

# Jewellery zooms in on eye-popping prints

**W**andering clematis, flamboyant red and yellow and black parrot tulips, forget-me-nots, azaleas, and a corkscrew hazel bush—the front garden and back yard of this vintage East Vancouver house are ready for their close-up, Mr. DeMille, the flowers and bush all candidates, together with ferns, tree bark, and patches of rust, for the camera lens, the computer, and ultimately June Hunter's eye-catching jewellery.

Hunter, who came to Vancouver from the U.K. via a major stint of tree-planting in rural B.C., has long been a photographer, but, she says, only began developing her skills six years ago and even then didn't think about converting her images into art. Trained in media at Capilano College, where she now works part-time in the marketing department, she took courses in photography and worked in graphic design, and while back in the U.K. in 2000, began taking botanical photographs. Technical data: she uses an elderly Olympus 35mm camera, which she keeps by the back door ready to grab whenever she goes into the garden, often shooting "things I notice on the way to the compost". She goes through so much print film that she is on first-name terms with the photofinishers at her local London Drugs. When the prints come back, she scans them to create digital files, which she manipulates to instill, she says, a feeling of timelessness. (You can see examples at [www.junehunter.ca/](http://www.junehunter.ca/))

Hunter began by making 120-centimetre-by-

80-centimetre prints. Last year she added art tiles that utilized shots that zoomed right into the heart of a flower or magnified a leaf to the point where its veins resembled the tributaries of a delta. She makes us look hard at nature's details. Four examples hang in a vertical row on a deep-red wall in her living room: an orange dahlia, a greeny-purple allium, a pink chrysanthemum,

a fern frond. Priced at \$25 for a 10-centimetre print and \$60 for a 20-centimetre picture, they sell at Doctor Vignari Gallery (1312 Commercial Drive), GardenWorks at Mandeville (4746 Southeast Marine Drive, Burnaby), Hollyfields (1535 Johnston Street on Granville Island), and Hafatzim (2028 West 4th Avenue).

Twenty centimeters... Ten centimetres... Hunter's initially Brobdingnagian prints were slowly shrinking to Lilliputian proportions. "I thought if I could find a tiny tile, I could make a necklace," she says, and, with a silver-making course under her belt, launched into jewellery-making late last summer, transferring the miniature images onto polymer clay, signing the reverse, and hanging the pendant from a thin black-leather thong fastened with a sterling-silver toggle. Since then, liking its slight translucency, she has started to work with pre-cut squares of white shell as an alternative medium and recently added white agate beads to her materials. Her workspace is a movable feast. If she'll be using chemicals, she heads for the large shed in the garden; if technology, her computer and scanner are in the basement. Often, she as-

**Fashion Plate**  
**Angela Murrills**



June Hunter has a wicked way with rust—Lily is wearing pendant Granville Rust #4—but she also melds her photos of tiger lilies and other flora with silver to stunning effect. June Hunter photo.

sembles pieces in the living room "so I can watch *Prison Break* out of the corner of my eye."

Her images may be small in scale, but they aren't dainty vicar's-wife florals. Close-ups are often so extreme that flowers become dramatic abstracts: the white centre of a purple hellebore is an exploding firework; the scarlet-tipped stamen of a white tiger lily, almost three-dimensional. Photographed on Granville Island, a patch of rust on an old warehouse is stunningly beautiful, like a hyper-realistic chunk of turquoise. Shades of mustard, orange, salmon, and cream merge and blend with the acid green of moss on what looks like an exotic semiprecious stone but is actually corrugated metal (Granville Island again). Prismatic tape morphs into vertical stripes of pink, black, gold-yellow, and blue fading to beige into grey, russet brown, too many colours to name, that together look like a section of inlaid marble. *Slocan Street Rust*, a shot taken a week before our interview, may not sound elegant, but wait until she works her techno-alchemy on it.

Before she sends her designs out into the world, she test-wears prototypes to make sure they sit comfortably on the body. Currently her

pendants (\$48) sell at Bodacious (4393 Main Street), Object Design Gallery (4-1551 Johnston Street), Tutta Mia (1302 Victoria Drive), Vive (102-205 Newport Drive, Port Moody), and the aforementioned Hafatzim. Hunter also makes earrings, as well as bracelets, interspersing flower-printed squares with cube-shaped crystals, all hung from silver chain.

It's been trial and error, she says—"my shed is full of errors"—and experimentation is ongoing. She has applied images to canvas to give them texture, set white arandii tiles into the top of a white-painted wrought-iron table, and transferred shots of red grass to a rectangular-sided frosted-glass lamp. She's now thinking about textiles and "a detail of a lily," she says. "Wouldn't that be cool on a snowboard?" ♦

## SETTING IT STRAIGHT

In last week's Mannequin ("Making scents of branding"), a *kurta* from Crossover—Bollywood SE carried the wrong price. The purple-grey one embossed with gold thread and blue rhinestones, paired with a white *churidar*, costs \$1,010.

## CHIC OF THE WEEK > BY ANGELA MURRILLS

Dry skin, wrinkles, worse—yada, yada. You know all about the dangers of tanning. A far safer way to get a glow on is the growing number of products that you smooth on like a body crème after your shower and that gradually turn your pasty skin golden. L'Oréal Sublime Glow has mango butter, vitamin E, sweet almond oil, and ginkgo biloba (\$11.99 for 236 millilitres). Aveeno Active Naturals Continuous Radiance Moisturizing Lotion contains soy (\$9.99 for 222 millilitres). Both brands come in two formulations, for fair or medium skin. Try drugstores.