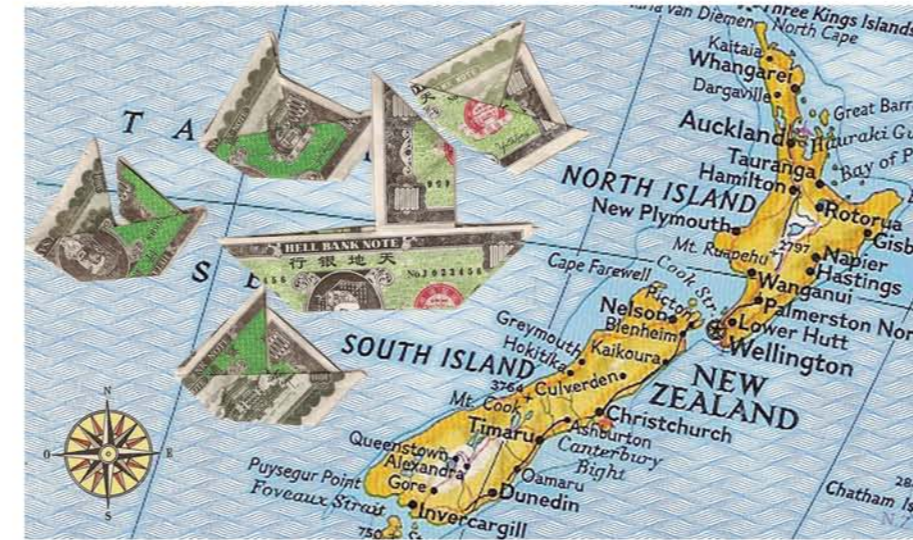


Copyright is owned by the Author of the thesis. Permission is given for a copy to be downloaded by an individual for the purpose of research and private study only. The thesis may not be reproduced elsewhere without the permission of the Author.

HOME WORKBOOK MADE

Traditional Chinese
Kerry Ann Lee
KERRY ANN LEE





Maps, envelopes, stamps... paper which covers great distances...

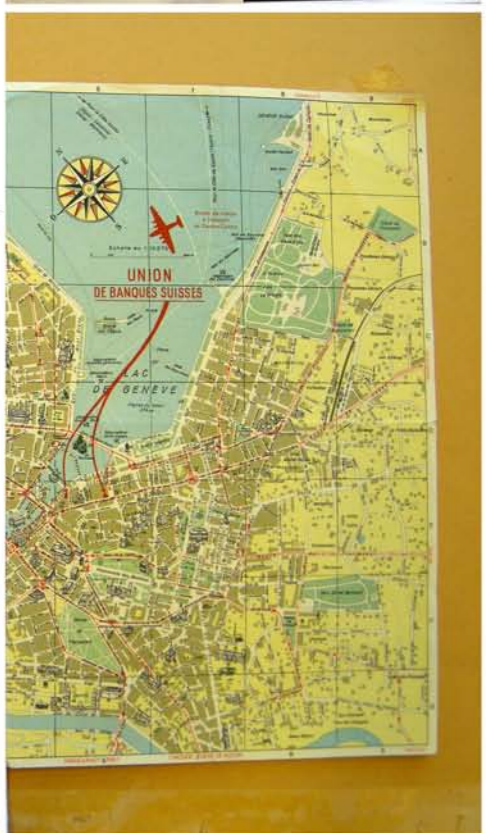
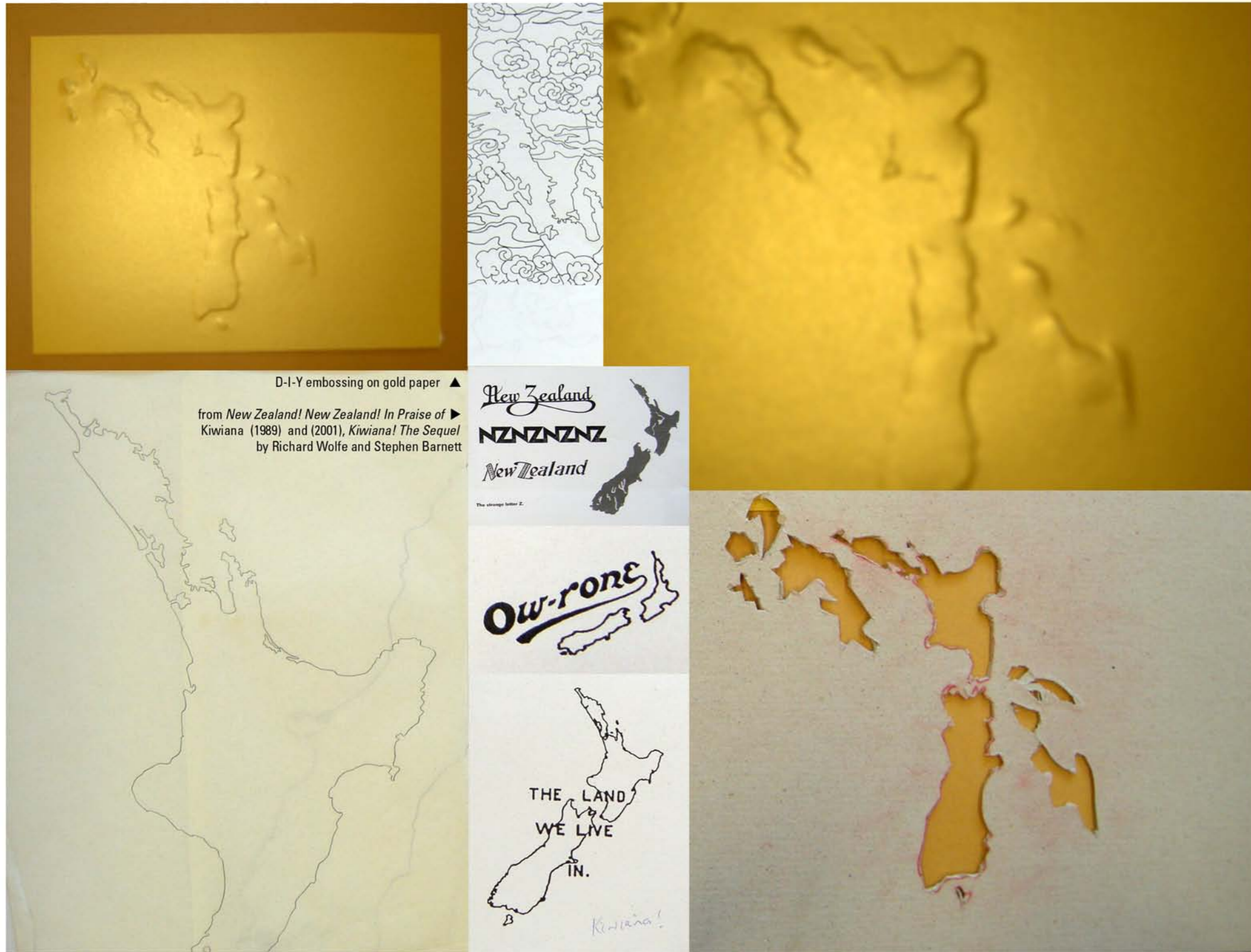


Illustration workbook for
Home Made: Picturing Chinese Settlement in New Zealand
 a Masters in Design thesis
 by Kerry Ann Lee

Massey University, Wellington, New Zealand
 kerryannlee@gmail.com

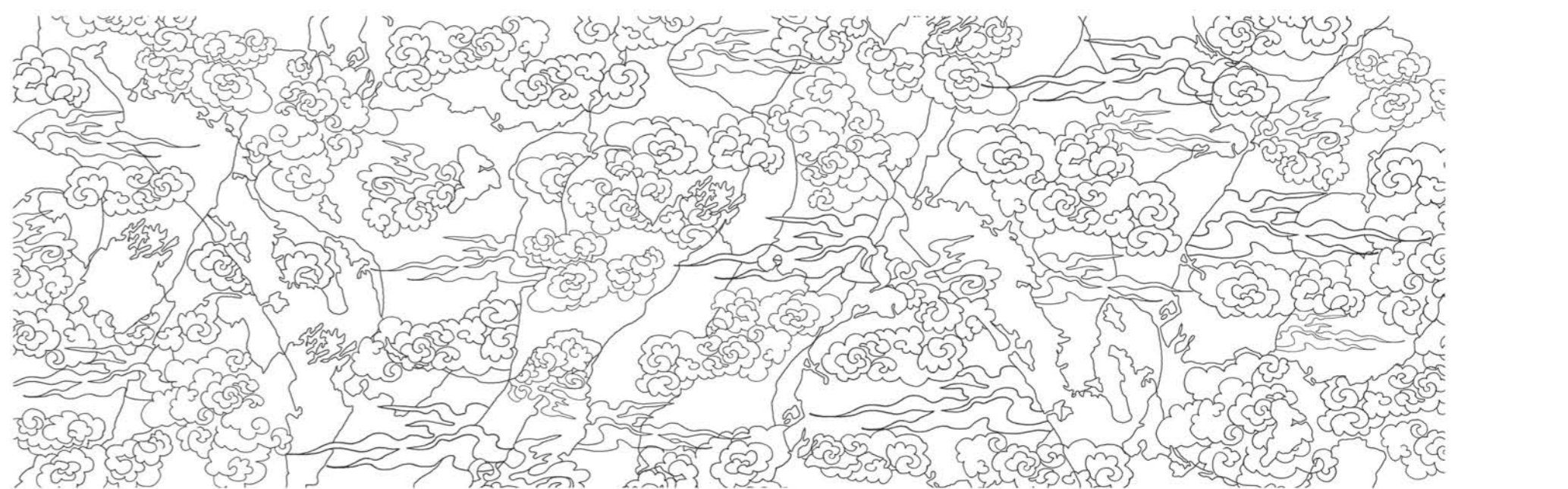
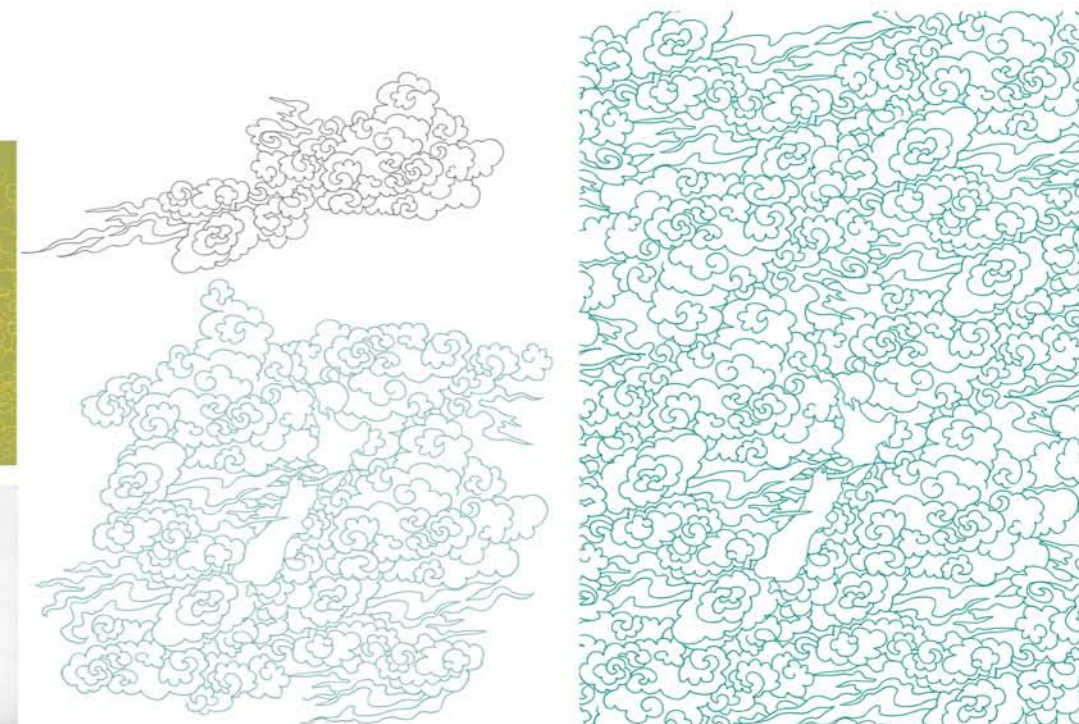
© Kerry Ann Lee. All rights reserved.



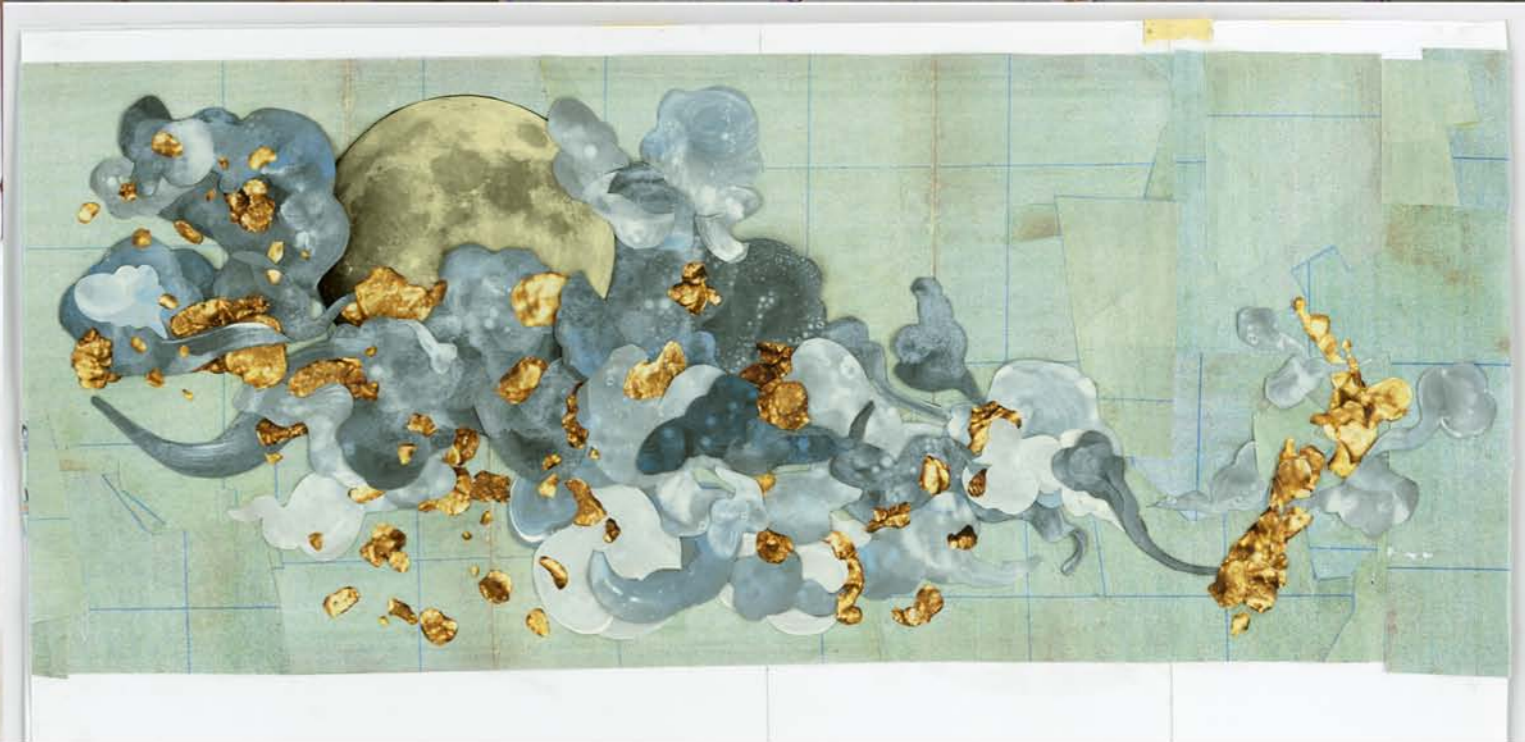
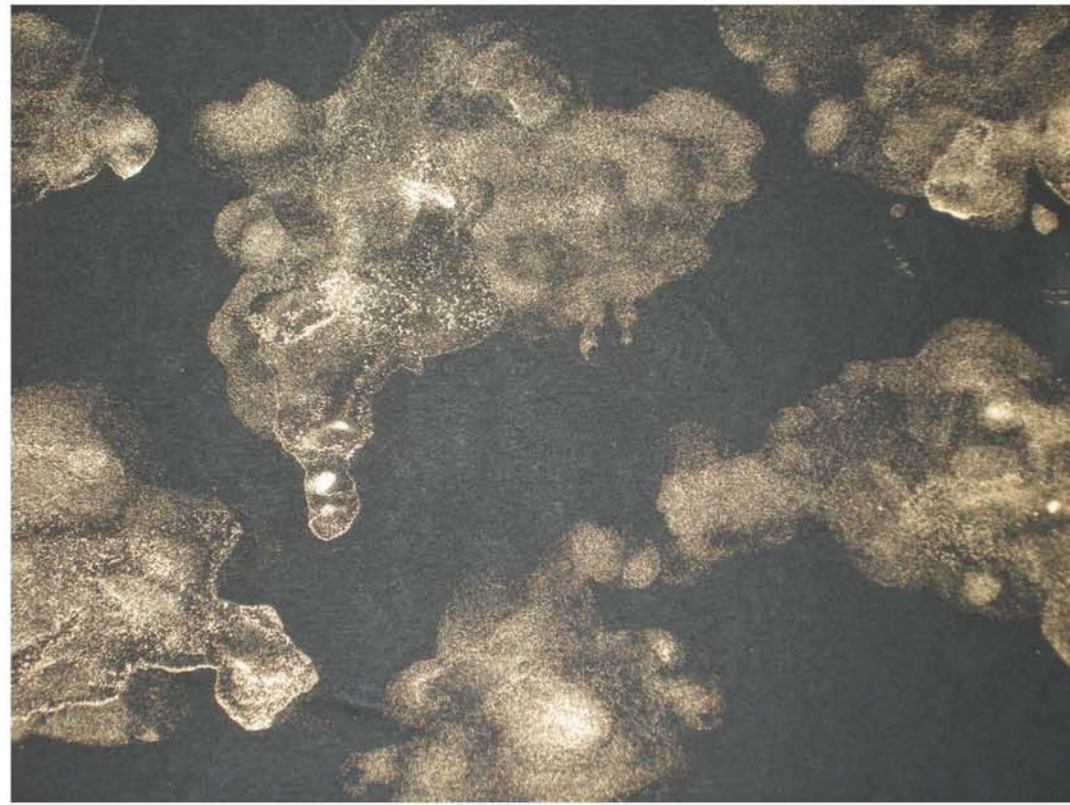


END PAPERS

▼ line drawings reference clouds featured in Chinese embroidery (*Threads of Gold: Chinese Textiles from Ming to Ch'ing* by Paul Haig and Moira Shelton, Schiffer, 2006) and *Legends of Monkey* comic book.



painting clouds...



你是杜
還是郎哥?
總是貴賓
歡迎
跟犬騎得那個
快來迎接
南賓北客
來自各方
是否輕舟一渡?
啊,他們聖語滿口
是祖聖之地
多完美的俗語和智慧
真巧的成語,真是不凡
讓我們歡樂
那高言的究竟是誰?
請不要停
那真是一付口才
像那屋中的神鳥
像那屋中的神鳥
背誦神聖人生的歷史
傳承給我



Tui's welcome speech

Art thou Tu?
Art thou Rongo?
It is the guest.
Welcome!
Sleep with the dog.
Welcome to the guest!
From the south is the guest?
From the north is the guest?
From somewhere?
Perhaps he has come by canoe?
Ah! They speak now in oracles!
About Hawaiki!
What wonderful lore and knowledge!
An apt proverb! It stands apart! O joy!
Who can he be who is speaking?
Speak on!
What a tongue to be sure!
Te Whare-pa-tahi!
A second Te Whare-pa-tahi!
A recital of the divine history of man.
Impart thy lore to me.



TUI'S SPEECH

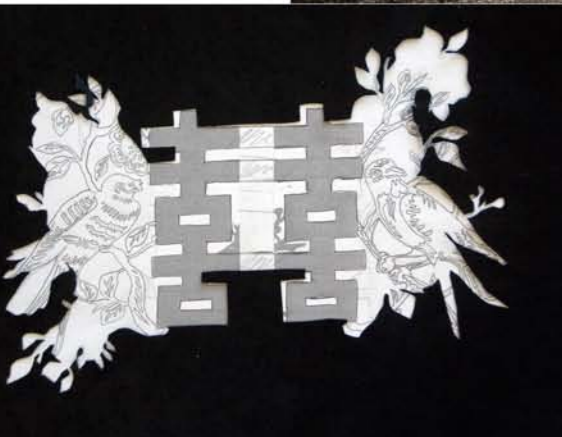
pages 8 - 9

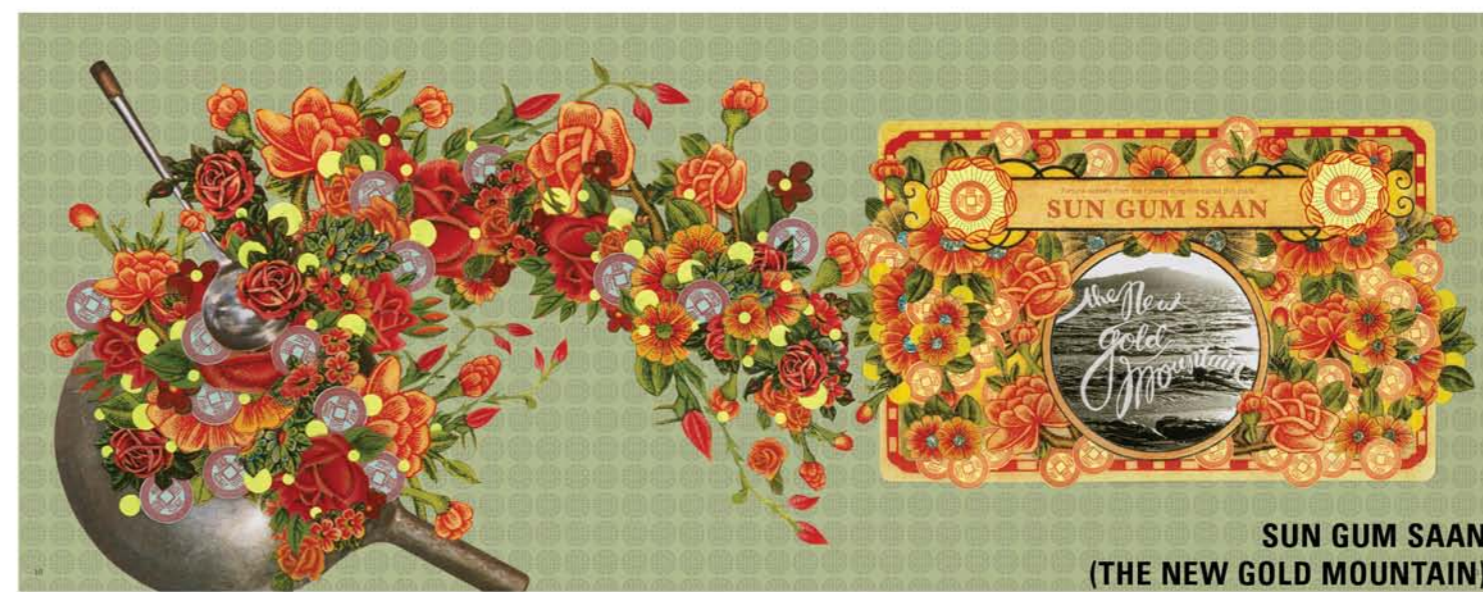
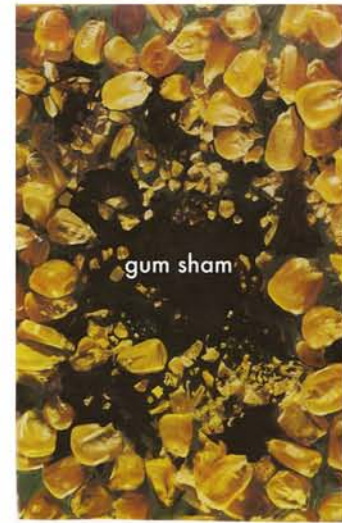
Speech taught to a tame Tui to welcome visitors to a marae from Sir George Grey's *Poetry of New Zealanders*, quoted in Sir Walter Lawry Buller's *Birds of New Zealand*, 1888, (Volume 1, pp 96-97). Translation by Henry Stowell (Hare Hongi) from *New Zealand Song Birds*, Johannes C. Andersen, 1926 (pp137-138)



Paper-cuts from Chinese Cut-Paper Designs selected by Theodore Menten

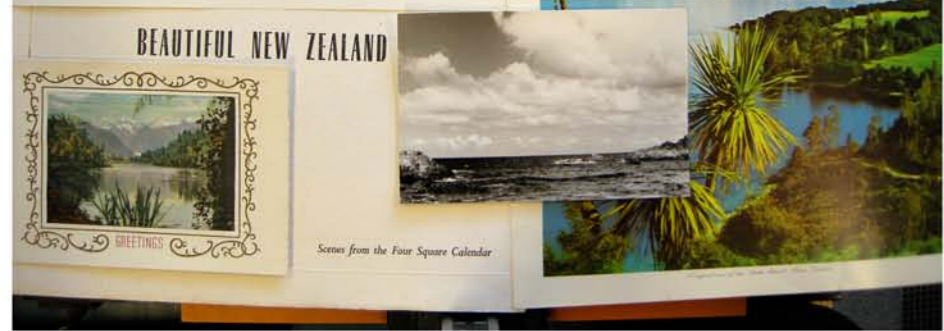
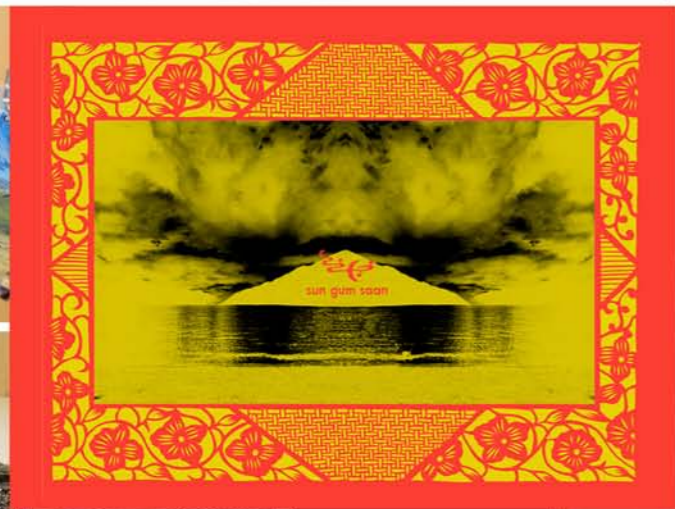
organic hybrid culture...





SUN GUM SAAN
(THE NEW GOLD MOUNTAIN)

pages 10 - 11



SUN GUM SAAN
(THE NEW GOLD MOUNTAIN)

pages 10 - 11

Reconfiguring images of land through found photographs, magazine clippings, postcards and posters depicting New Zealand landscapes



collages using found photographs and Chinese packaging labels sourced from Chinese Label Art: 1900 - 1976 by AS Cahan (2006).

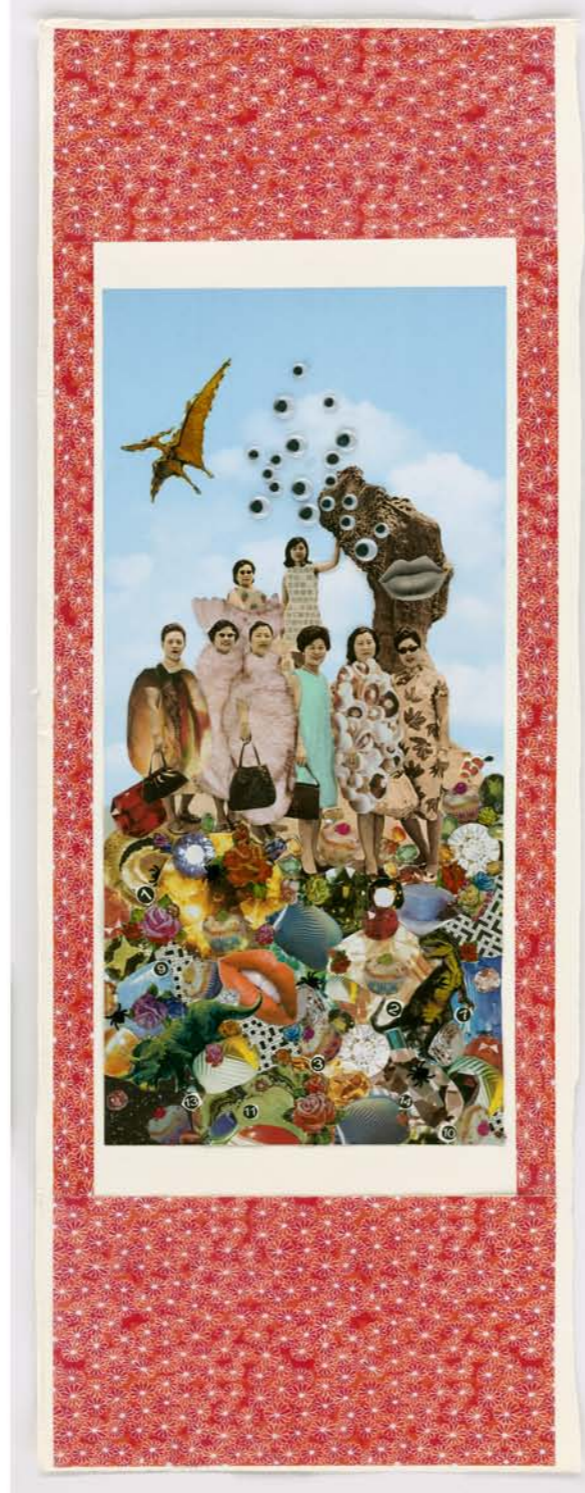




'CELESTIAL WOMEN'
 At the turn of the 20th Century, the Chinese community in New Zealand was largely a bachelor society of male goldminers. Women and children came to represent great distance from home in China.

▲ Chinatown performer referenced for 'Chang-O' (pages 12–13 of *Home Made*) from *Picturing Chinatown – Art and Orientalism in San Francisco*, by AW Lee (2001), Berkeley: University of California Press.

Photograph of author's grandmother, great grandmother and great aunt in, New York, (circa late 1980s) provided inspiration for *Celestial Women* collage on far right.



Burnt paper studies and diorama referencing ancestral altars and imported Chinese packaging design. Original image of Chang-O, the moon goddess is from a soap packet taken from *Chinese Label Art: 1900–1976* by AS Cahan (2006). ▼

'CHANG-O' studies for pages 12–13



'CELESTIAL MYTH'

studies for pages 12 - 13

Early 20th Century 'Across the sea' postcards. ▶

Myth moodboard ▼

▼ Chinese paper money, effigies



'CELESTIAL MYTH' interrogating stereotypes

THIS Phil May cartoon of 'The Mongolian Octopus' in the Bulletin summarised European prejudices against the Chinese. [Brian Carroll, Earning a Crust; an illustrated economic history of Australia, 1977]



The Celestial Race



THE Tubulent Times 1842-2008



PLAGUE SPOTS OF ASIATIC VICE



VARIETY 1136 C 26753



SS VENTNOR pages 14 - 15



▲ lifeboats from the SS Ventnor. Image from *Opium and Gold* by Peter Butler (1977)



final illustration: paint on paper

You mong - There is hope

SS VENTNOR pages 14 - 15

buried franchise	烟没之历史	English	skull
excavate / dig / uncover	挖掘 挖掘	Pinyin	skelton
Welcome	欢迎 欢迎	lǒu	dig
home (family)	故乡 故乡	gé	bury (the dead)
mountain of gold.	金山 金山	jué	burial; funeral
great white walls.	分界	zàng	

Trad. 骸 骼 掘 葬 葬 礼

Simp. 骸 骼 掘 葬 葬 礼

English skull skeleton dig bury (the dead) burial; funeral

Pinyin lǒu gé jué zàng lǐ

Simp. 骸 骼 掘 葬 葬 礼

Trad. 骸 骼 掘 葬 葬 礼

烟没之历史

有家

有望



▲ Charles Sew Hoy image sourced from *Windows on A Chinese Past* (Vol. 1-4) by James Ng. Dunedin: Otago Heritage Books (1993-1999).

Chinese embroidery (*Threads of gold: Chinese textiles from Ming to Ch'ing* by Paul Haig and Moira Shelton, Schiffer, 2006)



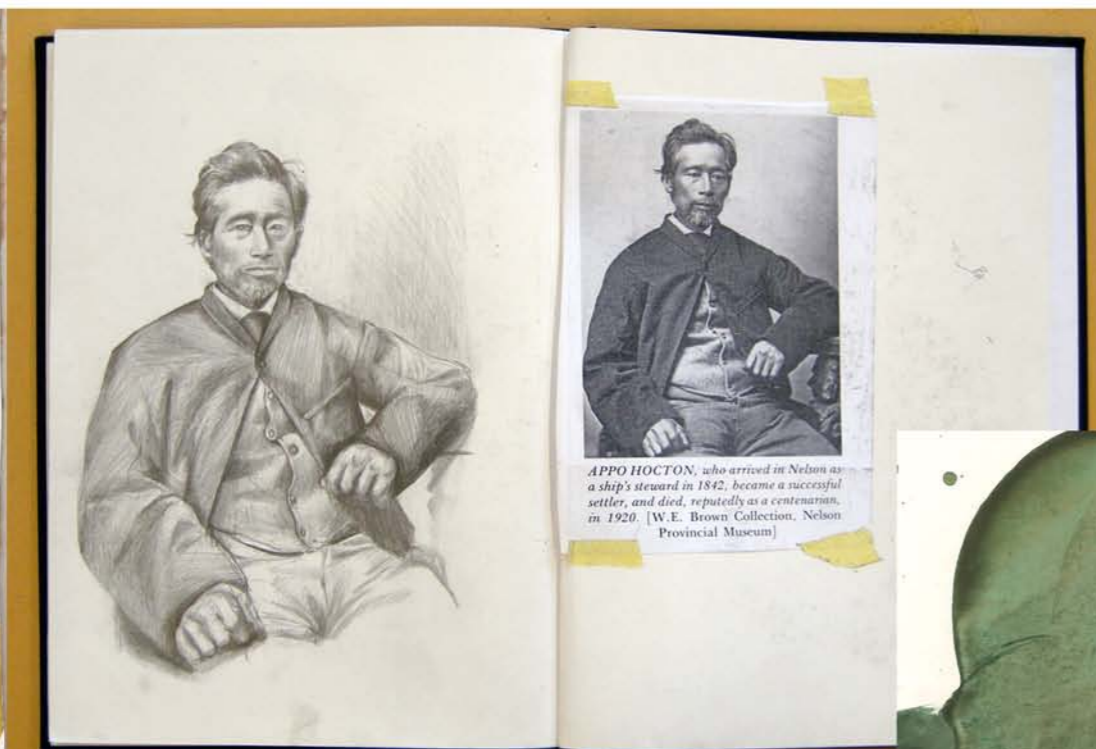
PIONEERS pages 16 - 17



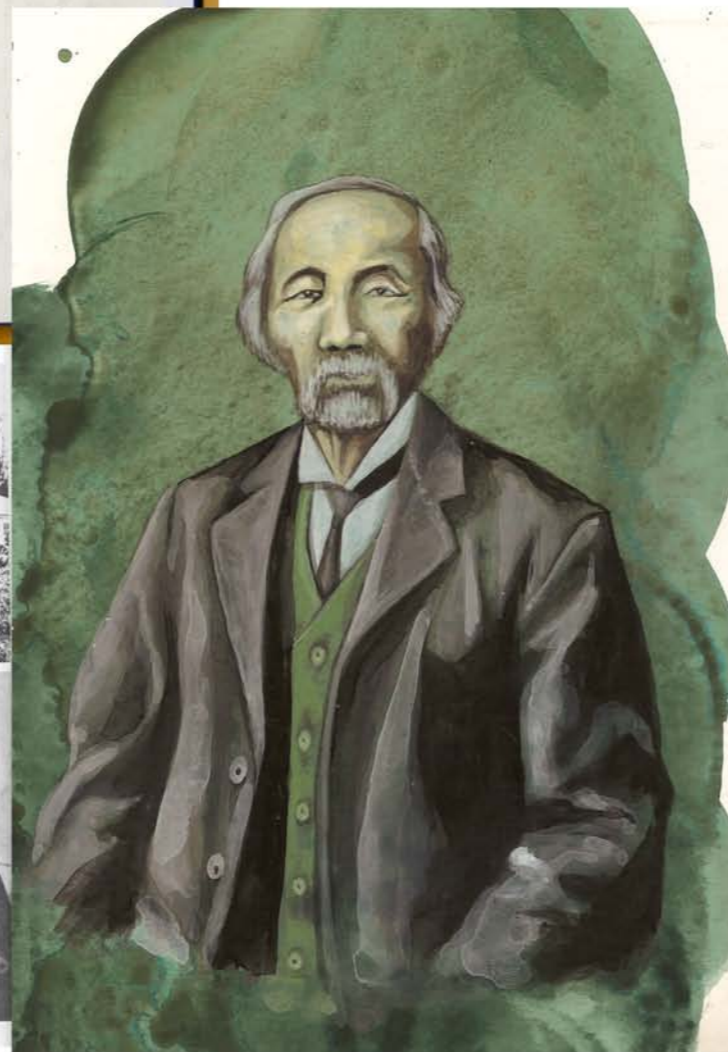
▲ Sam Chew Lain image sourced from *Opium and Gold* by Peter Butler (1977). Martinborough: Alister Taylor.

PIONEERS

pages 16 – 17



◀ Appo Hocton
image sourced from *Windows on A Chinese Past* (Vol. 1–4) by James Ng. Dunedin: Otago Heritage Books (1993–1999).



Chew Chong's 'Jidder' Butter Factory, and beneath – the main house. Photographs Alexander Turnbull Library.



▶ Chew Chong
image sourced from *Chew Chong and the Butter Trade*. (1972). *New Zealand's Heritage: The Making of a Nation*, 4, 1416–1418.



THE Lo Keong children, dressed in the fashion of the day [Courtesy Bill Wong].

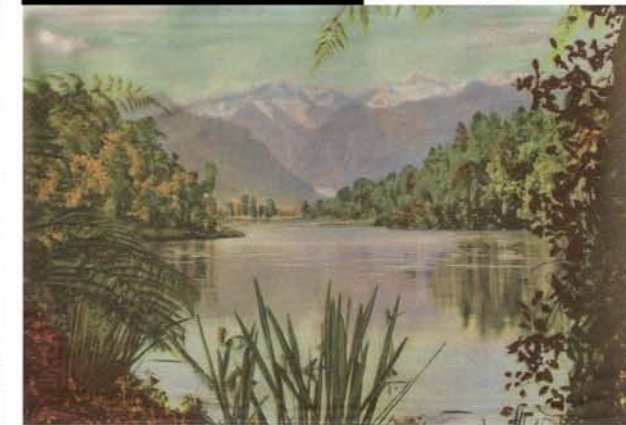
▶ Matilda Lo Keong
image sourced from *Windows on A Chinese Past* (Vol. 1–4) by James Ng. Dunedin: Otago Heritage Books (1993–1999).



MATILDA LO KEONG as a young woman (left) [Courtesy Bill Wong] and in early middle age [Hewitson Library].

PIONEERS

pages 16 – 17
HOME MADE



Lake Matheson greeting card and New Zealand souvenir postcards. ▲

▲ 'Long play' image from Darmon, R. (1999). *Made in China*. San Francisco: Chronicle Books.



'AFTER LANDSCAPE' & 'AFTER WILLOW' SERIES
 designed by Robert Dawson, England, 2005
 Josiah Wedgwood & Sons Ltd (estab. 1759)
 Barlaston, England, since 2005
produced with funds provided by the Open Art Fund, 2005

At his Royal College of Art degree show in London in 1999, ceramic artist Robert Dawson showed a Willow-pattern plate with the traditional blue design skewed and tilted across the middle.

Five years later, he revisited the theme, taking images from the original nineteenth-century pattern books held in the Wedgwood archive, for both the Willow (blue) and Landscape (pink) designs, and scanning them into a computer. Manipulating these images, he isolated fragments to make new, abstract plate patterns.



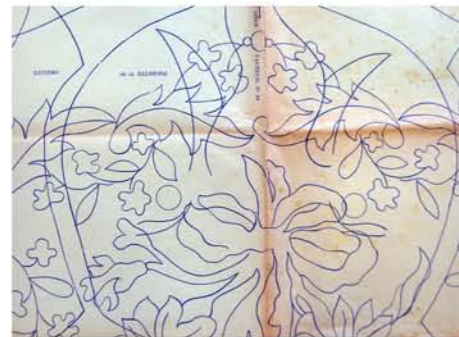
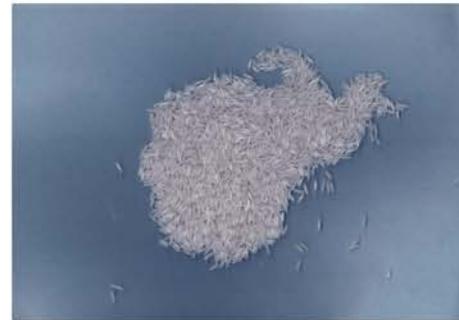
◀ Robert Dawson, *After Landscape & After Willow* series, 2005 on display at Auckland Museum

Contemporary adaptation of the blue willow pattern

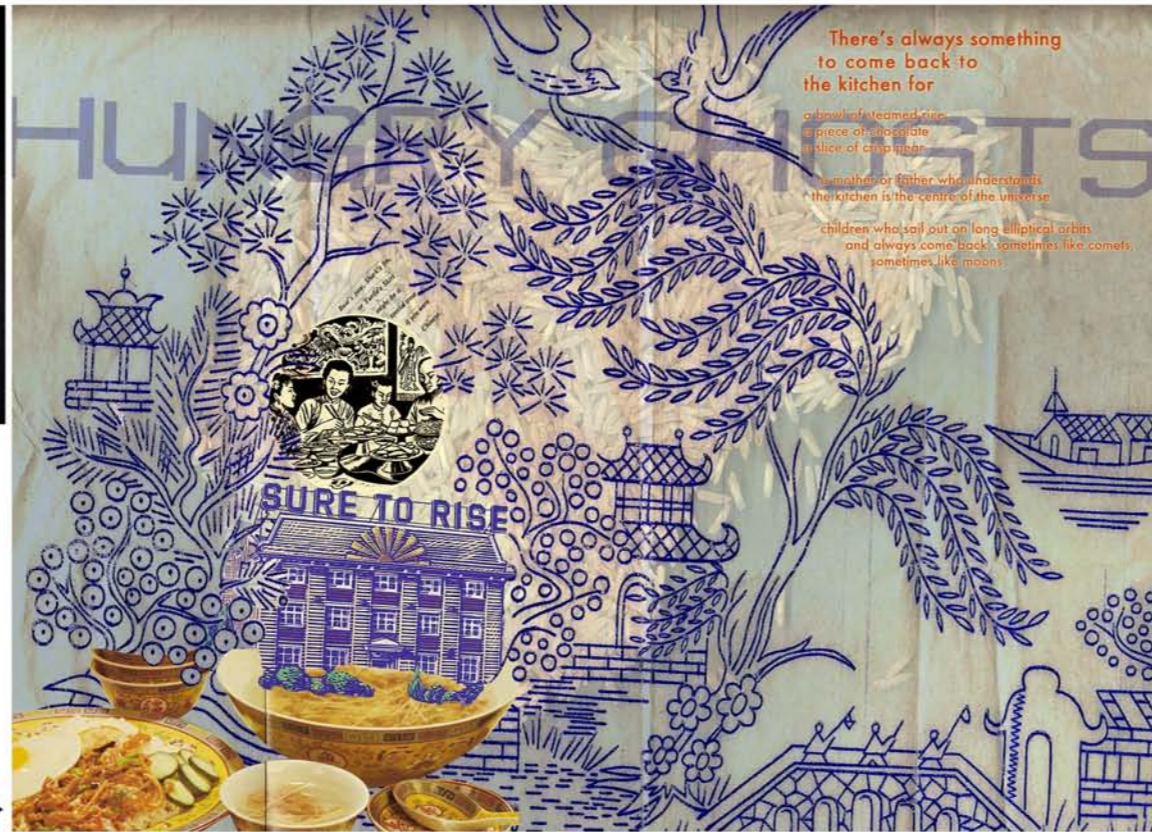


The blue willow as a domestic motif...
 digital collage study with blue willow motif ▶

▼ drawing clouds with rice
 Blue willow sewing applique pattern from
National Home Weekly, women's magazine c. 1950s ▶



**BLUE WILLOW
 LANDSCAPE**
 pages 18 – 19



**BLUE WILLOW
 LANDSCAPE**
 pages 18 – 19

SAVE MANAPOURI
 THE NATIONAL LIBRARY GALLERY LAYERS 2008

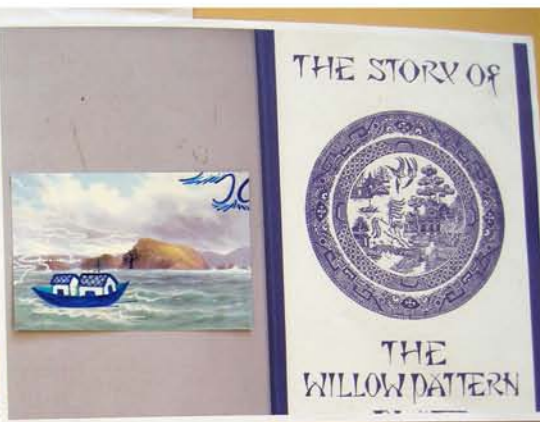


The Itinerant Artist
 REVISITS THE PAINTINGS OF WILLIAM GEORGE BAKER



▲ Charles Blomfield, *Jackson Peaks, Lake Manapouri*, 1919

◀ *Save Manapouri* exhibition at The National Library Gallery, Wellington featured colonial paintings of the Lake.



◀ William George Baker exhibition at Pataka Museum, Porirua.

Blue willow sewing applique pattern from
National Home Weekly, women's magazine c. 1950s ▼





LUCKY GOLD MOUNTAIN TAKEAWAYS

pages 26 – 27

◀ Far left: The back rooms of the Ricebowl Burger Bar, Newtown, Wellington, October 2007.

▼ Lucky red envelopes containing money are often gifted at weddings, birthdays and at Chinese New Year



LUCKY GOLD MOUNTAIN Takeaways

My favourite dish was a European one - steak! Because I'd have Chinese food all the time at home I just liked European food. I liked my fish and porterhouse steak. Gold Coin Cafe's favourite for the customers was the lemon chicken. Spices were unavailable because of the imports so everything was very simple. We had chow mein, egg foo young, fried rice and sweet and sour so all the Chinese restaurants kept to those basics. Customers weren't ready for adventurous food in those days because they didn't travel that much and we didn't have a lot of migrants in the country. It was only when we sold the Gold Coin Cafe, then a whole lot of different nationalities restaurants and cafes started up in the late 80's. We had it quite good in the early 80's because there were less takeaways and cafes.

and the skinheads and the white collar people from government departments up Willis Street and they all came at certain times. They'd always come at the same time, sit in the same chair and eat the same meal and you'd know how to serve those people because they were your clientele who ate out all the time so back then business was easy to run.

As a family business you would never have problems with staff and work was ongoing. They all knew Chinese were very hard working and respectable, and put in long hours. Everyone pitched and helped out in the family, all the kids and grandmothers, everybody helped out.

ESTHER LEE,
Gold Coin Cafe, upper Willis Street (1978-1986)



114/156/01-F
114/156/02-F
114/156/03-F

images sourced from
Alexander Turnbull Library
Wellington, New Zealand

◀ found wallpaper
depicting
Chinese goddesses

LUCKY GOLD MOUNTAIN TAKEAWAYS

pages 28 – 29



▼ Dishes from Chinese cookbooks by Mrs Cecelia J Au Yueng (Chopsticks Cooking Centre, 1977)



▼ Chinese Propaganda Posters (Catch Publishing, 2006)



KITCHEN UNIVERSE

pages 30-31

▲ 1930s bakery advertising poster from Chinese Label Art: 1900-1976 by AS Cahan (2006).

▼ Utensils and ingredients from Chinese cookbooks by Mrs Cecelia J Au Yueng (Chopsticks Cooking Centre, 1977)



KITCHEN UNIVERSE

pages 30-31



there's always something to come back to the kitchen for

A bowl of steamed rice
A pack of chocolate
A mother or father who understands
The kitchen is the centre of the universe
Children who said out on long elliptical orbits
and always come back like comets,
sometimes like moons.

Alison Wang

◀ final collage illustration

▼ New Gold Mountain goldminers diorama made from a bowl, plastic rice, fool's gold, plastic model minatures and paint





▲ Chinese ingredients collected from family pantry...

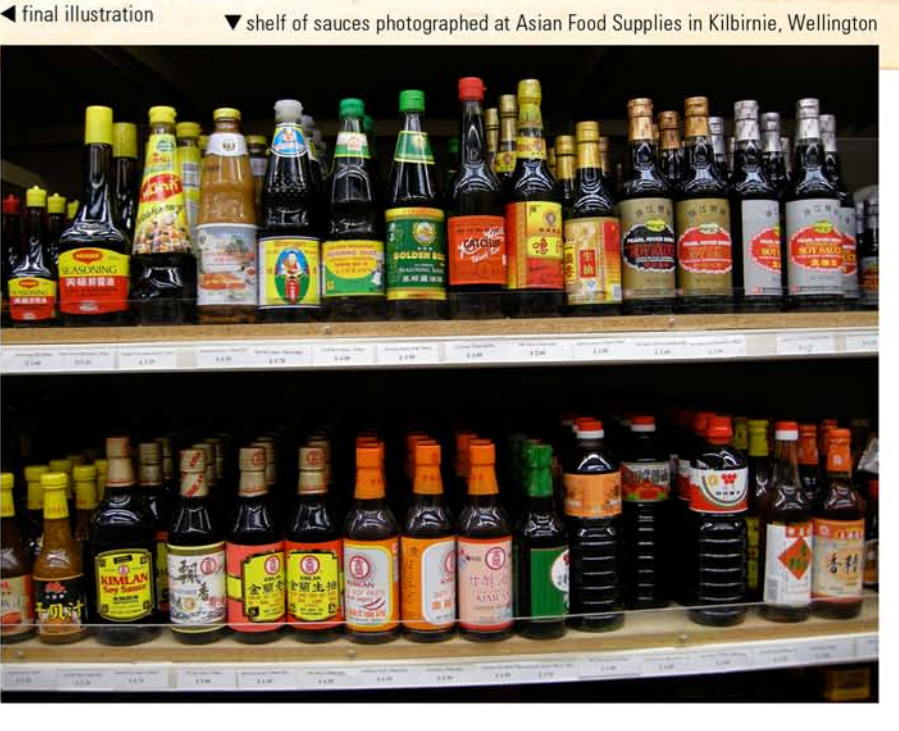


▲ discount vouchers from Lively Lunches (Plunket Society, 1975)

INGREDIENTS
pages 32 – 33



▲ images sourced from Asian Ingredients by Ken Hom (1999) Ten Speed Press.



▼ shelf of sauces photographed at Asian Food Supplies in Kilbirnie, Wellington

▼ cardboard box found at the Seyip Association Club rooms on Ghuznee Street, Wellington.

◀ final illustration

Very young, pale yellow ginger should be used within 1-2 days of purchase, while the older, browned ginger will last for several months. It is most commonly used in most recipes from the choy sum (see section on choy sum) or dry sherry style. It is used in a great many recipes for soups, stews, and braises. It is most commonly used in most recipes from the choy sum (see section on choy sum) or dry sherry style. It is used in a great many recipes for soups, stews, and braises.



Collage studies using burnt joss papers ▼

Chinese funerary papers bought at Yan's Asian Supermarket. These colourfully collaged envelopes are designed especially women (!) and contain papers images and garments, all to be burnt during the ancestor worship ritual. ▶



Painted funeral mounds/ ▼ Chinese picnic grounds



BAI SHAN
pages 36 – 37
HOME MADE

BAI SHAN
pages 36 – 37



Studies using ▶ 'Hell Money' bank notes referencing outdoor furniture/ Kiwi BBQ style... incineration, food, Chinese rituals etc.



▼ Paper-cuts buy Johann-Jacob Hauswirth and Louis-David publ. Saugy Thames & Hudson. 1980 in the Pennsylvanian Folk style



▼ Paper-cuts for HOME MADE using joss papers and colour copied currency





CHINESE BAZAAR
pages 40 – 41

▼ Photographs of Lion Dance taken at the Chinese Bazaar, 2007



Chinese lanterns ►
photographed at
Asian Food Supplies
in Kilbirnie, Wellington

a Chinese New Year ►
record bought
at last year's bazaar.

Author's grandmother
cooking for a bazaar.
Published in *The
Evening Post*,
23 September 2005
(PAColl-7327)
Alexander Turnbull
▼ Library Collection

Bottom left photo
of food stalls
taken at the Chinese
Anglican Church
▼ Bazaar, 2007



The Joy Fountain between Ladams Way (2) and William Bramley Drive (1) is a popular stopping place. This photograph was taken during tulip time in the Garden. Tulip Week is celebrated each year around early October, depending on the season.



View towards Joy Fountain across the main garden, Glenmore Street in the background. The tree on the left is the Silk apricot. *Picea sitchensis*.



► The bazaar commences each year with a dragon dance across the road at the Botanic Garden (images from *Botanic Garden: A celebration* (Wellington City Council, 1992)

▲ Photographs taken of the interior and exterior of the Chinese Anglican Church Hall, Glenmore Street, Wellington.

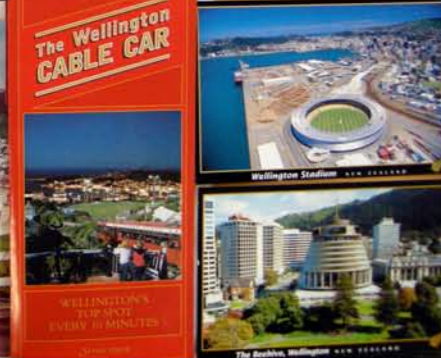
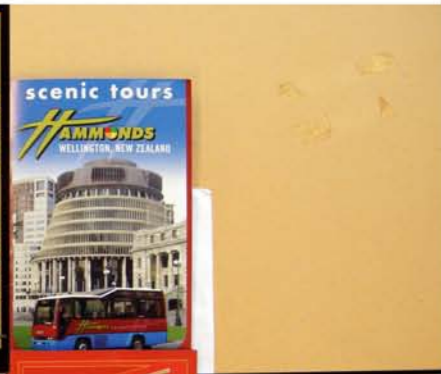
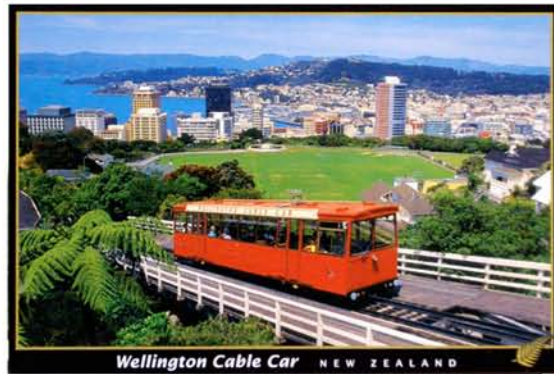


CHINESE BAZAAR
pages 40 – 41



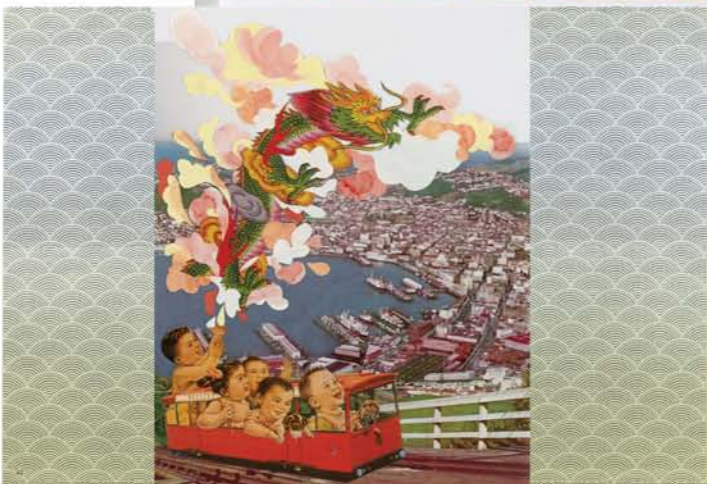
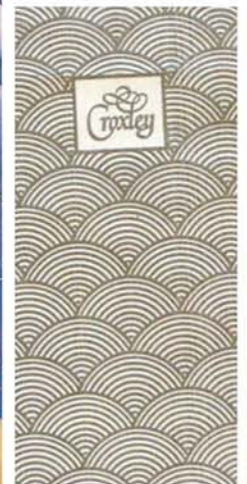
▲ label images from *Chinese Label Art: 1900–1976* by AS Cahan (2006). Atglen, PA: Schiffer Publishing Ltd.

images retrieved from ►
<http://www.china-cart.com>
on 22 October 2007



CABLE CAR KIDS
pages 42 – 43

original image from *Made in China*,
by R Darmon (1999). San Francisco: Chronicle Books.



There are many paths to the top,
but the view is always the same.



FIVE-STORY BUILDING PLANS
More Of Chinatown's
Slums Disappearing

MORE Taranaki Street and Haining Street slums are to be demolished to make way for a new building. It is the intention of the Wellington City Council and Co., N.Z., Ltd., paper merchants and manufacturing stationers, to erect a five-storey, 36,000 square-foot block to extend from Frederick Street through to Haining Street.



Haining Street, 2007

LITTLE LEFT OF OLD HAINING STREET
'Chinatown' Gives Way
To Modern Factories

HAINING STREET has always been Chinatown to Wellington—a narrow, dirty street, with decrepit houses rotting on their tiny sections, windows often boarded up to hide the mysterious life that went on inside.

THAT little street—it is scarcely 300 yards long—has been a place where, to the credulous, almost anything could happen—where Chinese things, wares, and people, and where beautiful women disappeared without trace.

But the Haining Street slums which almost boys used to haunt, under cover of darkness, have almost passed away. The slums have been bulldozed until there is a remaining strip of three shacks and a building which is being used for a shop.

THE slums were built by the Chinese and were built by the Chinese. The Chinese have another story to tell. They say that the slums were built by the Chinese and were built by the Chinese. They say that the slums were built by the Chinese and were built by the Chinese.



the remnants of old Chinatown will be overshadowed and finally "squeezed out" of the city.

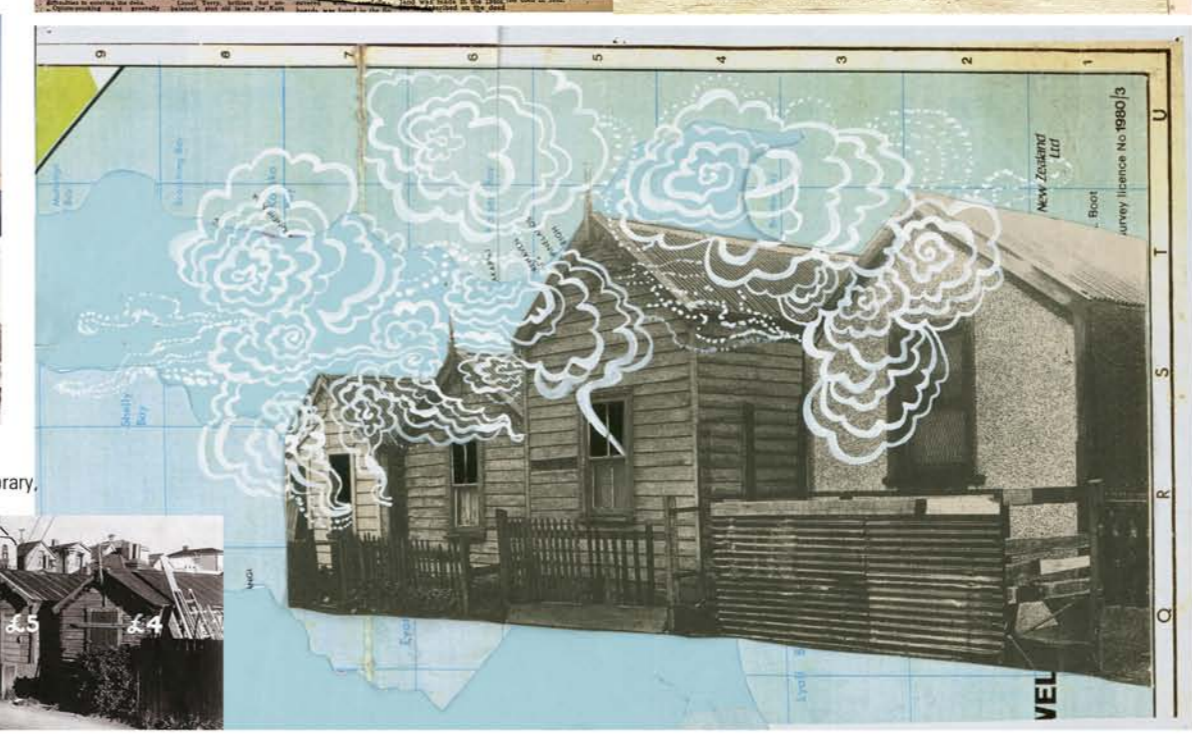
ONLY A FEW SHACKS
IN CHINATOWN NOW

TO most Wellingtonians, the name Haining Street has long been associated with the Chinese community, with opium dens, jaiapoo, and large-scale Police raids, and although this 300-yard thoroughfare in the heart of the city is fast losing its character in this respect with the encroachment of modern industrial buildings, its reputation remains.

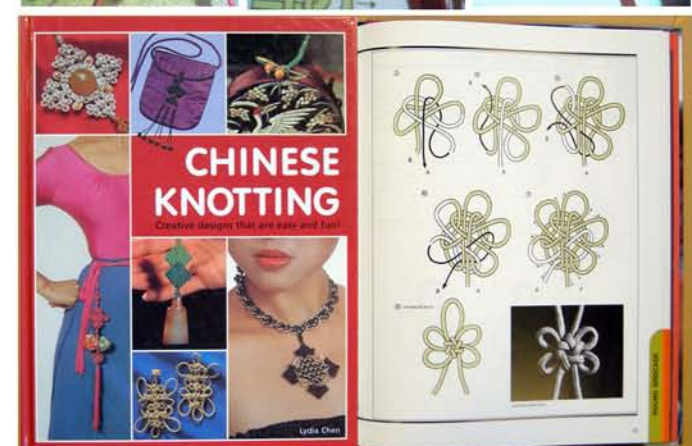
ALTHOUGH Haining Street some years ago was a narrow, dirty street, it was once the heart of the Chinese community in Wellington. It was a place where the Chinese lived and worked, and where the Chinese community was concentrated.



Haining Street, 1960
Haining Street, 1947,
Alexander Turnbull Library,
F66534 1/2



attempts at knot making!



The demolition of Haining Street...
drawing smoke clouds and making knots
and tassels to mark a place



CHINATOWN, WELLINGTON

pages 44 – 45

Haining and Frederick Streets

▼ Chee Kung Tong (Chinese Freemasons) building on Frederick Street today. The society was most active in the early half of the 20th Century and functioned to maintain ties with China and provide support for the residents of the enclave.

▼ Chinese Anglican Church building on Frederick Street today.



▲ Chinese Anglican Church boy scouts, 1922. Alexander Turnbull Library, F168564 1/2

▼ Chee Kung Tong procession, Frederick Street, Wellington, 1925. Doris Chung Collection, Alexander Turnbull Library, F169003 1/2 acc 90-246.



◀ 31 May 2007, community visit to view collection of Chee Kung Tong Chinese Freemason banners and ephemera including poll tax certificates at the Alexander Turnbull Library, Wellington.



Chinese textiles relating to Chee Kung Tong (Chinese Masonic Society) F-077-1 & F-077-2 Alexander Turnbull Library, Wellington. NZ



home made paper banners...



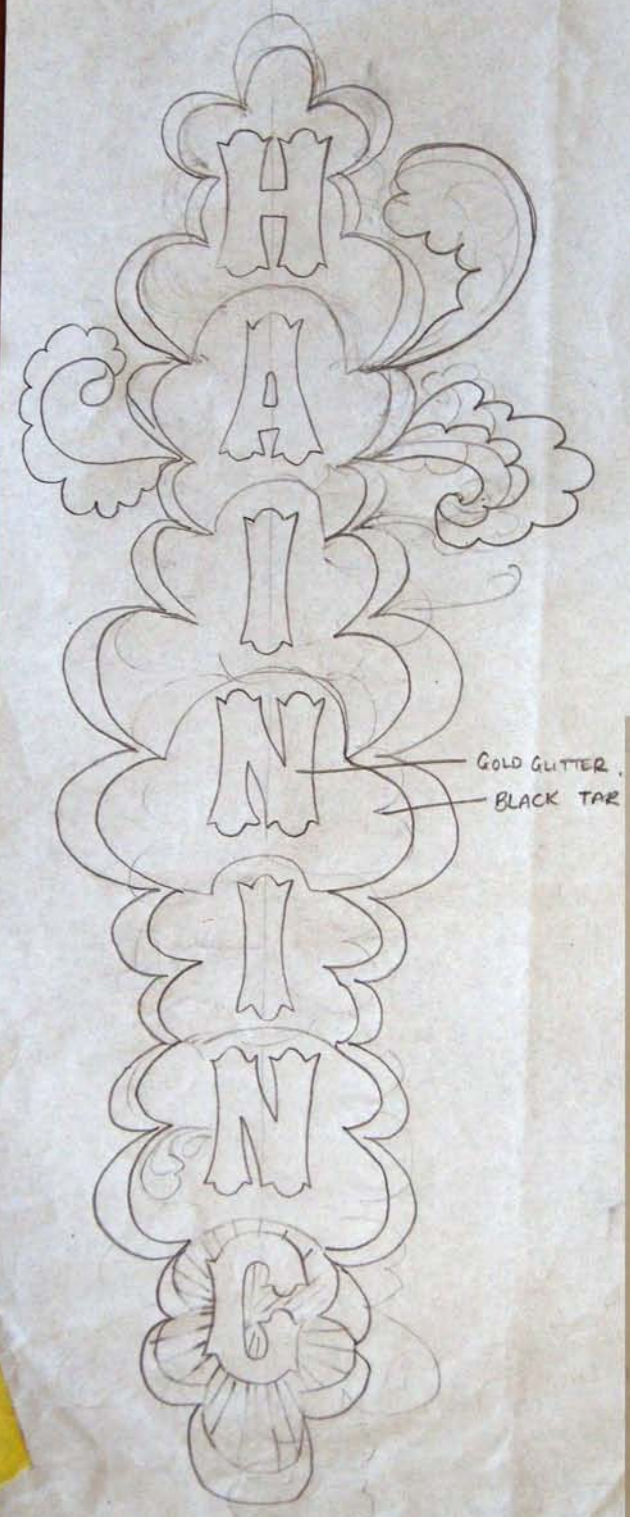
Photo 1901. Entry of the Duke and Duchess of Cornwall and York to Honolulu in 1901. The Chinese arch was erected opposite the Palace of the Queen, Honolulu, Hawaii. Although partially captured by a window arch covered by the Chinese in Melbourne for the same royal arrival, it contained the identical scroll arrangement and inscription followed by the Chee Kung Tong guildhouse within the same township. Auckland Libraries, via Open Library, 22 and 23 Mar. 8 and 9 July, 2017.



Historical label. A variety of quantities, sizes and colors of glass, Tin Chai, Hong Chi, Waiwa, (Designed in 1920s and in use in the 1930s).



Joss sticks label. Ladies wearing cheongsam. Canton and Hong Kong, c.1920s.

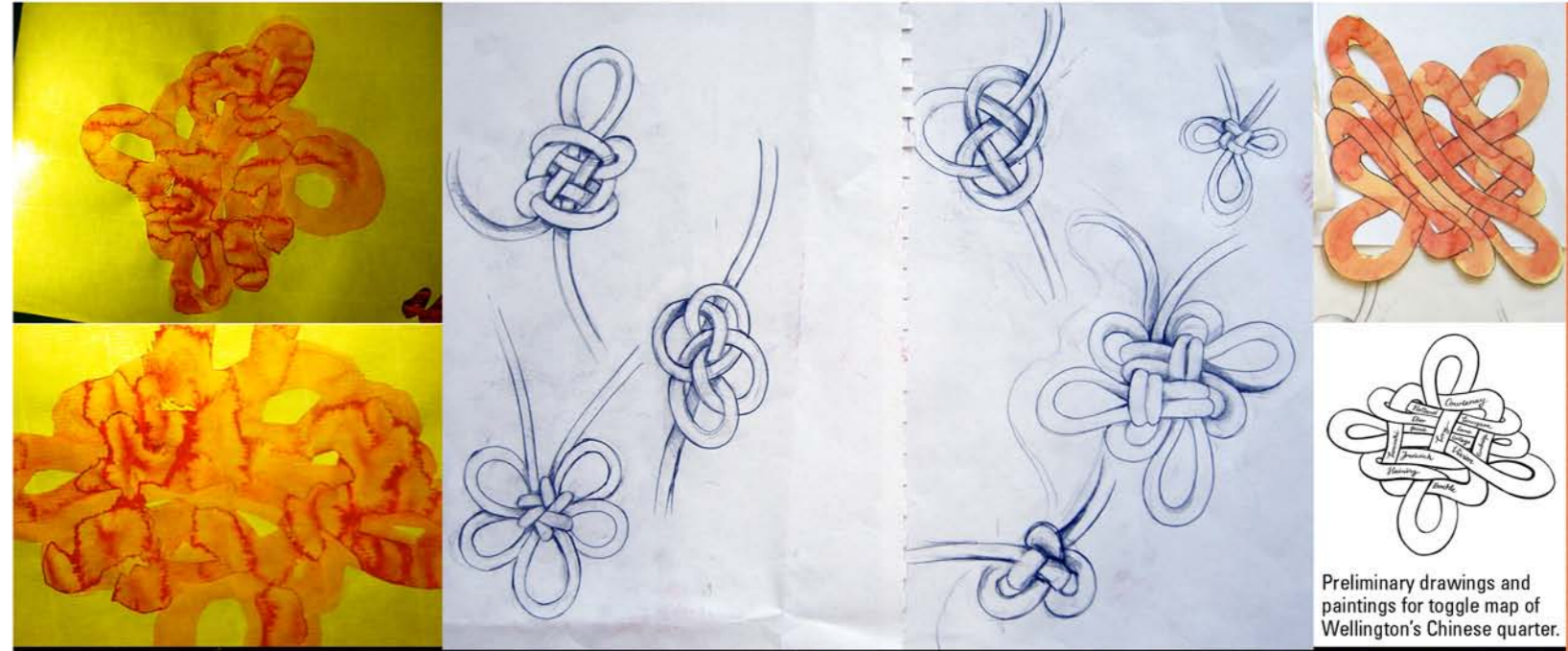
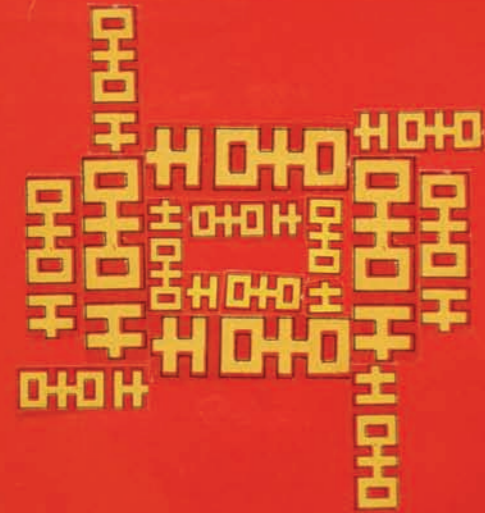


GOLD GLITTER
BLACK TAR

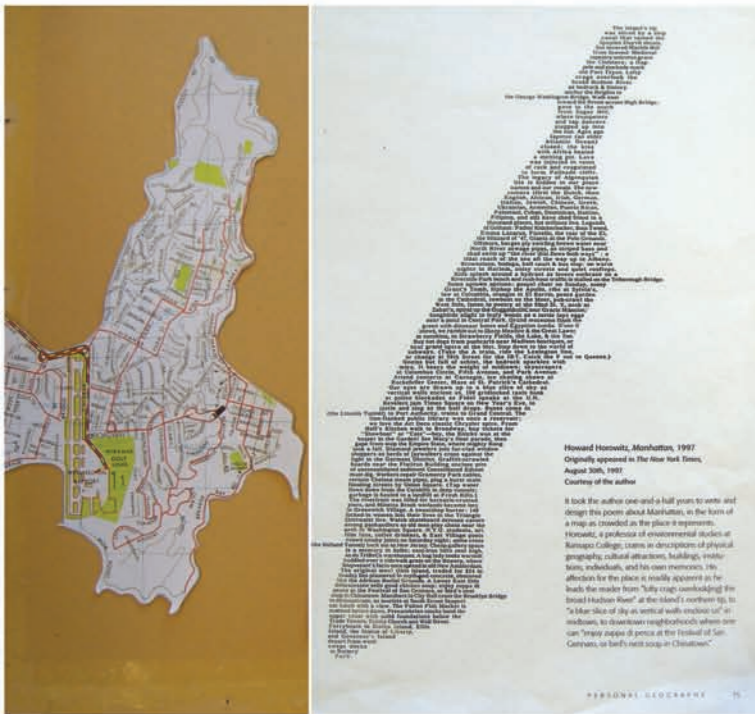
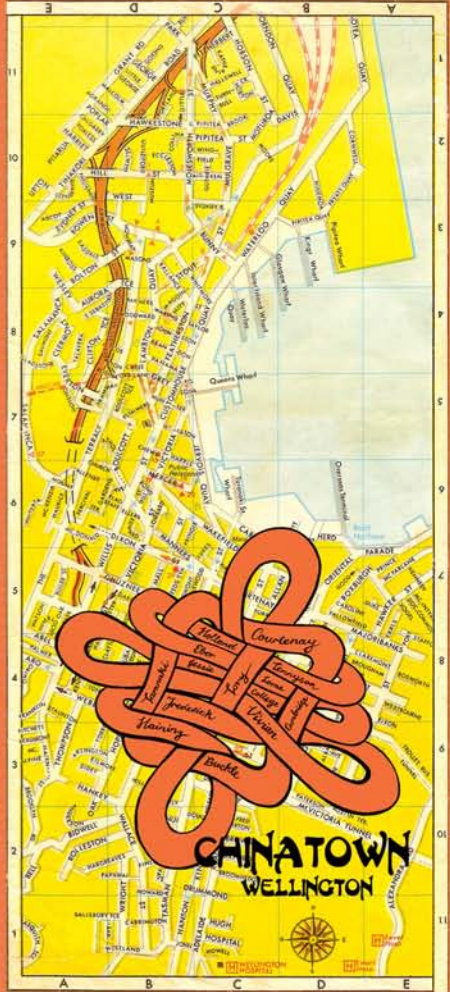




top: memory map of the interior of a house on Haining Street, ► courtesy of Lynette Shum and the Haining Street Oral History Project.
bottom: This strategy was applied to remembering and mapping the interior space of the Gold Coin Cafe where I grew up.

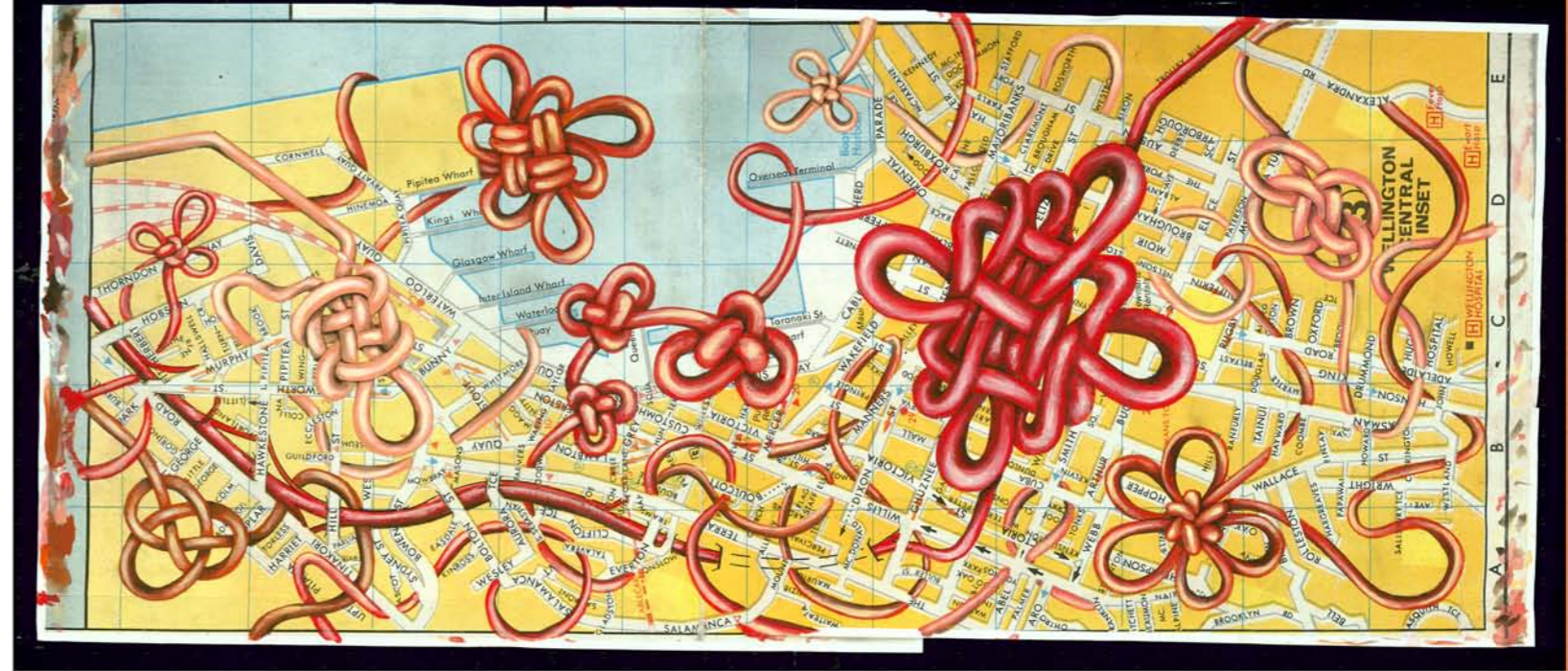


Preliminary drawings and paintings for toggle map of Wellington's Chinese quarter.



◀ Poetic map of Manhattan Island from *You Are Here: Personal Geographies and Other Maps of the Imagination* by Katharine Harmon published by Princeton Architectural Press (2003)

CHINATOWN, WELLINGTON
pages 44 – 45





Chinese paper money cut, stamped and collaged.



▲ The author's family dynasty – the Gold Coin Cafe, Willis Street, Wellington, circa early 1980s



▲ Medicine label from Hong Kong Apothecary – A Visual History of Chinese Medicine Packaging by Simon Go.

GOLD COIN MOTIF



▲ A souvenir wall hanging from the Gold Coin



Chinese paper money cut, stamped and collaged.

Chinese paper money cut, stamped and collaged.



The Edmunds Baking Powder factory – homegrown Kiwiana



Blue willow images sourced from *The Story of the Willow Pattern Plate*. (1963). London: The Richards Press.



Light is good from whatever lamp it shines.



LANTERN
pages 46 – 47

locating the blue willow landscape in New Zealand.

lantern at the Chinese Anglican Church Hall



SHOU symbol for longevity



*Sour sweet Bitter
An ounce of gold is a measure of time
You can't buy back
Pungent all must be tasted
Better to light a candle than to curse the dark*



SECTION BREAKS/DIVIDING PAGES
pages 3 – 4, 22 – 23 and 38 – 39
hand-lettered Chinese proverbs

*An ounce of gold is a measure of time
You can't buy back
Pungent all must be tasted*

*Sour sweet Bitter
Pungent all must be tasted*

Better to light a candle than to curse the dark



Chinese medicine packets
woodblock lettering,
decorative borders,
firecracker labels,
heraldic crests
and paper-cuts...

FRONT COVER
& TITLE PAGE