



Jens Hansen



The Jeweller's Mark: The Jens Hansen Workshop Story



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Cover: Jens Hansen and Monocle c.1990 photo courtesy of Thorkild Hansen
Cover inset: Peter Woods and Jens Hansen with the silver and greenstone wafer box made for Auckland Cathedral in the 1970s
Photo courtesy of M. Woods © Geoffrey C. Wood Collection Nelson Provincial Museum
Title page: Jens Hansen photographer Jan Zeeman, photo courtesy of Thorkild Hansen

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The Jeweller's Mark: The Jens Hansen Workshop Story



The Jeweller's Mark: The Jens Hansen Workshop Story is proudly presented as a Suter centennial exhibition. An important component in the centennial programme is the telling of Nelson stories.

The Jeweller's Mark: The Jens Hansen Workshop Story

Like an earlier exhibition, *Clay Connections: Pioneer Potters and the Origins of the Nelson Potters Association*, *The Jeweller's Mark* examines the role that craft activity has played in the recent history of the region, and of New Zealand.

This is a story with personal associations for many Nelson people and especially those jewellers who have been Workshop participants. The story started for me in about 1970 when as a teenager from Dunedin I visited Jens's Hardy Street workshop with my aunt. The atmosphere was attractively bohemian and the intense activity dominated by the booming but affable Jens. I was sold. I wanted to be part of that and achieved it by persuading my uncle to buy me a silver and jasper ring. I had acquired my first piece of hand-made New Zealand jewellery and it made me feel special.

In subsequent years in Dunedin I was always aware of the contributions of the Workshop and particularly in the 1980's with the advent of FLUXUS – the co-operative established by Steve Mulqueen and Kobi Bosshard. When I moved to Nelson in 1995 I introduced myself to the Workshop and the idea for the exhibition was born.

In 1997 the exhibition was pencilled in as a centennial show. Jens and I met about it in 1998. I have to acknowledge that on that occasion – one not without mishap, hilarity and delicious food – Jens made it clear that his preference was to be acknowledged as a painter. He rather diffidently conceded that the Workshop story was of significance and that a painting show could come later.

In 1999 I was able to contract freelance curator Judith Taylor thanks to the generous support of Robert and Sally Hunt of Paratiho Farms Ltd. Then, just as Judith was embarking on the project with intent, Jens died. New Zealand lost a leading pioneer jeweller and Nelson lost a central and passionate figure in its cultural life.

It is thanks then, to the commitment of Gurli and Thorkild

Hansen that *The Jeweller's Mark: The Jens Hansen Workshop Story* has eventuated. Both have assisted Judith with her research, helped locate objects, sourced and identified photographs and provided contacts. We are very grateful for their willing support and that of current members of the Workshop. We also appreciate the generosity of the lenders to the exhibition and those former Workshop participants who have provided statements of the effect the Workshop has had on their lives. Of these, we particularly appreciate the research assistance provided by Gavin Hitchings.

The strong local affection and admiration for Jens Hansen and the Workshop is reflected in the generous support from sponsors Matthews Optometrists and Wilkins & Field Mitre 10. Philip Matthews and Scott Field have strong personal and family associations with the Hansen family. They also run family businesses and understand and appreciate the commitment that Thorkild has to continue his father's work.

The Jeweller's Mark: The Jens Hansen Workshop Story pays tribute to Jens Hansen and celebrates the spirit of the Workshop. I am grateful to Judith for undertaking this foundation research. This exhibition we see as beginning to document the Jens Hansen story. There is much work to be done. And there is the exhibition of Jens Hansen paintings.

Helen Telford
March 2000

JENS HØYER HANSEN 14 July 1940 - 10 August 1999

1940	Born Gram, Denmark	1975-6	Received Queen Elizabeth 11 Arts Council travel grant to work as a guest at the Goldsmiths High School, Copenhagen.	<p>Workshop participants have included: Gavin Hitchings, Michael Ayling, Tom Harrison, Julie Vine, Claire Dockstader, Kerry Smith, Max Coote, Warwick Freeman, Peter Woods, Jeremy Lackner, Alice Van Halewyn, Paul Annear, Teddy Holmes, Ben Holmes, Megan Young, Peter McKay, Lynn Kelly, Stephen Mulqueen, Chris Pomeroy, Bill Mathieson, Thorkild Hansen, Ray Mitchell, Alexis Gundry and others</p>
1952	Came to New Zealand with parents and siblings from Odense, Denmark		Studied painting, Copenhagen	
1955	Undertook traditional apprenticeship at Sweeney's Jewellers in Auckland and took painting classes with Garth Tapper for two years	1977	Returned to New Zealand	
1960	Held a solo exhibition of silverware at New Vision Gallery Auckland	1980s	Instrumental with Gavin Hitchings in establishing jewellery classes at Nelson Polytechnic	
1962	Left New Zealand to study in Europe	1980s	Served as an advisor to the Queen Elizabeth 11 Arts Council of New Zealand	
1962-1965	Worked at Michelsons, the Court Jewellers, and Borups in Copenhagen Studied at School of Applied Arts and Industrial Design, Copenhagen	1983	Founding member of Details, the Jewellers, Bone and Stone Carvers of New Zealand	
1964	Participated in an exhibition at Guild Hall, Copenhagen	1990,1995	Artist in Residence at Otago Polytechnic, Dunedin	
1965	Married Gurli Winter Returned to New Zealand Worked at A. Kohn Jeweller, Auckland Attended sculpture workshop with Jim Allen	1968-1998	Exhibited widely in over 30 solo exhibitions. Participated in a large number of group exhibitions in New Zealand, Australia and Europe. Exhibited frequently at New Vision, Auckland.	
1966	Started own business based at Glen Eden and then in 1967 at Titirangi, Auckland		An extensive list of exhibitions is available from Judith Taylor's research notes.	
1968	Moved to Nelson Opened Jens Hansen Gold and Silversmith Workshop at 8 Alton Street	Died 1999		
1970	Moved Workshop to Hardy Street			
1970s-1980s	Ran summer school classes in sculpture and painting at polytechnics and campuses in New Zealand			
1973	Moved Workshop to Trafalgar Square			

Curator's acknowledgements

My sincere thanks to Gurli Hansen for her extensive help with research and exhibition development. Thanks also to Thorkild Hansen, Miriam Bermingham and current Workshop members for their constant assistance with many aspects of the exhibition research. My thanks to Gavin and Jenny Hitchings for help with suggestions, contacts and research. I would also like to thank: Halfdan Hansen, Mette Hansen, Ken and Sally Mackay, Kobi Bosshard, John Parker, Christine Boswijk, Christine Cachemaille, Jack and Peggy Laird, Edith Ryan, Alan Preston and Peter Gibbs. Thank you to all the participating jewellers: Thorkild Hansen, Gavin Hitchings, Warwick Freeman, Stephen Mulqueen, Julie Vine, Ray Mitchell, Peter McKay, Peter Woods and Megan Young. My thanks to Helen Telford, Director and the staff at The Suter Te Aratoi o Whakatu for their assistance and support with the exhibition and publication. Finally thanks to all the owners of jewellery, photographs and other items in private and institutional collections who have kindly lent these for the exhibition.

Judith M. Taylor
March 2000

When Jens Hansen returned to New Zealand from Denmark in 1965 he was unclear about his future as a jeweller.¹ He had developed his skills beyond those learnt in the arduous traditional jewellery training he had undertaken as a teenager in New Zealand.²

He wanted to take those skills in a new direction.



Jens with monocle and Alan Preston about 1990

Photo courtesy of Thorikild Hansen

The Jeweller's Mark: The Jens Hansen Workshop Story

Time spent in Denmark between 1962 and 1965 widened Jens Hansen's creative outlook. His early apprenticeship and experimentation³ in New Zealand combined with his Danish experiences gave Jens an unusually broad training in both gold and silversmithing.⁴ In Denmark he worked with various jewellers and silversmiths including the Danish court jeweller, Michelson. The small, excellent workshop, Borup, in Copenhagen provided further valuable learning experience. He undertook night classes at the School of Applied Arts and Industrial Design in Copenhagen. Jens tried his hand at pewtersmithing, making pewter mugs and candlesticks in the traditional style. He also worked as a silversmith with two young brothers who had trained in traditional silversmithing, learning to make the tools and use the skills of silversmithing.

Jens was inspired by this strong tradition of silversmithing, an integral part of the Scandinavian culture. The Arts and Crafts Movement in Europe in the 1900's had led to a revival of silversmithing and to innovative workshop environments in Denmark and Sweden. Traditional practice was combined with design elements from other disciplines such as sculpture and architecture.⁵

In 1965 Jens returned to New Zealand newly married to Gurli Winter. He worked briefly in the traditional jewellery firm of A.Kohn in Auckland. However he remained dissatisfied with his achievements. Searching for a new direction, he enrolled in a summer school sculpture class in Auckland with sculptor Jim Allen. Allen was to be "the great motivating force" whose enthusiasm encouraged Jens to continue as a jeweller.⁶

He learned the wider possibilities of jewellery through making sculpture. The sculpture of Hepworth, Moore, Arp and Brancusi influenced his thoughts on form in his work. He found that he was able to handle and work with metal on a larger scale, and this "gave him a generosity about how he made objects" which became a hallmark of his work.⁷ Jens explained "I use a hammer to bend metal where a jeweller would use pliers. This process is in itself a creator of bigger work with more fullness of form."⁸

The renewed enthusiasm for jewellery was born from the

belief that by blending sculpture and silversmithing he could create a new kind of jewellery. This would call on his unusual breadth and sound knowledge of jewellery making, as well as his skills as a silversmith, goldsmith, sculptor and painter.⁹

New Zealand in the 1960s was experiencing an exciting period in art and craft. Jens Hansen was to become a pioneer in contemporary jewellery, along with Kobi Bosshard, Gunter Taemler and Tanya Ashken. This new industry was well supported by New Zealanders who had a growing pride in crafted objects made here. There was a lively, supportive environment for artists and craftspeople. Networks and infrastructure for craft developed both within New Zealand and internationally.

New ways of working were established outside traditional structures. Jens found the freedom he needed to make his own kind of jewellery through self-employment and a commitment to an independent workshop environment. From the first Workshop, a converted chicken house at the back of his parents' house in Glen Eden, Auckland, Jens put together enough work for a sample range of silver jewellery. During this time the Hansens met a Danish couple who owned the design store called Danske Möbler in Auckland. Gurli began to sell and promote Hansen jewellery while running the giftshop there. Gurli remembers their first sale was a brooch, sold on Mothers' Day May 1966.¹⁰ Business prospered and within a year other craft outlets around New Zealand were displaying Jens Hansen's jewellery (Several Arts and the Little Woodware Shop in Christchurch, Le Cadeau and later Antipodes, in Wellington). Repeat ordering created so much work for Jens that Gurli worked as his assistant and looked after the business side of the production.

At Danske Möbler they met Douglas Peacock from Nelson who was distributing Waimea Pottery. He offered to travel through New Zealand with a sample range of jewellery, which helped to expand sales. Peacock suggested that Nelson was a good place to live and that they move their Workshop down there. He told them about an active group of people involved in the arts who were encouraging crafts people to come to settle in Nelson. Nelson was experiencing a tremendous growth in craft production at the time and communal artistic activities were flourishing in the region. Of these the most notable were the enterprises of craft potters such as Mirek Smisek; Jack and Peggy Laird of Waimea

Pottery and Harry and May Davis of Crewenna.

In 1968 Jens and Gurli visited Nelson and decided to return if a suitable property could be found. Soon a house in Alton Street, central Nelson, became available and they moved there with their son Halfdan. A limited liability company was formed to raise a mortgage, to set up the business and the Workshop in the front room of Alton Street. The Hansens' second son Thorkild was born in 1969. For both Halfdan and Thorkild the Workshop would be a central focus of their early lives. Thorkild went on to train as a silversmith and Halfdan to contribute to planning and administration at the Workshop.

The house at 8 Alton Street became a centre for the arts community in Nelson. For some it was a refuge, a place where creativity and sociability were essential ingredients. Jens was outgoing, outspoken, and exuded enthusiasm and energy. A colourful figure in Nelson, he drew a large number of people around him. Frequent visitors to the Hansen household included the young Laurence Aberhart, Toss and Edith Woollaston, John Parker, Charles Brasch, Tony Fomison, Ralph Hotere and other artists and writers.

At first only Jens and Gurli worked in the Workshop. In 1968 Jeremy Lackner became their first apprentice. He served a formal apprenticeship based on the one that Jens had served. Gavin Hitchings started at the Workshop at about the same time. He became a partner, shareholder and a central figure in the business for fourteen years. The young Peter Woods from next door came over to babysit for Halfdan and Thorkild and started to learn some of the processes of silversmithing. Peter was able to absorb much from Jens although he didn't undertake a formal apprenticeship. Peter later went on to establish a successful career as a silversmith in New Zealand and today runs a workshop in Mexico. As the Workshop and Hansen's reputation grew, more aspiring jewellers became involved. A larger space was needed and in 1970 the Workshop moved to a commercial premise in Hardy Street above Savage's Picture Framers (opposite the present Mitre 10). The door and entrance area was painted a fashionable black. There was a larger display area and a greater emphasis on manufacturing. A catalogue of standard lines was published. The jewellery designs were influenced by Scandinavian work of the 1950s and 1960s.¹¹ Silver rings, bracelets, brooches and pendants of simple, sophisticated yet substantial design were manufactured at the Workshop. Precious and semi-precious stones such

as amethyst, garnet and moonstone were often used.

"Cabochon" rather than traditional faceted stones were used. Combined with simple settings this gave the jewellery a completely new look.¹²

In a 1972 New Zealand Crafts catalogue Jens explained how the Workshop operated:

"The Workshop has two lines of work. The staff produces hand made jewellery which is designed by me, and is repeated, the reason being the economic factor. The range of designs is added to every six months and certain pieces are removed from it, to keep the number of objects in the range about 90 pieces. Everything in this range is hand made, nothing in the workshop being cast or machine made.

The other line of the Workshop is individual pieces made to private commission and for exhibitions. We have at least two exhibitions a year, with usually about 50 pieces in each. The Workshop staff have all been trained by me and I have chosen people who were not jewellers before they came to work with me, the reason being that the average commercial jeweller is too inflexible to change to our type of work. So, instead I choose to train people not necessarily to think like me but at least to understand what I am after."¹³

Jens tried to find a balance between catalogue pieces and individual works. Exhibitions provided an avenue for pursuing original work and he exhibited extensively in New Zealand and overseas during the 1970s and 80s.¹⁴ In 1970 Jens participated in the landmark exhibition *Silver, Gold, Greenstone*, shown at New Vision, Auckland under directors Kees and Tina Hos. The other participants were Paul Beadle, Kobi Bosshard, Ida Hudig, Theo Schoon and Gunter Taemler. Some exhibitions were with jewellers such as Watson's in Christchurch and Stewart Dawsons in Dunedin while others were in galleries (New Vision Gallery and the Lee Cramp Gallery in Auckland) or in friends' homes. Friends Ken and Sally Mackay held annual exhibitions in their home for many years.

The Workshop at Hardy Street was made up of a core group of jewellers: Jens, Max Coote, Gavin Hitchings, Jeremy Lackner and Dave Runnacles. Warwick Freeman worked there sometimes. Gurli worked at administration and distribution, establishing and maintaining the showroom. She also organised and set up exhibition displays and worked alongside Jens developing designs. The Workshop was large and space was available, so many people used it and its learning environment, formally or informally. Participants



Jens Hansen in the Workshop, 1980s

Photo courtesy of Thorkild Hansen



Jeremy Lackner repairing a silver jug at the Hardy Street Workshop about 1970

Photo courtesy of Thorkild Hansen.



Ring (silver and amethyst) made by Jens Hansen c. 1970
Photographer Gavin Hitchings



Jens Hansen coming out of the
Trafalgar Square Workshop in the
late 1970s
Photographer John Daley

had to be keen and loyal and Jens demanded real commitment.¹⁵ Jewellers were encouraged to experiment and follow their own intuition about materials and creativity in the way that Jens did.

With Jens's influence Nelson had become a centre for silversmithing and there were more silversmiths in Nelson at this time than anywhere else in New Zealand.

Jens brought enormous energy and enthusiasm to his role as teacher and this extended beyond the workshop environment. In the mid 1970s, along with Gavin Hitchings, he was a foundation tutor at Nelson Polytechnic evening classes and summer schools.

The Summer Schools in sculpture run at the Nelson Polytechnic during the 1970s and 1980s were particularly successful. Children and others who attended found it an inspirational experience.¹⁶ Jens played a leading role in the growth of contemporary jewellery organisations, committed to the promotion and development of arts and crafts in New Zealand. He acted as an advisor to the Queen Elizabeth II Arts Council of New Zealand (now Creative New Zealand). In 1983 he was a founding member of Details, the contemporary jewellery group. His network of friends and colleagues was vast.

Working with Jens and being taught by him was a pivotal experience in the careers of many of New Zealand's contemporary jewellers. He brought people together who might otherwise have worked in isolation.¹⁷ Through him a very large number of students and teachers were taught European methods and styles of silversmithing. Jens himself stated, "I've been able to employ people, and a very large number of the jewellers in New Zealand have worked in my Workshop and been paid for it."¹⁸

In 1995 he said that his biggest contribution to the jewellery scene has been passing skills on through teaching and giving work experience to students in his workshops. "I have an open workshop policy here with students coming from all over New Zealand. Most contemporary jewellers in the country have had some involvement with this place."¹⁹

In 1973 the thriving Workshop moved to its present site in the small modernist building (designed by Alex Bowman) on the corner of Trafalgar Square, where the Workshop and showroom remains today. Bill Mathieson, John (Dave) Sheehan, Alice van Halewyn, Claire Dockstader, Julie Vine (then working as Ben Vine) and many others worked there for a time. Tom Harrison, a retired psychiatrist, learnt jewel-

lery making there.

In 1975 Jens received a Queen Elizabeth II Arts Council grant to study at the Goldsmiths High School in Copenhagen (a specialist school teaching gold and silversmithing). Michael Ayling looked after the Workshop while Jens and Gurlu returned to Denmark in 1976 for fifteen months.

Jens Hansen's growing reputation and success led to some structural changes. After the Hansens' return from Denmark in 1977, the Workshop stopped employing staff and participants came in either to rent workshop space or to contribute pieces for sale in lieu of rent. A co-operative structure was adopted. In the 1980s Jens's sister Mette Hansen became involved in the administration of the Workshop. She said the outstanding feature of the Workshop at this time was the number of people who went through it and that it was unusually open. For many people it was their first experience of being told they could "go for it."²⁰ However at the Workshop creativity was always tempered by the necessity of making it in the "real world", putting good design into accessible markets, and some hard lessons were learned. Many people found their lives were changed by their relationship to Jens and the Workshop.²¹

After his return from Denmark in 1977, Jens found a new direction in his work. He turned to painting and exhibited both painting and jewellery. His jewellery took on purified, softer forms derived from Nelson and other New Zealand landscapes and he developed ways of working with New Zealand and local resources, paua shell, greenstone and Nelson argillite.

"Hills all around me from the age of 10 (sic), when I came to New Zealand.

I never saw them until I returned to Denmark, the place of my birth...

In Denmark, living in a dark flat - in a wet grey flat city - I remembered the Wairau and Waimea Plains, the Maitai Valley, and began to paint again - romantic German Impressionistic looking things.

I stopped using symmetry in my jewellery and made landscapes.

You can paint anything as long as you feel right about it - you can make anything using the same maxim.

The only problem now is time.

Each thing I do gives birth to four more."²²

The Workshop continued to prosper through the 1980s and 1990s with a steady flow of jewellers being trained and new

markets being explored. Now established for over thirty years, the Workshop remains a centre of creative endeavour in Nelson. From uncertain beginnings in the late 1960's, the Workshop has a firmly established and important place in New Zealand and Nelson cultural life.

When Jens Hansen died in 1999, New Zealand lost one of the pioneers of contemporary jewellery and Nelson lost a man who had contributed immeasurably to its cultural life. His passion and commitment helped to advance the vibrant and confident spirit in the Nelson arts scene. His influence resonates in the creative life of Nelson, as well as in the work of many jewellers spread far and wide. Today the Workshop continues under the direction of his son Thorkild Hansen. The same spirit of openness prevails. At present Thorkild Hansen, Ray Mitchell, Alexis Gundry, Ben Holmes and Miriam Bermingham work there.

Judith Taylor
February, 2000

- 1 P. *Cape Artists and Craftsmen in New Zealand*, Collins, Auckland, 1969 pp.145-146
- 2 A traditional apprenticeship in New Zealand is 10,000 hours, or five years.
- 3 Jens Hansen's first successful experiments in silversmithing, encouraged by his mentor Fred Costello at Sweeney's Jewellers in Auckland, where he completed his apprenticeship, had led to a solo exhibition at New Vision in 1960
- 4 Interview with Kobi Bosshard, February 2000
- 5 Influential jewellers working in this style were Vivianna Torun Bülow-Hübe, Friedrich Becker and Sigurd Persson. Interview with Ray Mitchell, November, 1999
- 6 P. *Cape Artists and Craftsmen in New Zealand*, Collins, Auckland, 1969 p.145
- 7 Interview with Kobi Bosshard, February 2000
- 8 Jens Hansen's artist's statement in *Turangawaewae - a public outing*, Dowse Art Museum, Lower Hutt, New Zealand 1999
- 9 Interview with Kobi Bosshard, February 2000
- 10 Interview with Gurli Hansen, September 1999
- 11 Interview with Kobi Bosshard, February 2000
- 12 A cabochon is a smooth shaped, polished, stone.
- 13 Publication produced by Roy Cowan for the Ministry of Foreign Affairs, *New Zealand Crafts, Touring Exhibition*, 1972
- 14 Interview with Gurli Hansen, October 1999
- 15 Interview with Ray Mitchell, November 1999
- 16 Interview with Christine Boswijk, February 2000
- 17 W. *Shepherd Gold and Silversmithing in Nineteenth and Twentieth Century New Zealand*, Te Papa Tongarewa, The Museum of New Zealand, Wellington, 1995 p157
- 18 Otago Daily Times, 20 July 1990
- 19 Otago Daily Times, 13 July 1995
- 20 Interview with Mette Hansen November 1999

- 21 *ibid.*
- 22 Jens Hansen quoted in Victoria University Library exhibition catalogue for an exhibition of silverwork and paintings, 1979



The house at 8 Alton Street, Nelson after renovation c.1968
Photo courtesy of Gurli Hansen



Gurli Hansen wearing a silver necklace made at the Workshop c.1968
Photo courtesy of Gurli Hansen.



Jens Hansen helping children to make items in the Workshop about 1970
Photo courtesy of Thorkild Hansen.



I always looked forward to going to the Workshop after school and watching my father polish jewellery. I would stand beside him at the polishing box and peer through the arm holes wondering if the polishing machine (rotating at 3600 rpm) would be able to handle what was being put through it.



Thorchild Hansen 2000
Photograph courtesy of Thorchild Hansen

Thorchild Høyer Hansen

1969	Born in Nelson
1986	Started work at the Jens Hansen Workshop
1991	Exhibited at Crafts Council Gallery in Wellington
1994	Set up workshop at Ngakawau
1996	Moved back to Nelson and returned to Jens Hansen Workshop
1996-1999	Continuous involvement in FHE (Fogarty Hojsgaard Entwisle) Galleries, Auckland combined quarterly exhibitions and Masterworks in Auckland
1998-2000	Managing Jens Hansen Workshop, Nelson

I think that if every tool in the workshop could speak, it would groan as he approached, realising that it was time for the daily workout. Amazingly most of these tools are still alive. Today that same polishing machine hums as I polish the way Jens taught me. Jens gave me the freedom as a child to play and experiment in the Workshop. Most importantly he never pushed me in the direction that he took in becoming a silversmith. This I thank him for. My nature as a youth was rebellious and I would resist suggestions from adults about my future.

I was seven or eight when I made my first ring. This was an important lesson for me. After I had soldered the ring together I picked it up with my fingers instead of my tweezers. Of course this was a pain I wasn't ready for. I insisted that it was Jens's fault. He reminded me that he had just shown me how to use the tweezers to avoid this and maybe the excitement had got the better of me. When finished I quickly rushed home with bandaged fingers and gave the ring to my mother. Typically it was the wrong size so I had to resize it. I did at least remember to use the tweezers next time.

I had my first glimpse of my work today in the late seventies and early eighties. Jens along with others got busy with holiday craft schools at the Nelson Polytech. This was a creative time for my relationship with Jens. He and others helped me sculpt bronze and iron to help me feel a part of what was going on. I did feel part of it all.

I left school promptly after turning sixteen. At that time I already had a reasonable understanding of basic jewellery making. I declined the apprenticeship Jens offered, thinking that it was a bit old and stuffy this father and son business,



Thorchild Hansen working at the Workshop in Trafalgar Square early 1980s
Photo courtesy of Thorchild Hansen

and went my own way. Six months later in all sorts of trouble I went back to Jens and the Workshop, this place that had always accepted me. There were new rules now; it was no longer play. Each day or so Jens would ask, "Is this really what you want to do?" I would answer "I think so." For the next year or so I battled away at the sometimes menial tasks that I was given. However I was young and I needed variety and Jens would give it to me. At times the variety was beyond me and he would finish what I had started. We often worked as a partnership, completing different parts of the same piece. This became a pattern for us, which remained until his death.

I left the workshop in 1988 to find out about myself in other ways, returning in 1989 with a desire to learn about traditional silversmithing. I became aware of Peter Woods and what he was doing. I approached Peter not long after returning to Nelson when he was visiting Nelson from Auckland, and asked what possibility there was of working with him. To my joy Peter gave me a job which occupied the next year and a half of my life. Peter, who started his smithing life with Jens, was the bridge for me, from jeweller to smith. This was important to me, but to Jens it was imperative, for he knew that without external influence I would not find my own way.

The nineties came and with them new knowledge. I went back to the Workshop and split my time between jewellery making to pay for my bench and my own smithing work. Jens would hurry me through my jewellery making, when I asked why he would say he preferred the sound of the hammer and watching the birth of a utensil from a lump of

metal. He would often jump in saying that my arm looked sore and it needed a rest.

Jens loved raising and forging. This can be seen in his work. Hundreds of years of blacksmiths and cold chisel stone masons cannot be ignored.

In August 1992 I left for England to do the big O.E. returning in late 1993 with a longing to pick up the hammer again.

My partner and I moved to Ngakawau on the West Coast. We built a workshop and I started smithing full-time.

In 1994 I had an exhibition at Masterworks Gallery in Auckland. I recall Jens being proud to see that I had done my own show outside of his Workshop.

In 1996 Bronwyn and I moved back to Nelson with daughter Anna. I started making jewellery again. At night or when it was quiet I would continue my own work.

This brings me back to the now. The Workshop continues on as it has since I can remember.

March 2000



Jens Hansen at his fiftieth birthday party holding the bowl made by Thorkild as a gift
Photo courtesy of Thorkild Hansen



Jens Hansen sketching at the Workshop in 1987
Photo courtesy of Thorkild Hansen



Thorkild and Jens Hansen with Teddy Holmes c.1989
Photo courtesy of Thorkild Hansen



Silver bracelet made by Jens Hansen c.1975
Photographer Gavin Hitchings



I worked with Jens on and off for fourteen years. I joined him at his new Alton Street Workshop in 1969 having spent the previous couple of years working on a part-time basis.

It was because of that experience that Jens and his business partners invited me to join the company full-time. A year or so later I became a partner in the company.



Gavin Hitchings at the Hardy Street Workshop about 1970
Photo courtesy of Thorkild Hansen

Gavin Hitchings

1937	Born Britain
1965	Emigrated to New Zealand, worked as technical entomologist with DSIR in Nelson
1969	Joined Jens Hansen, leading to partnership in Jens Hansen Ltd. Nelson
1975-85	Self employed gold and silversmith
1986-1995	Lecturer, tutor Nelson Polytechnic School of Visual Arts
1995-2000	Self employed goldsmith, jeweller, and sculptor

For me, the most significant contribution that Jens made to New Zealand craft jewellery was two-fold. The first was that he opened up the whole process of jewellery making, and what jewellery could be, to community scrutiny and understanding. Anyone could walk into the workshop cum gallery and actually watch the whole process and Jens was nearly always ready to explain parts of that process. His colourful use of language and metaphor was often used to illuminate and comment on some of the finer points! This characteristic contributed to the growth of his inimitable and idiosyncratic reputation as a rather loud Danish bohemian! Interest in jewellery making was thus highlighted for both customer and would-be jeweller.

The second significant point was that the workshop was deliberately set up to make and widely distribute quality, handmade, silver or gold jewellery all over New Zealand and at a price which was, in general, well within the range of most New Zealanders, thus offering a very welcome and affordable alternative to the pearls and diamonds etc. as offered by the 'High St.' manufacturing jewellers. (It should not be forgotten at this point that Jens relied heavily on the diligent contribution of his Danish wife Gurli who dealt with the distribution and office work.)

Jens was a very sociable man and it was, therefore, not surprising that he found pleasure in, and an outlet for, his intrinsic role as teacher/mentor to all manner of people who wished to 'have a go' or those who sought to extend their already extensive abilities and awareness of art matters. It was in this way that many of the contemporary N.Z. jewellers passed through and absorbed something of the ethos of this remarkable workshop, and were enriched by the experience. Jens would sometimes declare that he could make a jeweller in three weeks of intensive training!



Jens Hansen and Gavin Hitchings at the Workshop c.1979
Photo courtesy of Thorkild Hansen

(Craft courses take note!!)

In later years, Jens, Ben Vine, Dr. Tom Harrison and myself became an independent cooperative partnership which provided circumstances of shared facilities, networks and outlets from which we could all benefit.

If there is one way in which my own working process has been influenced through my experience of working with Jens, it is literally to "have a go!" see what happens when you do this or that thing. Coming from a somewhat orderly scientific background this was not an easy notion to embrace at first, but it was sometimes helped along with copious quantities of beer and aquavit and to hell with the niceties!!!

28 February 2000

W·F

When Ray Mitchell and I set up our Workshop in Nelson in 1973 we were self-taught beginners.

I had learnt some basics from Peter Woods who had picked up what he knew from when he was a school boy neighbour of Jens and Gurli.



Warwick Freeman at his jeweller's bench
Photo courtesy of Warwick Freeman

Warwick Freeman

1953	Born in Nelson
1972	Started making jewellery in 1972 with Peter Woods in Perth, Australia
1973	Established Workshop in Nelson with Ray Mitchell
1975	Moved to Auckland, worked in jewellery manufacturing Workshop
1977	Worked in Jens Hansen Workshop
1978	Joined Fingers Jewellery, a co-operative retail outlet for contemporary jewellery in Auckland and established studio in Devonport, Auckland
	Currently lives and works in Devonport and exhibits in New Zealand, Australia, U.S.A and Europe

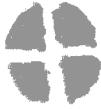
Jens, with his training background was quite entitled to be dismissive of our claims to be jewellers. And he was on occasion, but generally the relationship between the two workshops was friendly and open. The Mitchell Freeman Workshop broke up in 1975 and I moved to Auckland. In 1977 my wife and I returned to Nelson to have a baby and for several months I worked at Jens's Workshop- mostly on my own but also with Jens on different projects. The main one was for Ariki Industries in Blenheim who wanted to upgrade the quality of their paua and greenstone souvenirs. With the help of Bill Mathieson, a jade carver who was in the Workshop at the time, we produced a number of designs which were unsuitable for factory production and were never developed by Ariki. I got to put some of the experience to use a few years later when, as a member of Fingers, I was involved in another Paua rehabilitation project- "Paua Dreams".

My own work made at the time I was at the Workshop had a mix of "Pop" and "Punk". I still have two pieces made at the time I was in the Workshop. They are *Trap*, 1977 a necklace reflecting the aggressive Punk imagery in vogue at the time and *Crucifix in Popular Colours*, 1978, a Pop influenced piece based on a doodle that one of Bill Mathieson's children left in the Workshop one day. Neither of the pieces would qualify for Jens's highest descriptive accolade at that time. When a piece looked particularly good he used to declare it "piss elegant". A "piss elegant" piece would have a kind of muscular beauty, a sensuous strength. It was a quality of

Jens's best work and I learnt to look for it in my own. I still use that phrase to describe pieces when I think I've got it right.

When I left Nelson that second time I was setting my own course for a working life in contemporary jewellery, but it is easy to see now how much of the permission for that working life was based on the existence of and my experience in the Jens Hansen Workshop.

February 2000



I spent six weeks in the Jens Hansen Workshop and stayed with him and his family in 1971.



Peter McKay 1993
Photo courtesy of Peter McKay

Peter McKay

- 1951 Born Akaroa
1968-1973 Apprenticed to Kobi Bosshard. Under exchange arrangement stayed with and worked with Jens for six months in 1971
Full-time jewellery making from 1990
1992 Artist in Residence at Waikato Polytechnic funded by Queen Elizabeth II Arts Council of New Zealand
Has trained four jewellers in his Workshop in Le Bons Bay, Akaroa

Jens and Kobi Bosshard, to whom I was apprenticed, arranged an apprenticeship swap. I found the change from a quite tightly disciplined approach to jewellery to a more emotive and erratic mode rather intimidating. I remember one incident where Jens picked up a fencing foil, threw it to me and yelled "on guard!" I thought the Vikings had returned! I think he found my shyness a real pain. The two projects I remember were making a frying pan of brass, hammering away for hours to raise the edges, and making a beaker with repoussé patterns. I had the beaker for many years. For some time I had been intrigued by ancient jewellery with its richness and patterning, quite the opposite of the Modernist style. Even though my early effort was far from successful I felt an affinity with the possibilities these techniques offered.

Later in 1985 I started making jewellery again. I met with Jens again, first at a *Details* meeting in Mapua, where Jens's hospitality was central to the success of the group, and later at Larnach Castle at the Otto Künzli Symposium. I found his honesty and wit a central part of the "contemporary" jewellery crowd. I don't think Jens ever bought into the intellectual side of jewellery making. His work never needed to be explained. He made efficiently and well. The last time I saw him was about four years ago. We had a few glasses of wine and talked.

We looked at his paintings of which he had many. Done with the same energy as in the jewellery. I have one on my Workshop wall.

February 2000



Kiwi, *Apteryx Australis Lawryii* made by Peter McKay at the Workshop in 1971
Photographer Gavin Hitchings



Silver pendant made by Peter McKay at the Workshop in 1971
Photographer Gavin Hitchings



In early 1973 I passed through Nelson on my way back to Invercargill after holidaying in the North Island. My exploration of the grid-like townscape of Nelson revealed a flourishing enclave of art and craft activities.



Stephen Mulqueen 2000
Photo courtesy of Stephen Mulqueen

Stephen Mulqueen

- 1953 Born Invercargill, New Zealand
1969-74 Completed five year jewellery apprenticeship in Invercargill
1975 Worked with Jens Hansen in Nelson
1976-78 Diploma of Fine and Applied Arts at Otago School of Art
1983 Amalgamated Workshop with Kobi Bosshard forming FLUXUS Gallery Workshop for Contemporary Jewellery in Dunedin
1986 -1998 Lecturer at Otago and Southland Polytechnics
1993 Postgraduate studies at Canberra School of Art and Otago Polytechnic
1996-7 Guest lecturer Dublin, Cork, Limerick and Ulster Schools of Art and design
Exhibits in New Zealand and overseas

I remember two things about that brief visit to Nelson: a bowl of now famous mussel chowder at Chez Eelco Café, just down from Trafalgar Square, and the discovery of a small intimate shop front around the corner. A closer inspection revealed the jeweller, goldsmith, silversmith Workshop of Jens Hansen. Being mid way through a jewellery apprenticeship in the rather dry unimaginative world of commercial jewellery, Jens's showcase was a revelation. Two years later after a brief trial period of two weeks in August 1974, I returned to Nelson in January 1975 to informally enrol in Jens's Workshop for a period of post-apprenticeship debriefing.

The following months were to be an introduction to modernist design ethics. Jens, along with Kobi Bosshard and Gunter Taemler, was one of three European goldsmiths working in a distinctly modernist European style in New Zealand at the time. My period with Jens was an important time in my formation as a jeweller: I was looking for a mode of practice outside the mainstream of commercial production jewellery. The Hansen Workshop provided just the sort of fulcrum on which to pursue and test this enquiry. Along with co-workers Gavin Hitchings and Tom Harrison, my task was that of a journeyman employed in the production of studio jewellery for the shop and the many outlets throughout the country. Jens's system of production required the constant consumption of precious metals and semi-precious stones.

A prolific array of utensils, domestic hollow ware and jewel-

lery were the output of the Hansen Workshop. Jens's style and hallmark came to be recognised as distinctive within contemporary practice, characterised by a bold attempt to harness ideas and function with metal materials. Since then I have gone on to complete design studies at the Otago School of Art (1978). In 1981 I set up a workshop and in 1983, with Kobi Bosshard, I established FLUXUS, a contemporary jewellery gallery in Dunedin. In recent journeys to Australia and Ireland I have attempted to resolve issues surrounding tensions between the precious and the resonant, engaging at an active level with the local. I believe contemporary art practices must assert cultural agency against the growing homogenising forces of globalisation. Central to my current practice has been the notion of the artist as archaeologist.

Looking back over the last twenty-five years since I came to know and work with Jens, his influence on my practice has been circuitous and indirect. I, like many others who have passed through Jens's Workshop, am indebted to his contribution to the development of studio jewellery as contemporary practice. What I most remember about my time with Jens was his generosity of friendship and his encouragement to define one's own journey and direction. I would like to extend my gratitude to the memory of Jens in the Jens Hansen Workshop exhibition. Jens - silversmith, goldsmith, jeweller, sculptor, painter and artist - thank you.

February 2000



Jens, his wife Gurli and first-born Halfdan moved to Nelson from Auckland in 1967 and bought a delapidated but stately villa adjoining my family home.



Peter Woods and Jens Hansen with the silver and greenstone wafer box made for Auckland Cathedral in the 1970s

Photo courtesy of M. Woods © Geoffrey C. Wood Collection Nelson Provincial Museum

Peter Woods

- 1952 Born Nelson NZ
Educated Nelson College and Elam School of Fine Arts
- 1969-75 Early training, intermittent jewellery making with Jens Hansen. Includes some sculpture, trophy and church work.
- 1978 First exhibition of pewter hollow ware, Nelson and New Vision Gallery, Auckland.
- 1978-1997 Auckland - based making hollow ware for exhibition and commission.
Currently based in Mexico producing domestic and architecturally scaled objects.

My earliest memory of him was seeing a bearded, pudding-basin hairstyled Viking driving past our place in a '50's Daimler. Sunroof rolled back, with a stack of 4x2 pointing through the roof. With his renowned energy the first of his Nelson workshops was born, maker's mark swinging from a sign at the road. The Hansens provided for me and many others a window into a wider world of art, food, history...culture at large, that was sorely missing in the Nelson of that time. Their group of friends included Harry Davis (potter), Toss Woollaston (painter), Christopher Vine (architect), Eelco Boswijk (Chez Eelco), Jane Evans (painter), Gavin Hitchings (entomologist soon to become jeweller) and many others.

Over the years Jens' restless energy saw the Workshop (never called a studio!) through many relocations and remodellings, from Alton to Hardy Streets, and then to Trafalgar Square. Weekends were often spent ripping things apart. I heard about this guy Kobi Bosshard and another, Gunter Taemler who also made jewellery, but Jens was always a one-man show.

His gold and diamond training in Denmark and Auckland was cast aside in favour of a direct expressive use of material and form. A hammer to forge (and set stones with) and a 10" bastard-cut file were the preferred tools. Forms had to be strong and simple. Sometimes he would draw a few lines on paper, but not much that you would recognise in the finished object. He worked in short intensive bursts punctuated by the many interruptions from shop and staff.

For Jens jewellery making was a business. Following a few innate policies which continue to give the customer plenty



Silver ladle made by Peter Woods c.1985
Photographer Gavin Hitchings

of bang for the buck, the Jens Hansen Workshop has for more than thirty years produced strong wearable objects for a willing market. Anyone could be taught to make his jewellery and through three decades passed a great number of students. His generosity and openness to contribution from others was matched only by his demand for loyalty and involvement.

His legacy is now in good hands with son Thorkild at the bench. Another re-arrangement of the Workshop had just taken place when I was in Nelson recently. Change being the only constant.

Jens's own training as a jeweller was characterised by the European definition of the subject as goldsmithing. Categories under this heading included jewellery, silversmithing, lapidary, sculpture among others.

It was as a result of his overview of the subject that he was able to encourage me in the making of 3D objects, namely domestic hollow ware.

I made the decision to pursue exclusively this line of work during the time I spent with Jens.

February 2000

RM

Jens and his jewellery, were opulent, attention grabbing, generous, demanding and very precious.



Ray Mitchell 2000
Photo courtesy of
Ray Mitchell

Megan

My experience with the Jens Hansen Workshop provided, in retrospect, a unique opportunity in my career.



Megan Young 2000
Photo courtesy of Megan Young

Ray Mitchell

1944 Born Christchurch
Attended Nelson College and Canterbury University
1969 Graduated Diploma of Fine Arts
Exhibits widely in New Zealand
Currently works at the Jens Hansen Workshop

It was with some trepidation that I began working with Jens in 1989. Over the years I had seen some fine jewellery makers join the Workshop and I had also seen some leave acrimoniously. Fortunately Jens had mellowed somewhat by the time I arrived. He could still test a friendship to the limit mind you, but it was just sparring compared to the title fights he used to indulge in.

Jens gave me many valuable lessons about jewellery making including, of course, swearing in Danish and the right

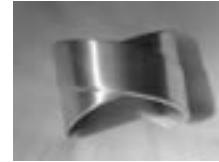
way to hold your tongue when filing. Actually the most important thing Jens taught me was simply to be true to your own nature. He had an intuitive, haptic ability to imbue his work with his own personality. Jens and his jewellery, were opulent, attention grabbing, generous, demanding and very precious.

29 February 2000

Megan Young

1967 Born
1985 - 1989 Manufacturing jewellers apprentice, Berry's Jewellers Ltd, Wellington
1991 Semi-self employed Jens Hansen Workshop. Returned 1992 for three months tuition at Jens Hansen Workshop (spent total of 9 months at Workshop over 1991-92)
1998 Set up Megan Young Jewellery, Greytown, Wairarapa, New Zealand.

It was a time of huge learning in many areas, but the most relevant to me now was the different approach to jewellery making. It was a time to start thinking outside my square. I had served a traditional apprenticeship making engagement rings etc. and really had no experience of designing my own work. I think one of the most helpful things Jens did for me was on my second or third day of having no idea what I should be doing in the Workshop. He told me to go and buy a sketchbook and to come back when I had some drawings to work from. I look back on my time there, now that I am running my own retail business, and think of the luxury of the time I had to play with ideas and to have the



Heavy Crossover Armlet made at the Workshop 1991 by Megan Young
Photo courtesy of Gavin Hitchings

knowledge and skill base of Jens, Ray, Mette and Thorkild on tap, to run any questions past, and to help with practical procedures I had never used. I would like to express my thanks to the Workshop for their accessibility to people like myself who want to learn and for the sharing of knowledge. Some of the work I have included was developed over the time I was at the Workshop. My work relates to the Workshop in the respect that I like clean simple lines and that I have, since being in Nelson, always tried to develop an idea into a series of work rather than trying to create a single "perfect" piece.

February 2000



Julie Vine

1961 Born London
1978-80 Apprentice to Jens Hansen
Participated in several national group exhibitions
1980-85 Co-worker, Jens Hansen Workshop
Exhibited in national exhibitions
Received Queen Elizabeth II Arts Council Grant
1986-2000 Living and working in Sydney, Australia

I knew Jens ever since I was a kid. He and his family would come out to our place in Teal Valley every so often and I can remember going to their place in Alton Street too.



Julie Vine 2000
Photograph courtesy of Julie Vine

When I was about eight or nine he had a working display at the Trafalgar Centre. I would stand and watch for hours fascinated by the jewellery process. In 1978 I was unemployed and did a short jewellery course at Nelson Polytech. Shortly after, Jens suggested I might like to come and do a bit of work at his Workshop. That "bit of work" turned out to be a year and a half as Jens's apprentice and five and a half as his co-worker with Gavin Hitchings. Jens was the most easy going and generous employer one can imagine. While apprenticed to him he gave me pretty much free rein to interpret the designs of jewellery as I liked and encouraged me to exhibit my work in whatever exhibition was coming up. Jens was always totally inclusive and I always felt on equal terms in all matters regarding the Workshop. For instance when Television NZ approached Jens to do a programme on him, he wouldn't let them unless Gavin and I were part of it.

He had a beautiful style of working with metal which I feel in a way echoed an aspect of his personality, confident, direct and to the point. It may sound strange but I believe you can hear when a file or hammer is being used by a truly competent craftsman. Jens had that sound down to a fine art. It's a sound I'm going to miss dearly. I value very highly the time I spent working with Jens and over twenty years

later am still enjoying making jewellery full-time. Somehow I think Jens imparted to me a sense of confidence through his encouragement and generosity that still carries me on through life today. His death last year saddened me greatly. I had not seen him for nearly two years. The last time I spent with him was an afternoon at his home (food and wine as always was superb) I couldn't help but notice a painting that he was working on that moved me deeply. Jens once said to me he didn't think jewellery could ever be art. When I looked at that painting I could see why he felt that. Jens was a very special person. I will always miss him.
March 2000



Julie Vine and Thorkild Hansen March 2000
Photo courtesy of Gurli Hansen

- Jens Høyer Hansen
Amethyst necklace early 1970s
 silver and amethyst 157 x 141 x 5
Smoky quartz necklace mid 1970s
 silver and smoky quartz 295 x 30 x 5
Decorated ball pendant mid 1980s
 silver 358 x 23 x 23
Moebius bangle mid 1970s, silver 77 x 7
Curl ring late 1970s, silver 36 x 20
Carnelian ring mid 1970s
 gold and carnelian 37 x 22
Scarab seal ring early 1990s
 gold and scarab beetle seal 21 x 23
Brass and tin sculpture c.1980
 brass, tin and wood 357 x 396 x 30
 excluding wooden base
Ring with horizontal ridges late 1960s
 silver 32 x 18
Ring with single stone c.1970
 amethyst and silver 32 x 22
Neckpiece with lapis lazuli stone c.1975
 silver and lapis 60 x 75 x 10
Landscape brooch c.1979
 silver 53 x 62 x 5
Byzantine ring c.1980
 gold and garnet 25 x 20
Heavy gold band c.1990, gold 28 x 22
Greenstone pendant (triangular) 1998
 greenstone 68 x 110 x 5
Greenstone pendant (narrow) 1998
 greenstone 100 x 23 x 8
Curved necklace with collar c.1980
 silver 204 x 280 x 5
Turquoise ring c.1997
 silver and turquoise 33 x 22
Earrings c.1990, silver 80 x 42 x 4
Bracelet c.1980, silver 20 x 70
Ring with amethysts c.1969
 silver and amethysts x 30
Topaz pendant c.1968
 sterling silver and topaz 60 x 20 x 5
Ring c.1970, silver 25 x 25
Bracelet c.1970, silver 30 x 65 x 65
Ring with amethyst c.1980
 gold and amethyst 30 x 20
Ring with argillite stone c.1990
 silver and argillite 35 x 22
Untitled c.1980
 acrylic on canvas on board 540 x 412
McKay Bluff c.1980
 acrylic on board 252 x 252
Untitled c.1998
 pastel on paper 612 x 545
Untitled c.1980
 watercolour on paper 430 x 330
The Dean's medallion c.1998
 silver and garnet 70 x 70 x 5
 Christ Church Cathedral Nelson
Pendant 1999, silver 30 x 35
Necklace 1999, silver and lapis lazuli
 55 x 83 x 25 excluding chain
 Nelson Polytechnic collection
Paua necklace 1970s
 silver and paua shell 235 x 190 x 10
Necklace 1970s
 silver and smoky quartz 185 x 185 x 8
Earrings 1970s
 silver and topaz 40 x 50 x 8
Neckpiece c.1969
 silver and amethyst 145 x 250 x 10
Neckpiece c.1970, silver 145 x 135 x 3
Pendant 1969, silver 54 x 24 x 5
Wine goblet 21 February 1976
 silver 160 x 78 x 50
Sculpture 1982
 bronze cast 180 x 250 x 100
Cutlery c.1986, silver l.210
Candlestick c.late 1960's
 silver 80 x 240 x 40
Shot beaker c.1986
 silver 60 x 60 x 60
Landscape necklace c.1979
 silver 181 x 123 x 5
Landscape necklace c.1979
 silver 43 x 54 x 5 excluding chain
Ring sculptural 1981, silver 23 x 20
Argillite pendant c.1990
 argillite 60 x 18 x 7 excluding cord
Bracelet c.1980s, silver 25 x 70
Bowl 1968, pewter 60 x 235 x 235
Tankard 1964, pewter 150 x 110 x 70
Ring sculptural 1981, silver 30 x 25
Oval pendant with square chain c.1970
 silver 7.5 x 46 x 10
Pendant 1998
 silver 280 x 68 x 2
Ring with amethyst 1978
 silver and amethyst 33 x 30
Ring c.1974, silver and greenstone 33 x 30
Landscape brooch 1977
 silver 38 x 50 x 10
Ladle 1968, silver 190 x 43 x 15
Ball ring 1974, silver 40 x 30
Necklace with two balls mid 1970s
 silver 54 x 59 x 20
Ring c.1999, silver 30 x 23
Pendant c.1985
 sterling silver 78 x 35 x 10
Pendant c.1986
 60 x 75 x 13 (excluding chain)
Pendant c.1987
 silver and onyx 65 x 55 x 20
Brooch 1. c.1997
 sterling silver 30 x 86 x 5
Brooch 2. c.1997
 sterling silver 34 x 89 x 5
Brooch 3. c.1997
 sterling silver 38 x 81 x 5
Brooch 4. c.1997
 sterling silver 45 x 65 x 5
Brooch 5. c.1997
 sterling silver 56 x 73 x 5
Brooch 6. c.1997
 sterling silver 50 x 64 x 5
 Jens Høyer Hansen and Peter Woods
Wafers early 1970s
 silver and greenstone 40 x 85 x 98
 Auckland Cathedral
 Thorkild Høyer Hansen
Knight in rusting armour 1982
 iron and steel 400 x 400 x 125
Jens's birthday bowl 1990
 copper and tin 140 x 400 x 400
Ladle 1998, sterling silver 400 x 100 x 100
Beaker 1997, pure silver 50 x 50 x 50
Dolphin 1980, bronze cast with
 wooden base 83 x 50 x 50
 Gavin Hitchens
Landscape brooch early 1980s
 gold plated sterling silver 47 x 52 x 3
Brooch 1983, stainless steel,
 sterling silver and gold 52 x 65 x 15
Cuff links mid 1973, silver 22 x 17 x 20
Ring 1983, silver and lapis lazuli 35 x 30
Boulder with pegs 2000
 sterling silver 250 x 12 x 20
Boulder brooch 2000
 sterling silver 65 x 45 x 6
Bridging series 1999
 sterling silver 80 x 45 x 6
Time/portal series 1999
 sterling silver 62 x 52 x 6
 Warwick Freeman
Trap 1977
 rubber and silver 122 x 128 x 20
Crucifix in popular colours 1978
 silver and paint 52 x 32 x 3
 Bill Mathieson
Bracelet c.1975
 greenstone and silver 65 x 62 x 28
 Peter McKay
Pendant c.1975, silver 75 x 75 x 2
Four hungry apostles c.1992
 sterling silver and copper 52 x 30 x 10
The miracle of the raven c.1992
 sterling silver and copper 36 x 38 x 5
Buried by a rich man c.1992
 sterling silver and copper 38 x 39 x 5
Kiwi, "apteryx australis lawryii" c.1993
 sterling silver 38 x 44 x 10
Ring c.1975, silver 32 x 23
 Ray Mitchell
Ring 1993, sterling silver 23 x 22
Ring 1998, sterling silver and
 chrysoprase 26 x 22
Ring 1999, 9ct gold and garnet 26 x 22
Ring 2000, 9ct gold and sphenene 27 x 23
 Stephen Mulqueen
Otago necklace 1998
 gold and glass beads 260 x 450 (trebled)
 Julie Vine
Ring 1995, silver and resin 240 x 15
Ring 2000, gold and stainless steel 240 x 3
Pin brooch 2000
 gold and citrine 720 x 12 x 2
Pin brooch 2000
 gold, silver, stainless steel and citrine
 850 x 15 x 2
Triangular brooch 2000
 silver, gold, stainless steel 36 x 40 x 2
Brooch with skull 1982
 silver, copper and bronze 32 x 40 x 4
Ring 1997
 silver, brass and topaz 230 x 7
Oval brooch with small figure 1981
 silver and bronze 28 x 49 x 5
Brooch with figure 1982, resin 38 x 40 x 4
Brooch 1979, silver 18 x 49 x 5
 Peter Woods
Box early 1980s
 argillite and silver 64 x 68 x 68
Ladle mid 1980s, silver 170 x 75 x 30
Beaker 1968, pewter 118 x 65 x 60
Pendant 1960s
 opal and sterling silver 32 x 28 x 5
Lapel pin 1960s, silver 62 x 28 x 5
 Megan Young
Heavy crossover armband 1991
 sterling silver 47 x 60 x 3
Plain silver ring 1991, silver 25 x 25
Silver and gold ring c.1991
 silver and 9ct gold 27 x 23
Silver and gold chain 1999
 silver and 9ct gold 490 x 10
Silver and gold double row bracelet 1999
 silver and gold 90 x 10
Large swirl bracelet 2000, silver 200 x 28
Pendant c.1985 to complete
 All works are held in private collections unless
 otherwise stated. Further information is available
 from the Suter.
 Measurements are in millimetres.
 Some measurements are approximate only.

