Mapping the Tideline," *Garland Magazine*, June 1, 2020, <https://garlandmag.com/mapping-the-timeline/>.

¹⁸ @dogwalkdiarynyc (@dogwalkdiarynyc) • Instagram photos and videos, accessed March 24, 2026, <https://www.instagram.com/dogwalkdiarynyc/>.

¹⁹ Margot Guralnick, "Dog Walk Diary Margot Guralnick," accessed March 25, 2026, <https://www.dogwalkdiary.com>.

them, and then returns the plants to their original environment. These photographic works are the only lasting record. Like me, Guralnick gathers respectfully, collecting from the ground or, in her case, also harvesting from invasive plants. Although there are many weeds along Upland Road Track, I only gather these if they have already been pulled out of the ground by someone else. The daily diary aspect of Guralnick's work has led to a longstanding collaboration with plant life, established through 12 years of walking, observing, and noticing seasonal and locational change.

28/10/25	Horoeka (Lancewood)	10-20c. Periods of rain, sometimes heavy, easing to a few showers PM, clearing at night. North-westerlies, turning strong south-westerly AM.	Power outage at home this morning. Wet on the track. 2 calendar months of Daily Decomposition today. It's been really fulfilling. It's pushed me to walk every day, to look more carefully, searching for new plant fall to use. I've been able to work iteratively, making something slightly different each time. It's also put me in a mindset and physical place to consider new pieces.
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Figure 25. Jo Bradbeer, *Daily Decomposition* (24 October 2025, 12 January and 20 January 2026, 16 October 2025, 9 November and 1 December 2025)

Chapter 3. This is what I reflect upon in this place



Figure 26. Jo Bradbeer. *Bracelet #1* (May 2025). Copper embossed with plant debris and feather collected along Upland Road Track on 16 March 2025 and silver (30 x 170mm)

How can I map the track?

Walking allows time for reflection – developing ideas and considering context are my daily companions as I walk the track. In particular, I contemplate the roles that mapping, materiality, time, and memories have in my jewellery-making practice.

For the first series of artworks I made about Upland Road Track, I used 0.9mm-thick copperplate (dimensions between 30–70mm) to hold impressions of the track. I created a series of intaglio prints on Fabriano Rosapina cotton-rich paper using these metal plates embossed

with materials from the track, before incorporating them in jewellery pieces. There is an intentional link to map-making and European engraved copperplate maps of the 16th and 17th centuries, such as *The Copperplate Map: Moorfields, Shoreditch and the City wall* (1559), through my choice of this metal. This period of global exploration saw major developments in cartography, with ornate, detailed images and text engraved onto copper plates. In these maps, the marks in the copper serve to identify a place and enable recognition and navigation within it. They are a shared and enduring representation, created from the data gathered by surveyors, biased by the need to reduce and select from what they experienced in the field to put succinct and concise information on the map. By choosing what to emboss, I reduce the multiplicity and rich variety of the environment to just a few marks. Selected examples of small details, the repetition and rhythms of noticed inhabitants are represented in the textured surfaces. In that way, the plates are a personal map.



Figure 27. *The Copperplate Map: Moorfields, Shoreditch and the City wall* (1559) © London Museum (377mm x 505mm)

How do I consider jewellery in this context?

Early jewellery objects created in the project were made using traditional metalsmithing processes with silver and copper. They, like the prints, extended the mapping of the track with textural snapshots, and as representations of my gathering walk experiences. The series of brooches, *Kawakawa*, *Nīkau Palm*, and *Māhoe*, stand independent of each other, yet in relation record the diversity of a single gathering walk in April 2025. The *Hinged Collar* (July 2025) has textures created with plant debris collected in one handful, where the leaves and twigs had knotted together.

These pieces have a durability and longevity that result from tried-and-tested jewellery-making techniques and conventions. They can be understood as jewellery; they are wearable, and their scale, form and materials are familiar – the brooches fit into the palm of your hand, have rounded edges and will not weigh down the fabric they are pinned onto. Their double-pin brooch back allows for a vertical, stable, and secure attachment.



Figure 28. Jo Bradbeer, *Hinged Collar* (July 2025). Copper embossed with plant debris gathered from Upland Road Track on 30 June 2025 and silver (210 x 190mm)



Figure 29. Jo Bradbeer, *Kawakawa Brooch*, *Nikau Palm Sheath Brooch*, and *Māhoe Brooch* (June 2025). Copper embossed with plant debris gathered from Upland Road Track on 6 April 2025 and silver (67 x 48, 62 x 48, 44 x 38mm)



Figure 30. Jo Bradbeer, *Māhoe brooch* (June 2025). Copper embossed with plant debris gathered from Upland Road Track on 6 April 2025 and silver (44 x 38mm). Pictured front and back



Figure 31. Jo Bradbeer, *Bangle #1* (April 2025). Copper embossed with plant materials gathered from Upland Road Track on 6 April 2025 and silver (40 x 65 x 53mm)



Figure 32. Jo Bradbeer, *Rewarewa Necklace* and *Kawakawa Necklaces* (July-August 2025). Copper embossed with rewarewa leaves gathered from Upland Road Track on 16 March 2025, silver and rewarewa leaf. (70 x 35 x 5, 65 x 30 x 5mm). These are the first pieces I included plant material in a jewellery object, both have a rewarewa leaf between 2 layers of copper

How can I work beyond jewellery norms?

As the months of daily walks progressed, I reflected on previous decisions to work within expected norms of jewellery making. With the *Rewarewa* and *Kawakawa Necklaces*, I included plant material in a jewellery object for the first time, incorporating a rewarewa leaf between the pierced, embossed copperplates. The leaves are slowly decomposing, revealing the backs of the pierced metal plates. These necklaces were the first steps towards more ephemeral and less conventional material choices and, in part, led to a decision to explore making beyond

traditional metalsmithing conventions whilst still making wearable jewellery. I wanted to challenge my understanding of what jewellery could be for myself.

Following making these pieces, I decided on an "intervention." I set simple parameters: "for one week, make jewellery objects from materials gathered along the track, make in situ, no tools." I left the completed pieces along the track to respond to the site with a sense of reciprocity. In early September 2025, following a rewarding and insightful visit from my supervisors (Monique and Natalie), during which we walked the track together, a more experimental, plant-based practice began, albeit one that allowed me to use tools. At this point, I started making *with* the track rather than *about* it – and I began *Daily Decomposition*.



Figure 33. Jo Bradbeer, *Intervention* (26–30 August 2025). Jewellery objects made without tools, in situ, with materials gathered along Upland Road Track



Figure 34. Jo Bradbeer, *Daily Decomposition* (2 March, 12 March and 30 March 2026)

How can I work *with* the materials of this place?

The concept of “thinging” in the “Material Engagement Theory” of Lambros Malafouris²⁰ and the notion of a collaboration between maker and material in the work of Tim Ingold²¹ are relevant to my material-based methodological approach to my making. In explaining Material Engagement Theory, and in particular his concept of “thinging”, Malafouris states,

thinking is usually understood as something we do about things in the absence of things. On the contrary 'thinging' denotes the kind of thinking we do primarily with and through things. For the material engagement approach witness and throughness takes precedence over aboutness[...]²²

Similarly, Ingold considers making as a process in which the maker is placed within the material world. He speaks of making as a “confluence of forces and materials,” a collaboration between maker and material rather than an imposition or interaction.²³

In *Daily Decomposition*, there is clear evidence of Malafouris's notion of “thinging.” Over months of daily gathering walks and making, the bangles and pendants or rings, are made from the materials I find each day in response to how they behave as I handle them. Sometimes the leaves, flowers or seeds are fragile and need to be stitched with fine fibres; others are more robust, and thicker fibres can be used. The amount of decomposition that has already taken place is evident in material changes in colour, texture, and rigidity, and the combination of these factors, both visually and practically, impacts what is made. I start each piece without preconceived designs; rather, I make in response to the materials. Sometimes the jewellery

²⁰ Lambros Malafouris, “Thinking as ‘Thinging’: Psychology With Things,” *Current Directions in Psychological Science* 29, no. 1 (2020): 3-8, <https://doi.org/10.1177/0963721419873349>.

²¹ Tim Ingold, *Making: Anthropology, Archaeology, Art and Architecture* (Taylor & Francis Group, 2013), ProQuest Ebook Central.

²² Malafouris, “Thinking as ‘Thinging,’” 1.

²³ Ingold, *Making: Anthropology, Archaeology, Art and Architecture*, 47.

objects are quite complex and have a lot of technical intervention on my part; others are much simpler, and the natural state of the found material more strongly influences the form.

The most significant factor in the making of this ever-growing artwork is the material's decomposition, which continues after I have completed my interaction with it. I handle it for only a short period of time, manipulating it into its new form of a bangle and pendant or ring. The jewellery object continues to change; moisture and suppleness give way to rigidity and brittleness; vibrant colours become more muted and subtle; some leaves curl and shrink, while others develop paper-like qualities. This growing collection of daily-made pieces is a collaboration between the materials and the forces applied to them: by me, by time, and by the environment (as of 23 June 2026, there are 600 pieces, made over 300 days).



Figure 35. Jo Bradbeer, *Daily Decomposition* on the day of making and on the diaristic wall months later (25 September, 22 October 2025 – re-photographed 12 January 2026)



Figure 36. Progression of *Daily Decomposition* diaristic wall, (24 November 2025, 12 January 2026 and 16 April 2026). It became apparent that I needed to plan ahead, so in mid-October, I laid out a grid of pins on my studio wall at AUT, in anticipation of each new piece through to the end of the MVA



Figure 37. Jo Bradbeer, *Kākara Chain* (October 2025). Freshly fallen kākara gathered from Upland Road Track on 26 September 2025 and cotton cord (6000mm)

How can wearing jewellery objects reference time?

There was a significant shift in the material narrative of this research by choosing to use predominantly plant materials in the jewellery pieces. In doing so, I shifted the purpose and focus from a long-lasting record of a single moment to the inverse: a potentially short-lived piece that encourages closer observation of its processes of change and deterioration.

All the organic matter incorporated into the jewellery pieces is constantly decomposing. Some may last a long time yet, such as the dense wood of the kākara tree. However, the leaves, flowers, and seeds decompose more quickly. The fragility and process of change these pieces embody are accentuated when worn. Bark may flake off wooden beads due to friction against the wearer's clothes, or cords made from plants, such as nīkau palm leaves or grasses, that

have become brittle since being made, may break when they catch as the wearer moves about. Rather than seeing these as limitations in the jewellery, they serve to illustrate the materiality of change and decay.

Pieces such as *Kānuka Chain* and *Knuckles* are designed to be worn. Although they have a temporal appearance, they continue to hold values associated with jewellery. In *On Jewellery: a Compendium of International Contemporary Art Jewellery*, Liesbeth den Besten discusses the function of jewellery. She defines "function" as "meaning" and a piece of jewellery as acting as a sign on the body.²⁴ Jewellery objects that beautify and decorate also carry significance for the wearer and the public who can recognise its meaning, whether this is wealth, status, identification, or a specific narrative or message. In addition to these characteristics, Bartley is interested in agency and "affect" of jewellery.²⁵ The temporal nature of my pieces, with the evidence of being worn made visible, contributes to an understanding of the significance they carry. Likewise, the somatic experience of wearing these jewellery objects heightens awareness of the fragility and temporal qualities of the materials. Consequently, there is a need to consider how to wear the jewellery – there is a duty of care required for these materials in their jewellery form, just as there is when they're located in their natural environment.

16/11/25	Karamu	15-21c. Mainly fine, with passing cloud. Northeasterlies.	A great day for a walk after the downpours yesterday. A small karamu tree had fallen near the access to the beach at the bottom of the track.
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In *The Relational Function of Jewelry (towards a Thesis)*, Jennifer Lee Hallsey describes "relational moments" as the "primary function of jewelry."²⁶ For Hallsey, meaning is made through encounters between maker, wearer and viewer, in any combination, where jewellery is at the centre and is the object defined by this relationship. When considering my own place-based jewellery, I would add materials to this discussion. Encounters with this project's objects are inherently encounters with materials and the "relational moments" they have with their site of origin, environmental forces and the passing of time.

Interactions with jewellery when worn on the body increase curiosity and dialogue. More senses are involved; there is movement, weight, temperature and texture, as well as narrative, to experience. During critiques and assessment events, I have consistently invited fellow students

²⁴ Liesbeth den Besten, *On Jewellery: A Compendium of International Contemporary Art Jewellery* (Arnoldsche, 2012).

²⁵ Bartley, "Walking in the Expanded Field of Jewellery."

²⁶ Jennifer Lee Hallsey, "The Relational Function of Jewelry (towards a Thesis)," June 14, 2015, <https://jenniferleehallsey.com/2015/06/14/the-relational-function-of-jewelry-towards-a-thesis/>.

and lecturers to wear the jewellery I have showed. However, it has taken some encouragement to break the norm of “look but do not touch” inherent in exhibition-type displays. I remain conflicted about how to encourage viewers to become wearers in my absence. Jewellery is less at risk of breakage while on display, and it may also be perceived more readily as artwork rather than decoration. However, the wearing is central to how jewellery is intended to be experienced, and merely viewing limits potential relational understanding.

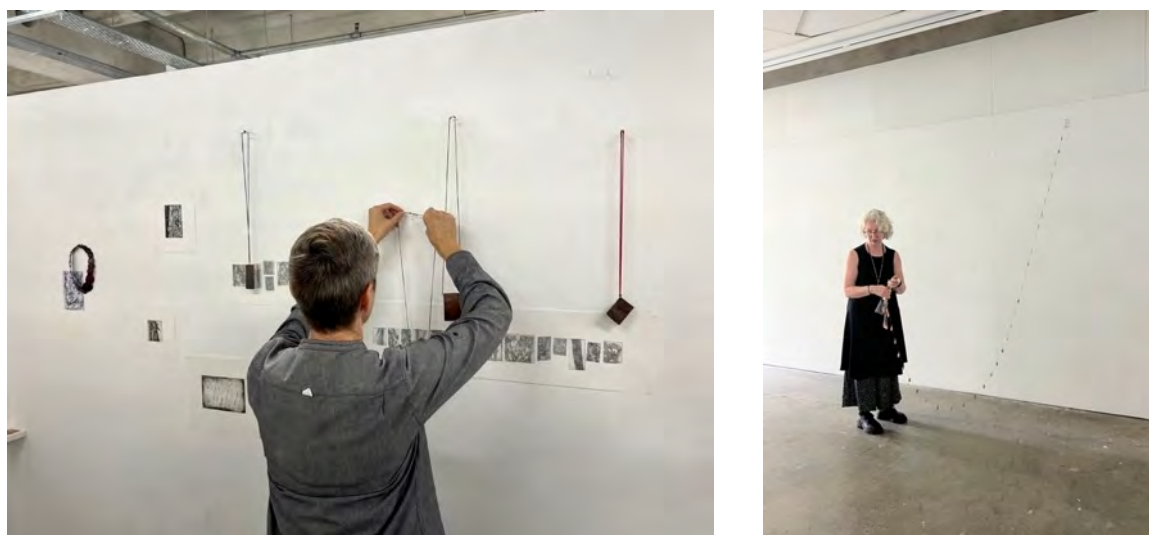


Figure 38. Interaction with jewellery on display during assessment (Fiona Amundsen), (10 June 2025) and me at the Exhibition Practice presentation (25 November 2025)

How can I gather and return materials ethically?

Over the course of my practising, I became increasingly aware of the need for a responsible and ethical approach to sourcing from the track. Aotearoa jeweller, Areta Wilkinson (Ngai Tahu), considers the idea of access to materials a “negotiated privilege,” not a right.²⁷ This perspective aligns with my approach to selecting and gathering materials. By taking rubbings and photographs, I gather imagery of the track. By making lists of my observations, I gather data about the environment. I collect plant-fall in small amounts, selecting leaves, twigs, seeds, and flowers that have fallen or been cut from their parent plant because of track clearing, seasonal changes or weather events. Notably, I never take plant material that is living, and the ecosystems of the pathway are almost unchanged following my gathering.

Botanist Robyn Wall Kimmerer discusses Indigenous approaches to harvesting and reciprocity in the interview *Practical Reverence* (2024) in *Emergence Magazine*. She says that when harvesting from plants, we must first acknowledge that they do not belong to us; they belong

²⁷ “Ka Taka Te Wā – Time Passed.” *Garland Magazine*. Accessed 4 June 2025. <https://garlandmag.com/article/ka-taka-te-wa-time-passed/>.

to themselves. We must listen to them and pay attention to signs that indicate whether the plant has enough to give. If the plant can provide for you, then take only what you need and cause as little harm as possible in doing so.²⁸ It is this "listening," noticing and taking only what can be given without harm, that underpins the reciprocal collaboration between me and the plant inhabitants of the track. I collect fallen materials and return remnants so they can contribute to regeneration and new growth.

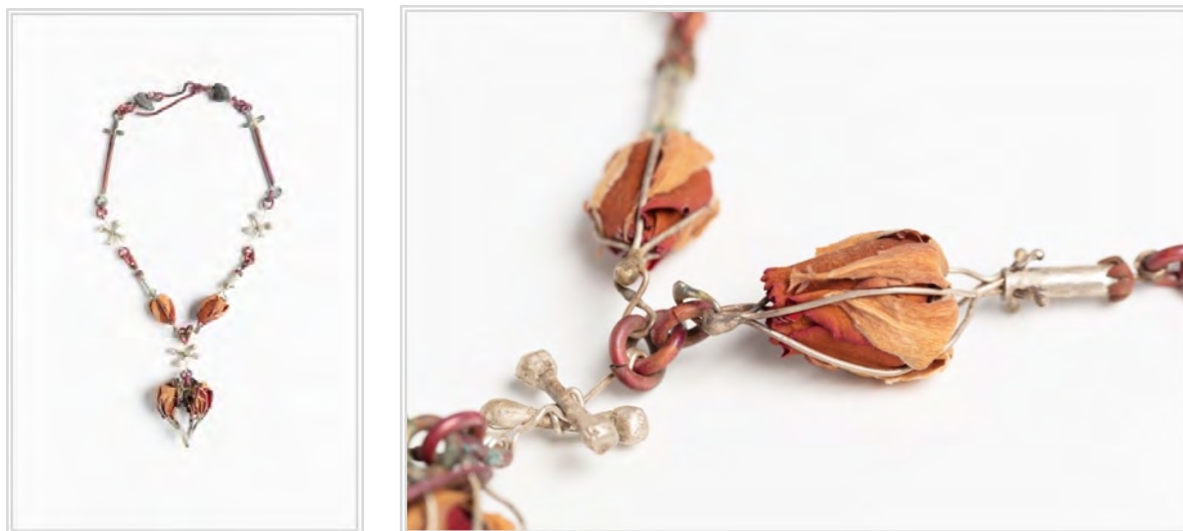


Figure 39. Penelope Barnhill, *Necklace* (1994). Silver, copper, stone and dried rose buds. Collection of Auckland Museum Tāmaki Paenga Hira, 1994.221, JY151 and detail of this necklace. Images used with permission of the artist

The ephemeral nature of the works is intrinsic to this research project, particularly *Daily Decomposition*. In deciding how to manage these artworks long-term, it is evident that their storage and future care could be problematic in terms of maintaining their material integrity. A discussion with curators at the Auckland War Memorial Museum in February 2026²⁹ illuminated the challenges of preserving, storing and future displaying contemporary jewellery in their collection. For example, a necklace of rose buds encased with silver wire made by New Zealand jeweller Penelope Barnhill in 1994, raises questions about the artist's intentions in this regard - whether the roses should be replaced or left to decompose and how this may be achieved without having to rework the silver. I wonder what might happen if these pieces were in a private collection and worn as originally intended.

I am considering what will happen to the organic material I have used in the jewellery pieces after the work is first exhibited. To exhibit *Daily Decomposition* again, I would restart the daily

²⁸ "Practical Reverence : An Interview with Robin Wall Kimmerer," *Emergence Magazine*, November 21, 2024, <https://emergencemagazine.org/interview/practical-reverence/>.

²⁹ I participated in the "Jewellery Field Trip: Professional practice out of the studio" workshop on 13 February 2026, organised by Objectspace.

gathering – it is, in effect, a journal, a daily practice, and the ongoing nature of the work is significant to its conception. Seeing change over time is critical, so recent “fresh” pieces should be installed alongside earlier makings that have dried, collectively revealing a slow transition in material transformation. To store this iteration of *Daily Decomposition* is a conceptual quandary; kept in a box or drawer, I wonder about the process of disintegration continuing unseen. Instead, I am considering returning these jewellery objects to the track to continue their decomposition where it first began.

The *50 Steps Chains #1* and *#2*, and *Knuckles* necklaces are quite robust because they are made of wood, so their decomposition is slow. The subtle changes in the wood are nonetheless intrinsic to these durational jewellery pieces; the impact of time and environment can only be seen incrementally. Ultimately, the plant components may also be returned to the environment, and the metal elements recycled. Sustainable and ethical jewellery-making practices are important considerations for me, along with melting down and reusing my own offcuts I source copper and silver from local suppliers of recycled metals.³⁰



Figure 40. Jo Bradbeer, Detail of *50 Steps Chain #2* (September 2025). Plant debris gathered every 50 steps along Upland Road Track on 13 September 2025 and silver (1200mm)

Figure 41. Jo Bradbeer, *Knuckles* (2025. Fallen kānuka branch gathered on 26 September 2025 and silver (1000mm)

³⁰ I source materials locally, in Auckland. Morris and Watson supply precious metals that are predominantly recycled, and I buy offcuts of copper sheet from Ambro Metals and recycled copper from Metal Salvage Services.

How can jewellery document?

Recording the location, date, and material type collected on my daily walks leads to making collections and connections, and to new understandings of the relationships between the minutiae and the macro elements of the Upland Road Track pathway as it traverses the land. The recurrence of linear patterns, fibrous qualities, and repetition in form become evident through the comparisons made possible through collecting and recording. Accordingly, *Daily Decomposition* consists of three parts: the gathering walks, the display of the jewellery objects, and a series of photographs. Each piece is documented immediately after its making, regardless of time of day or lighting conditions, with contextual journaling of plant type, weather conditions, and an anecdote about the walk that day. This document acts a “data” diary of my daily engagement with the track.

01/11/25	Eucalyptus	14-19c. Fine apart from some cloud, and the chance of a shower until evening. Sea breezes, but northeasterlies from evening.	A quick blat down the track after spending the morning at the market. I love these rich red leaves, and I haven't seen many lately, so this was a good, albeit small, find. Spoke to Leila about walking the track with me to help catalogue the trees👉.
02/11/25	Māhoe	14-19c. Fine. Northeasterlies	Fresh leaf fall like this is super delicate. It's new growth and hasn't had time to strengthen.
03/11/25	Rangiora	13-19c. Fine. Northeasterlies for a time during the day.	I've been waiting for more of these huge leaves to fall...I think someone may have picked them off a plant...but they were on the ground when I found them. Was able to cut a big hole in the middle rather than constructing a bangle.
04/11/25	Kanono	13-21c. Fine apart from cloud AM. Light winds.	After my walk with Leila yesterday I walked along the track using the Picture This app to identify a few more plants, the ferns we didn't know and some 'weeds'.
05/11/25	Kowhai	15-22c. Fine. Light winds and sea breezes PM.	Early morning walk with Chris. He spotted the kowhai leaves and helped me collect enough to work with. 🍃
06/11/25	Horoeka (Lancewood)	15-22c. Mainly fine, but the chance of a shower before night. Northeasterlies easing evening.	Quick blat down the track before work.
07/11/25	Māhoe	15-25c. Mainly fine with passing cloud. Sea breezes for a time in the PM and early evening.	Another quick walk along the track before dashing for the ferry. Chris came with me again.
08/11/25	Karamu	17-22c. Scattered showers, some heavy with thunderstorms, hail and downpours. Sea breezes	Afternoon walk with visitors. Houpara branch fallen right across the track. Found this Karamu branch, with lots of little seeds right at the track entrance on my way back to get some loppers.
09/11/25	Rewarewa flowers	17-23c. Mostly cloudy. Scattered showers, chance of heavy and thundery PM and early evening with downpours possible. Sea breezes.	Took a while to identify these. They are parts of the Rewarewa flower, but deconstructed. Beautiful spirals and could definitely prompt some ideas for making in metal. Will try some maquettes.
10/11/25	Nikau palm flowers	15-25c. Mostly cloudy. A few showers, some heavy and possibly thundery from late PM. Northerlies	Super delicate and very hard to thread without them breaking. I should have remembered this from the last time I used them.

Figure 42. Excerpt from *Daily Decomposition* Journal, written on the day of making (1 November 2025 – 10 November 2025)



Figure 43. Photographs of *Daily Decomposition*, taken on the day of making (1 November 2025 – 10 November 2025)

18/09/25	Kowhai flowers	10-17c. A few showers, turning to rain for a time, late AM and PM. Northwesterlies, strong at times, turning south-westerly PM.	What a surprise! I had no idea the kowhai trees were there. The flowers are already disintegrating and may not even last until they are on the display wall. But I couldn't overlook this unexpected find. I was thinking about chains today, what actually is a 'chain', how long is it? Can I make one? Can I measure the track with it?
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One morning in September 2025, as I walked, I considered how often I make chains with the materials I gather. Chains are linear groupings of multiple elements; they have a rhythm analogous to the repetition of walking, each link joined to its neighbour, often similar but not the same, with a distance created between the first and the last through incremental steps. I have used this linear form to illustrate measurements of growth, distance, and duration. The linearity of my walk along the track is reflected in the chains I have made. A “chain” is also a traditional unit of measurement, and as I listened to the echo of my own footfall (another measurement), I began to wonder about this type of chain in relation to my practice and research.

Surveyors’ Chains, developed in the early 17th century by English mathematician Edmund Gunter, are the length of a cricket pitch: 22 yards (20.1metres) long, divided into 100 links. Along with theodolites that measure vertical and horizontal angles, surveyors' chains became the preferred tools for measuring and recording public and private land. Throughout the British Empire, land surveyors were often at the forefront of implementing colonisation on the ground, overriding existing Māori mapping systems. Furthermore, *Te Papa Collection Online* explains the significance of colonial British Empire surveyors and their chains in Aotearoa/New Zealand, stating, "the precision of their technology matched their increasingly legalistic understanding

of what it was to own a piece of land."³¹ Perceptions of land ownership were very different between Māori and Europeans, and the acquisition of land was strongly contested. As noted in *Te Papa Collection Online*,

For Māori, *mana whenua*, or the right to land, was acquired through inheritance or conquest. The idea of individual ownership of land was as foreign to Māori as the idea of gifting land – even for the lifetime of the recipient only – was to Europeans.³²

The Waitangi Tribunal Committee continues to this day to redress injustices in the acquisition of land from Māori. The Ngāti Paoa Treaty Settlement Claim came into effect only very recently, in March 2026.³³ As I cannot speak from the position of *tangata whenua*, my responsibilities start with acknowledging my *tauwiwi* complicity in systems that carry colonial histories.

A surveyor's chain as an object embodies the acquisition of land, to the detriment of the type of forested environment where my research takes place. As such, it is contentious and politically loaded. In the context of addressing surveying Māori land, I recognise that my use of the Gunter chain, with its colonial grammar, carries uneasy tensions. I acknowledge the implications of creating an artwork based on a surveyor's chain; such a chain could be perceived as both metaphorically and physically heavy. As a jeweller with a chain-making practice, could a colonial tool be repurposed and redirected to highlight environmental restoration? Could such a chain offer some kind of reparation despite its role in colonisation?

To test my questions of how such a tool could be reimagined for a relational engagement with place, I made a replica of a surveyor's chain used in the 18th and 19th centuries, with the intention of utilising it for working with the terrain of the track to record it. My husband Chris and I used my work, *Surveyor's Chain Replica*, to measure the track in March 2026, which is 22 lengths and 10 links long (444.21 metres). With its linear groupings used to illustrate measurements of growth, distance, and duration, I wanted to trial an alternative use of the chain in bush terrain. In doing so, it literally bears the weight of its colonial history. Due to its length and weight, it took us a while to get into the rhythm of laying out the chain. It was tricky at times due to the bends in the track and occasional obstructions, as well as keeping on top of the tally. However, rather than work against the plant life that would have been displaced by colonial surveyors cutting straight lines, my aim in following the track was to work with the trees. This is my act of responsiveness to the cadence and rhythm of walking the track.

³¹ Museum of New Zealand Te Papa Tongarewa, "Surveyor's Chain," accessed September 18, 2025, <https://collections.tepapa.govt.nz/object/70366>.

³² Museum of New Zealand, "Surveyor's Chain."

³³ "Ngāti Pāoa Treaty Settlement Comes into Effect," OurAuckland, accessed March 25, 2026, <https://ourauckland.aucklandcouncil.govt.nz/media-centre/2026/march/ngati-paoa-treaty-settlement-comes-into-effect/>.



Figure 44. Jo Bradbeer, *Surveyor's Chain Replica* (October 2025). Steel and brass (66 feet - 20.1m - 100 links) and Chris Bradbeer using the chain to measure the length of Upland Road Track (22 March 2026)

27/10/25	Karamu	13-20c. Cloud increasing, with rain developing evening, possibly heavy and thundery at night. North-westerlies, strong at times.	A good walk this morning. I remeasured the track with the Maps app on my phone...540m this time. Thinking about what to put on my surveyors' chain.
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On 16 November 2025, I laid the replica chain along the track and recorded the plants next to the pathway at every link of the chain. I used this data for *½ Surveyor's Chain – Trees*. All of the proportions of this second chain are at 50% scale of the *Surveyor's Chain Replica*. 100 copper labels are hand-stamped with the recorded plant names; they act as identity tags for the individual plants and, together, describe the collection. Through the gesture of bringing te reo Māori names of plants that have been recently restored to this track to the fore, the work highlights the site's diversity and abundance of plant life, while honouring and celebrating the results of years of reparative care and restoration. Wearing this chain brings attention to the information gathered on that day; it acts as a marker of comparison across time and can be seen as celebratory and a caution for future care. The chain invites proximity, curiosity, and discursive relations between the site, the maker and the viewer.



Figure 45. Gathering data using *Surveyor's Chain Replica* on 16 November 2025 for *½ Surveyor's Chain – Trees* (2025)
Photo credit: Chris Bradbeer



Figure 46. Jo Bradbeer. *Surveyor's Chain Replica* and *1/2 Surveyor's Chain – Trees* (2025). Pictured during Exhibition Practice, AUT, 25 November 2025



Figure 47. Detail of *Surveyors Chain Replica*, in the Foyer window space at Te Wai Ngutu Kākā Gallery, June 2026.
Photo credit: Paul Chapman

How can jewellery hold memories?

Diaristic approaches in my practice are a method for creating and recalling memories. The artworks are a distillation of gathered materials through which memory associates time and place; and the daily practising builds a body of work that holds reminders of walking the same track over time.

In *Evocative Objects: Things We Think With* (2007), edited by Professor Sherry Turkle,³⁴ each essay is written about an everyday object that the author associates with memory, relationships and new ideas. An evocative object carries thoughts and feelings, ideas and passions. Most objects are evocative in relation to memories of the circumstances of when and how they are encountered. Objects, then, are holders and creators of memories. In thinking about jewellery objects as evocative, the function of jewellery as a memento is evident. Certainly, the jewellery objects I made and wore during this research project prompted memories of walking, noticing, gathering, and making.

Writer Michael Bond explains the relationship between memories and place in his book *Wayfinding* (2020). He says it is understood that the hippocampus is the part of the brain that

³⁴ Sherry Turkle, ed., *Evocative Objects* (The MIT Press, 2007), JSTOR.

uses our memories of space and place to help organise other memories, and that reconstructing a memory is easier when that memory is connected to a place. By identifying an event's location, we can envision it taking place and recount the memory.³⁵ Similarly, in her thesis, *The Materiality of Place* (2013), Legg explains that materials are closely linked to their place of origin and the memories associated with that place.³⁶ Jewellery, where the provenance of materials is apparent, acts as a memento, embodying a somatic connection to place. Memory is linked with the materiality of the pathway I walk. In working with and through gathered materials, I create a temporal link to place, with each interaction adding layers to the memories. For me, the jewellery pieces are mementoes of experiencing this rich environment. In this vein, New Zealand jeweller Kirsten Haydon writes of the long history of remembrance in jewellery in her thesis, *Antarctic landscapes in the souvenir and jewellery* (2007).³⁷ She regularly uses photography and enamel in her jewellery practice, making direct reference to historic jewellery souvenirs, particularly those depicting landscapes of the Victorian era. Her works, often incorporating multiple images, are journalistic in nature.

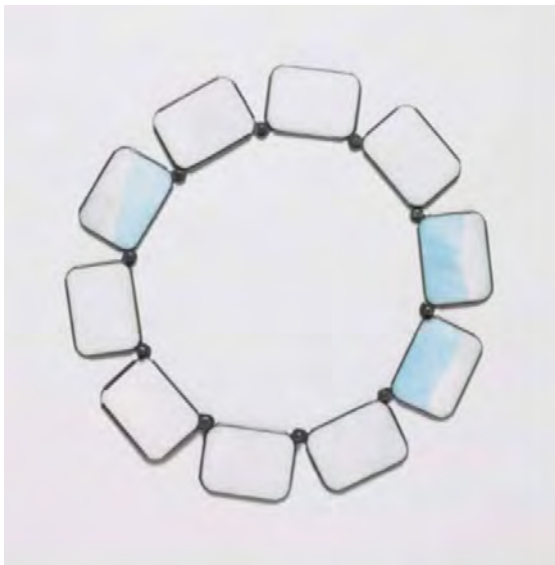


Figure 48. Kirsten Haydon. *Ice views* (2005). Enamel, Oxidised silver and copper

Figure 49. Kirsten Haydon. *Ice shapes* (2006). Enamel, silver, reflector beads. Collection of Antarctic New Zealand. Images used with permission of the artist

³⁵ Michael. Bond, *Wayfinding: The Art and Science of How We Find and Lose Our Way* (Pan Macmillan UK, 2020), <https://books.google.co.nz/books?id=CqTBDwAAQBAJ>.

³⁶ Beth Legg, "Materiality of Place: An Investigation into the Makers Approach to Material and Process as a Reflection of Place within Northern European Contemporary Jewellery Practice" (PhD thesis, University of Edinburgh, 2013), <http://hdl.handle.net/1842/7868>.

³⁷ Kirsten Haydon, "Antarctic Landscapes in the Souvenir and Jewellery" (PhD thesis, RMIT University, 2007), <https://doi.org/10.25439/rmt.27354546>.



Figure 50. Jo Bradbeer. *Daily Decomposition*, diaristic wall (12 January 2026). Plant material gathered daily on walks along Upland Road Track

Chapter 4. This is how my jewellery practice connects me to this place



Figure 51. Making an impression into copper metal clay for subsequent *Fingerprint Impressions* chain (13 April 2026)

Jewellery and place

In making jewellery objects using materials gathered during my daily walk, I am naturally called to reflect on the environment and how I might communicate its complexity and significance. I look for evidence of the lives of its inhabitants and traces of those passing through – growth rings on trees, patterns in bark, skeleton leaves, twigs broken underfoot.

Creating a connection to place is a common motivation for contemporary jewellers. Māori jeweller Areta Wilkinson (Ngai Tahu) and Scottish jeweller Beth Legg both completed doctoral research into the role of place in contemporary jewellery. Australian PhD candidate Melinda Young, working on Dharawal Country, also focuses on jewellery made in response to her local

landscapes. Wilkinson investigates making practices within Māori contexts of whakapapa and whenua, while Legg's research focuses on the materiality of place and is sited in Northern Europe.³⁸ These artists each discuss the significance of place, and have specific understandings rooted in cultural, social and geographical contexts. Their work is created in site-specific contexts, ties directly back to place, and embodies a sense of identity and belonging.



Figure 52. Areta Wilkinson. Detail of *Ka Taka Te Wā –Time Passed* (2020). 24ct gold plated stg silver, fine silver, oxidised stg silver and polyester cord. Pictured exhibited at Two Rooms Gallery, 16 October - 21 November 2020 (<https://tworooms.co.nz/wp-content/uploads/2020/10/dsf3917web-2048x1536.jpg>)

Figure 53. Areta Wilkinson. Work in progress, *Ka Taka Te Wā –Time Passed* (2020). 24ct gold plated stg silver, fine silver, oxidised stg silver and polyester cord. Exhibited at Two Rooms Gallery, 16 October - 21 November 2020 (<https://tworooms.co.nz/wp-content/uploads/2020/10/areta-wilkinson.jpg>). Fine metal textured by using stones as hammer and anvil, sourced from Ngāi Tahu awa. Images used with permission of the artist.

Wilkinson works within a Te Ao Māori context in Aotearoa, informed by narratives of whakapapa/genealogy, whenua/land, and kaikā/home.³⁹ She created *Ka Taka te Wā – Time Passed* during a COVID-19 pandemic lockdown in 2020, forging a new pendant each day over 36 days. In this work, she reconnects with her tupuna/ancestors through traditional making skills and with the whenua of her iwi, Ngai Tahu, by forging precious metals using large river stones as tools sourced from her ancestral awa, the Waimakariri and Rakahuri Rivers. The pieces hold strong connections to whakapapa. Curators Nigel Borell and Zara Stanhope, writing about this work for Two Rooms Gallery (2020), explain that textures created on the metals by the impact of the stones “are the marks of the land; in fact, they are the land and the land then

³⁸ Beth Legg, “Materiality of Place.”

³⁹ Areta Rachael Wilkinson, “Jewellery as Pepeha: Contemporary Jewellery Practice Informed by Māori Inquiry,” PhD thesis, Massey University, 2014), <http://hdl.handle.net/10179/6949>.

becomes part of these new forms made into personal objects worn on the body."⁴⁰ Rivers are identity markers for Māori. Thus, in using river stones to forge the metal, Wilkinson reinforces her relationship to her ancestral land and to the people, past and present, of that land. She describes *Ka Taka te Wā – Time passed* as a reflection on passing time, "Time passed, passing time and thinking about times past."⁴¹ It is through a connection to place that Wilkinson's thoughtful and purposeful jewellery-making practice engenders reflection and respect for community, whakapapa and whenua. Similarly, place and site are central to my art practice; it is a privilege to walk, make and reflect in this place.



Figure 54. Beth Legg. *Caged bird brooch* (2007). Oxidised silver, steel and bird bone.



Figure 55. Beth Legg, *Remembering Trees* (2005). Silver and gold. Images used with permission of the artist

The central question of Legg's thesis is "How do contemporary makers transfer the sensory experience of place into a tangible object?"⁴² She understands places as more than geographic locations; they hold distinctive meanings and have tangible identities for both inhabitants and visitors. Therefore, to express a sense of place is personal and subjective. Many of the artists she also studied, including Grace Girvin, Helga Mogensen, and Luzia Vogt, are interested in the inherent possibilities of the materials they gather and found that ties to place can be realised through respectful, material-oriented making.⁴³

Legg's own jewellery practice is situated in the Scottish Highlands. She collects organic materials found whilst out walking, and photographs textures and interesting forms that reveal evidence of elemental forces at work in the landscape. She explains that, for her, references to place are often mediated by using materials that illustrate natural processes such as gravity, decomposition, and growth. Her creative making processes echo those found in the natural

⁴⁰ Nigel Borrell and Zara Stanhope, "Areta Wilkinson: Ka Taka Te Wā - Time Passed," *Two Rooms*, 2020, accessed March 4, 2026, <https://tworooms.co.nz/wp-content/uploads/2020/10/areta-wilkinson-2020-cnz.pdf>.

⁴¹ Areta Wilkinson, "Ka Taka Te Wā – Time Passed," *Garland Magazine*, June 2022, <https://garlandmag.com/article/ka-taka-te-wa-time-passed/>.

⁴² Legg, "Materiality of Place," 5.

⁴³ Legg, "Materiality of Place."

environment. As Melinda Young states, "The materials speak back to the land. They are a document of time and place, revealing stories, and making connections with wearers and viewers."⁴⁴ The land where she walks and gathers materials belongs to the Dharawal and Wodi Wodi people of New South Wales, Australia. She feels connected to this place and has a duty to help care for it. It is in these relations where jewellery engages with the land that Young understands a collaboration between the maker, the land's occupants, and the wearer, and it is through wearing that the stories of the land are shared.



Figure 56. Melinda Young, detail of *Mapping the Tideline Brooches* (2020). Marine debris, driftwood, oxidised 925 silver
Image used with permission of the artist.

During this research project, I became increasingly familiar with the materiality of Upland Road Track. Through an iterative process, I made jewellery objects that also share stories and document time and this particular place. Thus, I chose to use some of the earlier embossed plate jewellery as plates for further prints, applying etching ink to *Hinged Collar* and to the pendants (now with jump rings and cords, clustered together as if being worn). These jewellery prints became another iterative expression of the textures in the environment, a revisiting and recollection. In a further development, I made the printed collar into a piece of jewellery, adding a silver catch so that it could be worn.

44 Young, "Making Jewellery for the Land."

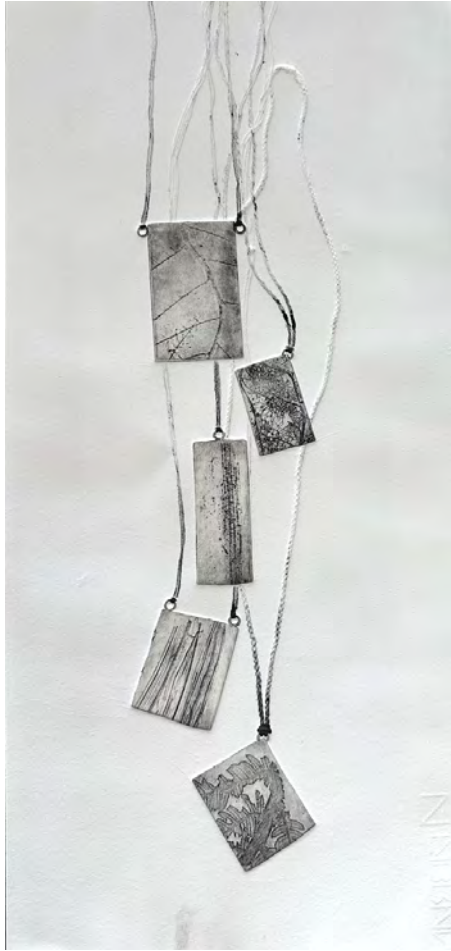


Figure 57. Jo Bradbeer, *Printed Pendants* (May 2025). Fabiano Rosapina Paper and etching ink (450 x 200mm) and *Embossed Pendants* (April 2025). Copper, silver and cotton cord (55 x 40, 75 x 30, 47 x 30, 75 x 45, 53 x 43mm)



Figure 58. Jo Bradbeer, *Printed Hinged Collar* (August 2025). Fabiano Rosapina paper, etching ink and silver (215 x 195mm) and a detail of *Hinged Collar* (July 2025). Copper and silver (210 x 190mm)



Figure 59. Jo Bradbeer. *Nikau Palm Bangles* (June 2025). Copper etched with rubbing of *Nikau* palm tree bark and silver (10 x 65 x 55mm)

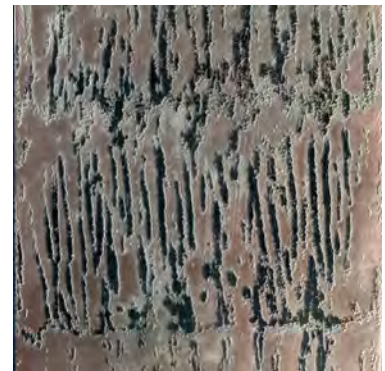


Figure 60. Work in progress for *Nikau Palm Bangles* (June 2025)

The *Nīkau Palm Bangles*, made in June 2025, were developed from the trunk of a nīkau palm tree. I took a rubbing of the texture of the tree-trunk, then screen-printed and etched this image into copperplate. The textured metal, soldered together with silver bars, was designed to create bangles that echo the tree's form and colours, representing the nīkau groves that border the track.

In these bangles, and the *Fingerprint Impressions* chains I made later, I am reminded of *Lithic Bodies* by Australian artist Bianca Hester.⁴⁵ She made multiple rubbings and casts of the Permian-Triassic boundary, in the Illawarra escarpment on Dharawal Country, New South Wales, as evidence of deep time. In the brochure for the exhibition, Hester explains to writer Saskia Beudel "I see the rubbings as registrations of multiple engagements and encounters, ... there's the minutiae of surfaces and textures, and what they themselves register in terms of epic processes over time."⁴⁶ Her objects are intricate translations of the surfaces and register relations of human and non-human with this place. Similarly, the rubbings and impressions included in *Upland Road Track* jewellery objects and prints hold a transferred record of place.

For the *Fingerprint Impressions* necklaces, I pushed small pieces of silver and copper art clay into surfaces, crevices and junctions on-site – tiny details that remain in situ on the track. I torch-fired the textured metal clay pieces, burning out the binder, leaving only fine silver and pure copper. The metal pendants were then woven into a silk cord. These chains are an intimate record; my fingerprints on the back of each pendant are as visible as the impressions of the track.

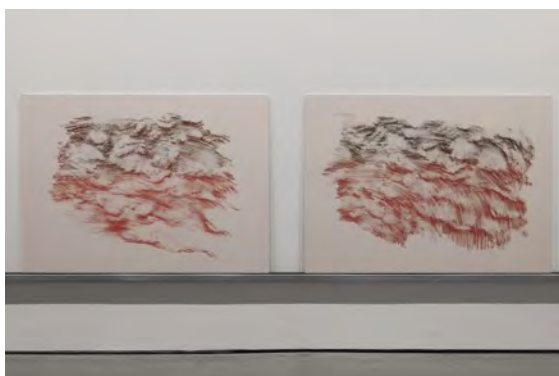


Figure 61. Bianca Hester, *Untitled #1 and Untitled #2* are part of the series titled *Strata: Embodied impressions of a Permian era river system in 3 parts (2024)*. 250gsm Stonehenge archival rag paper, various inks. (83.5 x 63.5 cm framed size)

Figure 62. Bianca Hester, *Fragments of plant life from both sides of the extinction boundary, summoned by the ground (2024)*. 1 of 35 patinated bronze with surface impressions of plant life from geologic periods including the Permian, Triassic and Holocene, galvanised steel, neodymium magnets. Photos credit: Jacqui Manning. Images used with permission of the artist

⁴⁵ Bianca Hester, "Reading Walking Lithic Bodies," accessed March 25, 2025, <https://www.biancahester.com/projects/reading-walking-lithic-bodies>.

⁴⁶ *Bianca Hester: Lithic Bodies*, exh. cat. (UNSW Galleries, 2024), accessed April 19, 2026, https://www.biancahester.com/media/pages/catalogues/cbde3d20b1-1763700450/bianca-hester_lithic_bodies_brochure.pdf.



Figure 63. Torch firing copper art clay fingerprint impressions on the forge (14 April 2026)



Figure 64. Jo Bradbeer, *Fingerprint Impressions #1 and #2 entwined*, (March 2026). Silver, copper and silk cord



Figure 65. Jo Bradbeer, *50 Steps Chain #1* (September 2025) and detail. Plant materials gathered every 50 steps along Upland Road Track on 13 September 2025 and silver (1070mm)



Figure 66. Jo Bradbeer, *50 Steps Chain #2* (September 2025) and detail. Plant materials gathered every 50 steps along Upland Road Track on 13 September 2025 and silver (1200mm)

50 Steps Chains #1 and *#2* encapsulate the key contexts of my *Upland Road Track* research project. Utilising a walking methodology, they measure distance and time; they are a collaboration between maker and fallen decomposing plant materials, and when worn, a catalyst for dialogue about site and materiality. They were the first pieces I made by literally measuring the track. Starting adjacent to the beach access, I counted my paces up the track, stopping every 50th step to pick up fallen plant material. I tested each piece for strength and labelled it in order, 17 pieces in total. *50 Step Chain #1* has 50mm lengths of each material in the order they were gathered, linked by handmade silver pins and jump rings. *50 Steps Chain #2* comprises 5 x 10mm slices of each material. These dimensions reflect the act of measuring that the pieces embody.

A notable diaristic element of my practice are the many plant-fall chains I have made throughout this project, marking the discovery of larger branches that have fallen in adverse weather or the delight of fresh seeds or fruit. Made from a sizable fallen kānuka branch, *Kānuka Chain* is 6 metres long, threaded with several strands of cotton cord to support the weight and stress of movement of the chain. The *Knuckles* chain is made from the same treefall, using the sections with junctions. The pieces of wood are joined by silver links - handmade screws and jump rings that allow the chain to articulate.

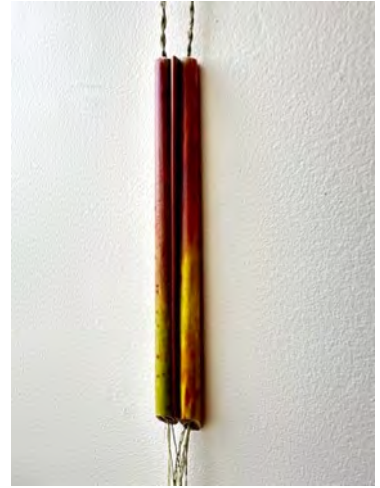


Figure 67. Jo Bradbeer, *Chains*, (2025 - 2026). Karamu, kowhai, harakeke, nīkau seeds, karaka, taraire fruit, and nīkau, harakeke and cotton cordage

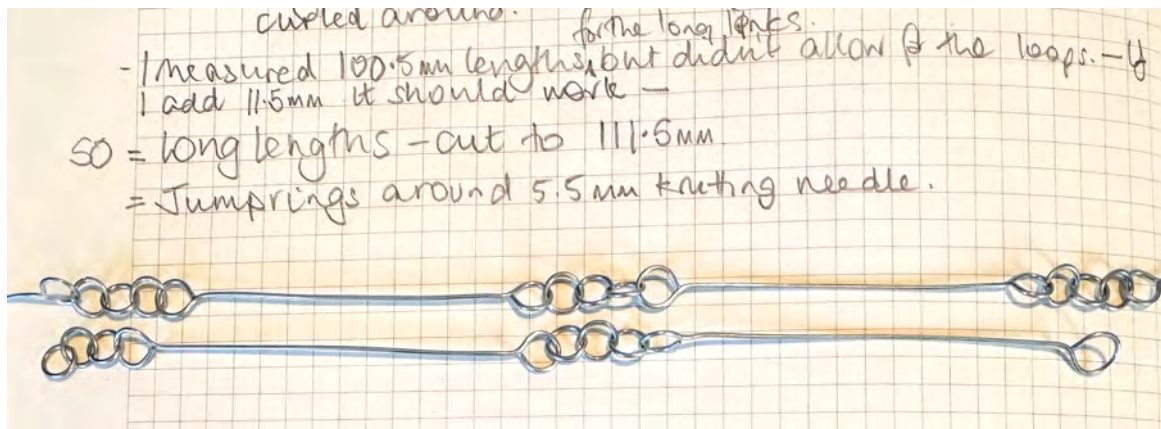


Figure 68. Work in progress, 1/2 Surveyor's Chain - Trees (September/October 2025)



Figure 69. Jo Bradbeer, 1/2 Surveyor's Chain - Trees (November - December 2025. Steel, brass and copper (10m)

½ Surveyor's chain – Trees and the *Surveyor's Chain Replica*, made between October and December 2025, were a departure from making with materials found on the track. Their scale and materials are akin to original surveyor's chains, steel links with brass handles and tags, and I used copper for the labels. In this instance, the 600 jump-rings and links of *½ Surveyors chain – Trees* are soldered as it is designed to be worn. There is a lot of hidden labour in these chains; trialling, measuring, cutting, bending, assembling, stamping, soldering and cleaning amount to many hours of work.

With each new artwork for *Upland Road Track*, I made technical and aesthetic decisions in response to the materials and information I gathered, adding layers to my map of the track with each iteration. A daily practice of walking and gathering has led my research. Every jewellery object and print has developed, one from another, through iteration, material exploration and a collaboration with the gifts the track has provided for me to create with.

Conclusion.

This is what I learn from being in this place

Key contexts of place, walking, time, materiality and memory are interwoven in this site-specific jewellery research project. My daily practice of walking, noticing, gathering and making in a temporal collaboration with the inhabitants of Upland Road Track, Whakanewha Regional Park, Waiheke Island, has resulted in a diaristic body of work and an ongoing daily practice. Jewellery objects, prints, photographs, rubbings, written lists, and collections of materials gathered along the track variously act as mementoes of my walking and the materiality of this place, its inhabitants, and the influences of time and natural forces upon it.

The somatic experience of putting on and carrying the jewellery objects close to the body, using all senses, increases awareness and discussion of the track's materials and effects of wearing them. Responsibility for the pathways and a sense of care for the environments they traverse is engendered by the proximity of this materiality, and connections between people and place are strengthened.

Thanks to this research, I have spent much of the last 18 months learning about and mapping a place close to home. I feel increasingly attached to this place and appreciate the connections that Tangata Whenua, Ngāti Paoa, have developed over centuries of living on Waiheke Island. My practice has been enriched by other artists and writers working in similar contexts. The jewellery practices of Areta Wilkinson, Melinda Young, Kirsten Haydon and Beth Legg, and the writing of Robert Macfarlane and Lambros Malfouris are particularly significant for their insights into place and materiality.

As already acknowledged, my research has shifted to a practice of working *with* rather than *about* the track. Embossed copperplate prints and jewellery objects carry the impressions of the track textures. Chains such as *50 Steps Chain #1 and #2* measure the track with a personal scale. The *Kānuka Chain* series records the passage of time through growth rings and slow deterioration. *½ Surveyor's Chain – Trees* catalogues the plants along the track, providing a record for comparison with the past, a celebration of the present and a caution for the future. With *Daily Decomposition*, I am engaged in a durational work that sits alongside the other making and has become increasingly significant to me, both physically and metaphorically. This work, particularly, allows for closer observation of material transformation and represents a practice of reciprocity, a daily reconnection with the track and the gifts it offers. I am grateful to walk the track every day and to notice the beauty of nature at work.



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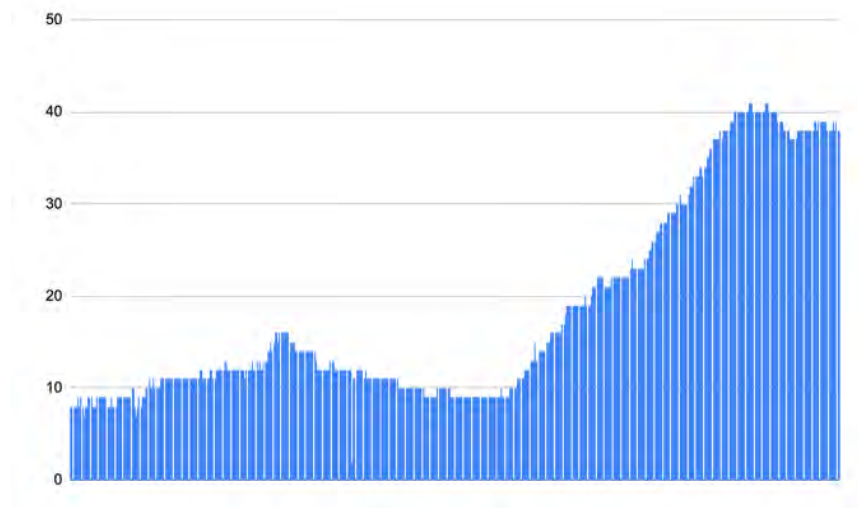
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Appendices

Walking Elevation graphs

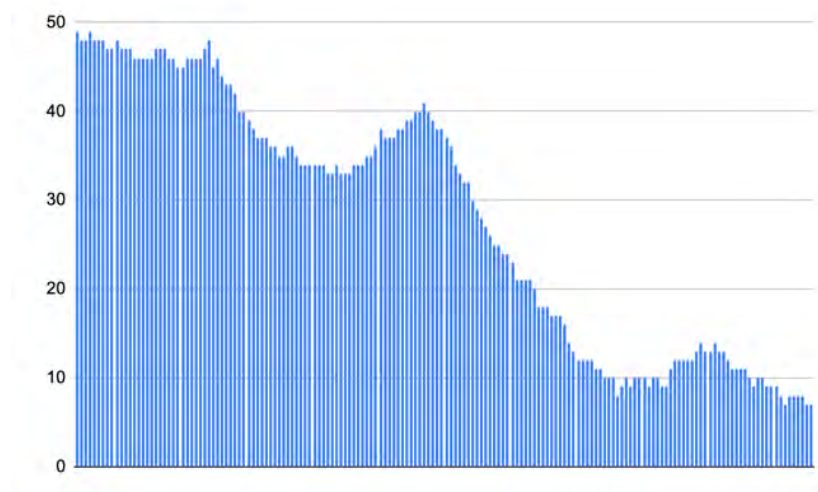
Elevation graph 24/11/25.

Recorded every step according to TerraMaps App, staring at the bottom of the track.



Elevation graph 22/12/25.

Recorded every 5 steps according to TerraMaps App staring at the top of the track.



½ Surveyor's Chain lists – Trees

Written list of plants recorded along the first 20 metres of Upland Road Track on 16 November 2025. Identified with the help of printmaker and botanist Leila Lees and online plant identification apps, Picture This and iNaturalist.

[illegible]

Daily Decomposition Photographic Log

Photos taken on the day of making as a personal record. The quality of the photographs improved as the daily practice became more established, and the photographic record became more significant. Lighting quality changes depending on the time of day the pieces were made.











Daily Decomposition Journal

Log of plants, weather, anecdotes and occasionally birds, written following daily 'gathering walks'.

Date	Plant	Weather	Journal	Birds
28/08/25	Taraire	11-17c. Cloudy periods. Afternoon showers, evening rain. Increasing nor westerlies from afternoon.	Tree right at the start of the track. We have one of these trees at home. Strong, ribbed leaves.	
29/08/25	Karaka	11-18c. Showers, possible squally thunderstorms. Westerlies gusting to 90km/h		
30/08/25	Rangiora	11-17c. Few showers, more frequent PM. Possible squally thunderstorms. Westerlies gusting to 90km/h	Big leaves made me think of an invasive weed, but it's actually a native plant.	
31/08/25	Karamu	10-15c. Showers, some heavy with squally thunderstorms. Strong southwesterlies, severe gales gusting to 120km/h		
01/09/25	Māhoe	11-16c. Partly cloudy, isolated light showers. Southwesterlies strong AM.		
02/09/25	Kōwhai	10-17c. Partly cloudy with the odd shower. Westerlies.	Found a whole branch at the entrance to the track, cut, not fallen. Lots of leaves and wood to use. Not sure if it's from a tree on the track, couldn't see one. Tied lots of the leaves to make a chain. Fluffy/chinky yet delicate.	
03/09/25	Māhoe	10-16c. Partly cloudy with the chance of a shower until evening. Light winds.	Freshly fallen leaves, although some yellowing already taking place. Stitched through single layer, curving outwards where the joins are.	
04/09/25	Harakeke	11-17c. Fine. Northwesterlies	Strong tube forms, played with this natural for both pendant and bracelet.	
05/09/25	Kohekohe	11-16c. Partly cloudy, with odd showers from the PM. Northerlies.	Rich green ribbed leaves. Track clearing probably. Used disks again.	
06/09/25	Eucalyptus robusta	9-15c. Rain easing to odd shower PM. Clearing to fine evening. Northerlies turning to southwesterly in AM.	Red leaves, very distinctive on the ground. Introduced species. Curious about the colour.	
07/09/25	Pin Oak	8-15c. Cloudy periods with the odd shower. Strong southwesterlies, easing in the evening.	Small leaves in various states of decomposition. Stitched together whole, stalks all to one side. Quite a sticking piece. Wrapped 3 leaves into small cylinder forms, for brooch.	
08/09/25	Punga	10-15c. Cloudy periods, with isolated showers from PM. Northwesterlies developing in the afternoon.	Similar to the ones I made and left in the bush. Leaves all sticking out, bent over one side to alternate the green and silver colours of the leaves.	
09/09/25	Nikau	10-15c. Cloudy periods. Odd shower, becoming more frequent PM, clearing in evening. Northwesterlies developing PM.	Woven bracelet, quite formal and geometric in design. Holds the form well. Strong fibres again.	

10/09/25	Kawakawa	10-18c. Fine spells then evening showers. Northwesterlies, strong in exposed places.	Went back to disks for these pieces. Layered back-to-back. Used the part of the leaf where the stall joins in.	
11/09/25	Puriri flowers	11-16c. Cloudy. Rain developing evening. Southwesterlies easing AM, northeasterlies developing late evening.	Flowers on the track, already decomposing. First lot of flowers I've found. Great flash of colour, but are likely to fall off the cord readily quickly.	
12/09/25	Karaka	10-17c. Showers, possibly heavy and thundery in evening. Strong Northwesterlies, gusting 80km/h in exposed places, turning strong southwesterly PM	Again, attracted to these leaves as they are big, still pretty green and have proven quite strong in previous pieces.	
13/09/25	Horoeaka (Lancewood)	11-16c. Partly cloudy with odd shower becoming frequent PM and evening. Possibly heavy with squally thunderstorms in the south PM. Strong southwesterlies, gales gusting to 90km/h.	Love lancewood trees hadn't even noticed it before. Beautiful form to the leaves, with jagged tips and thick/robust material.	
14/09/25	Harakeke	11-16c. Partly cloudy with isolated showers. Strong southwesterlies, easing in the evening.	Down at the beach. Quite formal bracelet form. Strong fibres, very structured form.	
15/09/25	Karamu	12-17c. Fine spells. Isolated showers. Westerlies.	Gathered on my way back from a run down to the beach.	
16/09/25	Nikau seed pod	13-17c. Mostly fine, some showers. Southwesterlies, strong later in the day.	Have seen these seed pods on the track a lot. Like working with paper, cut easily and pulled into strips easily. The already brown seed pod will be interesting to see as it decays. Quite strong fibres, looks straw like.	
17/09/25	Nikau seed frond	13-18c. Cloudy periods, with longer PM fine spells. Isolated showers developing evening. Northwesterlies.	Beautiful burgundy seeds, rich colour so unlike the cream of the ones I'd found previously. They stand out against the cream stems as well. I was thinking about chains today, what actually is a chain, how long is it	
18/09/25	Kowhai flowers	10-17c. A few showers, turning to rain for a time, late AM and PM. Northwesterlies, strong at times, turning southwesterly PM.	What a surprise! I had no idea the kowhai trees were there. The flowers are already disintegrating and may not even last until they are on the display wall. But I couldn't overlook this unexpected find. I was thinking about chains today, what actually is a 'chain', how long is it? Can I make one? Can I measure the track with it?	
19/09/25	Pohutukawa	9-16c. Partly cloudy with a few showers. Fresh southwesterlies, easing evening.	Hoped to find these leaves at some point. Saw some on the beach last week, so made a point of looking for them this time...and there were actually quite a lot at the junction of the track to the beach.	
20/09/25	Māhoe	11-15c. Mainly fine. High cloud this evening. Northeasterlies.	Getting hard to find freshly fallen leaves. Lots of māhoe on the track, in various places, but not much fresh fall.	
21/09/25	Kohekohe	13-16c. Cloudy with the chance of a shower. Northeasterlies, strong at times.	Walked Eve's, Totara and To Kowhai tracks with Chris, came back via Upland. Leaves	

			are very yellow already. Couldn't see much fresh fall.	
22/09/25	Horoeaka (Lancewood)	14-16c. Mostly cloudy. A few showers, becoming widespread in the evening. Northeasterlies, strong at times.	Rushed onto the track on my way to the ferry. These lancewood leaves are strong and vibrant.	
23/09/25	Kōhūhū flowers (Pittosporum) or maybe puriri	14-16c. Rain with heavy falls, possible thunderstorms and localised downpours. Northerlies, strong at times.	A run down to the beach and back up the track before the rain set in and a trip to the mainland. The flowers are very pretty, but fragile. It was challenging to stitch them together without losing the petals. Not sure if they'll survive long.	
24/09/25	Karaka	12-18c. Rain turning to showers around midday, heavy at times, possible thunderstorms and downpours Northerlies easing in the evening.	A very rainy track this morning. Picked up leaves that had a lot of dirt from the track on them.	
25/09/25	Māhoe	12-18c. Rain expected in the PM and evening. Possibly heavy.		
26/09/25	Kohekohe	12-18c. Cloudy periods. A few showers developing in the evening possibly heavy. Northwesterlies, picking up PM and evening.	Found tiny little rings, hundreds of them. Picked them up with my fingers and then tweezers. Apparently, they are kohekohe, but I'm not sure of that. Also picked up a large Manuka branch that I'll use for chain.	
27/09/25	Karo	13-19c. A few showers, mainly from late morning, possibly heavy with squally thunderstorms PM. Northwesterlies, gusty in the PM	A walk with Chris, back via upland road track. A different experience of looking, Chris wanting to find things too. 😊	
28/09/25	Eucalyptus robusta	14-20c. Fine weather, mostly light Northwesterlies.	Walk and making chatting with Catherine before a day at the gallery. Beautiful colour of the leaves again.	
29/09/25	Nikau	11-20c. Cloudy periods. Scattered rain from late PM, possibly heavy. Northwesterlies strengthening late AM, changing to southwesterlies overnight.	Made a bangle walking back up the track and up the road to home. Weaving a solid form. Found my way home quite mindless of where I was walking, engrossed in the making.	
30/09/25	Pohutukawa	10-17c. Cloudy periods. Southwesterlies.	Down Tawa track and up Upland. Colourful Pohutukawa leaves near the beach.	
01/10/25	Taraire	12-18c. Cloudy periods with the odd shower. Westerlies, strong in exposed places PM.	Right at the start of the track, no completely green leaves.	
02/10/25	Kawakawa	13-19c. Scattered rain becoming widespread and heavier PM, thunderstorms possible in the evening. Northerlies, strong for a time PM	Drizzly walk along the track. Saw my Nikau palm chain placed on one of the picnic tables. Someone placed it there. 😊	
03/10/25	Karamu			
04/10/25	Eucalyptus	11-18c. A few showers becoming frequent from late morning, some heavy with possible thunderstorms and hail. Easing evening. Northwesterlies, strong at times.	Went for a quick walk before the rain set in.	
05/10/25	Nikau flowers	11-17c. Occasional showers, some heavy. Thunderstorms and hail	Wet walk. Great to find all of these little flowers on	

		possible this evening. Westerlies, strong at times.	the track. Not seen them before.	
06/10/25	Horoeka (Lancewood)	13-18c. Cloudy periods. Showers, clearing in the PM. Westerlies, strong at times until evening.	A quick blat down the track after a trip to the city. I enjoyed working with these robust leaves. Managed to find a few greenish ones.	
07/10/25	Karamu	11-18c. partly cloudy, with isolated showers, clearing evening. Strong southwesterlies easing in the evening.	Another quick foray along the track before heading off to the city. Worked quite quickly on these pieces in the evening as it was already a long day. All of the pieces reflect the amount of time I've been able to give them.	
08/10/25	Nikau seed pod	12-18c. Partly cloudy, with increasing fine spells in the PM. Southwesterlies.	Had to go to the track after work. A bit late in the day. 😊 Traditional weaving, 4 strand cord.	
09/10/25	Karaka	13-18c. Mostly cloudy with scattered rain developing around midday, clearing evening. Northerlies	First fresh fall in a while. Picked up on my way back from a run to the beach.	
10/10/25	Pohutukawa	14-21c. Cloudy, some fine spells developing AM. Chance of an afternoon shower. Northwesterlies.	Another morning run. Sense of spring in the air.	
11/10/25	Climbing asparagus	14-20c. Partly cloudy with a few showers developing for a time AM and PM. Northwesterlies	Weed, but very pretty and very fresh and strong despite looking so delicate.	
12/10/25	Rewarewa	14-21c. Cloudy periods with the odd shower. Northwesterlies.	Picked up after a day at the gallery. Quite a quick make.	
13/10/25	Māhoe	15-21c. Often cloudy with a few showers turning to rain in the evening. Northwesterlies, strong in exposed places from PM.	Fresh fall, although it felt very delicate before I even tried to make something with it.	
14/10/25	Eucalyptus	11-18c. Rain, possibly heavy, easing to scattered showers PM, clearing evening. Strong Northwesterlies, turning southwesterly PM.	Pissing it down. Early morning visit to the track before going to the city.	
15/10/25	Tarairae	11-17c. Partly cloudy with isolated showers, mainly in the afternoon	Quick visit to the top of the track before heading to the ferry	
16/10/25	Puriri flowers	11-19c. Fine, then isolated showers developing towards midday, clearing evening time. Westerlies	Couldn't resist the colour, so picked these up on my run back up the track.	
17/10/25	Nikau leaf	12-19c. Fine. Afternoon sea breezes	Lovely day for a walk 😊	
18/10/25	Nikau seed pod	13-19c. Cloudy periods with isolated showers from PM. Light winds and daytime sea breezes	Fresh fall seed pod...lots of green in it	
19/10/25	Houpara	14-21c. Cloudy periods with a chance of a shower AM and night. Northwesterlies for a time during the day.	Insect or bird eaten edges and holes. Wanted to retain these details.	
20/10/25	Puriri	14-21c. A few early showers and cloudy periods, clearing AM then fine. Northwesterlies	Very yellow, strong leaves. Enjoyed making square/geometric forms with these leaves.	
21/10/25	Horoeka (Lancewood)	14-22c. Cloudy periods. Northwesterlies, strong in exposed places from midday.	Quick blat along the track before heading to the city.	
22/10/25	Karaka	15-21c. Mostly cloudy with showers, becoming few and		

		far between in the evening. Northwesterlies.		
23/10/25	Māhoe	14-22c. Cloudy periods. Northwesterlies, strong in exposed places from midday.	Quick make before going to dinner with Tracey. Pretty floppy, but fresh fall nonetheless	
24/10/25	Nikau	11-20c. Isolated showers, clearing and becoming mainly fine AM. Southwesterlies easing PM.	Track clearing, clean cut. Strong leaves and time to make😊	
25/10/25	Hangehange	11-18c. Cloudy periods with isolated showers AM. A few showers returning later tonight. Southwesterlies.	Not seen this plant before. Very floppy, despite being recently fallen from the tree. Went after the market.	
26/10/25	Fern (small)	13-19c. Partly cloudy with isolated showers, clearing late afternoon or early evening. Westerlies, strong at times.	Freshly broken from the stem, Track clearing?	
27/10/25	Karamu	13-20c. Cloud increasing, with rain developing evening, possibly heavy and thundery at night. Northwesterlies, strong at times.	A good walk this morning. I remeasured the track...540m this time. Thinking about what to put on my surveyors chain.	
28/10/25	Horoeka (Lancewood)	10-20c. Periods of rain, sometimes heavy, easing to a few showers PM., clearing at night. Northwesterlies, turning strong southwesterly AM.	Power outage at home this morning. Wet on the track. 2 calendar months of daily decomposition today. It's been really fulfilling. It's pushed me to walk every day, to look more carefully, searching for new plant fall to use. I've been able to work iteratively, making something slightly different each time. It's also put me in a mindset and physical place to consider new pieces.	
29/10/25	Punga	12-18c. Cloudy periods with isolated showers. Southwesterlies.	Punga leaf slightly dry already but managed to wrap it with nikau leaf fibre to make something different.	
30/10/25	Bristly oxtongue	12-18c. Mostly cloudy, with isolated showers mainly PM. Light winds.	Found this weed right at the end of the path by the beach access. Someone had clearly been cutting at it as these leaves were loose but fresh. Definately a prickly weed.	
31/10/25	Puriri	11-19c. Fine Southwesterlies	A lovely day. Went for a walk after I got back from the city.	
01/11/25	Eucalyptus	14-19c. Fine apart from some cloud, and the chance of a shower until evening. Sea breezes, but northeasterlies from evening.	A quick blat down the track after spending the morning at the market. I love these rich red leaves, and I haven't seen many lately, so this was a good, albeit small, find. Spoke to Leila about walking the track with me to help catalogue the trees😊.	
02/11/25	Māhoe	14-19c. Fine. Northeasterlies	Fresh leaf fall like this is super delicate. It's new growth and hasn't had time to strengthen.	
03/11/25	Rangiora	13-19c. Fine. Northeasterlies for a time during the day.	I've been waiting for more of these huge leaves to fall...I think someone may have picked them off a plant...but they were on the ground when I found them. Was able to cut a big hole in the middle rather than constructing a bangle.	
04/11/25	Kanono	13-21c. Fine apart from cloud AM. Light winds.	After my walk with Leila yesterday I walked along the	

			track using the Picture This app to identify a few more plants, the ferns we didn't know and some 'weeds'.	
05/11/25	Kowhai	15-22c. Fine. Light winds and sea breezes PM.	Early morning walk with Chris. He spotted the kowhai leaves and helped me collect enough to work with. 😊	
06/11/25	Horoeka (Lancewood)	15-22c. Mainly fine, but the chance of a shower before night. Northeasterlies easing evening.	Quick blat down the track before work.	
07/11/25	Māhoe	15-25c. Mainly fine with passing cloud. Sea breezes for a time in the PM and early evening.	Another quick walk along the track before dashing for the ferry. Chris came with me again.	
08/11/25	Karamu	17-22c. Scattered showers, some heavy with thunderstorms, hail and downpours. Sea breezes	Afternoon walk with visitors. Houpara branch fallen right across the track. Found this Karamu branch, with lots of little seeds right at the track entrance on my way back to get some loppers.	
09/11/25	Rewarewa flowers	17-23c. Mostly cloudy. Scattered showers, chance of heavy and thundery PM and early evening with downpours possible. Sea breezes.	Took a while to identify these. They are parts of the rewarewa flower, but deconstructed. Beautiful spirals and could definitely prompt some ideas for making in metal. Will try some maquettes.	
10/11/25	Nikau palm flowers	15-25c. Mostly cloudy. A few showers, some heavy and possibly thundery from late PM. Northerlies	Super delicate and very hard to thread without them breaking. I should have remembered this from the last time I used them.	
11/11/25	Karamu	14-23c. Cloudy periods and the odd shower, clearing to fine early evening. Southwesterlies easing by evening.	Bit of a hurry today, pretty rushed walk and making.	
12/11/25	Kohekohe	14-21c. Heavy rain PM into the evening. Strong Northeasterlies.	Nice to have some time to do more stitching and add more care to this one.	
13/11/25	Houpara	14-20c. Cloudy periods, possible light showers. Northerlies.	From the branch that fell across the track earlier in the week. It is now pushed completely clear of the track down the bank.	
14/11/25	Red Matipo	15-20c. Cloudy periods with a few showers, possibly heavy and thundery with hail in the west AM. clearing to mainly fine M. Southwesterlies developing PM.	I've been waiting for some of these curly edges leaves to fall to the ground. Thanks, goodness, for the rainfall lately	
15/11/25	Privet	13-21c. Fine spell increasing. Southwesterlies.	Not sure about the identity of this leaf. Privet is invasive and wouldn't have been planted here. Despite the forecast there were some heavy downpours this morning while I was at the market.	
16/11/25	Karamu	15-21c. Mainly fine, with passing cloud. Northeasterlies.	A great day for a walk after the downpours yesterday. A small karamu tree had fallen near the access to the beach at the bottom of the track. Chris and I went back to the track this afternoon and laid out the Surveyor's Chain on the first part of the path, I made a list of the plants we could identify at every link.	

17/11/25	Kohekohe	17-21c. Cloudy periods. The odd shower mainly AM and late evening. Northeasterlies picking up PM.	Noticing that the track is narrowing with grasses and ferns and the all sort of new growth spreading out from the edges of the path. It's verdant and vibrant along the track in the sunshine.	
18/11/25	Māhoe	17-22c. Periods of rain, with some heavy falls PM and evening. Northeasterlies picking up AM.	More tree fall down near the beach. I didn't see these yesterday, but maybe I just missed them.	
19/11/25	Kawakawa	16-22c. Scattered showers. Northeasterlies turning northwesterly PM.	Really wet on the track, standing water and a bit of stream at the bottom by the beach. Lots of rain over the last 24 hours evident on the track.	
20/11/25	Nikau seed pod	15-23c. Partly cloudy. Westerlies	Still a fair bit of standing water on the track. Walked the track with my Crit group yesterday evening. Was good to hear their observations and particularly to hear that they could see the track reflected in the pieces I'd shown them previously.	
21/11/25	Hangehange	15-25c. Mainly fine, a chance of a shower PM and evening. Afternoon sea breezes	Peaceful walk at lunchtime. Breaking up the day of working on my surveyor's chain.	
22/11/25	Houpara	16-24c. Cloudy periods with a chance of a shower PM. Afternoon sea breezes	Making at the market today. A pity I dropped my needle in the grass.	
23/11/25	Karamu	15-25c. Cloudy periods with a chance of a shower PM. Southwesterlies.	A quick walk before making while talking with Catherine (again).	
24/11/25	Māhoe	15-23c. Fine apart from some morning cloud. Southwesterlies dying out PM.	A walk down the track with a slow walk back up calling out the elevation based on Terra Maps data.	
25/11/25	Woolly nightshade	18-22c. Partly cloudy with the odd shower. Easterlies	Someone had pulled some weeds out by the side of the track. I picked up two of these nasty woolly nightshades. They have a strong smell, I think they are a tobacco plant of some sort. Not nice	
26/11/25	Puriri	18-23c. Partly cloudy, with isolated showers clearing in the evening. Northeasterlies easing in the evening.	The majestic old puriri tree at the bottom of the track. Probably the oldest tree on the track.	
27/11/25	Houpara	18-24c. Cloudy periods with isolated showers before evening. Northwesterlies PM and evening.	Beautiful colours along the spine of one of these Houpara leaves as it is decomposing attracted me to pick these leaves up.	
28/11/25	Eucalyptus	17-25c. Cloudy periods with showers, possibly heavy and thundery from PM. Northerlies, turning westerly around midday.	3 calendar months today. Wow. 😊 Continuing to find it hard to find fresh leaf fall, so found a few scarce red leaves today.	
29/11/25	Karamu	16-24c. Partly cloudy. Southwesterlies, dying out at night.	Chris and I walked the track together. Halfway up the track we saw a Kawa feeding on a tree just 2 or 3 metres ahead. It then took off and flew right at us, barely passing over Chris' head	
30/11/25	Māhoe	18-24c. Cloudy periods AM. Periods of rain developing to possible severe thunderstorms PM and evening. Northerlies.	A quiet morning walk before the predicted rain. Low tide.	

01/12/25	Pohutukawa	16-24c. Showers clearing to fine this morning. Westerlies easing at night.	Not too much large plant fall because of the rain yesterday. Noticeable more leaves though.	
02/12/25	Houpara	Partly cloudy with showers, possibly heavy and thundery, especially PM and evening. Northeasterlies in the PM and evening.	Decided to work with the irregular shapes of these leaves rather than find perfect ones.	
03/12/25	Punga	Periods of rain with heavy falls, clearing for a time MA. Thunderstorms, downpours and hail possible. Northerlies, strong in exposed places, turning southwesterly late PM, gusting 90Km/h in exposed places in the evening.	Went for my walk first thing to avoid the predicted stormy weather. Pleased to find a freshly fallen punga leaf, I don't find many of these.	
04/12/25	Māhoe	Partly cloudy with isolated showers. Southwesterlies.	Lots of tiny Kānuka flower petals on the top of the track. Far too small to use. The wild weather yesterday afternoon/evening clearly caused so many petals to fall.	
05/12/25	Kānuka	16-23c. Cloudy periods. Southwesterlies.	Quick walk after a day of work in the city. There was a small branch of Kanuka, which I haven't used before. I feel sure all of the small leaves will fall off rather than decompose in place on the twigs.	
06/12/25	Thyme leaved speedwell.	16-27c. Mostly cloudy, clearing to fine in the morning. Cloud returning in the evening. Light winds, afternoon breezes.	Someone has been weeding along the track again. Subtle uprooting of the little plants at the side of the track. A mid-afternoon walk...way too hot. Summer is here.	
07/12/25	Puriri	17-29c. Fine apart from areas of evening cloud. Light winds.	Walked back from Rangihoua with Chris, Rob and Sati. Lovely lunch and a gathering walk all tied up together. 😊	
08/12/25	Nikau	18-26c. Fine. Northerlies developing in the morning.	Morning run and swim in Rocky Bay. Pleased to find some relatively recent nikau palm leaves.	
09/12/25	Karamu	17-25c. Fine. Light winds and sea breezes	Morning Swim at Onetangi and then a walk with Chris later in the day. Freshly fallen small branch. Soft leaves.	
10/12/25	Bridal Creeper	16-27c. Partly cloudy. Light winds and sea breezes.	Chris spotted these berries. The plant wasn't attached to the ground. They are slightly toxic, and I've done all the work with them with gloves on. The berries are very fragile	
11/12/25	Hoheria (lacebark)	15-27c. Fine apart from some afternoon cloud and the chance of an afternoon shower in the East. Southwesterlies developing in the morning.	I've been hoping there would be some fresh fall of these leaves for a while, but I've not seen any, so I've chosen to pick up brown leaves, and they were pretty stiff to stitch.	
12/12/25	Rewarewa	14-23c. Fine apart from some morning and evening cloud. Southwesterlies easing at night.	Pretty windy in Rocky Bay in the morning. Went for a walk after a swim, a trip to town for lunch, and some volunteer time at the gallery and before the exhibition opening at 6. BUSY	

13/12/25	Punga	16-24c. Fine. Easterlies, but westerlies in the west until early evening.	Lucky to find a very freshly cut punga halfway down the track. Don't often find these. 😊	
14/12/25	Houpara	17-23c. Mainly fine. A few showers, mainly in the north. Easterlies.	Quick walk down the track late afternoon.	
15/12/25	Hangehange	18-22c. Cloudy periods with isolated showers. Northeasterlies.	Walked up the track on our way back from a loop on the Totara and Kowhai tracks in Whakanewha.	
16/12/25	Tarairae	14-23c. Rain, briefly heavy, easing at night. Northerlies, strong at times, changing southwesterly in the evening.	Very brief walk into the track in a downpour. Drenched!	
17/12/25	Pohutukawa flowers	14-20c. Cloudy periods with isolated showers. Southwesterlies, strong in exposed places until evening.	The rain brought down some of the pohutukawa flower pods...I could only find one tree along the track, but there is a huge tree on the road down to the track where the road surface is covered with these pale bobbles.	
18/12/25	Houpara	16-21c. Cloudy periods with a few showers possible AM. Southwesterlies.	Found at the high tide line on the beach right by the first beach access from the track down from the road. There are salt marks on the leaves. I'm curious to see if this impacts the decay.	
19/12/25	Kōhūhū (Pittosporum)	16-23c. Cloudy periods with isolated showers turning to rain at night.	Glad to find these little leaves again, they are rarely on the ground.	
20/12/25	Hange hange	15-23c. Rain before dawn, clearing by midday.	Afternoon walk after the market. Fresh fall, very fragile and soft leaves.	
21/12/25	Harakeke flowers	15-21c. Cloudy with the odd lighter shower. Southwesterlies, easing in the evening.	An early morning walk up the track. So much sound from the birds this morning. I've decided to make a log of what I hear or see. will need to take my phone so I can get some help with bird identification.	Blackbird, tui, kereru, kaka
22/12/25	Kawakawa	19-24c. Cloudy periods with a few showers developing in the afternoon. Northwesterlies developing in the afternoon.	Recorded the elevation going down the track this morning. Wildly inaccurate I would say as the numbers were going up as I was going down at times. Picked up kawakawa leaves on my way back up beside several plants. (Jelly fish at Onetangi when I went swimming this morning. 😊)	Lots of tui. Kereru. Oyster catcher on the beach right by the access from the track. Blackbird.
23/12/25	Puriri	18-26c. Mostly cloudy, with the odd shower. Northwesterlies, strong for a time PM and early evening.	Early morning run. Beautiful hearing the birds.	Thrush seen on track, tui and kereru. Heard a kaka
24/12/25	Māhoe	16-25c. Rain, possibly heavy PM, clearing by evening and becoming mainly fine. Northwesterlies changing southwesterly PM.	Recorded the sounds as I walked down the track. It was raining and I could hear the birds and the rain and my footfall. I could also hear an aeroplane...which happens often, but which I hadn't really noticed too much before.	tui, kereru, weka
25/12/25	Karo (Pittosporum)	17-24c. Fine spells. The odd shower north, and a chance of a shower elsewhere. Sea breezes easing.	Went for my walk at 6am. A great way to start my Christmas morning. I heard a morepork today	morepork, tui, kereru, thrush

26/12/25	Pohutakawa	16-24c. Periods of rain PM, heavy at times, easing this evening. Possible thunderstorms and localised downpours, PM and evening. Northerlies, gusting 90km/h in exposed places from late PM, changing lighter westerly this evening.	Really happy to find a sprig of fresh Pohutukawa leaves. I rarely find such green leaves.	tui, kereru, silvereye, riroriro
27/12/25	Hoheria (Lacebark)	15-23c. Mostly cloudy. A few showers from midday, possibly heavy from late PM. Light winds and sea breezes.	Went for a walk mid-afternoon. It was warm but not stinking hot. Didn't hear as many birds as first thing in the morning, but still tui and kereru are evident	tui, kereru, silvereye
28/12/25	Māhoe	16-23c. Cloud increasing. Easterlies.	Recorded the bird song again, early morning really is the best time to go to hear them. Young māhoe leaves today.	Chaffinch, blackbird, thrush, pheasant, piwakawaka, silvereye, kereru and tui
29/12/25	Māhoe	18-23c. Periods of rain, possibly heavy, easing to showers this evening. Strong southeasterlies, gusting to 90km/h in exposed places, gradually easing to a lighter northeasterly from late PM.	Wet and windy on the track this morning, but not as wild as it was later in the day. Recorded the sound of the wind in the trees. Hard to hear any bird call. quite a lot of plant debris on the track. It'll be interesting to see it tomorrow.	tui, silvereye,
30/12/25	Tarairae	18-24c. Cloudy periods. A few showers developing AM. Northeasterlies, strong at times PM.	Lots of fresh fall on the track after the wind and rain yesterday. It's windy again today, but sunny. The cicadas were out, which I've not paid attention to in the past.	Tui, sparrow, blackbird, chaffinch, silvereye, riroriro, kereru
31/12/25	Karamu	17-23c. Cloudy periods with a few showers, some with heavy squally thunderstorms possible from my PM. Northerlies, strong in exposed places.	Met Tim on the track today. I'd seen him the other day. He's been making day trips from the city to Rocky Bay. He said his family were amongst the first to buy a section from O'Brien divided up his farm.	Tui, thrush, weka, silvereye, riroriro
01/01/26	Kowhai	16-24c. Partly cloudy with isolated showers, Possibly heavy in the East. Northwesterlies easing in the evening.	Still quite a lot of plant debris on the track because of the amount of rain and wind lately.	riroriro, kereru, silvereye, chaffinch, thrush, tui
02/01/26	Karamu	15-23c. Showers, some heavy with thunderstorms and localised downpours. Light winds.	Early morning run, swim, walk combo, then making after a hectic day at the gallery. Found quite a large karamu tree branch down between the beach accesses. Lots of berries/seeds on them. Will aim to make a chain. Didn't pay too much attention to the birds, but I am definitely getting better at recognising the calls.	silvereye, riroriro, tui, thrush, piwakawaka
03/01/26	Tawa	15-22c. Showers with localised thunderstorms, downpours and hail, particularly in the North. Westerlies.	A quick walk after the market. Weather was ok, but lots of evidence of the heavy downpour last night.	riroriro, kereru, silvereye, chaffinch, thrush, tui, pheasant
04/01/26	Karamu	17-25c. Partly cloudy, with isolated showers clearing in the evening. Southerlies and afternoon sea breezes.	Walked through Whakanewha with Helen and Linda. Found an awesome karamu with roots attached.	weka, riroriro, silvereye, tui, kereru, piwakawaka
05/01/26	Turawera (fern)	17-24c. Partly cloudy with isolated showers developing, mainly PM.	Lots of cicadas today. Met several people on the track this morning. Looks like	riroriro, silvereye, tui, kereru,

		Light winds and afternoon sea breezes.	there has been some track clearing.	chaffinch, piwakawaka
06/01/26	Nikau flowers	17-25c. Cloudy periods with isolated showers from late AM, but longer afternoon fine spells. Light winds, afternoon sea breezes.	Quiet walk today. Track clearing of some nikau.	Piwakawaka, kereru, riroriro, tui, silvereye
07/01/26	Karamu	17-27c. Mainly fine, some morning cloud. Isolated afternoon and early evening shower, possibly heavy. Light winds, afternoon sea breezes.	Took the camera I borrowed from AUT down the track today. Bit of learning to use it, but kept it pretty simple. I noticed I was focusing on the light and textures of the track and looking for good composition. It was lovely to look at the track in a different way.	I took a photo of a kereru. Silvereye, riroriro, house sparrow, weka, tui
08/01/26	Houpara	16-24c. Fine with passing cloud. Southwesterlies.	A quick walk today.	Silvereye, tui, weka
09/01/26	Kawakawa	18-26c. Fine apart from some morning cloud. Southwesterlies.	Track clearing...this plant was cut back and left on the side of the track.	riroriro, silvereye, tui
10/01/26	Houpara	18-27c. Fine, then some evening cloud. Southwesterlies.	Later in the day. Took lots of photos, with the borrowed Canon R10.	riroriro, silvereye, tui, piwakawaka
11/01/26	Nikau seed pod	18-29c. Fine and hot. Westerlies.	A brief walk early this morning before a swim at Onetangi. Could see the sunrise coming over Whakanewha.	morepork, tui, riroriro, silvereye, piwakawaka
12/01/26	Nikau seeds	15-27c. Cloudy, clearing to fine in the evening. Southwesterlies.	Picked up these side on the diversion. Quite a few together.	tui, silvereye, riroriro, piwakawaka
13/01/26	Pohutakawa	18-26c. A fine start, then increasing cloudy periods. Light winds, afternoon sea breezes.	Lunchtime walk. Didn't hear many birds today.	riroriro, silvereye
14/01/26	Houpara	19-26c. Partly cloudy, with isolated showers developing AM, possibly heavy from late PM. Northerlies	Quick walk as I forgot about a meeting that I had to rush home for. 😊	riroriro, tern
15/01/26	Taraire fruit	18-25c. Showers, becoming more frequent and heavier AM, with possible thunderstorms. Localised downpours possible from early PM. Northerlies.	A walk with Chris who got back first thing this morning. 😊 Found these fruit right at the start of the track. I've never seen them before and had to do some googling.	riroriro, silvereye, piwakawaka
16/01/26	Māhoe	17-26c. Partly cloudy. Westerlies.	Several bits of new plant fall after the downpours and thunderstorms of yesterday evening.	tui, riroriro, silvereye, gull of some sort
17/01/26	Lichen (Usnea - angiangi)	17-26c. Mainly fine, but isolated showers developing towards evening, possibly heavy. Southwesterlies, turning easterly from PM.	Lichen was pretty hard to work with and didn't turn out so well.	tui, silvereye, fantail
18/01/26	Nikau	17-22c. Rain, with possible heavy falls. Easing to showers early PM, then becoming isolated late afternoon. Southeasterlies, strong in exposed places.	Walked in the rain this morning. Love the sound of the wind and the rain in and on the trees. A few nikau palm sheaths fallen, otherwise no apparent damage from the overnight downpour.	gull, piwakawaka, tui, riroriro
19/01/26	Karamu	18-23c. Mostly cloudy. Isolated showers developing AM, more frequent and possibly heavy at night. Southeasterlies, strong in exposed places.	Afternoon walk. Pretty windy at the top, but otherwise sheltered.	gull, piwakawaka, tui, riroriro, silvereye

20/01/26	Kowhai	18-22c. Periods of heavy rain, easing towards evening. Localised downpours possible. Easterlies, strong in exposed places, gusting 80kph.	Walked down Eve's Track, then around to Upland Road Track. It was pretty windy at the top but very sheltered once down in the trees. Happy to find some kowhai leaves on the track today. Didn't hear many birds.	tui,
21/01/26	Karamu	21-24c. Rain, heavy at times. Downpours possible in the east. Easterlies, gale in exposed places, gusting 100km/h.	Really wet. Went for a quick walk before getting the ferry to work. Lots of fresh fall.	tui, riroriro, silvereye,
22/01/26	Tarairae	17-26c. Mostly cloudy with a few showers. Fine breaks developing PM. Westerlies, strong in exposed places.	Quick walk after work. Very wet track after the downpour yesterday and overnight. Lots of leaves on the ground as a result of the rain. The sea is very brown; I've never seen it like this is Whakanewha Bay.	gull, silvereye
23/01/26	Puriri	14-24c. Partly cloudy. A few showers, mainly late afternoon and early evening when they may be heavy. Westerlies, gusty in the PM and early evening.	Even though it didn't rain yesterday or today there is still a lot of water on the track this morning. In fact, it's flowing across the track in a couple of places down by the beach. The sea is still really brown.	gull, riroriro, tui, silvereye, kingfisher
24/01/26	Māhoe	14-20c. Occasional showers, some heavy with thunderstorms and hail possible. Westerlies, gale in exposed places gusting 100km/h until early evening.	A windy walk. Track really sheltered in places though. Lots of debris.	piwakawaka, riroriro,
25/01/26	Pittosporum	15-22c. Showers, possibly heavy AM, easing PM with fine spells increasing. Westerlies, strong in the afternoon.	An early morning walk again. Plenty to choose from after the recent heavy rains and wind.	kaka, piwakawaka, silvereye, tui, riroriro
26/01/26	Punga	16-22c. Cloudy periods, with a few showers. Westerlies.	A quick walk between the showers. Still wet underfoot and plenty of plant fall.	silvereye, tui
27/01/26	Houpara	16-24c. Mostly cloudy with the odd shower, clearing to fine breaks PM. Light winds and sea breezes.	Nice to walk in the calm weather, without wind or rain. Lots of things to pick up, have got some ideas of where to look over the next few days.	weka, riroriro, silvereye, tui, piwakawaka
28/01/26	Sweet fern - titiro	18-24c. Mainly fine with the chance of a shower. Sea breezes easing this evening.	Very quick walk after work. Chris had seen these ferns yesterday after some track clearing had been done.	riroriro
29/01/26	Karaka	16-25c. Fine, with some early morning and evening cloud. Southwesterlies developing in PM	Late walk after a day at work and an evening swim. Very simple making today.	Didn't pay attention to the birds at all
30/01/26	Nikau	18-26c. Fine with light winds.	Lovely weather this morning for a slower walk along the track. also enjoyed spending time weaving the nikau. I always tend to more traditional techniques with the flax and nikau fibres.	Myna, riroriro, silvereye
31/01/26	Karo (Pittosporum)	16-26c. Fine. Southwesterlies.	A warm walk in the afternoon after the market.	silvereye, riroriro lots of cicadas
01/02/26	Houpara	19-27c. Cloud increasing. A few showers possible. Light winds and sea breezes.	A quick walk before going for a swim. Making again whilst chatting with Catherine. This has become a lovely part of our Sunday morning catch up.	tui, silvereye, riroriro, piwakawaka
02/02/26	Tarairae	19-27c. Mostly cloudy with showers, easing late at night. Northerlies.	Woke up to fog this morning. Drizzly rain for most of the day. A damp walk this afternoon.	weka, kereru, tui, piwakawaka, riroriro,

				silvereye, gull
03/02/26	Puriri	17-25c. Cloudy periods. The odd shower, mainly in the west. Westerlies, strong at times until late evening.	Run, swim, walk.	tui, piwakawaka, riroriro, silvereye,
04/02/26	Hoheria (Lacebark)	17-25c. Mostly cloudy with a few showers, clearing to fine in the evening. Sea breezes, changing southeasterly in the evening.	Quick walk after work.	tui, riroriro
05/02/26	Karaka	17-25c. Mainly fine, some passing cloud and the odd shower in the north, clearing this evening. Southwesterlies.	Another quick walk after work.	riroriro, silvereye,
06/02/26	Māhoe	17-23c. Morning cloud with the chance of a shower, then fine spells increasing. Southwesterlies, picking up for a time in the afternoon.	Early morning walk and making.	tui, piwakawaka, riroriro, silvereye, gull
07/02/26	Houpara	18-26c. Cloudy with the chance of an early shower, clearing to fine in the afternoon, then clouding over again in the evening. Southwesterlies.	Hot afternoon walk. Lots of cicadas.	tui, riroriro
08/02/26	Māhoe + skeleton Mahoe	16-26c. Partly cloudy with light, isolated showers, clearing to fine PM. Southwesterlies.	Cicadas really loud this morning. Plenty of birds too. Have wanted to use the skeleton leaves for a while, but wanted fresh fall. I'm happy with a combo.	tern, tui, silvereye, riroriro, piwakawaka, kereru
09/02/26	Karo (Pittosporum)	18-27c. A fine morning, then partly cloudy with the chance of a shower PM. Light winds and afternoon sea breezes.	Early morning walk. Lots of bird calls.	seagull, tui, riroriro, silvereye, piwakawaka, dove,
10/02/26		18-25c. Cloud increasing. Chance of a shower in the north. Northeasterlies dying out in the evening.	It was just light enough to see the track first thing this morning. Lots of cicadas and birds again. Love the track at this time of day.	tui, kaka, silvereye, riroriro, seagull, kereru, piwakawaka
11/02/26	Karamu	19-27c. Mainly fine. Chance of a shower until early evening. Easterlies, but southwesterlies in the west until early evening.	A bit of a rush to get this done today. Didn't even pay attention to the birds.	
12/02/26	Hoheria (Lacebark)	21-27c. Cloudy periods. Chance of an evening shower. Easterlies, gusty from PM.	Walk after work. Nice to find enough lacebark to work with.	riroriro, silvereye,
13/02/26	Kohekohe	20-26c. Periods of rain, heavy at times. Thunderstorms and localised downpours possible. Northeasterlies.	Really early walk...before sunrise. Different birds at this time of day.	Weka, kaka, morepork
14/02/26	Rewarewa	16-25c. Showers, some heavy with localised downpours possible AM, clearing to cloudy periods PM. Southwesterlies, becoming strong in the evening.	Quick walk after the market. It's been a wet 24 hours, so lots of water on the track again.	tui, piwakawaka, riroriro, silvereye,
15/02/26	Pohutukawa	15-22c. Cloudy periods with the odd shower. Strong southwesterlies.	Windy out. The track is mostly sheltered, but the birds and cicadas aren't as loud today.	riroriro, tui
16/02/26	Kawakawa	17-23c. Partly cloudy, with isolated showers.	Not so warm today. Collected Nikau textures today for a	Bellbird, riroriro, tui

		Westerlies, strong at times until evening.	new chain using silver metal clay.	
17/02/26	Pohutukawa	16-24c. Partly cloudy with the odd shower. Light winds and daytime sea breezes.	Found a freshly fallen sprig of pohutakawa. Thinking of making a chain as well as the DD.	riroriro, silvereye, tui
18/02/26	Karamu	17-25c. Partly cloudy, with isolated showers. Westerlies.	Walk after work. Sign for rabbit shooting tonight. Another fresh sprig, karamu this time, near to the top of the track.	?
19/02/26	Karo	16-24c. Partly cloudy with morning showers. Showers returning after dark. Westerlies, fresh in the afternoon.	Another quick walk after work.	tui, riroriro, fantail
20/02/26	Kōhūhū (Pittosporum)	15-23c. Areas of morning cloud, clearing to fine. Isolated showers developing in the evening. Northwesterlies turning to Southwesterlies AM.	Nice to take time on my walk again. Thinking about new chains to make with a focus on measuring. Stupidly threw out the pendant I made with the left-over leaves and couldn't find it so worked with the one leaf I had left.	bellbird, tui, silvereye, kereru, thrush, blackbird
21/02/26	Karaka	15-24c. Partly cloudy. Southwesterlies.	Walked in the afternoon. I needed to get off the sofa this afternoon, and this walk did me the world of good.	tui, riroriro, fantail, gull
22/02/26	Houpara	15-23c. Fine. Becoming cloudy with the chance of a shower at night. Southwesterlies.	A good early morning walk. Quite a large branch of Mahoe had fallen near the bottom of the track.	kaka, fantail, tui
23/02/26	Hoheria (lacebark)	16-25c. Fine apart from some morning cloud. Southwesterlies, but afternoon sea breezes.	Quiet walk along the track. Found a cool multicoloured feather. Spent a long time making this morning too.	kaka, riroriro, tui, weka
24/02/26	Māhoe	17-26c. Fine. Light winds and daytime sea breezes.	Post supervision walk. Looking for fallen twigs/branches for support/display structures as well as leaves for Daily D.	tui, riroriro
25/02/26	Houpara	17-24c. Cloudy periods. Northeasterlies.	Another quick walk after work. Lots of cicadas again.	tui
26/02/26	Karamu	17-24c. Mainly fine, some morning cloud. Northeasterlies.	A walk in the early evening. Beautiful light on the track but tricky to get a bright enough photo	tui, silvereye, bellbird
27/02/26	Kawakawa	17-26c. Fine apart from isolated showers in the east, clearing this evening. Southwesterlies.	Down Eve's track and along to Upland. Not much fresh fall, but managed to find some quite new kawakawa.	tui, silvereye, bellbird
28/02/26	Houpara	17-23c. Cloudy periods. A few showers developing AM. Some heavy, and thunderstorms possible PM and evening. Easterlies.	A very early walk before the market and a trip to the city. Needed a torch. Making at the market. So many days into this project, really keen to still do this on the day and not 'cheat'.	
01/03/26	Kauri Grass	15-24c. Partly cloudy with a few showers, some possibly heavy PM and evening. Easterlies, turning southerly PM.	Early morning run/walk. Rained throughout the night, but not much new plant fall on the track.	silvereye, fantail, gull
02/03/26	Hoheria (lacebark)	10-21c. Mainly fine, but the odd morning shower. Southerlies, becoming strong PM.	Feels like a cooler day, the weather is definitely changing.	bellbird, blackbird, tui, silvereye
03/03/26	Kohekohe	12-19c. Fine. Fresh southwesterlies.	A peaceful walk up the track. A few bits of fresh fall...probably the high winds from yesterday evening.	gulls, tui, piwakawaka, silvereye
04/03/26	Karamu	15-22c. Fine. Southerlies dying out at night.	A quiet, slow walk down the track, listening the waves lapping...it was high tide.	tui

05/03/26	Rangiora	15-23c. Mainly fine, with passing cloud. Light winds and daytime sea breezes.	Swam 5km this morning before doing my walk, so no hurry today. Beautiful weather.	silvereye, tui, kereru
06/03/26	Horoeka (Lancewood)	15-24c. Some morning and afternoon cloud, otherwise fine. Southwesterlies developing in the afternoon.	Picked up thumb print casts of textures along the track with copper art clay. Chatted with Peter Rees, a local photographer on the track today.	tui, piwakawaka, silvereye
07/03/26	Māhoe	16-24c. Fine, apart from some evening cloud. Light winds and sea breezes.	A walk before going into see the talk with Warwick Freeman at Objectspace. Interesting to make the bangle before the trip and the ring much later in the day. The bangle was already much drier than earlier in the day and the leaves for the ring were pretty crispy when I stitched them.	
08/03/26	Kohekohe	16-24c. Partly cloudy, with the chance of a shower from PM. Light winds and afternoon sea breezes.	Not a lot of fresh fall today. Got a cool little video of a cicada on a tree right by the track. Have heard them a lot but not seen one like this.	tui, piwakawaka, silvereye
09/03/26	Houpara	16-24c. Fine, with passing afternoon cloud. southwesterlies developing in the morning.	Another day to walk with time on my hands. Noticing more māhoe skeleton leaves on the ground, not sure if this is seasonal, or that I'm just looking more carefully.	tui, piwakawaka, silvereye, riroriro
10/03/26	Kohekohe	16-22c. Mainly fine. The odd shower until late afternoon. Easterlies, strong in exposed places from PM.	Beautiful big Kohokohe leaves just off the track, really green and very flexible. Tried to make the most of this when making the bangle today...most of the leaves aren't this manipulable	tui, piwakawaka, riroriro
11/03/26	Māhoe	16-20c. Isolated showers, turning to rain everywhere for a time PM. Easterlies, strong in exposed places.	Busy day so I went for a walk in the dark first thing in the morning (6.30). Fortunately, there was māhoe saplings pulled out roots and all not far from the top of the track. Sat in the car at Matiatia and made today's pieces. Leaves are already wilted so photos are of very floppy plants.	Didn't hear a single bird...I was there before the dawn chorus
12/03/26	Māhoe	19-22c. Mostly cloudy with scattered rain spreading south in the evening. Easterlies, strong in exposed places.	Another walk in the dark before heading to the ferry. Slightly later than yesterday and could hear the birds today. Made quite quickly once I got back.	Morepork, weka, kaka
13/03/26	Kowhai	17-25c. Mostly cloudy. Showers developing PM, possibly heavy. Northeasterlies, turning northwesterly PM.	A humid walk this morning before the rains are due. More plant fall today due to the rain and wind last night. Pleased to find kowhai again today.	silvereye, piwakawaka
14/03/26	Hangehange	15-22c. Cloudy with a few showers clearing AM and becoming fine. Southwesterlies becoming strong AM.	A walk after the market. A bit windy and quite a few small bits of new plant fall.	tui, silvereye, piwakawaka, bellbird
15/03/26	Kohekohe	16-22c. Mainly fine, the chance of a shower in the north. Southwesterlies.	Still a bit breezy on the track this afternoon. Met a couple of people, but otherwise another peaceful walk.	tui, silvereye, piwakawaka, bellbird, gull
16/03/26	Taupata	15-23c. Fine spells, with isolated showers clearing PM. Southwesterlies.	Beautiful light along the track this morning.	silvereye, tui, gull
17/03/26	Māhoe	16-24c. Fine spells increasing AM, then	Another lovely day for a walk. The temperature is	tui, piwakawaka,

		easterlies developing in the evening.	great for walking at the moment. Didn't meet anyone, I listened to the birds and my footfall.	silveryeye, riroriro, weka, blackbird
18/03/26	Houpara	16-24c. Fine, then a chance on rain in the north from afternoon. Light winds and sea breezes.	A quick walk after work. Was lucky to find some pretty green leaves just after the diversion.	Didn't pay attention to the birds at all.
19/03/26	Hoheria (lacebark)	16-25c. Fine. Southwesterlies.	A no-nonsense weather forecast today from MetService. Quick walk after work again today. The Hoheria leaves are quite autumnal in colour which is not something I've really noticed before.	Kereru, tui
20/03/26	Kawakawa	16-25c. Fine. Southwesterlies developing PM.	Another lovely day. Calm, peaceful. Met Peter again today.	Silveryeye, riroriro
21/03/26	Kohekohe	17-23c. Mainly fine, isolated showers. Light winds.	Hot day at the market this morning. Fire at a house on Glenbrook Road this afternoon. Bit too close for comfort with all of the bush around here. Very quick walk down the track as a result.	
22/03/26	Pururi	16-25c. Mainly fine with morning fog in sheltered places and isolated afternoon and evening showers. Light winds.	A run to the track in the early morning light before slowing down to look more carefully. It's definitely getting lighter much later these days.	kereru, tui, riroriro, fantail
23/03/26	Karamu	17-22c. Mostly cloudy. Isolated showers developing PM. Easterlies	Yesterday's rain brought down a few more green leaves. Couldn't hear the cicadas today.	kereru, tui, riroriro, fantail, gull
24/03/26	Tarairae	17-21c. Cloudy. A few showers, turning to rain in the evening. Easterlies, strong in exposed places from late morning.	Walked in the dark on my way to the ferry. Tarairae tree right at the track entrance had a couple of sprigs of leaves. Made after dinner.	
25/03/26	Kohekohe	17-19c. Rain with heavy falls. Strong northeasterlies, severe gale in exposed places, gusting 120km/h.	Wet walk in the dark this morning. Weather only got worse during the day. Made in the evening.	
26/03/26	Karamu	17-24c. Fine, apart from areas of morning fog, and a chance of an evening shower. Light winds and sea breezes.	Quite a lot of water on the track after the deluge. A puna has fallen across the track near the boardwalk at the bottom. Someone will need to cut it down. Lots of fresh plant fall to choose from today. Beautiful light.	tui, piwakawaka, silveryeye, riroriro, kereru
27/03/26	Kohekohe	17-20c. Cloudy conditions, with occasional rain developing by the evening, accompanied by northerly winds arising in the morning.	Puna is lower across the track, someone has stomped on it and it's much easier to step over	
28/03/26	Māhoe	17-25c. Fine with morning fog, developing afternoon northerlies, and some evening cloud.	Plenty of plant fall on the track still after the rain the other day. Foggy and atmospheric.	
29/03/26	Hangehange	17-24c. Cloud increasing. Rain developing in the evening, possibly heavy at night. Northeasterlies.	The puna has been cut and cleared from the track. Nice morning walk	tui, weka, blackbird, silveryeye, piwakawaka, riroriro
30/03/26	Hoheria (lacebark)	15-24c. Partly cloudy. Isolated showers, becoming widespread in the afternoon. Westerlies	Walked as the sun was coming up again. I'm looking forward to the clocks changing next week, so it won't be still dark at 7am. Still, plenty of plant fall from the rain the other day. Pleased to find a	tui, riroriro, kaka, piwakawaka

			sprig of hoheria with lots of new growth on it.	
31/03/26	Kauri	15-20c. Partly cloudy, with isolated morning showers. Southwesterlies, strengthening AM.	Picked up these leaves again today, this was the first time I've done a Daily D. with them though. They're Kauri, which I hadn't realised.	tui, piwakawaka, silvereye, riroriro
01/04/26	Karamu	15-21c. Cloudy with isolated showers, clearing this evening as fine spells increase. Easterlies.	I saw this sprig yesterday but already had the kauri. When I found it again the insects had eaten away at a lot of the leaves. So that's what I tried to show in the bangle.	tui, kaka, silvereye, piwakawaka
02/04/26	Turawera (Fern)	15-21c. Fine spells with Easterlies.	I quick walk after work. Unusual to find bits of fern on the ground. It's a bit fragile to handle though.	?
03/04/26	Karamu	16-21c. Mainly fine, chance of a shower from afternoon. Easterlies.	Lots of boats in the bay overnight, good weather for Easter weekend. an early morning walk, beautiful light, lots of bird chatter.	blackbird, tui, piwakawaka, spur winged plover heard from the beach
04/04/26	Punga	16-21c. Cloudy periods, with a few showers, clearing this evening. Northeasterlies.	Met Peter again today...it was him that moved the punga that was blocking the track. I'm not surprised. I was quite taken by the anonymous collaboration, not knowing who, but knowing that someone would and did move the tree.	tui, riroriro, piwakawaka,
05/04/26	Pohutakawa	16-21c. Cloudy periods with isolated showers becoming widespread for a time around midday. Northeasterlies.	Clocks changed overnight so it was awesome to go for an early morning walk in the light before going for a swim. I love these quiet mornings.	doves, tui, piwakawaka
06/04/26	Karo	17-20c. Partly cloudy with isolated showers. Clouding over towards evening. Easterlies becoming gusty in the afternoon.	Light drizzle this morning. Found a cicada casing on the back of one of the leaves I gathered today. Very cool. Was thinking about how to make an 'elevation' chain as I was walking. Maybe gather sticks etc along the track and cut them to a length that corresponds to the elevation at the point of collection?	kaka, gulls, magpie, tui
07/04/26	Nikau flowers	17-20c. Rain with heavy falls. Gale northeasterlies.	Really wet today, I waited a while before I went out, but in the end just put on all my waterproof gear and went for it. Found some nikau palm flowers that the rain washed off the tree. I'd forgotten how delicate they are.	?
08/04/26	Houpara	16-23c. Scattered rain, possibly heavy, easing PM. Southwesterlies.	A walk in the rain before heading to the ferry. A quick make before dinner when I got home.	
09/04/26	Kohekohe	16-23c. Cloudy periods. Light winds.	Only went about 10 metres down the track today on my way home. Made quickly so that I could take photos before it got too dark.	
10/04/26	Puriri	16-24c. Partly cloudy with isolated showers, mainly in the afternoon. Southeasterlies.	Morning walk. Peaceful and calm.	tui, silvereye, piwakawaka
11/04/26	Hoheria (lacebark)	18-22c. Cloudy. Isolated showers, becoming persistent raining the evening. Easterlies, rising to severe gale at	Morning walk, sheltered. Cyclone Vaianu is on it's way, so went early.	kaka, tui

		night, gusting 130km/h in exposed places.		
12/04/26	Wood sedge (Kuta?)	17-22c. Rain with heavy falls, easing to isolated showers PM before clearing in the evening. Southeasterlies, gale force, changing severe gale Southwesterly early PM, gusting 120km/h in exposed places.	Cyclone day so went early. Wet but not too wild. Picked up these grasses, someone must have pulled this bit out as I've not seen any of this before that wasn't still growing.	
13/04/26	Kohekohe	12-22c. A few showers, becoming persistent and heavier with possible thunderstorms in the afternoon and evening. Northwesterly winds will turn southwesterly, becoming strong in the afternoon.	Lots of standing water on the track, big puddles at the bottom. Not much other evidence of the cyclone, the track was well sheltered.	tui, blackbird, silvereye
14/04/26	Nikau	13-23c. Showers, some heavy with possible thunderstorms. Westerlies, strong in exposed places, gusting 90km/h from evening in thunderstorms.	Afternoon walk in the rain. A couple of Nikau palm leaves have been cut to clear the track...awesome for the fibres I need for stitching. Met Peter again on the track today. He walks 2 hours every day and talks photos in Whakanewha. Interesting chat.	
15/04/26	Punga	15-20c. Mainly fine, isolated showers. Westerlies, strong in exposed places.	Walked with Chris to start with this morning. Thunderstorms and rain notwithstanding, it was good to get a busy day underway with a walk.	
16/04/26	Māhoe	14-20c. Isolated showers. Fine spells increasing PM. Westerlies, strong in exposed places, easing in the evening.	Walk before work and making when I got back. Noticeably darker in the evenings now.	
17/04/26	Hangehange	15-21c. Partly cloudy with isolated showers. Westerlies, turning northerly in the evening.	A quiet walk 1st thing this morning before a swim at Onetangi. Plenty of bird song.	Tui, silvereye, Piwakawaka, spur-winged clover, kaka
18/04/26	Nikau	15-20c. Isolated showers becoming widespread in the afternoon, turning to rain late evening, possibly heavy and thundery. Northerlies, strengthening towards evening.	Another early morning walk...my favourite time to be on the track. Heard a morepork this morning.	morepork, tui, kereru, piwakawaka, silvereye
19/04/26	Taraire	14-21c. Cloud and showers increasing towards midday. Outbreaks of rain from PM, possibly heavy and thundery. Northerlies	Lots of rain again over night, although no standing water on the track this morning. Found a small taraire branch with lots of young leaves on it.	kereru, tui, blackbird, kingfisher, silvereye, piwakawaka
20/04/26	Karamu	12-18c. Occasional showers. Thunderstorms possible throughout the day, with risk of hail from afternoon.	Peaceful on the track this morning. High tide. Lovely to hear the waves lapping gently.	dove, blackbird, tui, silvereye,
21/04/26	Māhoe	11-18c. Partly cloudy, with the odd shower, and a possible thunderstorm. Southerlies.	A weka walked across the boardwalk right in front of me this morning...very cool. Picked up some māhoe skeleton leaves and some freshly fallen ones to see the comparison.	weka, tui, silvereye.
22/04/26	Puriri	10-16c. Partly cloudy. Isolated showers for a time this evening. Southerlies.	Nikau frond across the track at the diversion. Picked up a fresh sprig of puriri from the big tree at the bottom of the track.	

23/04/26	Nikau	11-16c. Fine, then a few late evening showers. Southerlies.	Picked up a pruned nikau frond that I photographed earlier this year...it created beautiful shadows across the track.	
24/04/26	Pohutakawa	12-17c. Periods of rain, sometimes heavy, with possible thunderstorms and downpours in the north, easing from the south from late afternoon. Southerlies.	A bit wet this morning. Definitely cooler temperatures this week.	tui
25/04/26	Karo (Pittosporum)	12-19c. Fine, apart from some afternoon cloud. Southerlies.	Late morning walk after a swim. Good to get away from the computer and go for a walk. 😊	
26/04/26	Kawakawa	13-19c. Fine with patches of morning fog, then partly cloudy from afternoon. Light winds, then southwesterlies from afternoon.	Lovely morning. Low tide, sea birds calling out. Fresh but not cold and the sun is shining.	Kereru, silvereye, tui, riroriro, dove, piwakawaka, spur winged plover
27/04/26	Horoeka (Lancewood)	14-19c. Cloudy periods and a few light showers, clearing to fine in the PM. Southwesterlies dying out in the evening.	Early afternoon walk. Loving the māhoe leaves turning into skeleton leaves.	piwakawaka, tui, silvereye
28/04/26	Māhoe	11-20c Partly cloudy with isolated showers, mainly north of Whangaparaoa. Northeasterlies.	Morning walk. Light drizzle I wasn't expecting. Lots of birds this morning.	kingfisher, tui, kereru, blackbird, piwakawaka, silvereye, riroriro, tui
29/04/26	Karamu	13-20c. Fine with light winds.	Quick walk before work. Making in the evening. Dark ow, so getting creative with my lighting.	
30/04/26	Nikau	12-20c. Fine apart from the odd shower at night. Southerlies.	Picked up another nikau from the side of the track. They have cut and bent a few of the branches that are growing across the track over the last couple of weeks.	weka
01/05/26	Karamu	13-18c. Mainly fine, some afternoon cloud. Southeasterlies.	Another morning walk. Good to be able to have the time to do a loop and a slow walk up the track.	kereru, tui,
02/05/26	Karaka	12-19c. Mainly fine. Some cloud from late morning, with a chance of a shower in the north. Southeasterlies dying out early evening.	Bit nippy this morning, but perfect for a walk. Nice light again on the track.	tui
03/05/26	Horoeka (Lancewood)	13-19c. Partly cloudy. Light winds.	Swam the Rangitoto to St Heliers swim this morning. A gentle walk with Chris. Lancewood with lots of insect bites in the leaves.	tui
04/05/26	Karamu	14-19c. Fine spells developing AM. Isolated showers in the north. Easterlies	Picked up some leaves from the karamu that was damaged by the puna that fell across the track by the boardwalk a while ago. As it was bent and not fully broken off, it's taken a while for the leaves to start falling off.	Tui, kereru, silvereye
05/05/26	Karaka	15-19c. Mostly cloudy with a few showers, mainly north of CBD. Northeasterlies developing in the afternoon.	Quick walk. Beautiful strong karaka leaves, one very green.	piwakawaka, tui
06/05/26	Karaka	16-20c. Cloudy periods. A few showers, mainly North of the Bridge. Northeasterlies.	A quick walk at dusk after work. Found these leaves close to the top of the track. Lots of kaka calls	kaka

07/05/26	Horoeka (Lancewood)	16-20c. Partly cloudy with isolated showers. Northeasterlies.	Found a sprig of leaves so was able to make with lots of little leaves this time.	tui, silvereye, blackbird
08/05/26	Kawakawa	15-20c. Rain developing this evening, possibly heavy. Northeasterlies, briefly gale in exposed places in the evening, gusting 100km/h	Good to have time to walk the track today, without too many other things to get back to. Was quite leisurely.	
09/05/26	Puriri	13-20c. Mainly fine, with showers developing early evening, possibly heavy. Westerlies	Early morning walk, peaceful. A bit of rain overnight so a few more leaves on the ground this morning.	tui
10/05/26	Punga	15-18c. Cloudy periods with showers clearing early in the morning, then returning in the evening, with patchy rain.	Walked first thing and made talking to Catherine.	
11/05/26	Houpara	13-18c. Mostly cloudy with a possible shower. Patchy rain developing this evening, mainly in the north. Light winds.	Early afternoon walk after a trip to the city. quite autumnal, although the evergreen plants predominate.	tui, piwakawaka, silvereye
12/05/26	Māhoe	12-18c. Scattered rain, especially PM. Southeasterlies	Drizzling this morning, making it still quite dark, even though it was well after 7am.	tui, pukeko, piwakawaka
13/05/26	Karaka	8-19c. Fine with patches of morning fog, then becoming cloudy in the PM. Southeasterlies	A quick dip into the track first thing before a rush to the bus to get to the ferry on time. Definitely getting colder.	
14/05/26	Karaka	11-18c. Mostly fine with southeasterly winds expected to ease later in the afternoon.	Walked on my way home after a day in the city.	
15/05/26	Nikau seed fronds	12-17c. Fine. Southwesterlies	Surprised to see this nikau seed frond. Bright flash of colour.	tui, silvereye, piwakawaka, kereru
16/05/26	Karamu	11-17c. Fine. Southeasterlies.	Picked up my Daily D find while gathering plant debris at every 10 steps for a new chain based on the elevation of the track.	tui, silvereye, piwakawaka, riroriro
17/05/26	Lancewood	11-17c. Fine then cloudy periods form late afternoon with isolated showers in the north. Southeasterlies	A quick walk before chatting with Catherine. A bit nippy this morning.	
18/05/26	Māhoe	12-17c. Fine apart from isolated showers in the north. Southeasterlies	Another quick walk before going for a swim. Beautiful light on the track this morning.	
19/05/26	Karamu	13-18c. Fine apart from the odd shower in the north. Light winds, afternoon southeasterlies.	Early walk again. There is an autumnal feel to the track these days. Lots of Mahoe, which are semi-deciduous. The rest of the plants are as evergreen as always.	
20/05/26	Māhoe	14-18c. Fine. Northeasterlies	Small sprig of Māhoe near the top of the track. Quick walk and making after work.	
21/05/26	Nikau	11-19c. Mainly fine with a chance of a shower at night. Northeasterlies	Track clearing again. There are a few Nikau frond that have been cut/bent to stop them from blocking the track.	
22/05/26	Asparagus fern	14-18c. Cloudy periods with isolated showers in the north. Easterlies	Nice to be able to use women of this very invasive weed that someone had pulled out	
23/05/26	Taraire	14-19c. Cloudy periods. A few showers. Easterlies	A bit drizzly this morning. The first rain for a while.	
24/05/26	Pittosporum	11-17c. Some morning cloud and a chance of a shower	Early morning walk. Saw a weka on the track. Beautiful birdsong.	Weka, tui, silvereye,

		in the north, otherwise fine. Easterlies.		blackbird, piwakawaka
25/05/26	Puriri	12-18c. Mainly fine, passing cloud. Southwesterlies, dying out this evening.	Morning walk. More evidence of track clearing.	
26/05/26	Karamu	10-18c. Cloud increasing AM with isolated showers. Light winds, then northeasterlies developing PM.	Morning walk. Enjoying a calm start to a busy day.	
27/05/26	Lancewood	10-18c. Remaining fog clearing as cloud increases this morning. Isolated showers from afternoon. Light southeasterlies, turning northeasterly	A walk on the way home after a day in the city. It's getting dark so early these days. Seeds on the twig that I found today.	
28/05/26	Karamu	11-18c. Partly cloudy with fog clearing. Isolated showers developing late morning, clearing late. Light winds, southwesterlies from afternoon.	Another walk after work. Had to use the torch towards the end.	
29/05/26	Lancewood	13-17c. Cloudy periods. Isolated light showers, mainly in the west. Light winds.	Lovely morning walk after a rather chilly swim. Nice to walk slowly today, to take my time. Picked up a few more sticks for my install.	Tui, Myna, Silvereye, kereru, piwakawaka
30/05/26	Kawakawa	15-18c. Partly cloudy, with isolated showers. Northeasterlies.	A walk with Chris this morning.	
31/05/26	Karaka	14-17c. Periods of rain, possibly heavy, with thunderstorms and localized downpours overnight. Strong northeasterly winds, rising to gales in exposed places by the afternoon with gusts reaching up to 100 km/h.	A quick walk before talking with Catherine and making as we chatted. Typical Sunday morning practice.	
01/06/26	Kohekohe	14-18c. Periods of rain, possibly heavy with thunderstorms and localised downpours overnight. Northeasterlies, gale in exposed places, gusting 100km/h.	A bit blustery this morning on the walk, but as always, the track was pretty sheltered.	
02/06/26	Puriri flowers	13-19c. Rain easing to scattered showers AM. Northerlies	After all of the rain over the last few hours there were quite a few puriri flowers down by the boardwalk. Not a surprise as I saw a couple the other day.	
03/06/26	Hangehange	13-18c. Fine. Southwesterlies easing in the evening.	A quick walk before work, I'd already seen these leaves yesterday so I didn't have to hunt too hard. Wet underfoot still.	
04/06/26	Hangehange	15-20c. Cloudy periods with a few showers, Mainly in the afternoon. Northerlies.	It was getting dark when I walked this evening after work. didn't go far.	
05/06/26	Māhoe	14-19c. Occasional rain with northerlies. Rain becoming heavier PM, with possible localised downpours and thunderstorms with gusts of 90km/h	A morning walk before the weather sets in. They've done some track clearing over the last couple of days...there are lots of freshly cut nikau fronds and several other twigs of mahoe, kawakawa, punga all along the track.	
06/06/26	Maidenhair fern	14-19c. Mild but unsettled, with heavy rain, hail, and a moderate	Another morning walk. Still, plenty of plant fall to gather.	

		risk of thunderstorms. Southwesterlies.		
07/06/26	Kawakawa	14-17c. Cloudy periods and a few showers. Southwesterlies.	A group walked down the track behind me. Lots of chatter. Made me realise how quiet the track is most of the time.	
08/06/26	Pittosporum	12-17c. Partly cloudy with a few showers, mainly in the afternoon.	Late morning walk. Quiet again today.	
09/06/26	Karamu	8-16c. Fine, apart from the odd early morning shower. Southwesterlies, easing PM	Morning walk before heading for the ferry. Still quite dark. making in the evening after a long day in the city.	
10/06/26	Nikau	10-16c. Fine. Southwesterlies.	A quick walk before heading to work and then equally as quick making once I got back in the evening.	
11/06/26	Kawakawa	3-15c. Fine. Southerlies.	I gathered in the dark again this morning, then made while I was on the ferry. A first.	
12/06/26	Māhoe	10-16c. Cloudy periods. The odd light shower from morning, mainly in the west. Southeasterlies developing AM.	A peaceful, slow walk this morning. I'm increasingly aware that I only have a week or so left before this project is complete.	Lots of bird call this morning.
13/06/26	Puriri	10-16c. Fine, then fog possible at night. Light winds.	A quick walk in the morning before a busy day.	
14/06/26	Lancewood	11-16c. Fine. Cloud developing PM, with a chance of a shower in the West. Light winds.	There were quite a few people on the track this morning. Lots of birdsong too.	
15/06/26	Karamu	10-17c. Cloudy periods with isolated showers. Northwesterlies.	A walk before heading into AUT to take down the diastolic wall ready to install it in the examination exhibition. Sad to have a blank wall after so much time growing the piece.	
16/06/26	Karaka	3-16c. Partly cloudy. Southerlies, turning westerly in the morning.	Another peaceful walk and making before heading into AUT to start installing	
17/06/26	Nikau	9-16c. Fine to start, then cloud increasing. Isolated showers from late morning, mainly in the west. Southerlies, turning westerly in the morning	A walk before, and making after a day setting up the Daily D Diaristic Wall. It looks amazing.	
18/06/26	Lancewood	9-16c. Mainly fine, chance of a shower until afternoon. Northwesterlies, turning southwesterly in the morning.	It was a joy to go for a walk after finishing installing my work at AUT. A quick but reflective walk. I know where to look for robust leaves when I'm in a hurry now.	
19/06/26	Māhoe	10-16c. A few light early morning showers and possible fog, clearing to fine. Southerlies, dying out in the afternoon.	I found some māhoe this morning, and I think it's fitting to make one of the last pieces with this ever-present leaf.	
20/06/26	Kawakawa	12-16c. Mainly fine, then cloud increasing late MA. Light winds, then Northwesterlies developing PM.	A lovely leisurely walk this morning. Also able to spend a longer time making today.	
21/06/26	Kohekohe	11-18c. Partly cloudy with the odd shower, but fine spells increasing. Gustly westerlies, dying out in the evening.	Made while taking with Catherine again this morning. It has become a bit of a Sunday morning ritual to make during out weekly chat.	
22/06/26	Pittosporum	10-16c. Mainly fine, cloud developing with the chance of a late shower. Southwesterlies, dying out in the evening.	A quick walk before heading into the city. I made on the ferry this morning.	

23/06/26	Lancewood	13-17c. Mostly cloudy, with a few showers, more frequent AM. southeasterlies, turning northeasterly AM.	A quiet walk with Chris. A bit foggy and a very low tide. Made my last pieces...day 300 today. The installation of Daily Decomposition in the atrium foyer at AUT is looking pretty special. It's awesome to see all 300 pieces together, with natural light shining across the wall. The gradual changes in colour and texture are evident in the work. It has a strong visual presence on the wall. The durational aspect of consistent, daily practice has paid off. I'm very proud of this work. Truly a jewellery artwork.	Tui, weka
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MVA Graduating Exhibition Documentation

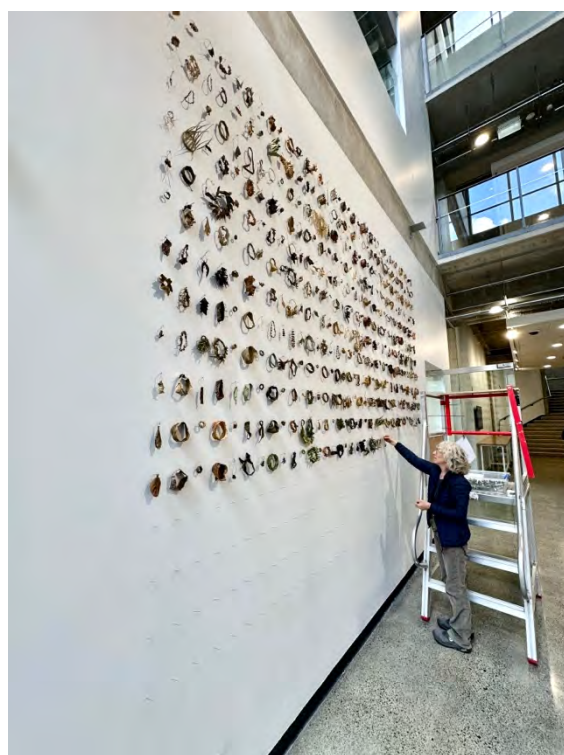
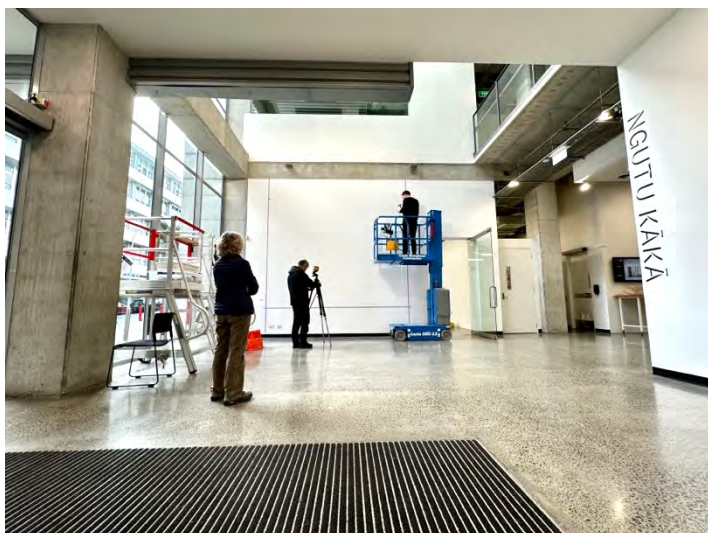
Te Wai Ngutu Kākā Gallery

22-25 June 2026

Post-exhibition reflection

As I conclude this MVA research project, I have been reflecting on key insights and new understandings revealed, particularly as a result of the exhibition installation of *Upland Road Track*. The ephemeral and transient nature of the pieces is highlighted in the *Daily Decomposition* diaristic wall. 600 jewellery objects (representing 300 consecutive days of making), displayed chronologically, illuminate the temporal qualities of the material forms, their fragility, and their continuing state of change as environmental factors affect them. Handling each bangle, ring, and pendant while installing and deinstalling this work heightened my awareness of the increasing vulnerability and delicacy that have occurred between the making of the pieces and their display. Throughout the install, the handling of these objects and the care needed to protect them from damage were ever present.

The natural, found materials used in the chains are more robust than those collected for *Daily Decomposition*, but perhaps illustrate the duty of care required to look after them as objects-to-be-worn more effectively. They may appear strong and able to withstand the movement and friction of being worn on a body but are, in fact, greatly impacted and weakened by human interaction, particularly if there is little concern shown or knowledge of their increasing vulnerability. For me, these pieces are important contributions to the discussion of ethical and ecological responsibilities for our environment. As jewellery objects meant for proximity and human interaction, they directly reference their material origins and, when worn, serve as a constant, close reminder of the high level of custodianship and vigilance needed to care for their longevity. Whether these materials are in their original environment or removed from it, the responsibility lies with us.



Installing *Daily Decomposition* in the entrance Foyer of Te Wai Ngutu Kākā Gallery, 16 - 17 June 2026.
There are 608 pins, 38 columns - 100mm apart and 16 rows - 200mm deep. Install assisted by Eddie Clemens, Stephen Cleland and Helen Harvey. Photo credits: Chris Bradbeer



Installing *Daily Decomposition* pieces on Day 300, 23 June 2026. Photo credit: Paul Chapman



Daily Decomposition, (August 2025 – June 2026), in the Foyer at Te Wai Ngutu Kākā Gallery, June 2026.
Photo credit: Paul Chapman



Detail of *Daily Decomposition*, (August 2025 – June 2026) in the Foyer at Te Wai Ngutu Kākā Gallery. June 2026.

Photo credit: Paul Chapman



Details of *Surveyors Chain Replica*, in the Foyer window space at Te Wai Ngutu Kākā Gallery, June 2026.
Photo credit: Paul Chapman



Installation of $\frac{1}{2}$ *Surveyors Chain - Trees* in Gallery One at Te Wai Ngutu Kākā Gallery, June 2026. Photo credit: Paul Chapman



Installation of Upland Road Track Chains in Gallery One at Te Wai Ngutu Kākā Gallery, June 2026.
Photo credit: Paul Chapman



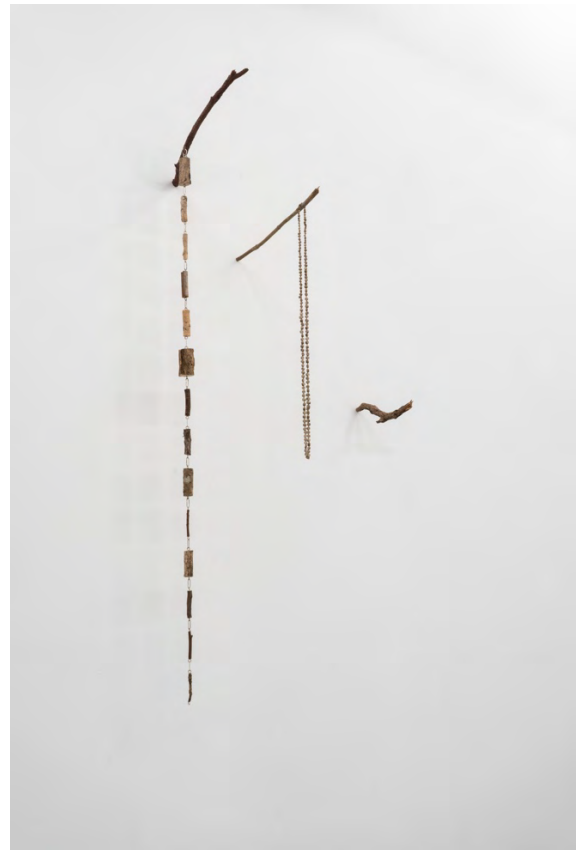
Installation of *Upland Road Track Chains* in Gallery One at Te Wai Ngutu Kākā Gallery, June 2026.



Details of *Sound file: Walking the Track* (June 2026). The rhythmic sounds of my footfall along Upland Road Track, on 25 December 2025. A one-minute sound recording represented with twigs gathered from the track. Installed in Gallery One at Te Wai Ngutu Kākā Gallery, June 2026. Photo credit: Paul Chapman (right)



Details of *Elevation Chain* (June 2026). Segments of plant fall gathered every 10 steps, walking down Upland Road Track on 16 May 2026. They are a 1:1000 scale of the elevation, which was recorded at each 10-step count, from 48m at the track entrance to 8m at the beach access. Pre-installation and installed in Gallery One at Te Wai Ngutu Kākā Gallery, June 2026. Photo credit: Paul Chapman (right)



Details of *Elevation Chain* and *Sound file: Walking the Track* and *50 Steps Chain #1* and *Karamu Chain* installed in Gallery One at Te Wai Ngutu Kākā Gallery, June 2026. Photo credits: Paul Chapman



Opening of MVA Graduating Exhibition II, 22 June 2026. Visitors pictured by *Daily Decomposition* and *Upland Road Track Chains*. Photo credits: Monique Redmond (left) and Chris Bradbeer (right)

Exhibition Catalogue



Jo Bradbeer

Upland Road Track

It is a short walk down the road from my home on Waiheke Island to Upland Road Track. As I enter the bush, I am immediately sheltered from the elements, surrounded by tall trees and saplings lining the narrow path. The gravel crunches under my feet, and I hear waves lapping at the beach, birdsong and the rhythmic sound of rain and wind - heightening my awareness of the track's inhabitants and the environmental elements at play. The colours are vibrant, and light dances through the canopy of trees. This place is fascinating to me, full of life, and I am enriched by the experience of being here each time I walk the track.

Through my daily practice of walking and making, I have created a journal of experiences along Upland Road Track. The jewellery objects act as a diaristic record of a temporal collaboration between the track's inhabitants and myself, as walker, observer, and maker.

Foyer

Daily Decomposition

Plant materials gathered from Upland Road Track during a daily 'gathering walk,' begun on 28 August 2025. A new bangle and ring, or pendant is made every day and installed on a diaristic wall. (As of 23 June 2026 - there are 300 days.)

Surveyor's Chain Replica

Full-size replica of surveyor's chains of the 18th and 19th Centuries. It is 66 feet, 20.1m long, with 100 links.

Gallery One

Kowhai Chain

Fallen kowhai branch gathered at the top of Upland Road Track on 19 August 2025.

Kānuka Chain

A 6m long chain made with a substantial fall of kānuka branches gathered from Upland Road Track on 26 September 2025. (Knuckles is made with the same treefall.)

50 Steps Chain #2

Measuring the track with plant debris gathered every 50 steps walking along Upland Road Track on 13 September 2025. There are 5 x 10mm segments of each of the 17 gathered materials.

Knuckles

The joints from a fallen kānuka branch gathered from Upland Road Track on 26 September 2025. (Kānuka Chain is made with the same treefall.)

Fingerprint Impressions #1

Small, detailed textures of the track, gathered by using my finger or thumb to press silver art clay onto patterned surfaces and tiny crevices while walking along Upland Road Track on 1 March 2026.

Fingerprint Impressions #2

Small, detailed textures of the track, gathered by using my finger or thumb to press copper art clay onto patterned surfaces and tiny crevices while walking along Upland Road Track on 7 March 2026.

Elevation Chain

Segments of plant fall gathered every 10 steps, walking down Upland Road Track 16 May 2026. They are a 1:1000 scale of the elevation, which was recorded at each 10-step count, from 48m at the track entrance to 8m at the beach access.

Sound file: Walking the Track

The rhythmic sounds of my footfall along Upland Road Track on 25 December 2025. A one-minute recording represented with twigs from the track. Made in June 2026.

50 Steps Chain #1

Measuring the track with plant debris gathered every 50 steps walking along Upland Road Track on 13 September 2025. There are 17 gathered pieces of treefall, each 50mm long, arranged in the order they were gathered, walking up the track from the beach to the road.

Karamu Chain

Freshly fallen karamu branch gathered along Upland Road Track on 21 September 2025, made while the wood was still green.

1/5 Surveyor's Chain - Trees

100 copper tags stamped with the names of the plants identified along the first 20 metres of Upland Road Track on 16 November 2025. The chain is a 50% scale revision of Surveyor's Chain Replica.

Gallery Room Sheet details

Jo Bradbeer

Foyer

Daily Decomposition, 2025-2026

(300 days of gathering and making a new bangle and ring, or pendant.)

Surveyor's Chain Replica, Oct 2025

Gallery I

Kowhai Chain, Aug 2025

Kānuka Chain, Sep 2025

50 Steps Chain #2, Sep 2025

Knuckles, Sep 2025

Fingerprint Impressions #1, Mar 2026

Fingerprint Impressions #2, Mar 2026

Elevation Chain, May 2026

Sound file: Walking the Track, Jun 2026

50 Steps Chain #1, Sep 2025

Karamu Chain, Sep 2025

½ Surveyor's Chain – Trees, Nov 2025