



TE PAPA



PRESS



CATALOGUE 2025
TE PAPA PRESS

B.C. Harris

TE PAPA PRESS

NEW ZEALAND'S UNIQUE MUSEUM PUBLISHER

Te Papa Press is the publishing arm of the Museum of New Zealand Te Papa Tongarewa. It creates popular, highly respected and award-winning books about the art, culture and natural world of Aotearoa New Zealand, for readers everywhere.



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Phajcinetia Banksii (Lichie)
Kawakawing fruit - Caohara
(Taranaki)

2025 TITLES

Towards Modernism

The Walter Cook Collection at Te Papa

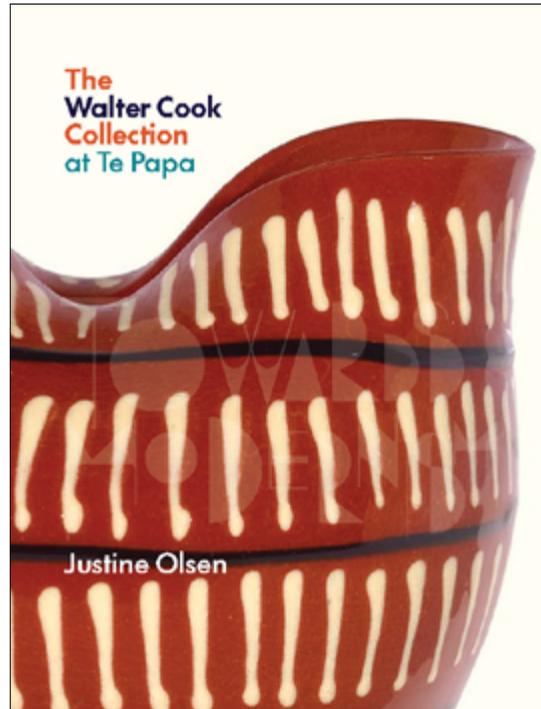
JUSTINE OLSEN

The Walter C Cook Collection of Decorative Arts is one of the treasures of Te Papa. Built up over a twenty-five-year period by Walter Cook, a discerning and determined collector of modest means, its glass, ceramic and metal objects track the evolution of design from the Arts and Crafts movement through to the British and European modernism of the 1970s.

The world's leading designers – William Morris, Christopher Dresser, Archibald Knox, William Moorcroft, Frank Brangwyn, Charles Noke, Gladys Rogers, Truda Carter, Susie Cooper, Keith Murray, Stig Lindberg, Berte Jessen, Carl-Harry Stålhane and so many more – all feature in its pages.

Richly illustrated with over 300 objects, from art pottery to Danish design, this book showcases the stars of the collection while offering an engaging short course in design history.

LOOK
INSIDE

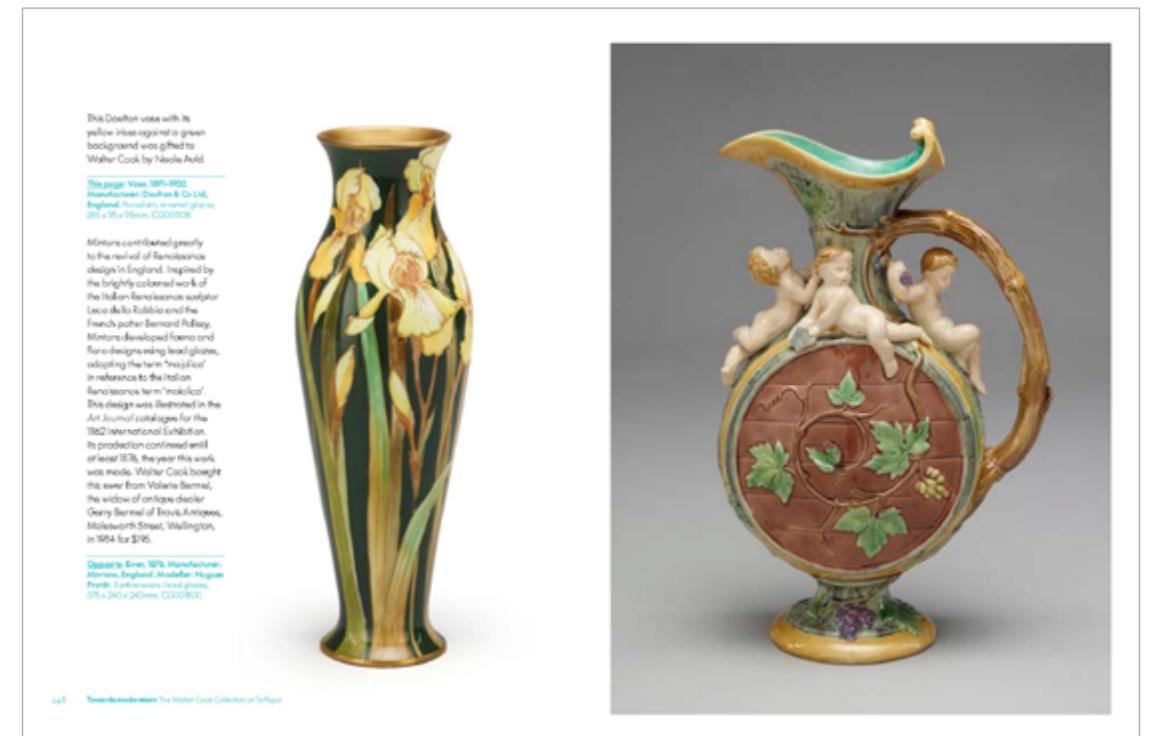
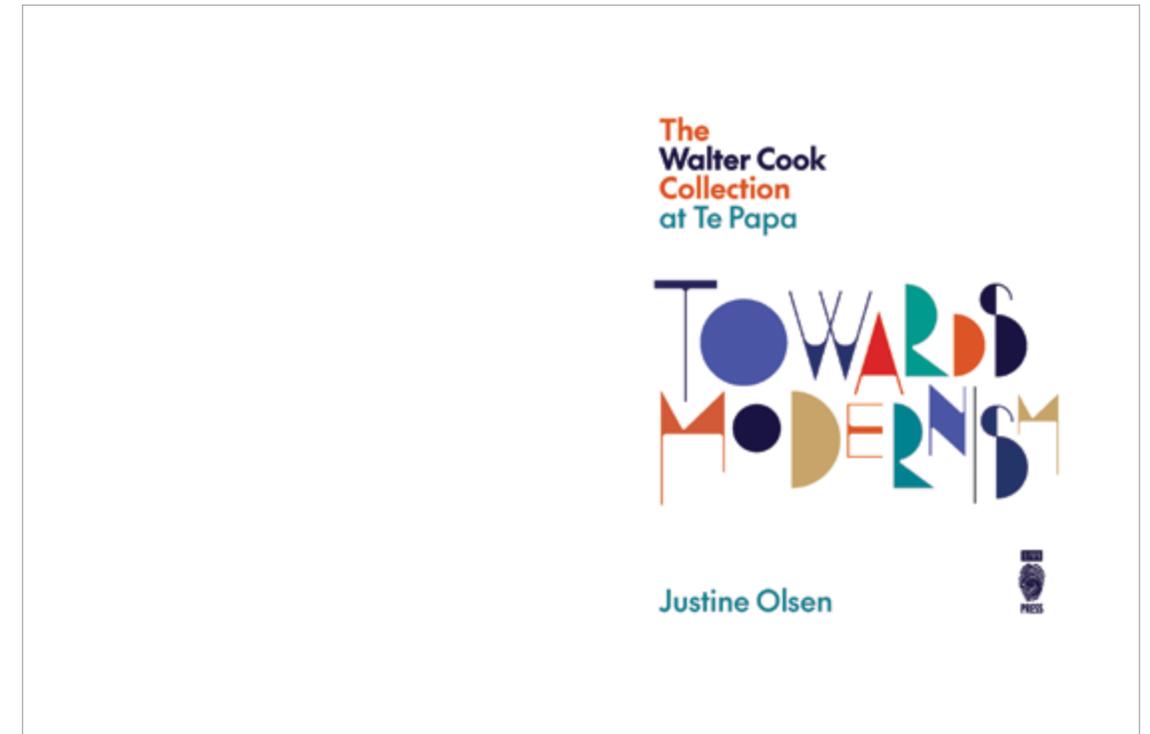


JUSTINE OLSEN has worked at the Museum of New Zealand Te Papa Tongarewa since 2009 as Curator Decorative Art and Design. A Curator of Applied Art at Auckland Museum from 1988 to 1993, her research, publication and exhibition interests lie in New Zealand and international design, especially relating to the way knowledge is disseminated. Her special interests include the Walter Cook collection and the impact of modernism on New Zealand design and contemporary practices including studio jewellery and ceramics. With Michael Fitzgerald, she co-curated the 2012 Te Papa exhibition *Walter Cook: A Collector's Quest*.

PUBLISHED: June 2025

ISBN: 978-0-9951384-7-6

Flexibind with jacket, 250 x 190 mm, 408 pages, \$75



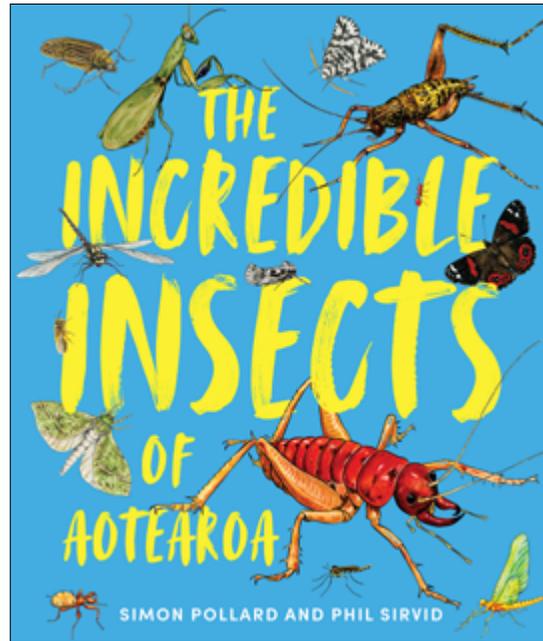
The Incredible Insects of Aotearoa

SIMON POLLARD AND PHIL SIRVID

What do you call a grasshopper dressed as a gladiator? Why are sandfly bites so itchy? What links insects and Māori whakairo (carving)? How does a glow worm glow? Why does this book include sorcerers, vampires and dragons? What makes insects in Aotearoa so special?

From our backyards to high in the mountains, through forests, along coastlines, and in the darkness of caves, award-winning science writer Simon Pollard and Te Papa insect expert Phil Sirvid answer these questions and more.

Share in the secrets and marvels of our natural world through stunning close-up photographs, mātauranga Māori, insightful explanations, and meet-the-expert profiles.



SIMON POLLARD is a spider biologist and award-winning natural history photographer and writer. Since 2009, Simon has been Adjunct Professor of Science Communication at the University of Canterbury.

PHIL SIRVID is Curator Invertebrates in the Natural History Team at Te Papa. Phil has looked after the insect and arachnid collections and been involved in science outreach at Te Papa for over 30 years.

PUBLISHED: May 2025

ISBN: 978-1-99-107203-0

Limpbound, 260 x 220 mm, 112 pages, \$35



Groundwork

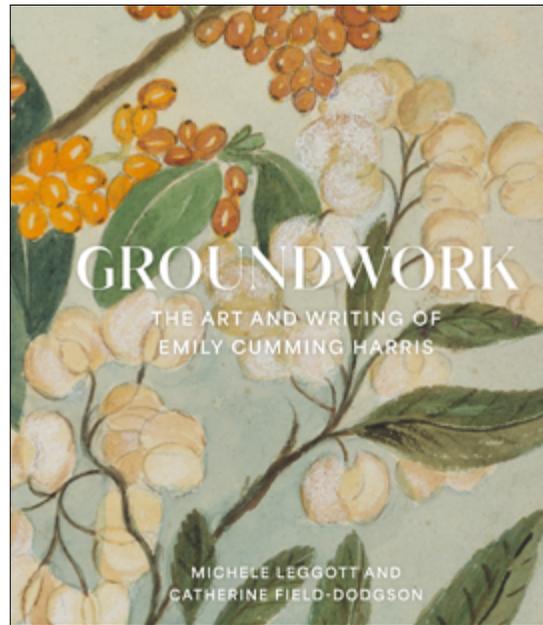
The Art and Writing of Emily Cumming Harris

MICHELE LEGGOTT AND
CATHERINE FIELD-DODGSON

Part inspired creative endeavour and part determined detective work, this long overdue book brings to light one of New Zealand's most significant botanical artists of the nineteenth and early twentieth centuries.

Emily Harris has been examined alongside her artist peers Sarah Featon and Georgina Hetley, but until this book neither her distinctive voice nor her almost 200 surviving images have been heard or seen in any quantity outside of archival or online spaces.

Her life story is remarkable and her diaries, letters, poems and paintings constitute a fascinating legacy. In *Groundwork*, with its compelling text, they are lovingly brought together for the first time.



MICHELE LEGGOTT is a poet and editor with a consuming interest in archives and the poetics of memory. She has published 11 collections of poetry and was the New Zealand Poet Laureate 2007–9.

CATHERINE FIELD-DODGSON (Rongowhakaata, Ngāi Tāmanuhiri, Te Aitanga a Mahaki) is the author of a 2003 Master's thesis that included the first detailed study of Emily Harris's exhibiting practices. She is active in community and environmental organisations and a beginner learner of te reo Māori.

PUBLISHED: April 2025
ISBN: 978-1-99-107204-7
Hardback, 230 x 200 mm, 384 pages, \$60

LOOK
INSIDE



Central Otago Couture The Eden Hore Collection

**JANE MALTHUS AND CLAIRE REGNAULT,
PHOTOGRAPHS BY DEREK HENDERSON**

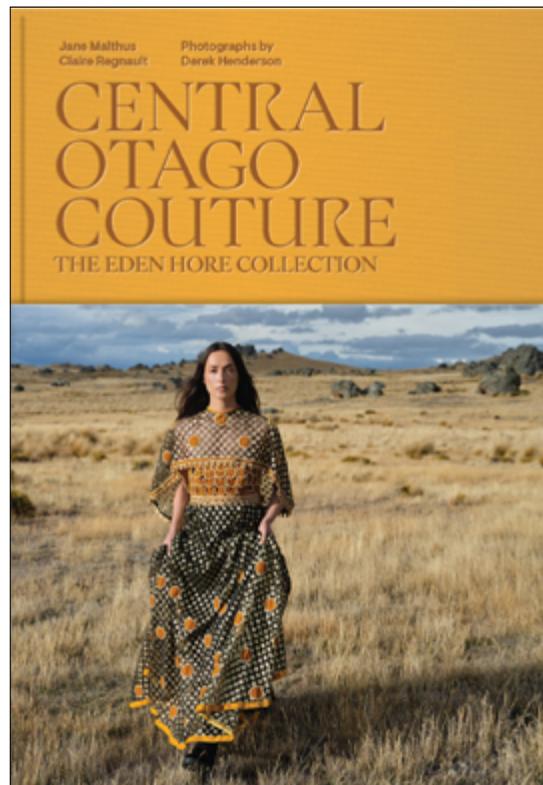
Central Otago Couture tells the compelling story of high-country farmer Eden Hore’s string of eccentric and memorable obsessions, from Miss New Zealand shows to a menagerie of animals, at the centre of which was his collection of over 270 high-fashion garments.

Acclaimed fashion photographer Derek Henderson has captured these extraordinary garments in the empty majesty of the Central Otago landscapes that Eden Hore so loved, bringing these stories to life for a new generation.

JANE MALTHUS is a dress historian and honorary curator for the dress collection at Tūhura Otago Museum.

CLAIRE REGNAULT is Senior Curator New Zealand Histories & Cultures at Te Papa.

DEREK HENDERSON is one of New Zealand’s most prolific photographers, with a wide-ranging portfolio that spans various genres; from architecture, fashion, interiors, landscape and portraiture.

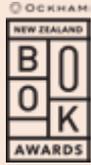


PUBLISHED: March 2025
ISBN: 978-1-99-107205-4
Hardback, 280 x 190 mm, 336 pages, \$70

“This is going to be one of the best if not the best illustrated coffee-table books of 2025. The story is irresistible, and the photos are fabulous.”

Steve Braunias, ReadingRoom





OCKHAM NEW ZEALAND BOOK AWARDS

2025 FINALISTS – BOOKHUB AWARD FOR ILLUSTRATED NON-FICTION

Leslie Adkin Farmer Photographer

ATHOL McCREDIE

See page [22](#) for title details

“Meet Leslie Adkin (1888-1964), a hard-working farmer and amateur photographer whose intellectual curiosity often challenged the established wisdom of New Zealand’s higher educated, scientific elite. Athol McCredie’s longstanding dedication to bringing Adkin’s story and photographs to wider public attention is clearly evident. The result is a surprisingly intimate portrait that rewards the reader with carefully curated, stunning imagery, complemented with a well-researched, accessibly-written text. Elegantly designed, the book is a pleasure to handle, browse and read.”

—Category judges

Te Ata o Tū The Shadow of Tūmatauenga The New Zealand Wars Collections of Te Papa

MATIU BAKER, KATIE COOPER, MICHAEL FITZGERALD AND REBECCA RICE

See page [74](#) for title details

“How do you tell stories from a bleak chapter in New Zealand’s history when your own institutional forebears had a less-than honourable role in the narrative? A curatorial team from Te Papa attempts exactly that through 500 collection objects. Complemented by longer-form essays from guest writers, this richly illustrated book is accessible to a general audience, and relevant to the Aotearoa New Zealand histories curriculum. It is also very topical with the current public discourse on Te Tiriti.”

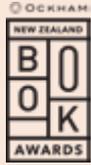
—Category judges

Click [here](#) to browse the Ockhams Sampler for the BookHub Award for Illustrated Non-Fiction shortlist.



“Every year Te Papa Press has at least one beaut: this year they have two. *Leslie Adkin: Farmer Photographer* by Athol McCredie, and *Te Ata o Tū The Shadow of Tūmatauenga: The New Zealand Wars Collections of Te Papa*. I adored McCredie’s book: the photographs are otherworldly portals (see inside here). But *Te Ata o Tū* is sweeping, handsome (see inside here) – it takes artefacts from Te Papa’s collections to journey through the New Zealand Wars. It’s a brilliant way to educate, and see.”

Claire Mabey, *The Spinoff*



OCKHAM NEW ZEALAND BOOK AWARDS

PAST WINNERS

Dressed

Fashionable Dress in Aotearoa New Zealand
1840 to 1910

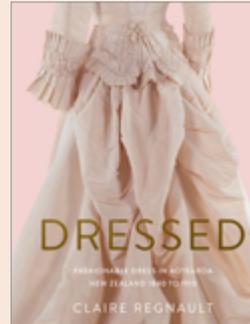
CLAIRE REGNAULT

See page [80](#) for title details

“Readers will find themselves transported to other worlds, populated by people, indigenous and immigrant, both heartachingly familiar and surprisingly exotic. Beautifully illustrated and deeply researched, *Dressed* is the complete package. A valuable addition to our nation’s story and a great example of what historical enquiry and non-fiction publishing can be.”

— Category convenor Chanel Clarke (Ngāpuhi, Te Rarawa, Ngāti Porou, Waikato Tainui)

Winner — Booksellers Aotearoa New Zealand Award for Illustrated Non-Fiction, 2022



Protest Tautohetohe

Objects of Resistance, Persistence and Defiance

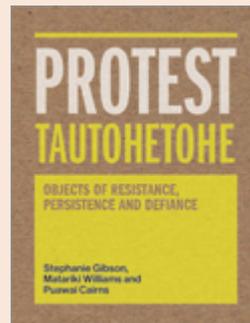
STEPHANIE GIBSON, MATARIKI WILLIAMS
AND PUAWAI CAIRNS

See page [84](#) for title details

“The tactile, hand-hewn approach to design complements the huge variety of assiduously collected objects that are this book’s focus. From the obscure and ephemeral to the well-known and loved, the images allow us to be witness to – and challenge us to learn from – our shared past of resistance, dissent and activism.”

— Category judges

Winner — Booksellers Aotearoa New Zealand Award for Illustrated Non-Fiction, 2020



Tatau

A History of Sāmoan Tattooing

SEAN MALLON AND SÉBASTIEN GALLIOT

See page [108](#) for title details

“...quality design is met with innovative writing that both records and opens up new territory, creating a book that will expand and enrich the knowledge of readers



creating a book that will expand and enrich the knowledge of readers throughout Aotearoa, the Moana Pacific and beyond. *Tatau: A History of Sāmoan Tattooing* celebrates the tactile pleasure of a book in the hand, and should be acknowledged as a milestone in contemporary publishing.”

—Category judges

Winner — Booksellers Aotearoa New Zealand Award for Illustrated Non-Fiction, 2019

PAST FINALISTS

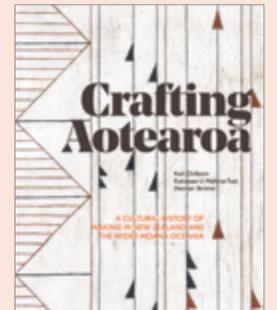
Crafting Aotearoa

A Cultural History of Making in New Zealand and the
Wider Moana Oceania

KARL CHITHAM, KOLOKESA U MĀHINA-TUAI
AND DAMIAN SKINNER

See page [44](#) for title details

**Finalist — Booksellers Aotearoa New Zealand Award
for Illustrated Non-Fiction, 2020**



Robin White

Something is Happening Here

SARAH FARRAR, JILL TREVELYAN AND NINA TONGA

See page [36](#) for title details

**Finalist — Booksellers Aotearoa New Zealand Award
for Illustrated Non-Fiction, 2023**



Nature Stilled

JANE USSHER

See page [96](#) for title details

**Finalist — Booksellers Aotearoa New Zealand Award
for Illustrated Non-Fiction, 2021**





BACKLIST HIGHLIGHTS

Leslie Adkin

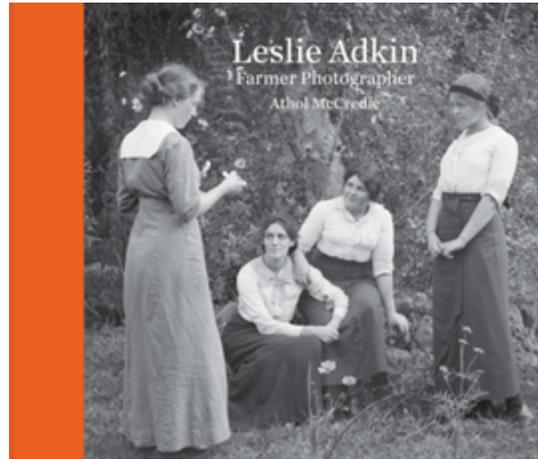
Farmer Photographer

ATHOL MCCREDIE

Leslie Adkin (1888–1964) was a Levin farmer, photographer, geologist, ethnologist and explorer, a gifted amateur and renaissance man, of sorts, who used photography to document his scholarly interests, farming activities and family life. His much loved and exceptionally beautiful photographs taken between 1900 and the 1930s are one of the highlights of Te Papa's historical photography collection.

This book of over 150 images, selected by Athol McCredie, Curator Photography at Te Papa, establishes his reputation more clearly within the development of photography in New Zealand and showcases a remarkable body of work.

ATHOL MCCREDIE is Curator Photography at Te Papa, where he has worked since 2001. He has been involved with photography as a researcher, curator and photographer since the 1970s. His publications include *Brian Brake: Lens on the world* (editor, 2010), *New Zealand Photography Collected* (2015) and *The New Photography: New Zealand's first generation of documentary photographers* (2019).



PUBLISHED: September 2024
ISBN: 978-1-99-116550-3
 Hardback, 247 x 290 mm, 244 pages, \$70

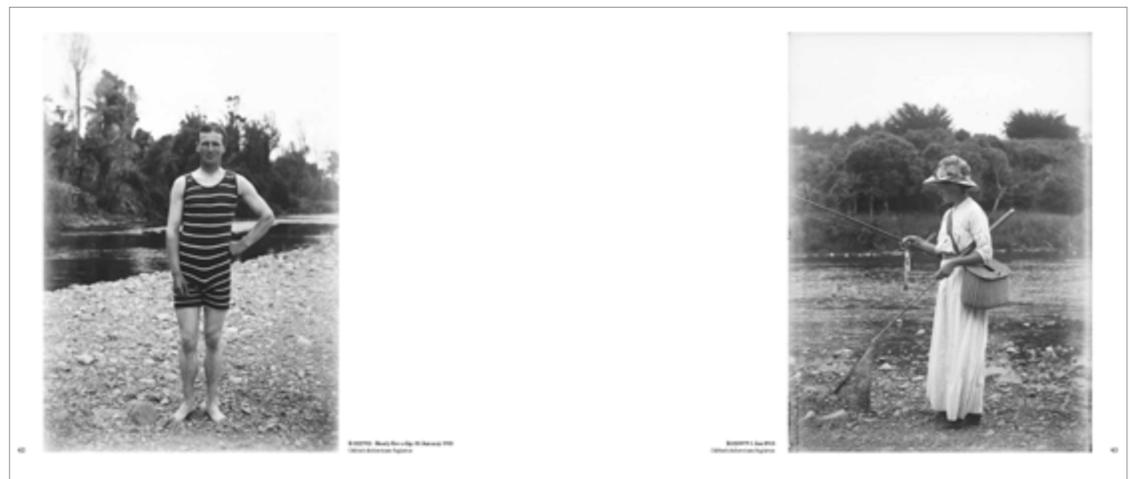
“Leslie Adkin: Farmer Photographer arrives as a discovery and a revelation. ... I can think of few books I’ve read in recent times with such a sense of wide-eyed wonder.”

Hamish Coney, *Aotearoa NZ Review of Books*

FINALIST:
 BOOKHUB AWARD FOR
 ILLUSTRATED NON-
 FICTION, OCKHAM
 NEW ZEALAND BOOK
 AWARDS 2025

LOOK
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AUTHOR
 Q&A



A Man Holds a Fish

GLENN BUSCH

Selected by the legendary photographer himself, the 79 extraordinary images in Glenn Busch's *A Man Holds A Fish* cement and celebrate his reputation as one of New Zealand's most important photographers. Almost other-worldly, and striking in their humanity and emotional effect, the images in this resonant book bear returning to again and again.

GLENN BUSCH, best known for his intimate, thought-provoking portraits and captivating social documentary work, was born in Auckland in 1948. Throughout his career, Busch has focused on capturing the essence of daily life, often exploring themes of community, work and identity. His influential projects include *Working Men*, *You Are My Darling Zita*, *The Man With No Arms and Other Stories*, *My Place* and the ongoing *Place In Time* documentary project.

PUBLISHED: August 2024

ISBN: 978-1-99-107201-6

Hardback, 330 x 280 mm, 168 pages, \$75



“Busch is notable for avoiding sentimentality and idealisation in his work, and his unflinching photographic gaze shares similarities with that of Diane Arbus who was always on the lookout for oddball and marginalised individuals. Because of their rawness, many of his photographs are seared into New Zealand’s collective visual memory.”

Virginia Were, *PhotoForum*

LOOK
INSIDE

AUTHOR
Q&A

Genealogy

Peter Ireland

Glenn Busch's portraits forge an unusually strong link between the viewer and his subjects. No matter what their situation may be, our eyes lock with theirs in instant, human recognition. We are a species wired to identify immediately with our own kind. The power of this attraction is sometimes victims of a voyeurism – often a form of glibly denial – but Busch is less a voyeur than an advocate for empathy; his images made to connect or with *them* in circumstances devoid of embarrassment and, it is hoped, of condemnation.

Social organisation largely remains hierarchical, top to bottom, and it's apparently in the nature of things that those nearest the top get most of the attention. Busch's lens is more panoramic, taking in those with fewer opportunities for visibility. The power of his work resides in an agency implicit in depictions of those no longer visible.

Since the birth of photography in the 1830s, hovering around all aspects of its practice has been an assumption that the image has an intimate connection with that slippery yet we call reality. In those days, it was an easy assumption to make; this silver miracle depicted elements of the physical world looking 'straight out' from paintings, prints and drawings had ever done. The invention marked no less than a seismic shift in awareness, perception, knowledge and, what often overlooked, social aspiration.

Photography's emergence paralleled a development in nineteenth-century European art history known as Realism, and in fact they were a brother and sister of the age, walking hand in hand, one subtly influencing the shape and direction of the other. Yet, one major influence of the long art tradition that photography has never quite shaken off is its tendency to idealise. The ideal may be just that, removed up to join a very social party, but it remains a very strong determining and *underwriting* element in photography's fraught relationship with reality.

Until the nineteenth century, the production of art was very largely the preserve of the power brokers: the church, the rulers and the aristocracy. The lower classes, were, at best, just passive observers. One of the central features of European and North American history in that century was the rise of the mercantile middle class – perhaps a little common to our unfolding story of parallel developments that were, effectively, more a double helix than two lines destined never to meet. In earlier times, work may have dreamed of being popes and princes, but during the nineteenth century it became possible to aspire to the middle class if only in look, and the new medium of photography was complicit in realising this lesser dream.

Until then, portraiture had also been the preserve of the power brokers; in fact, a central element in the preservation of their right to rule, and where mere likeness was subservient to conveying status. For the first two decades of its existence, photographic portraiture was the preserve of the monarch, but with the invention of the camera-obscura in the mid-1830s, having your portrait made became more widely accessible. These small pictures may have delineated physical features of likeness more accurately, but these aspects, as images, remained subservient to aspirated status.

The newly proposed class of worker, labourer, hiker and grand painted backdrop seldom echoed the subjects' actual living spaces, and the clothes they chose to wear – were expected to wear – were 'Sunday best', not the garments of daily life. This aspirational quality remains embodied in the genre of social photography to this very day, especially in the world of what's termed 'professional' photography: family groups, for instance, are always depicted in settled and harmonious, with the generational hierarchies clearly established. Thus, the 'real' depicting the 'ideal' has a long, continuous and dominating history.

Photography's real attempt to depict the real has a similar history, but like a fish swimming upstream, it's been against the strong current of idealisation, and, even over the past four decades when the medium has found a degree of acceptance within the pantheon of art, it's having to resist the colonisation by art's power brokers already achieved by the dominant picture – a rather relative situation for those less art-averse eager to establish careers within the art gallery and market sectors.

»»»»»



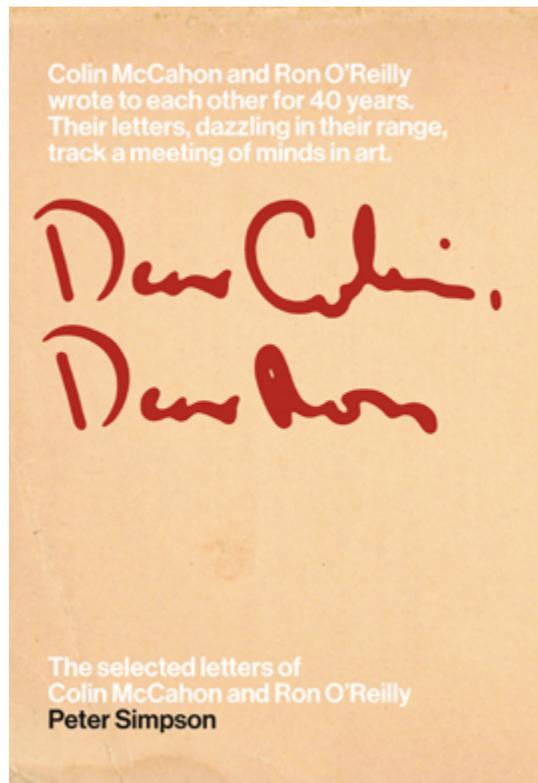
Dear Colin, Dear Ron

The Selected Letters of Colin McCahon and Ron O'Reilly

PETER SIMPSON

The painter Colin McCahon and the librarian Ron O'Reilly first met in 1938, in Dunedin, when McCahon was 19 and O'Reilly 24. They remained close, writing regularly to each other until 1981, when McCahon became too unwell to write. Their 380 letters covered McCahon's art practice, the contemporary art scene, ideas, philosophy and the spiritual life. Dazzling in their range, intensity and candour, the letters track a unique friendship and partnership in art.

PETER SIMPSON was Associate Professor in the Department of English at the University of Auckland for 30 years. He is one of this country's most experienced and prolific writers on art. He has curated three significant exhibitions of McCahon's art and among his many books are a major two-volume work on McCahon. He writes regularly for *Art New Zealand* and major art catalogues. In 2017 he received the Prime Minister's Award for Literary Achievement.



PUBLISHED: April 2024

ISBN: 978-1-99-116552-7

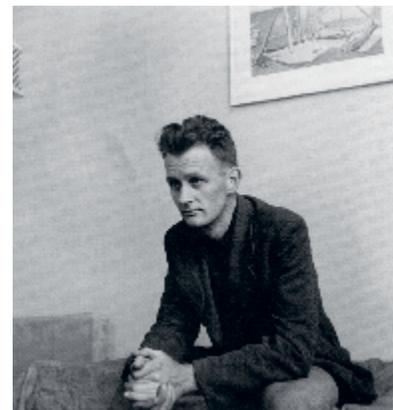
Flexibind, 230 x 163 mm, 528 pages, \$65

“A magnificent achievement in scholarship. It is also a typically handsome and accessible production by Te Papa Press.”

Martin Edmond, *Newsroom* book of the week

LOOK
INSIDE

AUTHOR
Q&A



Colin McCahon at a social gathering in Christchurch, around 1950.

Within McCahon's extensive letter-writing activity (many hundreds if not thousands of letters in total), his correspondence with O'Reilly is probably the largest and most prolonged. The earliest of their 360 or so surviving letters (fairly equally divided in number between them) were exchanged in 1944, the last in 1981 – a span of thirty-seven years. Furthermore, from the start O'Reilly engaged passionately with McCahon's practice at many levels, from acquiring works for his private collection to organising numerous exhibitions, and as a consequence their exchanges are stacked with invaluable information about individual paintings, series, exhibitions and many other aspects of McCahon's artistic practice and career. Among his close circle of regular correspondents, Colin McCahon probably engaged in more intimate and extensive dialogue about his practice with O'Reilly than with any other person.

It wasn't until after the publication of my double-volume study of McCahon between 2019 and 2020 that I first got the opportunity to read O'Reilly's side of the correspondence, which is now located among the McCahon papers in the Hocken Collections at the University of Otago in Dunedin. Because of Covid travel restrictions, I was unable to visit Dunedin to examine the original letters – which (incidentally) had been deposited there by McCahon or his family both prior to and after his death in 1987, along with many other letters and personal papers. However, thanks to the generosity of the Hocken staff (especially Head of Archives Anna Blackman), I was sent electronic scans of all of O'Reilly's letters to McCahon and was able to read and transcribe them.

I should also point out that in 2022, after I had completed the transcription of Colin's letters to Ron, Matthew and Rachel O'Reilly deposited their father's letters and other papers in Hocken Collections. Both sides of the correspondence are now held in the same institution (as is also the case with the Brasch, Caselberg and Patricia France correspondence). I am most grateful to Hocken Collections for the invaluable help they have provided me in accessing this material and for giving permission to publish it. Grateful thanks, too, for the kind permission to publish material still under copyright to the McCahon and O'Reilly families, and for their generous support of this project, which could not have proceeded without them.

Reading O'Reilly's letters to McCahon greatly enhanced my appreciation and understanding of Ron as a person – distinguished in his own right as a philosopher, librarian, educator, administrator, exhibition organiser, art writer, amateur painter and gallery director – and of the multiple roles he performed as McCahon's friend and supporter over many decades. Furthermore, O'Reilly's letters continuously complement, engage with and illuminate McCahon's letters to him. I soon came to realise the great value to anyone interested in the cultural history of New Zealand in the twentieth century, and in McCahon in particular, of publishing the whole correspondence, or at least a significant portion of it.

On reflection, it became apparent to me that for publication purposes a large selection

Preface 11



more or less. The oval in the sky is the famous 'Taiari Pet' as seen in the Middlemarch district¹²⁹ but enclosed in it there is a Collingwood landscape.¹³⁰ The hills are a great yellow & green caterpillar. The church white red & black. The flat land in front of the hills blue & spring green. The spring colours here have affected me. Have taken snaps today of recent work & if at all good will send prints.

At last we have our building permit and can go ahead with the job,¹³¹ such of it as we can do on our very limited finance. Which reminds me – should anyone with capital visit you & appear interested in Anne's rose further prints are available at £2.2. This sounds pretty nasty to make a gift & then use it as advertising material.

(Anne has asked me to enquire did William leave his sandals & Cat her ankle strap shoes with you.)

The time with you & family has been the brightest spot yet in William's career, he poor child, is lonely here not being considered select enough company for the next door people's children. (We are now, the old lady, one of our neighbours, having very definitely condemned my painting to me & to all the district, are in the odd position of being talked about and being condemned in other ways as well.) And this is no help + W's talent for noise. He often talks of Rachel [O'Reilly] & Jeffiner¹³² Shirley as well!

...

Well what are you doing about the Auckland job? It doesn't sound too bad. In fact could you find yourself a better combination of jobs – the library and the Art Gallery.¹³³ As I remember it the library is much like the Nelson Institute – The gallery, I am told, the worst in the country, so what an opportunity for doing things – but of course where such horror exists – the horrors on boards & committees are so much in the way & so firmly rooted.

Dunedin has purchased a Derain landscape (have seen a photograph in the paper!) – not very magnificent at all but it's a start.¹³⁴

Could you find me the address of Jack Bilbo (he did a book on recent Picasso about a year ago), it may be in the library, a slim volume about 40 reproductions in black & white.¹³⁵ The exhibition at Mod. Books in Dunedin has closed down.¹³⁷ Have had very little news of what was said or any such. There may be reproductions in the next 'Landfall'!¹³⁸ It all depends on the way things photograph I imagine.

56 Dear Colin, Dear Ron



ABOVE *Crucifixion with lamp*, oil on hardboard, 765 x 915 mm, 1947, HC, cm000837. (See pages 24, 51, 140 n286.)

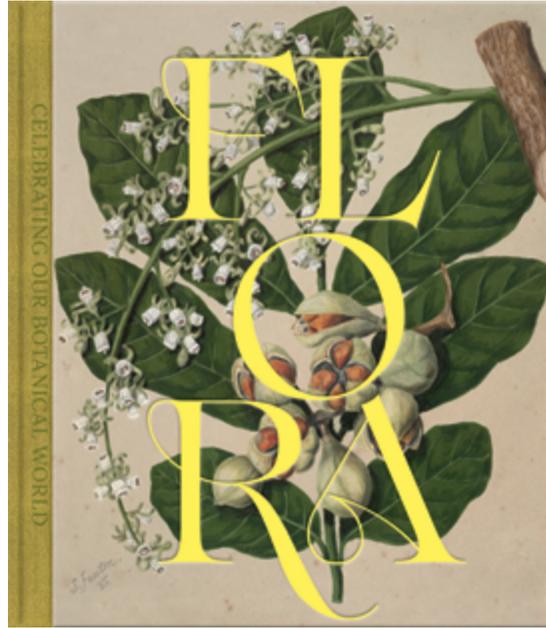
BELOW *Caterpillar landscape*, oil on paper on canvas, 740 x 1088 mm, 1947, The Dowse Art Museum, cm000901. (See pages 24, 55, 56, 65, 82, 111, 118, 134 n125 & 127, 295.)

Flora

Celebrating Our Botanical World

EDITED BY CARLOS LEHNEBACH, CLAIRE REGNAULT, REBECCA RICE, ISAAC TE AWA AND RACHEL YATES

The magnificent *Flora* delves into Te Papa's collections, featuring over 400 selections by the museum's curators, from botanical specimens and art to photography, furniture, jewellery, tivaevae, kowhaiwhai, stamps and more. Twelve essays provide a deeper contextual understanding. A landmark book.



“Flora is a triumph”

Claire Mabey, *The Spinoff*

CARLOS LEHNEBACH is Curator Botany at Te Papa.

CLAIRE REGNAULT is Senior Curator New Zealand Histories and Cultures at Te Papa.

REBECCA RICE is Curator of New Zealand Historical Art at Te Papa.

ISAAC TE AWA is Curator Mātauranga Māori at Te Papa.

RACHEL YATES is a former Curator Pacific Cultures at Te Papa. She now works for the Ministry for Culture and Heritage.

PUBLISHED: November 2023

ISBN: 978-1-99-115091-2

Hardback, 290 x 250 mm, 452 pages, \$80



Through Shaded Glass

Women and Photography
in Aotearoa New Zealand
1860–1960

LISSA MITCHELL

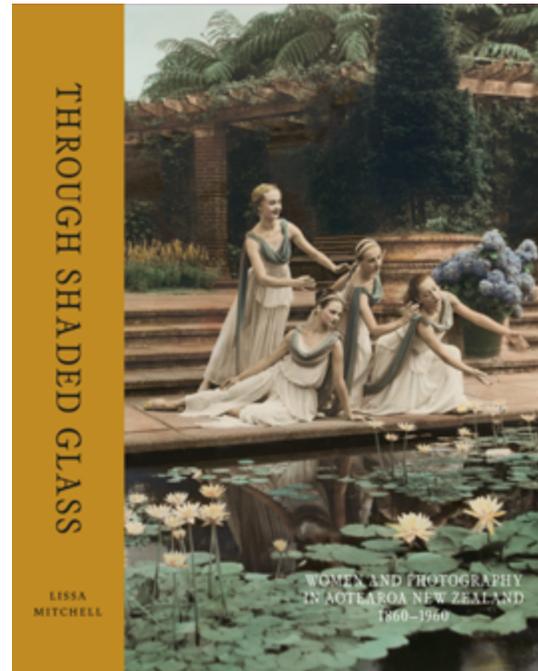
The contribution of women to the first century of photography has been overlooked across the world, including in New Zealand. With few exceptions, photographic histories have tended to focus on the male maker. This important book tilts the balance, unearthing a large and hitherto unknown number of women photographers who operated in New Zealand from the 1860s to 1960. Through superb images and fascinating individual stories, it brings an important group of photographers into the light.

LISSA MITCHELL is Curator Historical Photography at Te Papa. She has a degree in art history from Te Herenga Waka Victoria University of Wellington. Prior to a career in photographic history, Mitchell was an experimental filmmaker.

PUBLISHED: June 2023

ISBN: 978-0-9951384-9-0

Hardback, 250 x 190 mm, 368 pages, \$75



“Mitchell’s decade of research has unearthed a wealth of wonderful images created by women in Aotearoa, and provided a powerful narrative that reveals their creators’ lives and motivations.”

Hamish Coney, *Aotearoa NZ Review of Books*

LOOK
INSIDE

AUTHOR
Q&A

FINALIST:
BEST LIFESTYLE BOOK,
NZ BOOKLOVERS
AWARDS 2024



Robin White

Something is Happening Here

SARAH FARRAR, JILL TREVELYAN
AND NINA TONGA

This major survey of the 50-year career of New Zealand artist Robin White is the first book to be devoted to her art in 40 years. Including of 150 of her artworks, this book captures the life of a driven, bold, much-loved artist whose practice engages with the world and wrestles with its complexities.

SARAH FARRAR is a curator and writer based in Tāmaki Makaurau Auckland. She is currently the head of the curatorial department at Auckland Art Gallery Toi o Tāmaki.

JILL TREVELYAN is a Wellington art historian and curator. She is the editor of *Rita Angus: An Artist's Life* (Te Papa Press, 2021).

NINA TONGA is Curator Contemporary Art at the Museum of New Zealand Te Papa Tongarewa, and has been involved in a number of writing and curatorial projects in New Zealand and the wider Pacific.

PUBLISHED: May 2022

ISBN: 978-0-9951384-3-8

Hardback, 280 x 210 mm, 304 pages, \$70



“Everyone concerned with this beautiful illustrated book about the life and career of one of our greatest living artists ... ought to take a bow. It's a really first-class, luscious book.”

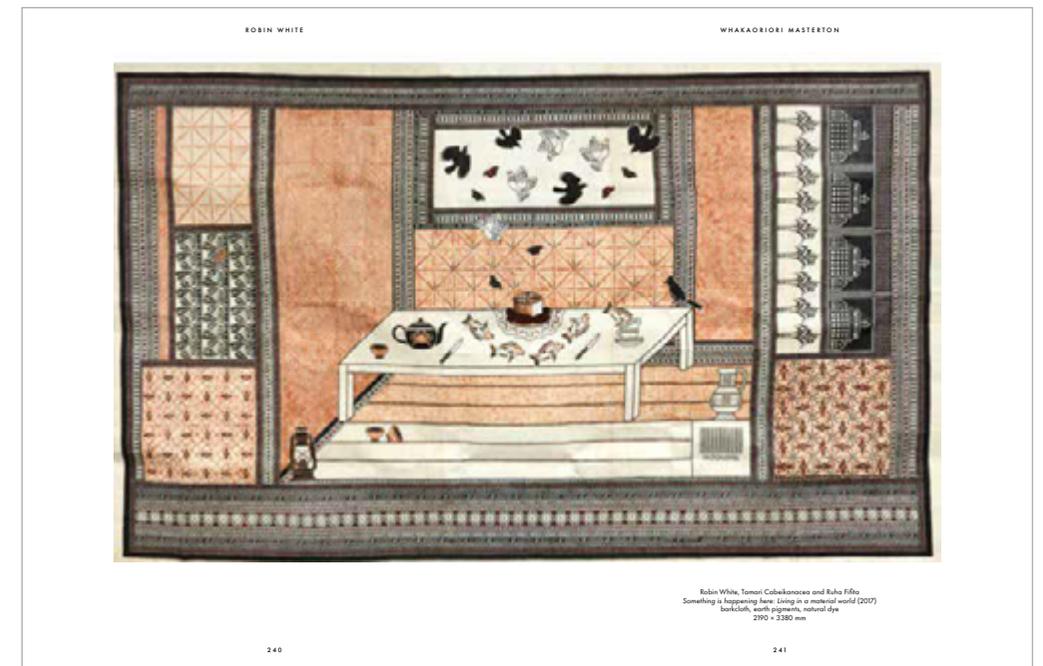
Steve Braunias, Newsroom

AUTHOR
Q&A

LOOK
INSIDE

FINALIST:
ILLUSTRATED NON-
FICTION, OCKHAM
NEW ZEALAND BOOK
AWARDS 2023

NEW ZEALAND
LISTENER
BEST BOOKS
2022



Nga Tai Whakarongorua | Encounters

Te Pātū Kōwaiwai Kiritangata ki Toi Te Papa | The Portrait Wall at Toi Art, Te Papa

REBECCA RICE AND MATARIKI WILLIAMS

The portrait wall in Toi Art, the art gallery within Te Papa, is the most popular art exhibition for museum visitors. Hung salon-style on dark red walls, its 36 arresting portraits span historical portraiture to contemporary practice, and represent mana. This bilingual book details each work and is the perfect souvenir as well as an ideal starting point for exploring art, identity and cross-cultural exchange.

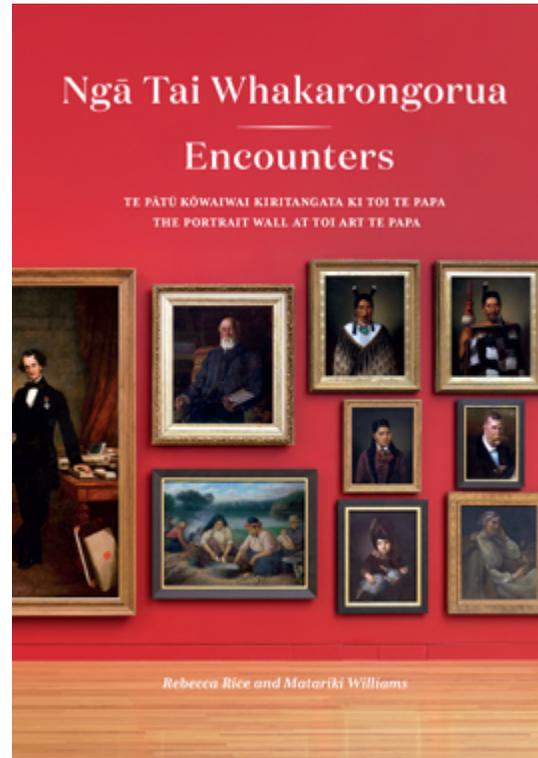
REBECCA RICE is the Curator of New Zealand Historical Art at the Museum of New Zealand Te Papa Tongarewa.

MATARIKI WILLIAMS (Tūhoe, Te Atiawa, Ngāti Whakaue, Ngāti Hauti) is Curator Mātauranga Māori at the Museum of New Zealand Te Papa Tongarewa.

PUBLISHED: October 2021

ISBN: 978-0-9951136-5-7

Limpbound, 195 x 140 mm, 112 pages, \$22



“This small book does precisely what it says on the tin: clearly and usefully explains the selection and arrangement of the portrait wall at Te Papa.”

NZ Listener

WINNER: BEST SMALL EXHIBITION CATALOGUE, 2022 AWAPA AWARDS

LOOK INSIDE

AUTHOR Q&A

Kō Poetua te tamahine a Oroo, he kaitiaki o James Cook (he kaitiaki nō Piritana) ki i te tau 1777, i tana haerenga tuatoru, ka whakarērea ia e tokorua o āna kaumōana. I hopukina a Poetua rātou ko tana tāne, ko tana tungāne hoki e Cook, hei akiaki i te tangata whenua ki te whakahoki atu i te tokorua rā.

Nā te ringatoi a te kaitiaki rā, nā John Webber etahi huahua o Poetua i tā, ā, ka tutuki tana mahi peita i tana hokinga atu ki Rānana. I te tau 1875, ko *Poetua* te kōwaiwai kiritangata tuatahi ki te whakaatu i tētahi wahine nō Te Moana-nui-a-Kiwa ki te hunga nō Ūropi – chara i te whakaahua o tētahi wahine hapū e mauhera ana ki runga i tētahi kaitiaki tauwi, engari kē he wahine ātaahua e menemene ana, e karapoti ana e ngā rākau matomato o tōna motu. Kua whakashuhia a Poetua e Webber hei Atua Kariki – heoi, kua ūhia kē ki te tapa, kua ki tētahi o ngā kākahu lawhito o Ūropi. Kei te mau tahiri (pau ranga) a Poetua. He mea hanga ki ngā hūhūhū kua whakatinahia ki te kakau rākau, ki te kakau kōwi rānei – he tohu o tōna mana nui. Kua āta whakanikohia te tatau (tāmoko) i runga i ngā ringaringa o Poetua.

John Webber (1751–93)
Ingarangi

Poetua (*Poetua*), daughter of Oroo, chief of Utaiteke (*Pōitūteke*), one of the Society Isles, 1785
Peita hinu, kānawehi, frame 1660 × 1160mm
He mea hoko 2010 (2010-0029-1)

Poetua was the daughter of Oroo, a chief of Rāiātea in what is now French Polynesia. While British explorer James Cook was anchored there in 1777, on his third Pacific voyage, two of his crew deserted. To force the locals to help return them, Cook took Poetua hostage, along with her husband and brother.

The artist on board this voyage, John Webber, made sketches of Poetua, and completed his painting on his return to London. When it was exhibited in 1785, *Poetua* was the first portrait to present a Pacific woman to European audiences – an image not of a pregnant captive, held against her will on board a foreign vessel, but rather of a placidly smiling ideal of exotic beauty surrounded by the lush foliage of her island home.

Webber has posed Poetua as if she were a Greek goddess but he has draped her in tapa (bark cloth) rather than a classical garment. She holds a tahiri, or fly whisk, made of feathers fixed to a handle of wood or bone – a symbol of her chiefly status. The tatau (tattoos) adorning her hands and arms have also been carefully detailed.

John Webber (1751–93)
England

Poetua (*Poetua*), daughter of Oroo, chief of Utaiteke (*Pōitūteke*), one of the Society Isles, 1785
Oil on canvas, frame 1660 × 1160mm
Purchased 2010 (2010-0029-1)



Te aho hihī katikati

He rerekē rawa atu te āhua o Mrs Devereux i tēnei whakaahua hihī katikati. He mea tango nō nā tata nei, i te wā e whakatikatikahia ana te pikitia. Me wānhi ngā peita hinu i ia go ki te 100 tau kia pai tonu ai te āhua. He āwhina nui te aho hihī katikati i te wā e whakatikatikahia ana ngā peita hinu.

A Mā te aho hihī katikati ka ahei ngā kaiwhakatikatika ki te kite i ngā momo wānhi. Kua pania te tinana o Mrs Devereux ki te wānhi o te ao hou, he orangitea te tae ki raro i ngā hihī katikati. He kārīkīhaura tana turu me te wahi o muri. He tohu tēra i pania te pikitia ki te kāpia māori i mua.

B Ki konei, kua mukua kē te wānhi mai i te kanohi me te kikowhi o Mrs Devereux. Ko te mahi tuatahi a ngā kaiwhakatikatika he tango atu i te wānhi mai i te kiri – he māā ake te muku atu i ngā kano māātea i ngā kano māātau.

C E tohu ana te tapawhā i te wahi i whakamātauia tētahi wai mātā e ngā kaiwhakatikatika hei tango atu i te wānhi kia kore ai te peita ki raro iho e pā kinohia.

Ultraviolet light

Mrs Devereux is nearly unrecognisable in this UV image, taken part-way through a recent restoration. To keep an oil painting looking its best, varnish must be replaced every 50 to 100 years – and UV light is an important tool in the process.

A Conservators use UV light to identify different varnishes. Mrs Devereux's body has been coated with a modern synthetic varnish, which appears cloudy blue under UV light. Her chair and the background are a patchy green, indicating an earlier layer of natural resin.

B Here, Mrs Devereux's face and forearm have already been cleaned of varnish. Conservators often remove varnish from flesh tones first – light-coloured pigments are usually less delicate than darker colours.

C A square patch shows where conservators have tested a chemical solution to remove the varnish without damaging the paint beneath.

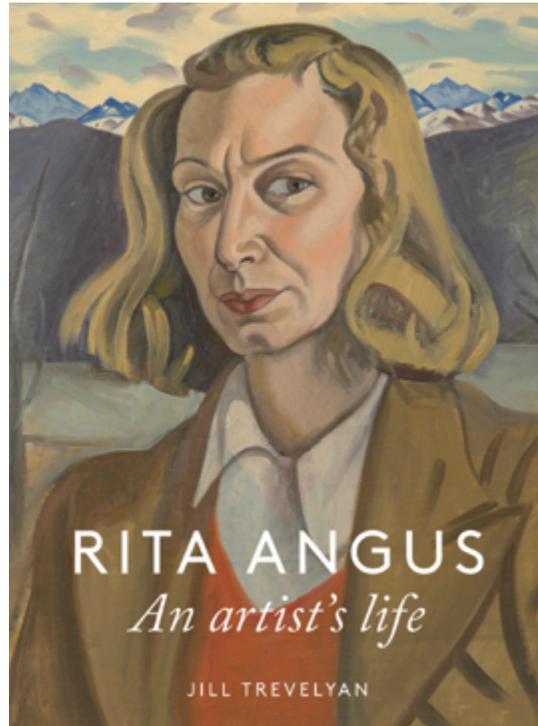
Rita Angus

An Artist's Life

JILL TREVELYAN

Rita Angus was a pioneer of modern painting in New Zealand. More than 100 years after her birth, key Angus works are national icons but the story of her life was little-known before this acclaimed and revelatory book. Drawing on a wealth of archives and letters, Jill Trevelyan brings Rita Angus – articulate, intellectually curious, pacifist, feminist and dedicated to life as an artist – to life.

JILL TREVELYAN is a Wellington art historian and curator. She is the author of *Peter McLeavey: The Life and Times of a New Zealand Art Dealer* (Te Papa Press, 2013), the editor of *Toss Woollaston: A Life in Letters* (Te Papa Press, 2004) and the co-author of *Rita Angus: Live to Paint & Paint to Live* (Random House, 2001).



PUBLISHED: April 2021

ISBN: 978-0-9951338-2-2

Flexibind, 230 x 170 mm, 448 pages, \$60

“The first and only bio of Rita Angus
...juiced and spruced by Jill Trevelyan
...It’s stacked with the works of
one of our best-loved painters.”

New Zealand Listener

LOOK
INSIDE

AUTHOR
Q&A

FINALIST:
PANZ NEW ZEALAND
BOOK DESIGN
AWARDS 2022

FIRST EDITION,
WINNER:
NON-FICTION
AWARD MONTANA
NEW ZEALAND BOOK
AWARDS 2009



Self-portrait, 1936–37
Oil on canvas, 490 x 390 mm
Dunedin Public Art Gallery, purchased 1980

CHAPTER FOUR

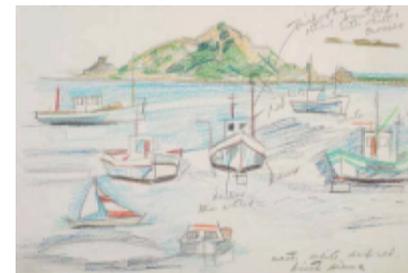
SEPTEMBER 1934–JULY 1938

‘Live in a suitcase’

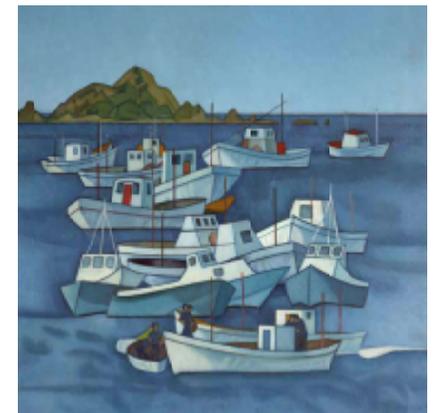
RITA NOW FACED THE challenge of finding enough work to become self-supporting, but her timing could hardly have been worse. The Depression was still biting and unemployment had recently reached a record high. Moreover, she remained in a weakened state after her illness – thin, anaemic and easily tired. Working from a one-room flat in Cranmer Square, she became a freelance commercial artist, ‘learning to be one, and adjust myself without home, hostel or marriage to protect me’. The struggle to earn a living meant little time for art, and in the next year and a half she produced no major paintings and all but ceased exhibiting.²

Soon after her separation, Rita’s friend Jean Stevenson invited her to submit illustrations for the *Press Junior*, a newly established weekly supplement to Christchurch’s daily paper.³ Inspired by a similar supplement in Melbourne’s *Argus*, the eight-page paper, edited by Stevenson, was an ambitious attempt to provide stimulus and diversion for children: ‘a serious little sheet with a serious object’. Content was supplied by an impressive list of local talent: Monte Holcroft and J. R. Hervey wrote stories, while the ethnologist Johannes Andersen and the writer-mountaineer John Pascoe contributed regular articles. Holcroft, who met Rita when she began to illustrate his stories in mid-November 1934, remembered

71



Boats, Island Bay, c.1962
Wellington/Napier sketchbook (Dip 633), c.1958, p.11
Coloured pencil, 198 x 271 mm
Museum of New Zealand Te Papa Tongarewa, on loan from the Rita Angus Estate
Boats, Island Bay, 1962–63
Oil on baritone, 650 x 650 mm
Private collection



Railways Studios

How a Government Design Studio Helped Build New Zealand

PETER ALSOP, NEILL ATKINSON, KATHERINE MILBURN AND RICHARD WOLFE

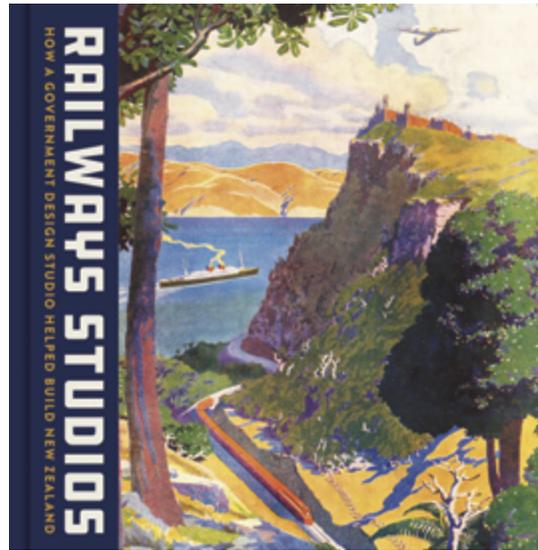
For many decades the Railways Department’s design studios, Railways Studios, was New Zealand’s ‘go-to’ advertiser. Its tourism and product ads appeared on railway-station hoardings and billboards throughout the land. It developed some of New Zealand’s most iconic graphics, brought together in this treasure trove of design for the first time.

PETER ALSOP is a keen collector of New Zealand art, with particular interests in tourism publicity, hand-coloured photography and mid-century New Zealand landscape paintings.

NEILL ATKINSON is Chief Historian/Manager of Heritage Content at Manatū Taonga | Ministry for Culture and Heritage.

KATHERINE MILBURN is the ephemera collection curator at the Hocken Library, Dunedin, and has extensive knowledge of the Railways Studios’ output.

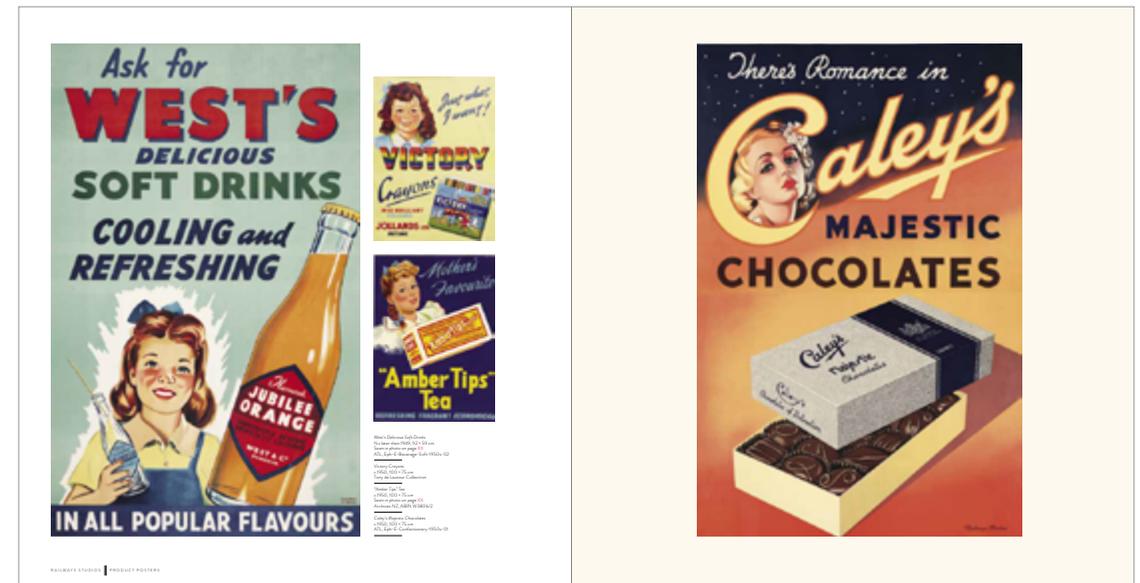
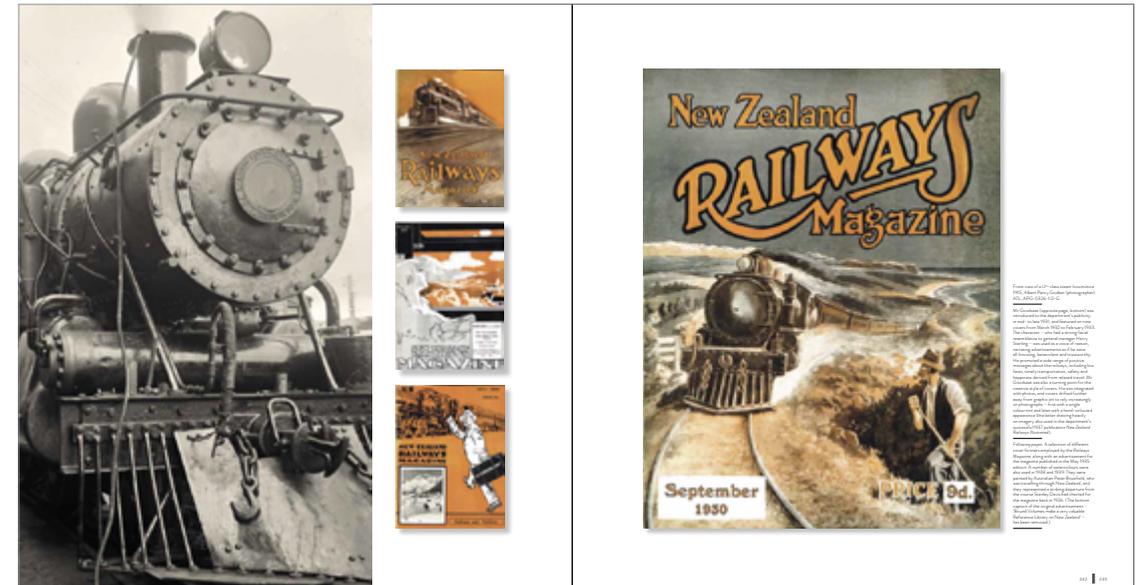
RICHARD WOLFE is an art, design and cultural historian, and had written or co-authored over 40 books.



PUBLISHED: November 2020
ISBN: 978-0-9951338-3-9
Hardback, 265 x 250 mm, 384 pages, \$70

“Te Papa Press has been producing some beautiful books lately and this is no exception. It is a work of art about works of art. Railways Studios offers a fascinating insight into the graphic work of a government agency that helped both shape and reflect New Zealand culture”

Rebekah Lyell, NZ Booklovers



Crafting Aotearoa

A Cultural History of Making in New Zealand and the Wider Moana Oceania

KARL CHITHAM, KOLOKESA U MĀHINA-TUAI AND DAMIAN SKINNER

A major history of craft that spans three centuries of making and thinking in Aotearoa New Zealand and the wider Moana (Pacific). It tells the story of craft in Aotearoa New Zealand, and proposes a new idea of craft – one that acknowledges Pākehā, Māori and wider Moana histories of making so that the connections, as well as the differences can be explored.

KARL CHITHAM (Ngā Puhī) is Director of the Dowse Art Museum and was formerly Director and Curator of Tauranga Art Gallery.

KOLOKESA U MĀHINA-TUAI is a former curator of Moana Oceania cultures at the Museum of New Zealand Te Papa Tongarewa.

DAMIAN SKINNER is a Pākehā art historian and curator.

FINALIST: BEST ILLUSTRATED NON-FICTION BOOK, OCKHAM BOOK AWARDS 2020

WINNER: BEST BOOK, MULTIMEDIA AND PUBLICATION DESIGN AWARDS 2020

WINNER: BEST TYPOGRAPHY AWARD, PANZ BOOK DESIGN AWARDS 2020

LOOK INSIDE

AUTHOR Q&A



PUBLISHED: November 2019
ISBN: 978-0-9941362-7-5
 Hardback, 265 x 215 mm, 464 pages, \$85

“An indispensable, encyclopaedic and comprehensive reference to three centuries of craft in New Zealand”

Andrew Paul Wood



2

In 2015, Pākehā blacksmith Robert Pinkney and Māori whakairo rākau expert Michael Matchitt created six contemporary pātiti or trade axes, each with forged-iron axe heads and carved wooden handles. They are, in one sense, reproductions—not of specific nineteenth-century objects but of a category of objects in which Māori and Pākehā making practices entered into an ‘artisanal relationship’ that married imported forged-iron axe heads with Māori carved wooden handles made from local timbers.

¹⁰ These Chinese residents—food and drink containers and eating vessels—made up most of the Chinese collection at Te Papa. Many of these items were crafted in New Zealand but rather represent the impressive supply chain initiated and maintained by Chinese merchants in Otago to source foodstuffs from Guangdong and Hong Kong, which they then distributed overseas throughout Otago via a network of Chinese stores. This enabled the Chinese gold seekers to maintain a Chinese lifestyle, especially regarding their diet, despite the thousands of Chinese depending on them from their home villages in Guangdong. Selin Brorström

of Yugoslavia. At the bottom of the racial hierarchy were Asian immigrants, especially Chinese and Indian people, who were consistently discriminated against.¹¹

The contribution of craftspeople from countries other than the United Kingdom should not be overlooked, nor should the challenges they faced in establishing themselves in Aotearoa.¹² In the second half of the nineteenth century there was an influx of Chinese to the goldfields of southern Aotearoa, most of whom came from Guangdong Province, around the city of Guangzhou (known as Canton). They arrived in substantial numbers from 1866 after the Otago Chamber of Commerce invited them to immigrate from Victoria, Australia, to work the local goldfields that were being deserted by European miners seeking their fortunes elsewhere.

Miners built their own dwellings using readily available materials in the tradition of make-do that was common to settlers in Aotearoa. They produced their own interior furnishings, too. Missionary Alexander Don noted that Chinese miner huts usually had a chimney fireplace, a sleeping platform built of sawn timber and planking, recesses or box cupboards for food, a meat safe, a bucket or washing basin, water containers, often made out of kerseene cans, a chest for storing tea and, for seating, wooden boxes that had previously held candles, tobacco or peanut oil. Don wrote approvingly that ‘The thousands of home-made articles in Chinese huts everywhere are so many witnesses to their handiness.’¹³

Professional craft was present in these Chinese communities. A description of the large Chinese camp at Lawrence, published in the *Otago Daily Times* in 1869, observed that ‘Native artisans are few in number, still there are one or two ingenious tradesmen amongst them. There is a working jeweller, a carpenter, a baker and a hairdresser, all apparently doing a fair stroke of business.’¹⁴

The carver William Ah Gee emigrated from Guangdong, China, to Wellington in 1868 and became a naturalised citizen in 1870. He had a reputation as a skilled craftsman and was well known for the quality of his work around the town. He moved to Blenheim in the 1870s, where he advertised for



New Zealand Art at Te Papa

EDITED BY MARK STOCKER

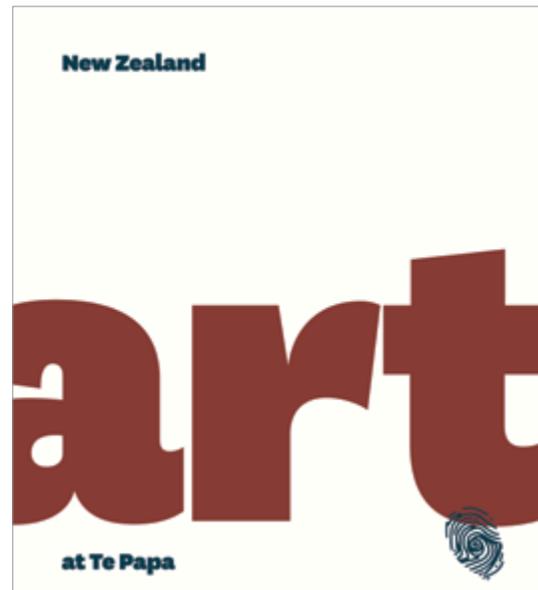
Te Papa holds New Zealand's national art collection, the origins of which date back to 1865. In this elegant hardback, Te Papa's curators and a range of other expert art writers discuss 268 works from the museum's collection. From early colonial artworks through to recent acquisitions, their essays offer insight into the art, the artists, and the context and issues that drove them.

MARK STOCKER is an art historian whose research is in late eighteenth to early-mid twentieth century art, particularly British and New Zealand art and especially sculpture, public monuments and numismatics (coins and medals). He has a broader interest in Victorian and Edwardian art and Art Deco.

PUBLISHED: October 2018

ISBN: 978-0-9941460-3-8

Hardback, 270 x 230 mm, 376 pages, \$75

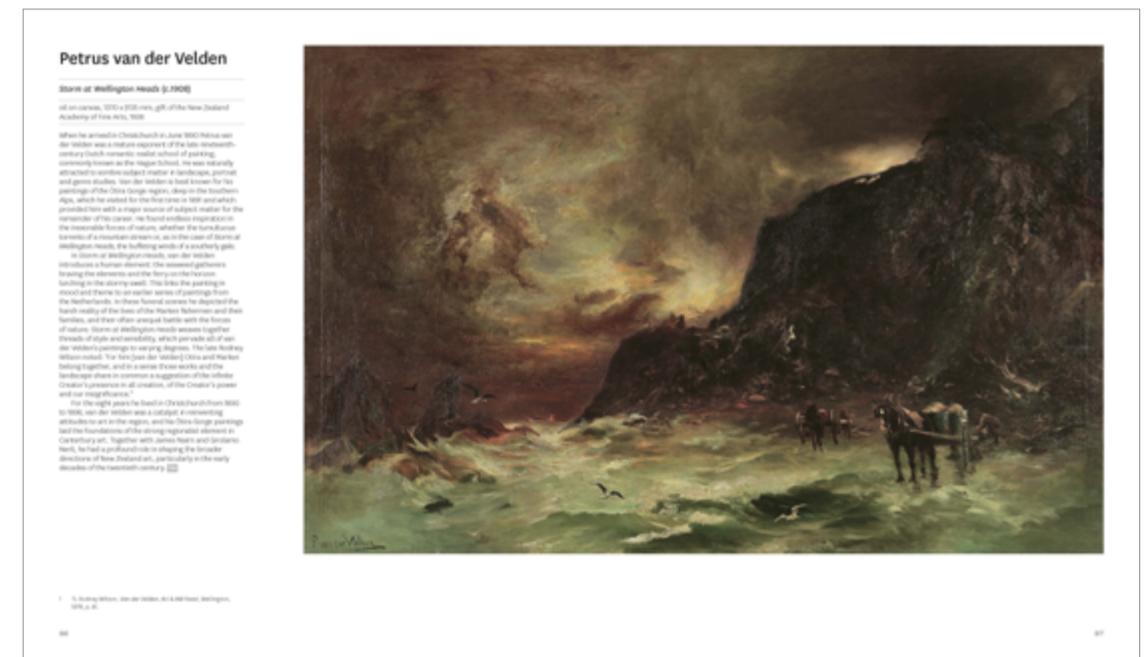


“All [the artists] are written about by various experts in easy, accessible style and so, with biographies of the artists, a valuable resource that is also a highly enjoyable page-flipping browse has been produced.”

Art News New Zealand

LOOK
INSIDE

EDITOR
Q&A



Ten x Ten

Art at Te Papa

EDITED BY ATHOL McCREDIE

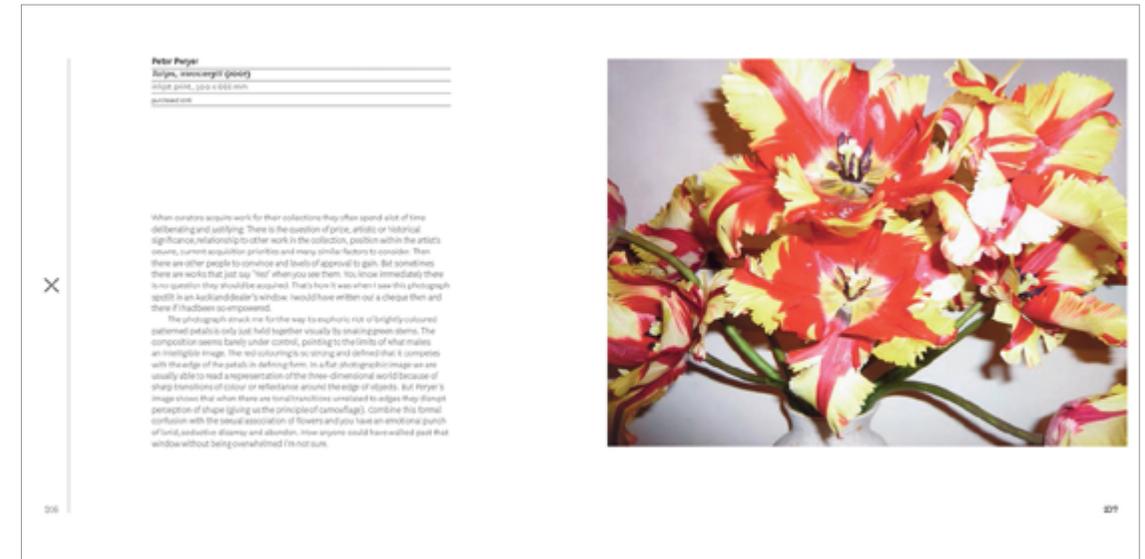
This book takes an intimate yet expert look at the national art collection held at Te Papa. Ten curators have each chosen ten works and tell us why they love/admire/revere/are moved by them. It's an entirely fresh way to approach art, by those who work with these paintings, photographs, prints, applied art objects and sculptures every day and who know them better than most.

ATHOL McCREDIE is Curator Photography at Te Papa, where he has worked since 2001. Prior to that he was curator and acting director at Manawatu Art Gallery (now Te Manawa), and he has been involved with photography as an author, researcher, curator and photographer since the 1970s.

PUBLISHED: October 2017

ISBN: 978-0-9941362-5-1

Limpbound, 210 x 210 mm, 300 pages, \$45



LOOK
INSIDE

EDITOR
Q&A

The Te Papa Activity Book

HELEN LLOYD,
ILLUSTRATED BY **PIPPA KEEL**

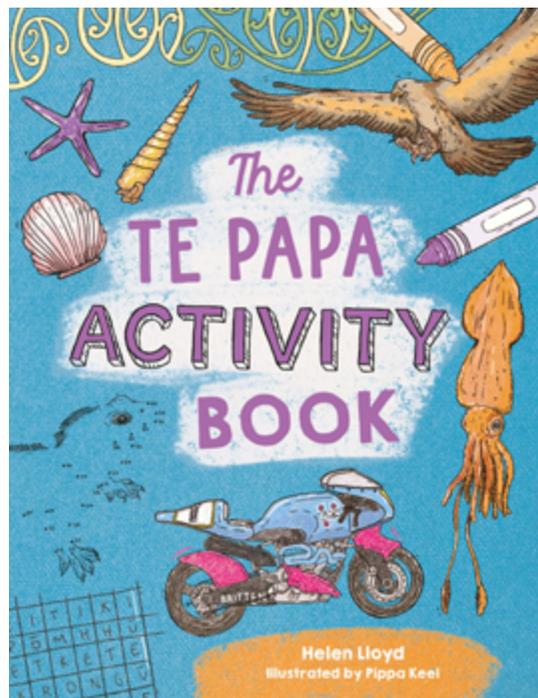
An accessible and engaging activity book to write, draw and colour in. Explore our world-famous national museum through activities including colouring-in, dot-to-dot, word search puzzles, crosswords and more.

Museum highlights, such as the colossal squid, the Britten Bike, the giant Haast's eagle, amazing artworks and more, are all waiting to be discovered, and brought to life with your colouring pencils and imagination. Plus plenty of puzzles to challenge you too!

HELEN LLOYD is a qualified art teacher with a visual art and art history degree and a Master's degree in museum and gallery education. She has 20 years' experience of teaching art to children of all ages in schools, museums and galleries. Author of the popular *New Zealand Art Activity Book* and many online art resources, she is committed to developing inspiring creative learning experiences for children of all ages.

PIPPA KEEL is an award-winning illustration designer, with an honour's degree in illustration and a huge love of the great outdoors!

PUBLISHED: May 2024
ISBN: 978-1-99-107202-3
Limbound, 297 x 210mm, 64 pages, \$12



TE HONO KI HAWAIKI

Colour the scene

Māui is a heroic shapeshifter who features in many legends. One legend tells how he set out to capture Tama-nui-te-rā, the sun, and slow it down, so that each day would last longer. You can see him doing this with the help of his brothers at the top of the colourful wharenui Te Hono ki Hawaiki.

This is just one of many stories depicted within Te Hono ki Hawaiki. Visit Level 4 or Collections Online to discover more.

SO MANY MANU!

The exhibition *Te Taiao Nature* features manu, bird species that are native to Aotearoa New Zealand. 'Native' means that they occur naturally here (they were not introduced by people).

Colour the manu and match them with their names.

| | | | |
|---------------|-------|------------|-------|
| Moa | _____ | Kererū | _____ |
| Haast's eagle | _____ | Piwakawaka | _____ |
| Kiwi | _____ | Hoihoi | _____ |
| Tūi | _____ | Takahē | _____ |
| Ruru | _____ | | |
| Huia | _____ | | |
| Kākāpō | _____ | | |

Sadly, because of humans and introduced predators like stoats and possums, several of these species are now extinct. Some are endangered, meaning only a few remain. Within Te Kōhanga the 'nest' area of the exhibition you can touch eggs to learn about endangered birds. Do you know which of the birds shown here are plentiful, which are endangered and which are extinct?

The Beach Activity Book

99 Ideas for Activities by the Water Around Aotearoa New Zealand

RACHEL HAYDON,
ILLUSTRATED BY PIPPA KEEL

The 99 activities in this immersive book for children aged 7 to 14 range from experiments and observation to conservation and mindfulness. Developed to inspire curious young minds to explore and appreciate our beaches, lakes, rivers and streams. It is also designed to be taken out into natural environments and to be drawn and written in.

RACHEL HAYDON has more than 18 years' experience of teaching science to children of all ages in schools, museums, zoos and aquariums around the world. She is the General Manager of the National Aquarium of New Zealand.

PIPPA KEEL is an award-winning illustration designer, with an honour's degree in illustration and a huge love of the great outdoors!

PUBLISHED: January 2024
ISBN: 978-1-99-116551-0
Limpbound, 270 x 200 mm, 176 pages, \$35



“It is fantastic as a book for families, a resource for educators, and as a gift for almost any kid.”

Linda Jane Keegan, *The Sapling*

NOTABLE NON-FICTION BOOK, STORYLINES AWARDS 2024

LOOK INSIDE

AUTHOR Q&A

COLOURS OF NATURE

Nature is a rainbow!
Take a good look around you at all the wonderful colours and patterns that animals have.
There are many ways that colours help living things survive in nature. Here are some examples.

Disruptive camouflage: Patterns and markings on the body that disrupt an animal's outline to confuse other animals. You might think of a zebra or tiger, but the Sandager's wrasse (*Coris sandeager*) uses this too, with colourful stripes that break up its outline.

Cryptic camouflage: Extra shapes attached to or on an animal's body make them look like something else. Some animals are born with these features (think of the leafy sea dragon) and others, such as the pāpaka huna / camouflage crab (*Notomithrax* genus), use things from the environment to decorate themselves.

Countershading: The top side of the body is darker than the lighter underside of the body. In water, this makes it harder to view the animal from above against the darker water, or from underneath against the surface and sky. Examples include the kororā / little penguin (*Eudyptula minor*) or yellowfin tuna (*Thunnus albacares*).

Flash colouration: When some parts of an animal's body that are usually tucked away can suddenly be displayed to show bright colours or markings, such as the fins of the the kumukumu / Pacific red gurnard (*Chelidonichthys kumu*). This can be to frighten away other animals or sometimes to attract a mate!

Dimorphism: When males and females are different sizes or have different colour patterns. Usually the males have the more striking colours and patterns so they can compete for the females' attention! For example, the pūtaikitaki or pūtangitangi / paradise shelduck (*Tadorna variegata*).

Warning colouration: Sometimes animals produce poisons or toxins and they have brightly coloured markings to show this (or they are pretending they do!). This warns other animals not to eat them. For example, the brightly coloured spots on this clown nudibranch (*Ceratosoma amoenum*).

Can you find another example of each colouration type?

Disruptive camouflage _____
Cryptic camouflage _____
Countershading _____
Flash colouration _____
Dimorphism _____
Warning colouration _____

SEASIDE SEARCH AND FIND

Can you find these fourteen items in this seaside scene?

You can check your answers on page 157.

Lost in the Museum

VICTORIA CLEAL AND
ISOBEL JOY TE AHO-WHITE

A visit to New Zealand's famous national museum, Te Papa, launches a boy and his whānau on a magical adventure to find Pāpā after he gets lost. He's gone missing inside one of the museum's taonga (treasures), but which one? Will they find Pāpā before the museum closes? The informative stories, backed by expert research, show how we can make a connection (te hononga) with special objects.

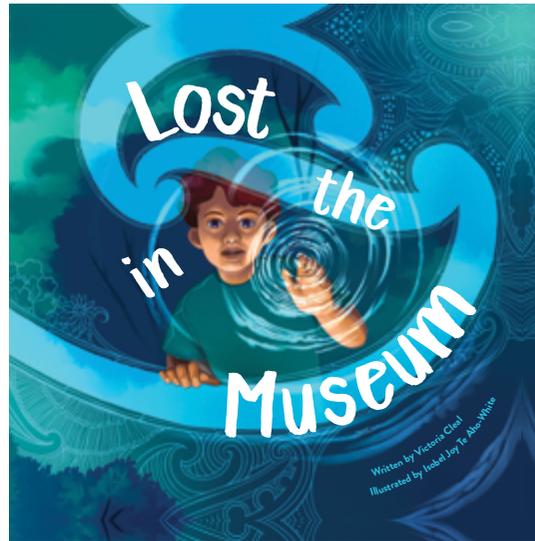
VICTORIA CLEAL works as a writer and editor at Te Papa. She worked on the *Te Taiao | Nature* exhibition and several stories for the children's TV series *He Paki Taonga* and its associated book.

ISOBEL JOY TE AHO-WHITE (Ngāti Kahungunu ki te Wairoa, Rongomaiwahine, Ngāi Tahu, Ngāti Irakehu) is a graphic artist with a diploma in Visual Arts (UCOL) and a Bachelor of Design (Hons) (Massey). She has illustrated for multiple New Zealand publishers.

PUBLISHED: March 2022

ISBN: 978-0-9951384-2-1

Hardback, 235 x 250 mm, 32 pages, \$29.99

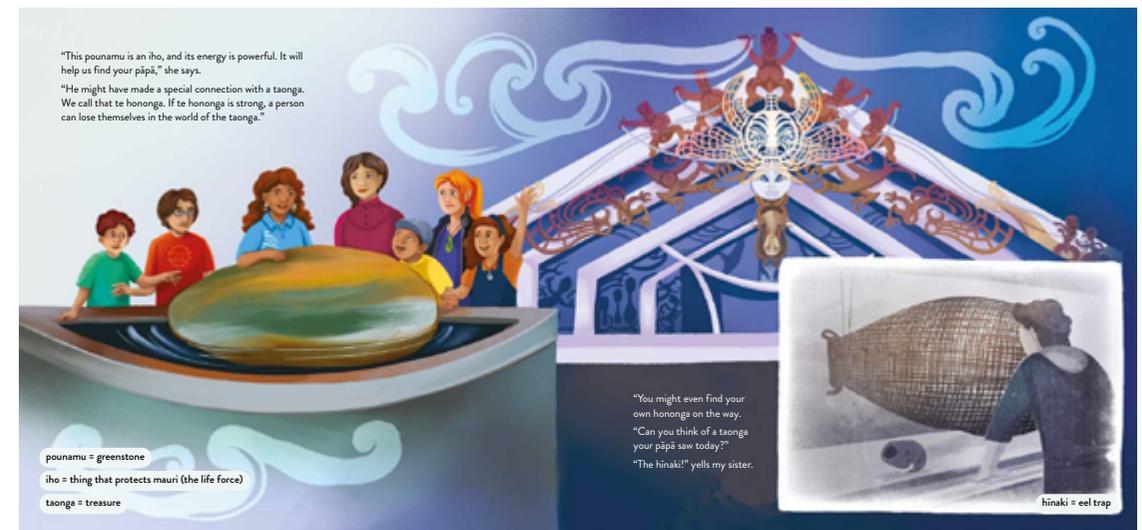


“A feel-good, exciting adventure story that is sure to create special memories for all who read it!”

NZ Booklovers

“A great acquisition for any school library and for the home.”

Bob Docherty, Bob's Book Blog



Why is that Spider Dancing?

The Amazing Arachnids of Aotearoa

SIMON POLLARD AND PHIL SIRVID

Most of Aotearoa's amazing arachnids – which include spiders, ticks, mites and pseudoscorpions – are as unique to New Zealand as kiwi and tuatara. In this companion volume to *Why is That Lake So Blue?*, arachnid experts Simon Pollard and Phil Sirvid take us on an amazing journey of arachnid discovery.

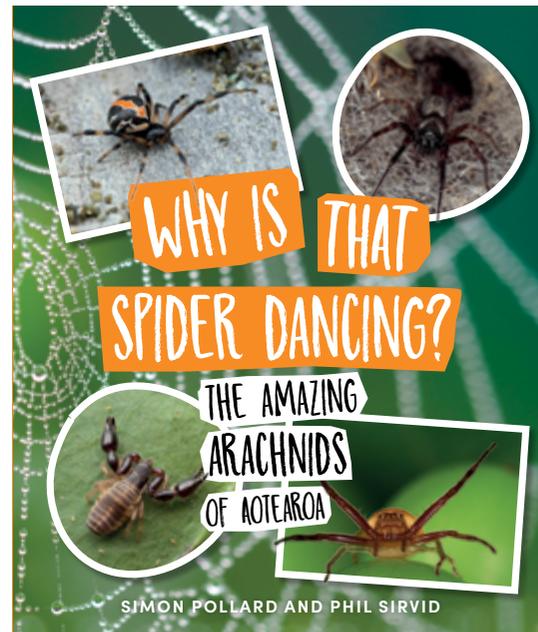
SIMON POLLARD is a spider biologist and award-winning natural history photographer and writer. He has written and illustrated a number of children's books in New Zealand and the United States and has twice won the LIANZA Elsie Locke Non-fiction book of the year.

PHIL SIRVID is Assistant Curator in the Natural History Team at Te Papa. Phil has a broad general knowledge of New Zealand entomology but specialises in arachnids, particularly spiders and harvestmen.

PUBLISHED: October 2021

ISBN: 978-0-9951338-9-1

Limpbound, 260 x 220 mm, 112 pages, \$29.99



“Over the years, Simon Pollard has answered many perplexing questions for children. Stunning books with well researched information. This is another one.”

Kids Books NZ



Eyelash mites

Now it's time to meet a couple of mighty arachnids that make you their home. That's right, they live on you! To give you a clue as to where they live, one of them is commonly called the eyelash mite (various species of *Demodex*). They are too small to be seen without a microscope and are usually found living in the tube-like structures called follicles from which our eyelashes and eyebrows grow, feeding on dead skin cells and oils found in the follicles.

Most mites are round, but eyelash mites are sausage-shaped and their eight legs and mouth are at one end of their body. They are the perfect shape to squeeze into a tube-shaped follicle. While you may not

like the idea of a tiny arachnid living on your face, most people have them, and they rarely cause any problems. However, scabies mites (*Sarcoptes scabiei*) are not so discreet. They burrow into your skin and make you itch and develop rashes. They can spread from person to person easily, especially in overcrowded places. Fortunately, they can be easily treated with various medicines.

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▲ Close-up of the microscopic, sausage-shaped eyelash mite.



▶ A microscopic scabies mite.

▲ A female nursery-web spider guards her babies inside her tent-like web.

▶ A crowded nursery of nursery-web spider babies.



SPIDER KINDERGARTEN

One spider builds a structure that most people in Aotearoa have seen. The nursery webs of the nursery-web spider (*Dolomedes minor*) resemble odd shaped white tents on the top of plants like gorse and broom. They are very common in grasslands and farmland, and sometimes large numbers are found close together, as if the spiders were meeting at a spider campsite.

Within the nursery webs are round egg sacs, which the mother carries in her chelicerae before she seals them in her silken nursery. When the baby spiders emerge from the egg sacs, they are protected from the weather and also from baby-spider-eaters

by the nursery web's thick silk. You are only likely to see their mother at night, when she climbs up from the bottom of the plant and onto the nursery web to guard her babies from predators in the darkness.

After they have moulted within the safety of their silken cocoon, the young spiders leave the nursery. But how do they get out? If you look carefully, you can see that empty nursery webs are pitted with tiny holes – a tell-tale sign of how the spiderlings escaped. They use their fangs to bite through the silk, leaving their spider kindergarten for the big, wide world of spider adulthood.

FINALIST:
NEW ZEALAND
BOOK AWARDS
FOR CHILDREN AND
YOUNG ADULTS
2022

NOTABLE NON-
FICTION BOOK,
STORYLINES AWARDS
2022

WINNER:
BEST CHILDREN'S
BOOK, MAPDA
AWARDS 2022

FINALIST:
PANZ BOOK
DESIGN AWARDS
2022

Going to Te Papa | Asiasiga 'i le Falemata'aga i Te Papa

WRITTEN BY DAHLIA MALAEULU
TRANSLATED BY NIUSILA
FAAMANATU-ETEUATI

A beautiful board book for babies, toddlers and their families, featuring measina – or treasures – from Sāmoa in the collection of Museum of New Zealand Te Papa Tongarewa. With warm and friendly text in both Sāmoan and English, and with rich cultural content, it is a perfect gift for any baby and its family.

DAHLIA MALAEULU is a Sāmoan author and teacher. She lives in Wainuiomata, Wellington.

NIUSILA FAAMANATU-ETEUATI is a lecturer in the School of Languages and Cultures, at Victoria University of Wellington.

PUBLISHED: May 2021
ISBN: 978-0-9951384-6-9
Board book, 160 x 160 mm, 26 pages, \$19.99



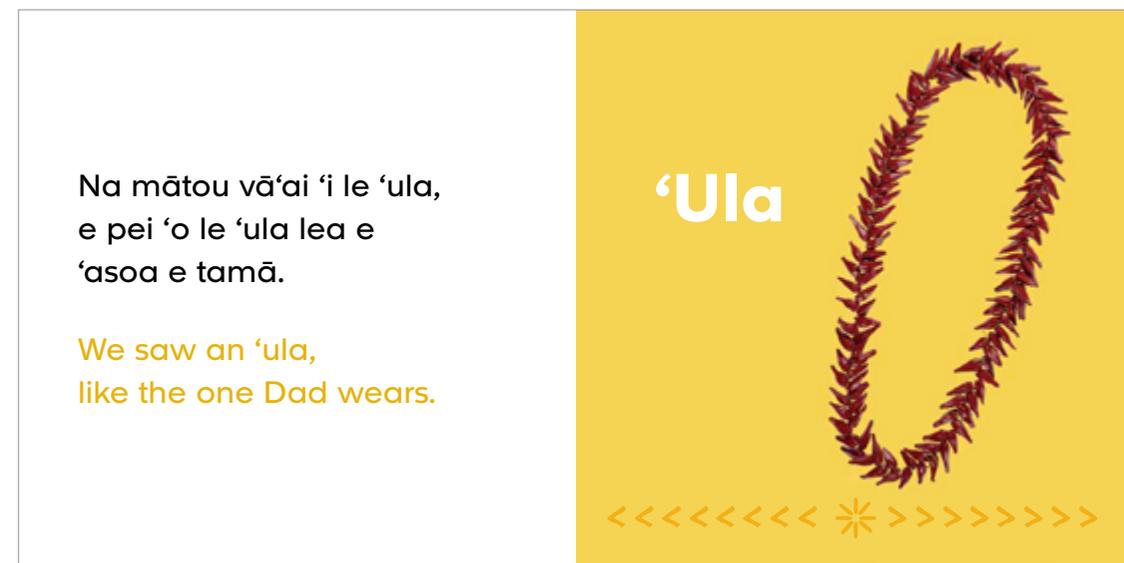
“[This is] the first Samoan bilingual board book for Te Papa Tongarewa. It’s also the first time we will have a range of stories [in which our culture] will be able to see themselves, their language and culture across all schooling levels.”

Samoa Observer



Mātou te fiafia tele e asiasi 'i Te Papa, 'auā 'o le tele ia o mea mai Sāmoa e matamata ai.

We love going to Te Papa, because we see so many things from Sāmoa.



Na mātou vā'ai 'i le 'ula, e pei 'o le 'ula lea e 'asoa e tamā.

We saw an 'ula, like the one Dad wears.

Whiti

Colossal Squid of the Deep

VICTORIA CLEAL AND ISOBEL JOY TE AHO-WHITE

The colossal squid has been the most popular exhibit at Te Papa since it arrived in 2007. Now this appealing book for young readers tells the fascinating story of these creatures from the deep through sparkling and informative text and amazing illustrations. A must-have natural history book for young readers, their whānau and teachers.

VICTORIA CLEAL works as a writer and editor at Te Papa. She worked on the *Te Taiao | Nature* exhibition and several stories for the children's TV series *He Paki Taonga* and its associated book.

ISOBEL JOY TE AHO-WHITE (Ngāti Kahungungu ki te Wairoa, Rongomaiwahine, Ngāi Tahu, Ngāti Irakehu) is a graphic artist with a diploma in Visual Arts (UCOL) and a Bachelor of Design (Hons) (Massey). She has illustrated for multiple New Zealand publishers.

PUBLISHED: October 2020
ISBN: 978-0-9951338-0-8
 Hardback, 230 x 250 mm, 32 pages, \$29.99



“On the cover is one colossal eye. On the back, a clutch of colossal tentacles. Inside, a compelling narrative of life and death, with te reo naturally woven in and facts scattered about all over.”

The Spinoff

WINNER: BEST CHILDREN'S BOOK, WHITLEY AWARDS FOR ZOOLOGICAL LITERATURE 2021

THE NEW ZEALAND LISTENER'S TOP 100 CHILDREN'S BOOKS OF THE YEAR 2020

LOOK INSIDE

AUTHOR Q&A



Glowing in the dark
 Whiti's grown big – soon she'll start moving into the deep. It's dark here, but Whiti's eyes are like headlights!

She travels down through the twilight zone (200 to 1,000 metres deep). Only a tiny bit of light reaches this far. Deeper... deeper... Now she's in the midnight zone (1,000 to 4,000 metres deep). This is where Whiti will live from now on – in darkness. Imagine swimming around down here. All you'd see of Whiti would be lights beaming from around her karu (eyes). This is bioluminescence – light made by living things. The light may help her spot prey and figure out how far away it is. Whiti sees better than any animal in the deep. Her karu are the biggest in the world, the size of soccer balls! The pupils of these enormous karu are as large as apples. They let in 144 times more light than your pupils. Daylight would now be agony for Whiti. But down here, those sharp karu see all prey. And she's about to attack...

Lights of the deep

Most animals in the deep make light, to look for one another or for dinner. Lanternfish flash patterns of light from their bellies. That's how they find their own species among all the other lanternfish. Millions of lanternfish swim up nearer the moana surface every night to feed. It's like a galaxy of moving stars.



Squid celebrity
 Humans were astonished by the biggest colossal squid ever found. Now she's a star at Te Papa.

Way back in 2007, the New Zealand fishing boat *San Aspiring* hauled up a colossal squid in the Ross Sea. She was dying, and couldn't be saved. The crew knew this was an amazing find – an almost fully grown colossal squid in good shape. Earlier, people had found beaks and other body parts in whales and like stomachs. But a whole colossal squid was incredibly rare. What would you do with a dead colossal squid? The crew froze this ngū into a cube like an iceblock, and sent her to Te Papa in Wellington. Scientists at the national museum and around the world were excited about this *Mesonychoteuthis hamiltoni* (the colossal squid's scientific name). But how could they safely defrost a 'squidblock' weighing 495 kilograms? The experts filled a tank with saltwater, added some saltwater ice and defrosted the ngū at 10 degrees Celsius. Success! Then, they carefully cut her open to study her body parts. Next, they put her in a bath of chemicals to stop her from rotting. Finally, they built a special tank with a glass lid and lowered her in. Now she was ready to be put on display. This is the only whole colossal squid on display in the world! Millions of people have visited her.

Oops – we left our ngū hanging on that longline. Whiti's getting hauled into the twilight zone. There's too much light for her huge karu. She lets go of the toothfish and sinks back into the deep.

Te Papa's squid stash

Te Papa actually has four colossal squid, but the other three aren't in such good shape. The museum also has six giant squid, and thousands of other ngū and their relatives – some are whole, while others are just bits. They can't all be displayed – that would take up loads of room. Instead, they're stored in another building. The colossal and giant squids are in steel tanks the size of ten bathtubs. Smaller species are in jars or plastic buckets. All are kept in special preserving liquids. Scientists study the ngū to understand more about these animals and their world.



Goodbye, Whiti!

Our ngū has found a mate and laid thousands of eggs. Now she will die but the cycle of life goes on. Like all things, Whiti stopped eating after she had her eggs. We kept her for 200 days in a 10 degree Celsius tank. She was a beautiful squid to be kept.

How do you 'goodbye'?

As a natural scientist, you get to give the bones the same respect. Whiti's beak, teeth, and other parts are kept in special jars. They are kept in special liquids and are kept for as long as the museum can.

The bones are kept in a tank. It's a tough world, but all living things have to survive in a tough world.

And already a clutch of Whiti babies are done up and ready to be displayed.

The Nature Activity Book

99 Ideas for Activities in the Natural World of Aotearoa New Zealand

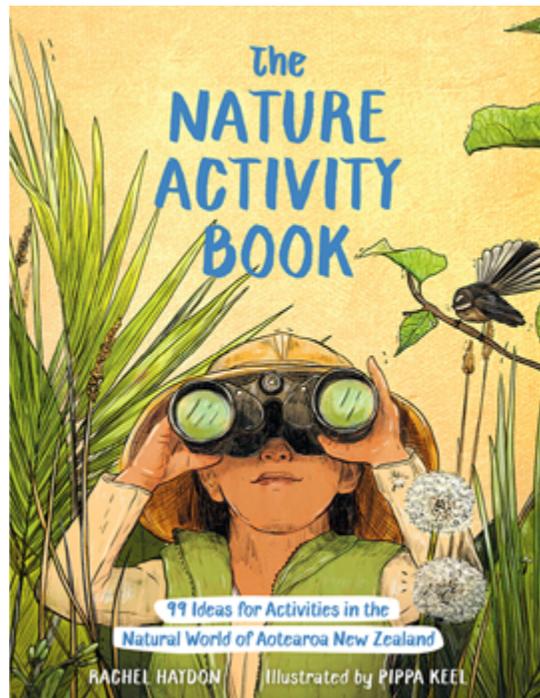
RACHEL HAYDON,
ILLUSTRATED BY PIPPA KEEL

From experiments and observation to conservation and mindfulness, this activity-packed book stimulates curious minds. It encourages children to relate to the natural world and develop budding research skills. It is beautifully illustrated by Pippa Keel, and with lots of room for children to record their observations in writing, images and by attaching photos and items from nature.

RACHEL HAYDON has more than 18 years' experience of teaching science to children of all ages in schools, museums, zoos and aquariums around the world. She is the General Manager of the National Aquarium of New Zealand.

PIPPA KEEL is an award-winning illustration designer, with an honour's degree in illustration and a huge love of the great outdoors!

PUBLISHED: August 2020
ISBN: 978-0-9951136-8-8
Limpbound, 270 x 200 mm, 176 pages, \$35



“The Nature Activity Book is exquisitely written, beautifully illustrated and lovingly crafted. It is a book that opens our understanding of and relations with the natural world.”

Paula Green, New Zealand Poetry Box

THE NEW ZEALAND LISTENER'S TOP 100 CHILDRENS BOOKS OF THE YEAR 2020

LOOK INSIDE

AUTHOR Q&A

NATURE'S DYES

People make fabric and clothes in all different colours, but how do they do that? What materials from nature can be used to dye things different colours?

The experiment on the opposite page makes dyes from plant materials. Before you start, make a guess (prediction) of the colour you think each plant will dye your cloth.

WHAT TO DO:

- Using scissors, cut the cloth or T-shirt into small squares measuring approximately 3cm by 3cm.
- Roughly chop the plant material. (Ask an adult to help if you need it.)
- Line up your glasses, jars or small containers and add a small amount of warm or hot water (at least 50ml) to each.
- Add some of the plant materials to each glass, making sure you use only one material per glass so that you can test its colour. For best results, 'brew' the material in the water for at least an hour and leave it to cool before using it as a dye.
- Place a square of fabric in each glass of dye and leave it for at least an hour to soak in the colour. If you want a deeper colour, what could you do?
- Rinse the square in cold water and hang it out to dry.
- Check out your result. Was your prediction right?

If you want to display your results, attach your dyed squares to this page.

Keep your dyes for the 'Colour mixing', 'Can you change the colour of a flower?' and 'Make your own paper' activities on pages 76, 77 and 162.

YOU WILL NEED:

- Scissors (make sure to ask an adult if you need help)
- Clean old white cloth or T-shirt
- Plant materials for making dyes, such as red cabbage, spinach or mint leaves, bay leaves, turmeric, onion skins, blackberries, red and pink roses, avocado skins, beetroot, walnut shells, tea leaves, coffee grounds
- Chopping board and sharp knife
- Glasses, jars or small containers (as many as the colours you want to try)
- Warm or hot water to make dyes (but cool water will also work)
- Cold water for rinsing (a nearby tap will do)
- Optional - glue, tape or a stapler to attach your colour samples to your book

TIP

Once you've finished this experiment, you may like to make a larger batch of your favourite dye to colour a T-shirt or other item of clothing for you to wear. You could reuse an old piece of white or light-coloured clothing, or buy something suitable from an op shop.

CURIOSITY IS KING

Watch something happening that you find interesting. It might be the rain falling, a bird eating, popcorn popping, your dog drinking water, a spider making a web or your brother putting on a coat to go outside. Write it here.

I am watching: _____

Come up with ten different questions about the activity (don't worry if you think finding the answer might be impossible). Think about the question words, like 'what', 'how', 'why', 'when', 'will', 'do' and 'where' if you get stuck. Write your questions down here.

IDEAS

Why are there different kinds of rain? Why do birds eat worms? Will popcorn pop without oil in the pot? Do dogs only like to drink water? Do spiders make webs of different shapes?

- _____
- _____
- _____
- _____
- _____
- _____
- _____
- _____
- _____
- _____

Choose your favourite question or the thing you really want to know. Write it here.

What are the different 'parts' of what you are seeing and who or what is involved?

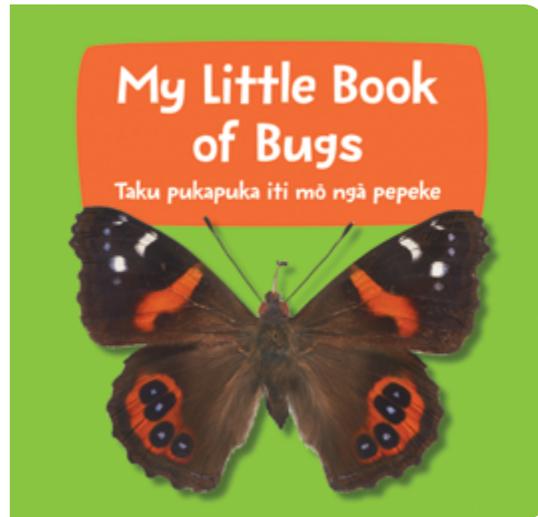
What might you need in order to find an answer to your questions? Do you need any equipment or tools? Do you need to investigate it at a particular time?

What 'thing' (called a variable) would you watch or change to see if it had an effect on the activity? For example, to find out if the weather affects the food birds eat, you need to watch the weather. To decide if the type of material on which a spider builds its web affects the shape of the web, you need to look at different materials with spider webs on them.

My Little Book of Bugs

A beautiful board book for New Zealand babies and their whānau, featuring amazing photos of bugs in the Te Papa collection. In both English and te reo Māori, it is a perfect gift for any baby and will be well-treasured.

PUBLISHED: September 2020
ISBN: 978-0-9951338-7-7
Boardbook, 160 x 160 mm, 34 pages, \$19.99



“A simple, clear, informational design incorporating bold colours that makes for a great educational book for young readers. This book proves that good design can elevate the simplest book into a wonderful, tactile reading experience. Highly detailed photography gets readers up close to the various bugs; it’s great for wonder and discussion.”

Judges’ comments, 2021 PANZ Book Design Awards

WINNER:
NOTABLE
NON-FICTION BOOK,
STORYLINES AWARDS
2021

FINALIST:
BEST ILLUSTRATED
CHILDREN BOOK,
PANZ BOOK
DESIGN AWARDS
2021

LOOK
INSIDE

He Paki Taonga i a Māui

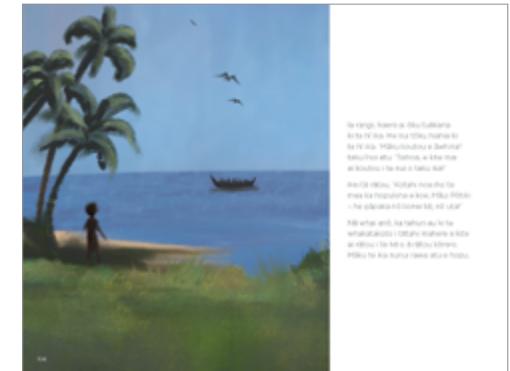
From Kupe’s anchor stone and Ruhia’s cloak, to a flute like the one used by Tutanekai, and Willie Apiata’s uniform, this treasury of stories – old and new – from Aotearoa springs from taonga held at Te Papa, and is accompanied by amazing images by some of Aotearoa’s best young illustrators. Te reo Māori version.

PUBLISHED: November 2019
ISBN: 978-0-9951136-1-9
Hardback, 196 x 257 mm, 160 pages, \$29.99

“The book helps build te reo Māori skills for learners of the language, while also sharing valuable knowledge about taonga and prompting an understanding of mātauranga Māori.”

NZ Booklovers

NOTABLE
NON-FICTION BOOK
AND NOTABLE TE REO
MĀORI BOOK,
STORYLINES AWARDS
2020



LOOK
INSIDE

AUTHOR
Q&A

The New Zealand Art Activity Book

100+ Fun Art Activities Inspired by Te Papa's National Art Collection

HELEN LLOYD

Bursting with art activities, this fun new edition of Te Papa Press's art activity book is designed to introduce young New Zealanders to a variety of different creative processes. It includes reproductions of 51 historical and contemporary works from Te Papa's art collection, new works commissioned from contemporary New Zealand artists, and art-based activities.

HELEN LLOYD is a qualified art teacher with a visual art and art history degree and a Master's degree in museum and gallery education. She has 20 years' experience of teaching art to children of all ages in schools, museums and galleries. Author of the popular *New Zealand Art Activity Book* and many online art resources, she is committed to developing inspiring creative learning experiences for children of all ages.

PUBLISHED: October 2017

ISBN: 978-0-9941362-3-7

Limpbound, 270 x 200 mm, 160 pages, \$29.99



“...packed with activities to encourage children to see, think and draw like artists.”

The Reader, Booksellers New Zealand

FINALIST:
BEST EDUCATIONAL
BOOK, PANZ BOOK
DESIGN AWARDS
2018

LOOK
INSIDE

AUTHOR
Q&A

PAINTED URN

Attic volute crater, 1779, depicting scenes from the odyssey of Captain Cook by Marian Maguire

Marian was born in Christchurch and studied printmaking in New Zealand and America. In this print of a Grecian-style urn, she has mixed drawings of Greek, Māori and Pākehā people and objects to tell a story involving the British explorer Captain James Cook and the Tahitian priest and navigator Tupaia.

Can you spot Captain Cook and Tupaia? Find these things:

harakeke | flax koruru | carved Māori head punga | anchor
 kuri | dog manaia | mythical Māori creature ponga | silver tree fern

What else can you see?

The style of this print is inspired by Grecian art. Ancient Greek artists decorated urns like this one to tell stories of their gods and heroes. They drew characters in profile (from one side) and as silhouettes (solid dark shapes).

YOUR OWN LEGEND

Draw scenes from a story that you have read on this Grecian-style urn. Place different parts of the story on different levels.

Show your picture to a friend. Can they work out what is happening in the story?

WHAT IS YOUR FAVOURITE SHAPE OR PATTERN IN NATURE?

Draw your favourite shape or pattern in nature here, or photograph it and then attach the photo to this page.

IDEAS
Think about the swirl on a shell, the hexagons of a honeycomb, ripples in sand, spider webs, spots on a ladybird, veins on a leaf or the bark of a silver fern.

Write down why you like this pattern.

NATURE TAKING SHAPE

Find as many shapes around you as you can. Play 'I spy' with two-dimensional (2D) shapes: 'I spy a circle' (Is it the centre of a daisy?) Make the game more challenging by using three-dimensional (3D) shapes: 'I spy a sphere' (Is it an orange?)

2D:

- parokiki/ circle
- tapuwā rāra/ square
- tapuwā hāngai/ rectangle
- parotihaha/ oval
- tapuwā/ triangle
- tapuwā/ hexagon

3D:

- poi/ sphere
- manu/ tetrahedron
- paro-tapuwā hāngai/ cuboid
- karaka tapuwā/ triangular prism
- manu/ tetrahedron
- karaka hāhā/ cone
- paro-tapuwā/ hexagonal prism

TIP
If you are playing with a younger friend or family member, help them to find their shapes with you. Teaching young children to identify shapes helps their recognition of different letters and words, which supports their reading and writing.

My New Zealand Board Books

JAMES BROWN

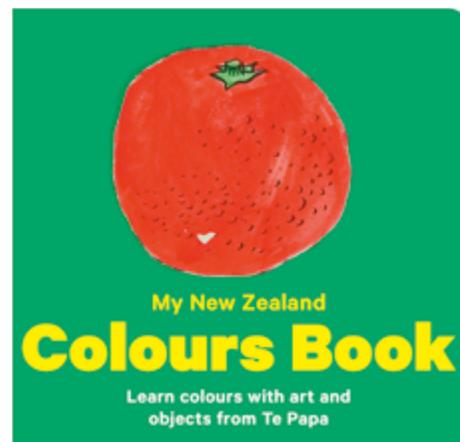
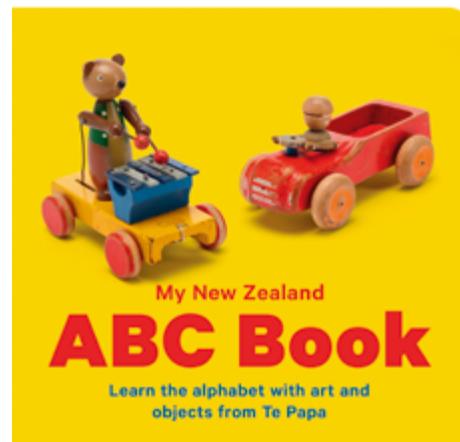
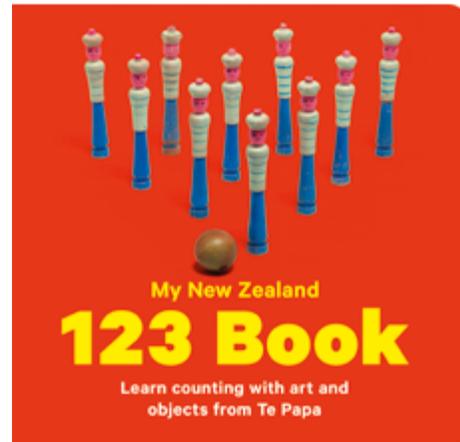
Beautiful and interesting paintings, sculptures, photographs and objects from Te Papa's collections take centre stage in these books for very young readers (0-3 year olds). *My New Zealand ABC Book*, *My New Zealand 123 Book* and *My New Zealand Colours Book* feature fun and engaging text that invites children to inspect each art work closely for intriguing details and repeated motifs.

PUBLISHED: November 2014

ISBN (ABC): 978-0-9876688-8-2

ISBN (123): 978-0-9876688-7-5

ISBN (COLOURS): 978-0-9876688-9-9
Boardbook, 160 x 160 mm, 38-40 pages, \$19.99



Te Ata o Tū

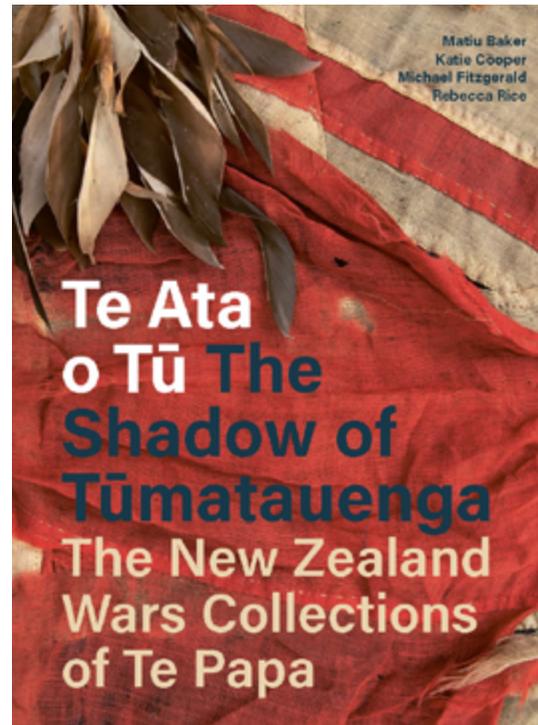
The Shadow of Tūmatauenga
The New Zealand Wars
Collections of Te Papa

**MATIU BAKER, KATIE COOPER,
MICHAEL FITZGERALD AND
REBECCA RICE**

The wars of 1845–72 were described by James Belich as ‘bitter and bloody struggles, as important to New Zealand as were the Civil Wars to England and the United States’. The conflict’s themes of land and sovereignty continue to resonate today.

This richly illustrated book, developed in partnership with iwi, delves into Te Papa’s Mātauranga Māori, History and Art collections to explore taonga and artefacts intimately connected with the key events and players associated with the New Zealand Wars, sparking conversation and debate and shedding new light on our troubled colonial past.

Contributing essays from Basil Keane, Arini Loader, Danny Keenan, Jade Kake, Mike Ross, Paul Meredith, Monty Soutar, Puawai Cairns and Ria Hall.



MATIU BAKER (Ngāti Toa Rangatira, Te Āti Awa, Ngāti Raukawa, Ngāti Whakaeu) is Curator Historic Māori Visual Materials at Te Papa.

KATIE COOPER is Curator New Zealand Histories and Culture at Te Papa.

MICHAEL FITZGERALD is a former History Curator at Te Papa and is now a Research Fellow at Te Papa.

REBECCA RICE is Curator of New Zealand Historical Art at Te Papa.

PUBLISHED: March 2024
ISBN: 978-0-9941460-8-3
Hardback, 250 × 190 mm, 480 pages, \$70

“I think Rebecca Rice’s material and Matiu Baker’s material really stands out – Rebecca’s ability to interrogate images, Matiu is able to communicate the complexities of taonga and their significance for descendants. So that’s also what’s lovely in this, that this book represents a whole lot of relationships through time that Te Papa has brokered and which then endure.”

Paul Diamond, *RNZ Nine to Noon*



War at Tauranga

On 21 January 1864, 600 British troops commanded by Colonel Robert Carey landed at Te Papa on the west side of Tauranga Harbour. Ngāi Te Rangi had ‘committed no overt acts against the Queen’s sovereignty’, and were ‘in general sympathy with the Maori King movement, yet were living in perfect amity with the missionaries and Europeans in their midst’¹⁹² and so the reasons for this provocative occupation were not to seize land, but were rather more subtle and strategic.

The military expedition was designed to divert attention from Waikato, where the British were continuing their advance up the Waipā valley towards the fertile lands at Te Awamutu, potentially drawing Kingianga fighters away, and to also disrupt the system whereby “neutral” tribes supplied the Waikato front with provisions and warriors while cultivating peace at home’¹⁹³

James Belich argues that Pukehinahina (Gate pā) was the ‘most important battle of the New Zealand Wars, in terms of both its political effects and its wider implications for military technology’¹⁹⁴ There is no doubt that the battles at Pukehinahina on 29 April 1864 and Te Ranga six weeks later proved devastating for Ngāi Te Rangi iwi. There were many casualties, and an area of nearly 300,000 acres was confiscated the following year, in May 1865.¹⁹⁵ ▲



Ready for action

George Carey (1822–1872), Tauranga Harbour and camp of 4th & 43rd regiments, 1863. Watercolour, 180 × 250mm. Acquisition history unknown (1992-0035-1604)

During the New Zealand Wars newspapers in Britain were fed a steady stream of illustrations and accounts from military and naval artists and photographers in New Zealand, providing their readers with up-to-date news from the colonial front. By the middle of 1864 it was acknowledged that ‘with the urgent demands upon our space occasioned by the war in America, the war in Denmark, and other interesting transactions nearer home’ it was not possible to make use of all the material provided. In July 1864, however, the *Illustrated London News* revisited a watercolour sketch sent by Colonel George Carey, noting that ‘the news brought by the last mail has rendered [it] more valuable than when we received it two months ago’¹⁹¹

The sketch in question was this view of Tauranga Harbour made in February 1864, just months before the battle at Pukehinahina (Gate pā), showing imperial troops on site and ready for action. It was published in the same issue of the *Illustrated London News* as Horatio Gordon Robley’s view in *Breach of Gate Pā* (see page 182), offering background context for an account of the battle. Māiao Mount Maungarua looms on the distant horizon, and white tents – the headquarters of the 68th Regiment and part of the 43rd, along with detachments of the Royal Artillery and Royal Engineers and Waikato Militia – can be seen pitched at the Church Missionary Society village of Te Papa above the bay.

Carey made sketches of various sites during his service in New Zealand. His view of Tauranga was praised as being ‘accurate, attractive, and lifelike’, and a newspaperman in Auckland suggested that it would afford the British public the ‘opportunity of beholding one of the finest natural havens and one of the greatest future cities of the north island of New Zealand’.¹⁹² (198)

"Frozen fragment[s] ... set within a timeless ethnographic past", a display strategy that persisted through much of the twentieth century.¹¹ In this context Pākehā New Zealanders did not wish to see nineteenth-century conflicts reflected in their national museum. As Hamilton had predicted in a presidential address to the Otago Institute in 1903, artefacts that strongly referenced the New Zealand Wars, such as the Māori flags and weapons, were, 'as a rule, very undesirable to the curator of a museum, being "documents" bearing upon a very difficult and intricate history.'¹² Ironically, when the new Dominion Museum opened at Buxton Street in 1936, the centrepiece of the Māori Hall was the magnificent whākau belonging to Rongowhakaata iwi, Te Hau ki Tūranga, a taonga that government officials had removed by force from Ōrākalapu pā, near Tūranga-nui-a-Kiwa Gisborne, during the New Zealand Wars (see pages 282-284). The circumstances of its acquisition were conveniently forgotten as visitors and critics admired 'a wonderful carved house that is a prized exhibit'.¹³ The 'very difficult' histories of the recent colonial past were manifest in the museum's collection, but were largely ignored in exhibitions and displays at the museum for much of the twentieth century.



Thinking through taonga

Te Hau, 1850-1860, maker unknown. Pounamu and pūka shell, 162 x 63mm. Oldman Collection, gift of the New Zealand government, 1992 (OL000007)

Since James Hector's time, collecting in the museum and art gallery has historically been focused on the quality of specimens and how these fit into defined 'types'. Taonga Māori have been valued as examples of foods, weapons or adornment carved in wood, whalebone or pounamu, or woven in muka; artworks have been valued as products of significant artists; and historical objects have been collected to demonstrate excellence, innovation, and technological or industrial progress.¹⁴ In this vein, significant collections of taonga, such as the William Oldman, Kenneth Webster, Walter Buller and Alexander Turnbull collections, have been acquired for their ethnological value, rather than for what they can tell us about the circumstances in which the taonga were originally acquired, or the people or places with which they were originally associated.

The same is true of the National Art Collection, which houses collections of watercolours and drawings with material relevant to this period, including those by Nicholas Chevalier, William Swainson and James Crowe Richmond, as well as collections of nineteenth-century cartes-de-visite, which are seldom contextualised, let alone interrogated, in terms of the experiences of these artists, photographers or subjects in relation to the New Zealand Wars. We have preferred to keep our artists above the realm of history, no matter how closely their work corresponds to or engages with defining historical moments. For example, Richmond's exquisite nineteenth-century watercolours of scenic views were regularly exhibited in the National Art Gallery following their acquisition in 1935, yet it has seldom been acknowledged that many were made during his travels around Aotearoa New Zealand in his capacity as de facto native minister in the 1860s, and when he facilitated the removal of Te Hau ki Tūranga to the Colonial Museum. How can we reconcile the beauty of these paintings with these histories? And how can we begin to better connect taonga and historical artefacts with the people and places to which they relate?

16 To Aka o Tū The Shadow of Tūmatuaunga

An explosive encounter

Louis John Steele (1843-1916) and Kenneth Watkins (1847-1923). The Slaying of the Boyd, 1888. Oil on canvas, 128 x 183cm. Purchased 1992 with New Zealand Lottery Grants Board funds (1992-0098-2)

The Boyd incident gave pre-colonial New Zealand a reputation as a place of extreme 'savagery' and violence. The bloody and sensational nature of the attack and its aftermath lent itself to being retold and reinterpreted time and again. One of the most theatrical interpretations was made some 80 years later, by artists Louis John Steele and Kenneth Watkins, who created their work in the style of a European history painting – Steele working on the figures, and Watkins painting the landscape. They focused on the moment of the explosion, strategically choosing the most dramatic part of the story.

Historian Tony Simpson has described how this painting was used in the past as an example of 'racist mythmaking' because it misrepresents events for a political purpose, demonstrating Māori naivety in the face of British technology.¹⁵ For example, when it was first exhibited in 1890 in Auckland, contemporary newspapers referred to the depiction of Māori in this painting condescendingly as 'fascals ... flabbergasted by the explosion'.¹⁶ The painting also played into late nineteenth-century Pākehā narratives of two peoples once in conflict but now at peace, and acceptance of the assimilationist views of Māori as a dying people; the artists were praised for capturing that 'fast-departing though magnificent race'.¹⁷

Whangara hapū acknowledge the historically influential event, the painting as a reminder of the unjust killing of Te Pahi, and the introduction of colonial forces to the region. [16]



28 To Aka o Tū The Shadow of Tūmatuaunga

Contented Authority 1899-1893 20

Opposite, from top: Enfield Pattern 1853 rifle/musket, .37 calibre, 1856, made by the Tower Armories, steel, wood, brass, length 1400mm. Acquisition history unknown (DM000049)

Bull-action breech-loading .37-calibre carbine, c.1860, made by Calisher & Terry, England. Steel, wood, length 950mm. Acquired by exchange, 1974 (DM000062)

Enfield Pattern 1858 Rifle Musket (2-Barrel), made by Royal Small Arms Factory, c.1860. Wood and steel with gold inlay. Gift of Walter Leo Buller (DM000049)

Tūpara, 16 bore, c.1860, made by William Marler, England, wood/bone carved by an unknown artist. Walnut wood and steel, length 1700mm. Purchased 1907, John Handley Collection (DM000095)

Handguns (revolvers) were also used, usually by officers (see page 117). Another modern firearm in wide use in New Zealand was the breech-loading carbine, which, as well as having the more efficient loading mechanism, had a shorter barrel than a rifle. Known as Terry carbines, most of the carbines used in New Zealand were made in England by the firm of Calisher & Terry (opposite, second from top). Their lighter weight and shorter barrels made them much easier to use in bush fighting, although their paper-wrapped cartridges were often made useless by rain. In 1863 the New Zealand government ordered 1000 breech-loading carbines, as well as 500,000 cartridges and 500,000 percussion caps.¹⁸

The most destructive firearms used in New Zealand were the Armstrong guns, used by both the navy and the artillery in the Waikato and Tauranga campaigns. These rifled breech-loaders were among the most modern guns of the era and could accurately fire explosive shells considerable distances against defended positions. A 12-pounder Armstrong could, for instance, fire a shell over three kilometres; even heavier shells, including 40-pounders and even 110-pounders, were used in artillery bombardments against pā.¹⁹

Whoever was the original owner of the Enfield Pattern 1858 rifle/musket shown second from bottom, opposite, must have been a person of high mana and wealth. Although it shows signs of having been submerged for some time, its workmanship and finish is superior to the British Army's standard rifles; note the gold lining of the lockplate, to prevent corrosion. The rifle was somehow acquired by the famous collector, politician and land speculator Sir Walter Buller, and given to the Dominion Museum by his son, Leo, in 1911, with the information that it had been found in a 'swamp in the Lower Waikato'. This swamp was probably the Whangamarino Swamp, near where Kingtanga defenders dug rifle pits to protect Meremere pā, which was captured by British forces on 31 October 1863.

Rifles were used by both sides in the New Zealand Wars, but it was Māori who exploited to the full that most iconic weapon of the conflict – the tūpara or double-barrelled shotgun – which could fire two shots while an enemy soldier was still reloading his rifle (see opposite, below). The twin barrels gave the shooter two chances to hit the target and their light weight also made it easy to follow a fast-moving target, ideal in a bush environment. Tūpara offered obvious advantages, and Māori were quick to see their benefits against the cumbersome Enfields of their enemies.

The disadvantage was that the munitions required (gunpowder, percussion caps to ignite the gunpowder and lead) had to be bought or captured, and were often in short supply. The barrels of tūpara, designed to fire small pellets of birdshot, were also not suited to firing the heavy, solid bullets needed to kill humans, and so wore out quickly. Sometimes, lead was so scarce that wooden 'bullets' or even apricot or peach stones were used instead.

The tūpara shown opposite, obviously treasured by its Māori owner, is a particularly fine example. Its stock has been carved in beautiful but unconventional Māori motifs by an unknown artist, transforming the weapon into a work of art. Tūpara of this quality were highly valued and given their own names. This tūpara entered Te Papa's collections in 1907 when the Dominion Museum acquired it from the Whangarau collector and war veteran John Handley (see pages 264-265). How Handley obtained the weapon is unknown. [17]

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A Garrison Colony 1860-1865 205



Right: PāŌŌ, make unknown. Metal and whalebone, length 270mm. Oldman Collection, gift of the New Zealand government, 1992 (OL000013-1)

Below: Hēmana, maker unknown. Wood and leather, 86 x 203mm. Acquisition history unknown (ME219862)

Opposite: James McDonald, Tāngata Rauarua from Pākeia, 1912-16. Photograph, gelatin glass negative. (M.000023-000-0465)

the pā under the cover of heavy underbrush as von Tempisky's rearguard came into view in front of them.²⁰ Most sources agree that it was the aged warrior Te Rangihinakau who shot von Tempisky, but it was the youthful Tūtange who rushed in and delivered the killing blow to his temple with his pāŌŌ. Tūtange took von Tempisky's sabre, revolver, cap and watch, later laying them before Tūtokowaru with the possessions retrieved from the fallen soldiers, which Tūtokowaru subsequently distributed among the warriors. Tūtange received von Tempisky's revolver as his share and used it for the remainder of the war.²¹

Prior to the battle, Tūtange's palamal aunt, Tāngamoka, gathered together Tūtange and the other young men of rank who had not yet fought in battle and dressed them in fine korowai that she had prepared and made tapu through karakia to protect them in the fight to come.²²

Tūtange and his family were among the many southern Taranaki Māori who were later tried and convicted for high treason in late 1869 for 'levying war against the Queen', and who served a prison term of three years in the Durdanin god. His eldest brother, Wreimu Tūpito, died of tuberculosis in custody.²³ Tūtange later married his brother's widow, as was customary. Tūtange died in 1915, aged 66 years. [18]

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Gallipoli

The Scale of Our War

PUAWAI CAIRNS, MICHAEL KEITH, CHRIS PUGSLEY AND RICHARD TAYLOR

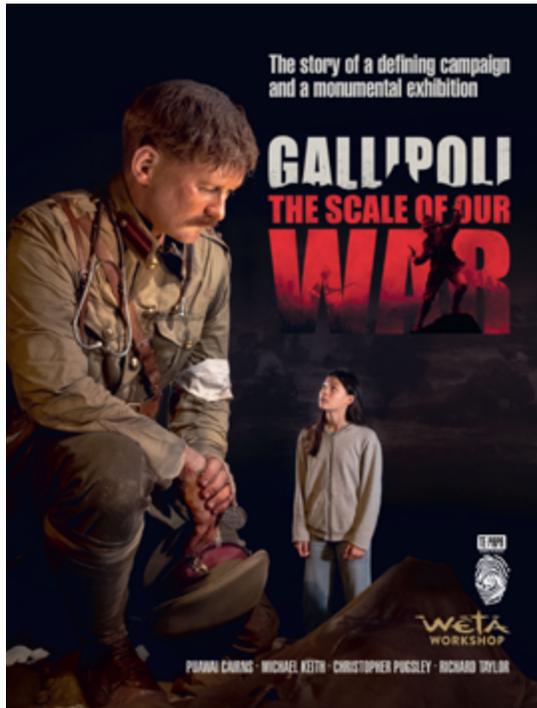
Why were New Zealanders at Gallipoli, and what did they endure? This illustrated exhibition companion details the human scale of the Gallipoli campaign and goes behind the scenes to tell how the exhibition was made. It takes readers up-close to the remarkable giants of the exhibition and their stories of the war.

PUAWAI CAIRNS (Ngāti Pūkenga, Ngāti Ranginui, Ngāiterangi) is Director of Audience and Insight at the Museum of New Zealand Te Papa Tongarewa, and was formerly Head of Mātauranga Māori at Te Papa.

MICHAEL KEITH is an experienced writer who has worked on exhibition and visitor experience developments at museums, historic places and environmental and recreational sites throughout New Zealand and the Pacific.

CHRISTOPHER PUGSLEY ONZM is a renowned New Zealand military historian and served as the Historical Director on the Gallipoli exhibition.

RICHARD TAYLOR is the founder and head of Wētā Workshop and the exhibition's creative director.



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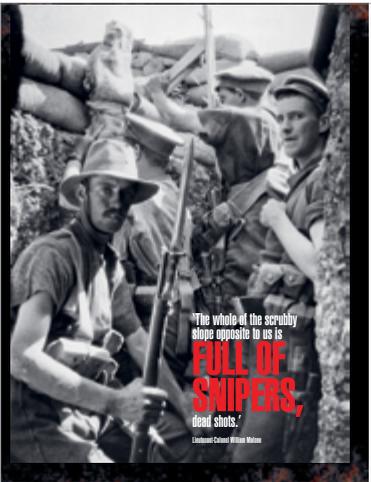
ONE OF TE PAPA'S MOST SUCCESSFUL EXHIBITIONS

LOOK INSIDE

AUTHOR Q&A



With engineers work on the face of a soldier figurehead. (1) The structure for the face is created by the CNC computer-aided control machine. (2) The face is made of clay. (3) The face is made of clay. (4) The face is made of clay. (5) The face is made of clay. (6) The face is made of clay.



heavy casualties. Overly ambitious, the move lacked both planning and coordination and the soldiers' bravery could not compensate for poor planning by the New Zealand commanders. The severe losses caused a deep morale and a breakdown in cohesion among the battalions that followed them. This was particularly so for the Chagans, who carried out the attack. As Private Peter Thompson wrote in his diary: 'My regiment was literally cut to pieces, and although we charged several times, we were unable to gain any ground under such a terrible fire... At the first red call... in my opinion, it was of God's providence that the Anzac failed to attack on July 20th... The Anzac failed to attack from 500 metres behind the British front line. The Ottoman, prepared and dug in, caused heavy casualties even before the men reached the British front trenches, and any advance beyond this was stopped by enemy machine-gun and rifle fire after 200-300 metres. The open ground among the scattered trees was covered in wild daisies, which the New Zealanders referred to in their letters as the 'daisy patch'. Fifty years later Cecil Maillon of the Canterbury Infantry Battalion (see page 10) would write a classic account of his Gallipoli experience that included this terrible day: 'Hugging the ground in front, terror we began to dig. Shortly with our puny entrenching tools but soon the four men raised one more flag on dead tree with broken legs and the other badly wounded in the shambles'. The Australians suffered a similar fate in an equally ferocious attack during the afternoon, after suffering 855 casualties that day, and 2000 since the 25 April landing; the New Zealanders were now only 1500 strong. At half-strength, Maillon's Wellingtons were the strongest of the four battalions. The disaster of Krizia demonstrated the inability of British and Anzac commanders to adapt their thinking in order to overcome the growing strength and complexity of the Ottoman defences. They seemed to consider that heavy alone was sufficient, but it was not. Maillon was scathing in his criticism, telling Johnston that a night advance would have been far more effective and led to far fewer casualties. Meanwhile, inside the Anzac perimeter, men from the Royal Naval Division replaced the New Zealand Infantry Brigade within Coyden's NZ & Division. These were surplus sailors, sailors and marines, many of them men who had very little military training. Captain Jesse Wallingford, who was described as 'our soul who never sleeps', held them together by placing his machine gun in support and hand-picking Elby of the best shots from the recently arrived New Zealand reinforcements to work his pairs as snipers among the inexperienced sailors. On 12 May the Royal Marines were relieved by



Dogs in Early New Zealand Photographs

INTRODUCTION BY MIKE WHITE

This entertaining selection of over 100 photos of New Zealand dogs reveals some of the more curious ways in which they have appeared in photographic collections from the nineteenth and early twentieth centuries. The photographs take the reader across the towns and landscapes of Aotearoa New Zealand, and the text profiles many of the photographers and studios that flourished prior to the First World War.

MIKE WHITE is one of New Zealand's best-known investigative journalists and is a life-long dog lover. For many years an award-winning senior writer at *North & South*, he is now a senior writer at *Stuff*. His previous books are *How to Walk a Dog* (Allen & Unwin, 2019), about life in and around a dog park, and *Who Killed Scott Guy?* (Allen & Unwin, 2015).

PUBLISHED: April 2022

ISBN: 978-1-99-115090-5

Hardback, 190 x 125 mm, 160 pages, \$34.99



“A whimsical book full of intriguing photographs that will delight not only dog-lovers but all New Zealanders.”

Sharon Newey, *NZ House & Garden*



The explorer's dog

This photograph of the inveterate explorer Charles Douglas (1840–1916) and his dog Betsey Jane was taken around 1894, by which time he was towards the end of his forty years of exploring the South Island.

Douglas arrived in New Zealand from Scotland in 1862, aged twenty-two, and quickly exchanged his Edinburgh life in a bank for shepherding, goldmining and droving. In 1868 he accompanied geologist and Canterbury Museum founder Julius von Haast into southern Westland, and from that time his interest in geology, flora and fauna drove a life of independent exploration and surveying.

His maps and recordings of plant and bird life were of great value to the government, and in 1889 he was finally put on the payroll of the Survey Department, which occasionally referred to him in its official reports as 'Mr Explorer Douglas'. His contribution to information on resources and routes was recognised with the Royal Geographical Society's Gill Memorial Prize in 1897.

Douglas lived simply and frugally, hunting and fishing and occasionally picking up work droving for extra money. He was accompanied on his often dangerous explorations of some of the most rugged terrain in New Zealand by a dog. For many years it was Topsy; his last canine companion was the Border Collie Betsey Jane.



Hei Taonga mā ngā Uri Whakatipu

Treasures for the Rising Generation: The Dominion Museum Ethnological Expeditions 1919–1923

WAYNE NGATA, ANNE SALMOND, NATALIE ROBERTSON, AMIRA SALMOND, MONTY SOUTAR, BILLIE LYTHBERG, JIM SHUSTER AND CONAL MCCARTHY

This richly illustrated landmark publication tells the story of four expeditions made by staff of the Dominion Museum between 1919 and 1923. Written by some of New Zealand’s best-known experts on te Ao Māori and its intersection with the Pākehā world, the text was developed with the descendants of iwi with whom the expeditions worked.

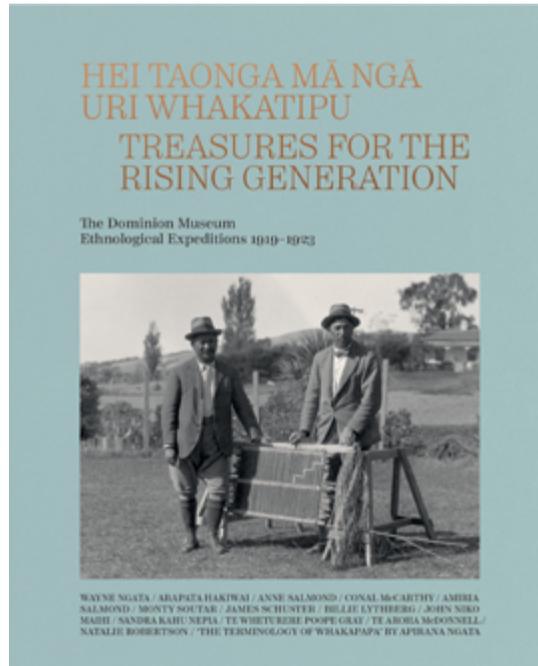
PUBLISHED: November 2021

ISBN: 978-0-9951031-0-8

Hardback, 270 x 220 mm, 328 pages, \$75

LOOK INSIDE

AUTHOR Q&A



“... a volume that is as much a treasure as the taonga it records”

Kennedy Warne, Kete Books

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24 TREASURES FOR THE RISING GENERATION

Jessie McDonald photographed three old friends, from left, Ihu, Heterumu, Elster Easi and Apirana Ngata's father, Paratene Ngata, on the veranda of Ngata's home, the Bangalow, at Waomatatini, Waipua River, in 1922.



In 1865, Rāpata Wahawa and others of Ngāti Porou fought against supporters of the Pai Mārire religion known as Hauhau followers of the Taranaki prophet Te Ua Haumēne who had entered Ngāti Porou territory. He appealed to the provincial superintendent, Donald McLean, for reinforcements. When the fighting ended, an amnesty was signed and many of the Hauhau prisoners were sent to Napier; the remainder were forced to take an oath of allegiance to Queen Victoria and the Church of England.²¹

Later that year, McLean implored Rāpata, his nephew Paratene and 300 Ngāti Porou warriors to join government forces in an attack on Hauhau supporters at Waerenga a Hika pā in Gisborne—a battle that would not have been forgotten when Apirana Ngata organised the Hui Aroha in Gisborne more than fifty years later.²² At Waerenga a Hika, Paratene met the prophet leader Te Kooti Arīkiriāra, who with his followers was catching horses from abandoned Pākehā farms in the district.²³

INTRODUCTION 25

When Rāpata and Paratene returned home to Waipua after this battle, food was scarce. They were called back to Gisborne, where Paratene gathered blankets, clothes and food for a feast for his relatives at Hautaono, north of Tokomaru. Impressed by his generosity, a young woman named Katerina (whose father, Abel Enoch, was part English, part Iowah)²⁴ fell in love with him and, in a dream, composed a waiata aroha for Paratene. With the approval of their elders, the couple were married at Taparoa in late 1867, and Rāpata put his nephew and protégé in charge of the sheep run at Waomatatini. Paratene also set up a store at Te Aroha and became a trader.²⁵ After seven years of marriage, Paratene and Katerina were still childless. During this time, Paratene had a child, Hone Te Ihi,²⁶ with Harata Fox, daughter of Rāpata's sister Rūhira Te Rūma and Mathew Fox. At first, Hone was raised by Paratene and Katerina. Although Katerina was fond of the boy, she yearned for a child of her own. During bouts of depression, she would starve herself and say to Paratene, 'I am finished with your child. Concerned for her, Paratene eventually sent Hone to his half-sister Pane and her husband Apirana Tātua, who raised him at Whareponga.²⁷

At this time of crisis, a kua named Mere Tūrei came to the young couple and advised them to go to Hākopu, a tohunga from Te Tāperenui a Whātonga whare wānanga. Paratene, a staunch Anglican,²⁸ was reluctant but finally agreed. Hākopu conducted a ritual that included an invocation to 'te tipua, te tahtio, te tarawha' (all ancestral beings). As smoke plumed up from a pūka shell and a rainbow stood in the sky, Hākopu exclaimed,

Katerina, I have done my best with you. You shall have two children, both boys, but take great care of your children. If you should ride a horse, ride slowly. If you own a cow with me, when your son is born I shall die. He will bring me bad luck. Why did you come to me? Why did you not go to somebody else?²⁹

On 3 July 1874, Apirana Turupua Ngata was born; and during the speech making at his christening, it was announced that Hākopu had just died. From his birth, Apirana was marked out as someone remarkable—a tarawha like his whale-riider ancestor Paika, a man with ancestral powers.³⁰

Not long after he was born, Paratene and Katerina went to live at Reporoa with Rāpata and his wife Harata Te Ihi, both of whom schooled the boy in ancestral knowledge. In 1871, with the support of Donald McLean, Rāpata established the first native school on the East Coast at Waomatatini, which Apirana attended.³¹ He later described the night classes in which the teacher, Mr Green, put the children through their times tables, greeted by loud applause from the watching elders.³² Seven years later, when Queen Victoria awarded Rāpata Wahawa a sword of honour for his war services, he decided to build a carved meeting house, Porourangi at Waomatatini, hoping to reconcile Ngāti Porou and bring them back together. Porourangi (named after their eponymous ancestor) which was finally opened in 1888, was the setting for much of the work carried out by the fourth Dominion Museum Ethnological Expedition in 1923. It was located next to Apirana's home, Te Wharehou (also known as the Bangalow), almost on the site where Nūi Tūrei had stood, and below his ancestral pā, Pupua.³³

Ngāti Porou were early adopters of sheep farming, and by 1873 there were 14,000 sheep on land to the south of the Waipua River. Three years later, when the Native Land Court began holding hearings in Waipua, Rāpata urged his people to ratify their claims to their land through the Land Court, and to make lands they were not using available for Pākehā settlement. He and his wife Harata, a feisty battler in the Land Court, shared their knowledge with Paratene, who became a Native Land Court assessor.

While these new battles over land were being fought, Ngata, at nine years old, was sent to Te Aute College in Hawke's Bay to get a Pākehā education.³⁴ Te Aute had been founded in 1854 by Samuel Williams, a Church Missionary Society (CMS) minister, as a college for Māori boys, with support from Donald McLean and a leading Hawke's Bay rangatira, Te Hāpuku, whose people gave land for the school. In 1878 when John Thomson, a dedicated teacher from England who had served as a missionary in India, was appointed as headmaster, Te Aute was transformed; it offered mathematics, science and New Zealand law as well as Anglo-Saxon, Latin, French and English, and prepared students for the professions.³⁵



Women perform at the welcome ceremony for the Prince of Wales in Arona Park in 1920. Photograph by Jessie McDonald.

Dressed

Fashionable Dress in Aotearoa New Zealand 1840 to 1910

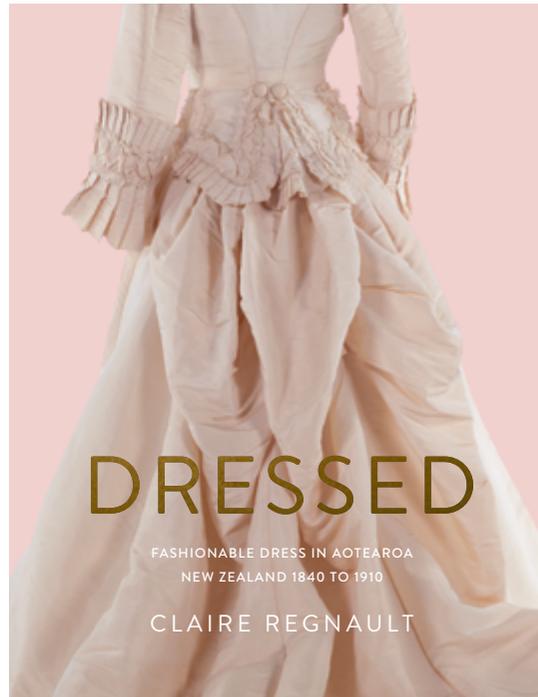
CLAIRE REGNAULT

This richly illustrated and lively social history explores the creation, consumption and spectacle of fashionable dress in Aotearoa New Zealand. Showing dresses and fashionable accessories from museums around Aotearoa New Zealand, *Dressed* makes a significant contribution to trans-national histories of colonial dress.

CLAIRE REGNAULT is Senior Curator New Zealand Culture and History at Te Papa and has worked as a curator in the art gallery and museum sector since 1994. Her curatorial practice is eclectic in nature and she is particularly passionate about New Zealand's fashion history.

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“Dressed provides an important analysis of the history and complexity of fashion”

Fashion Theory

LOOK
INSIDE

AUTHOR
Q&A



letters in which Maude, then eighty-eight and writing with a shaky hand, provided a little bit of background information on each of them. One of the aims of this book is to connect garments held in museums to their provenance and with contemporary accounts of dress found in letters, diaries and memoirs held in museum and library archives throughout New Zealand. These are by turns funny, gossipy, pragmatic and moving. In researching and writing this book, it has been a pleasure to spend time in the company of women such as Mary Swainson, Emily Harris and Irene Edwin, whose letters, diaries and – in the case of Irene Edwin – anecdotes written on the backs of invitations to balls, bring the past, with all its joys and foibles, vividly to life.

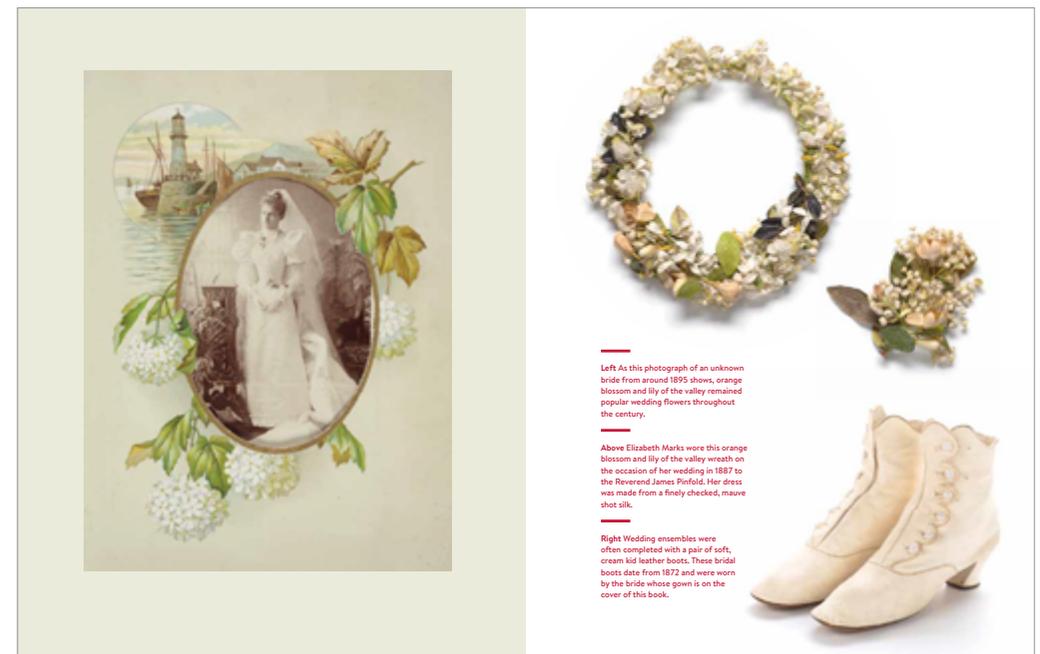
Museum curators are always looking to expand their knowledge of the history of objects in their collections, even a small amount of new information about a wearer or a maker can change the context or story of a dress. One example is a dress made by 'Mrs Henry Wrigley', as Te Papa's catalogue records her, on the voyage to New Zealand in 1858. In the 1960s it was on show in the 'Living Room' of the Dominion Museum's Colonial House display, mounted on a mannequin shown, in a postcard produced at the time, in conversation with another woman.

The booklet accompanying the display ascribed the items in the room – the table, the settee, the Waterford glass bowl and so on – to the ownership of various well-known male settlers, from whence, apparently, came their value, but Eliza Wrigley's name was absent from the acknowledgements. Her dress was used to clothe a representation of the Victorian ideal of the 'angel of the house', but Eliza was in fact very much a person of the world.

While raising three small children, Eliza Wrigley also ran a shop specialising in millinery, hosiery and general fancy goods with her husband Henry in Wellington's Cuba Street. The couple imported goods from London and sold them not just in Wellington but also further afield. In 1864, the same year in which she gave birth to her third child, Eliza travelled to Napier with 'a choice selection' of hats and bonnets. Advertising herself as 'Mrs Wrigley, Milliner, of Wellington', she set up what we would refer to today as a 'pop-up shop' for three weeks.

Eliza was not simply a 'colonial helpmeet' operating on the periphery. As Catherine Bishop writes in her book *Women Mean Business: Colonial Business Women in New Zealand* (2019), "when Eliza suddenly died in 1867, Henry immediately sold up, telling potential buyers that "connections already established is very extensive", underscoring both his wife's centrality to the family business and her marketing ability." Henry described the business as 'large and remunerative' for those willing, as Eliza was, to devote their attention to it." Eliza Wrigley is just one of several businesswomen featured in this book who worked either alongside their husbands and family members or independently to make a living in the clothing trade.

Plaids were popular from the 1840s through to the 1860s. This plaid bodice, embellished with ribbon and fringing, dates from the 1850s. In 1857, the *Illustrated London News* declared that 'Fringe was never so greatly in demand as at the present time... Fringe may be said to be the most becoming of all trimmings on a lady's dress.'



Left As this photograph of an unknown bride from around 1895 shows, orange blossom and lily of the valley remained popular wedding flowers throughout the century.

Above Elizabeth Marks wore this orange blossom and lily of the valley wreath on the occasion of her wedding in 1887 to the Reverend James Pinfold. Her dress was made from a finely checked, mauve shot silk.

Right Wedding ensembles were often completed with a pair of soft, cream kid leather boots. These bridal boots date from 1872 and were worn by the bride whose gown is on the cover of this book.

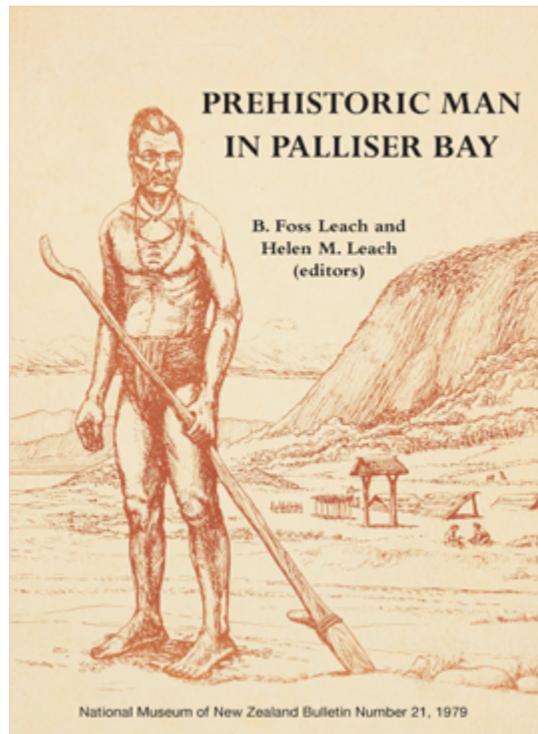
Prehistoric Man in Palliser Bay

EDITED BY FOSS LEACH
AND HELEN LEACH

The results of a pioneering, multifaceted, archaeological research programme carried out between 1969 and 1972 on the southeastern coast of the North Island of New Zealand. Its 14 papers review archaeological evidence from the time of first settlement from Polynesia through to the 19th century.

FOSS LEACH CNZM is a New Zealand prehistorian. A strong advocate of collaborative cross-disciplinary research in archaeological science, he has published more than 100 scientific papers and books. He has contributed scholarly evidence to the Waitangi Tribunal for both the Crown and Māori claimants for hearings of Ngāi Tahu, Muriwhenua, Te Rorora and Ngāti Kahungunu ki Wairarapa. He has carried out archaeological fieldwork in New Zealand, Papua New Guinea, the Solomon Islands and Micronesia.

HELEN LEACH ONZM is an Emeritus Professor of Anthropology at the University of Otago and a Fellow of the Royal Society of New Zealand. She has a special interest in the anthropology of domestic life, including cooking and gardening. With her sisters Mary Browne and Nancy Tichborne, she has co-authored ten books on growing and cooking vegetables and on bread making. She was awarded a Royal New Zealand Institute of Horticulture Medal for contributions in Garden History in 2008.



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Limpbound, 182 x 251 mm, 272 pages, \$50

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PREHISTORIC MAN IN PALLISER BAY

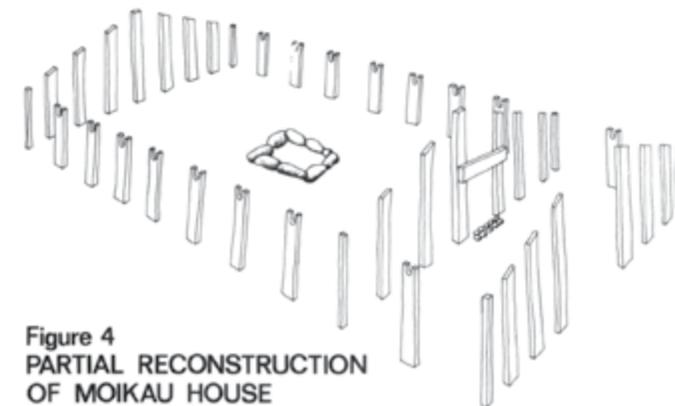


Figure 4
PARTIAL RECONSTRUCTION
OF MOIKAU HOUSE

The post holes averaged 15.5 cm in depth, varying from 24 to 8 cm.

Posts were accurately placed along the side walls, each post matching one on the wall opposite. Other walls were not so regular. The porch side walls were broken up by a single post, the opposite gaps between posts being 74 and 75 cm and, next to the inner wall, 111 and 98.5 cm.

The entrance in the centre of the front outer wall is 1.52 m wide. On each side of this gap is a wall with posts similar to those of other walls. At the rear wall matching gaps between posts on both sides of the presumed ridge post are: 34 and 35 cm, 46 and 44 cm, 58 and 62 cm, and, on either side of the centre post, 91 and 65 cm. The disparity between the widths of the building on the two sides of the rear ridge post is matched at the front inner wall. With the rear wall measurements given first in each case, widths from side wall to centre post are (south-east side) 2.29 and 2.39 m and (north-west side) 2.06 and 2.07 m. The ridge pole was therefore quite distinctively off-centre.

The floor area of the porch is 7.8 m² (1.79 x 4.35 m) and the inner room, 21.56 m² (4.9 x 4.4 m). Total floor area is 29.3 m². In the centre of the inner room is a stone-lined hearth about 1 x .8 m, made up of nine water-rolled boulders. Just outside the inner front wall, to one side of the centre post, are two parallel lines of stones about 60 cm long. The stones had clearly been placed in position and appear to have acted as a slot to hold the bottom of the door.

The building is not exactly square, the cross walls not being parallel. While both side walls are 6.7 m in length, the rear wall is 4.35 m, the inner front wall 4.46 m and the outer front wall 4.26 m, the inner front wall being at a marked angle. The other most obvious departure from symmetry is that the south-east side is slightly to the rear of the north-west side. Other irregularities have been mentioned: the off-centre ridge posts, the difference in one of the post-to-post measurements of the two porch side walls, and the uneven positioning of posts in the inner and outer front walls.

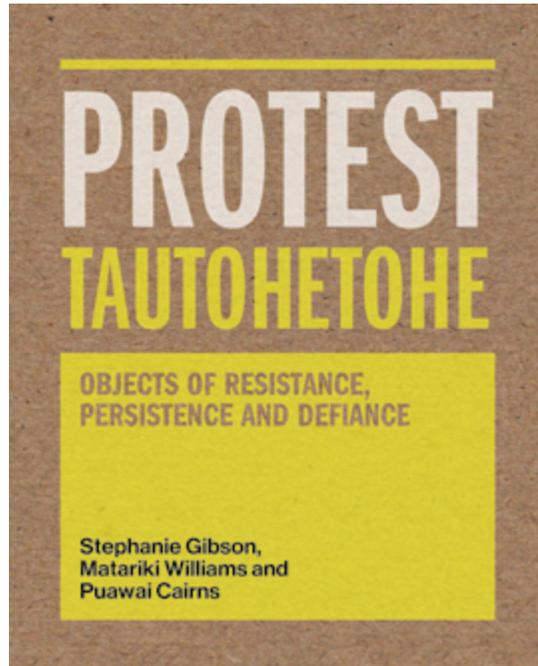
Layers 1A, 1B and 1C may now be placed in a cultural setting. Layer 1A is immediately inside to the right of the door. Layer 1B is a roughly excavated patch which covers a wide area to the left of the inner door. It was formed after the house was burnt down since a number of post butts had been removed as a result. The large burnt timbers in Layer 1B have been identified as a totara species and were probably structural timbers from the house. Layer 1C is situated inside the porch.

Protest Tautohetohe

Objects of Resistance, Persistence and Defiance

STEPHANIE GIBSON, MATARIKI WILLIAMS AND PUAWAI CAIRNS

Aotearoa New Zealand has a long legacy of activism. This richly illustrated book brings together over 350 objects made by protesters to proclaim and symbolise their causes and their struggles, and is a vivid reflection of 200 years of resistance and persistence.



STEPHANIE GIBSON is Curator Contemporary Life & Culture at the Museum of New Zealand Te Papa Tongarewa.

MATARIKI WILLIAMS (Tūhoe, Te Atiawa, Ngāti Whakauae, Ngāti Hauti), formerly Curator Mātauranga Māori at the Museum of New Zealand Te Papa Tongarewa, is Pou Hītori Māori Matua | Senior Māori Historian at Manatū Taonga | Ministry for Culture and Heritage

PUAWAI CAIRNS (Ngāti Pūkenga, Ngāti Ranginui, Ngāiterangi) is Director of Audience and Insight at the Museum of New Zealand Te Papa Tongarewa, formerly Head of Mātauranga Māori.

PUBLISHED: November 2019
ISBN: 978-0-9941460-4-5
 Flexibind, 250 x 195 mm, 416 pages, \$70

“From the obscure and ephemeral to the well-known and loved, the images allow us to be witness to – and challenge us to learn from – our shared past of resistance, dissent and activism.”

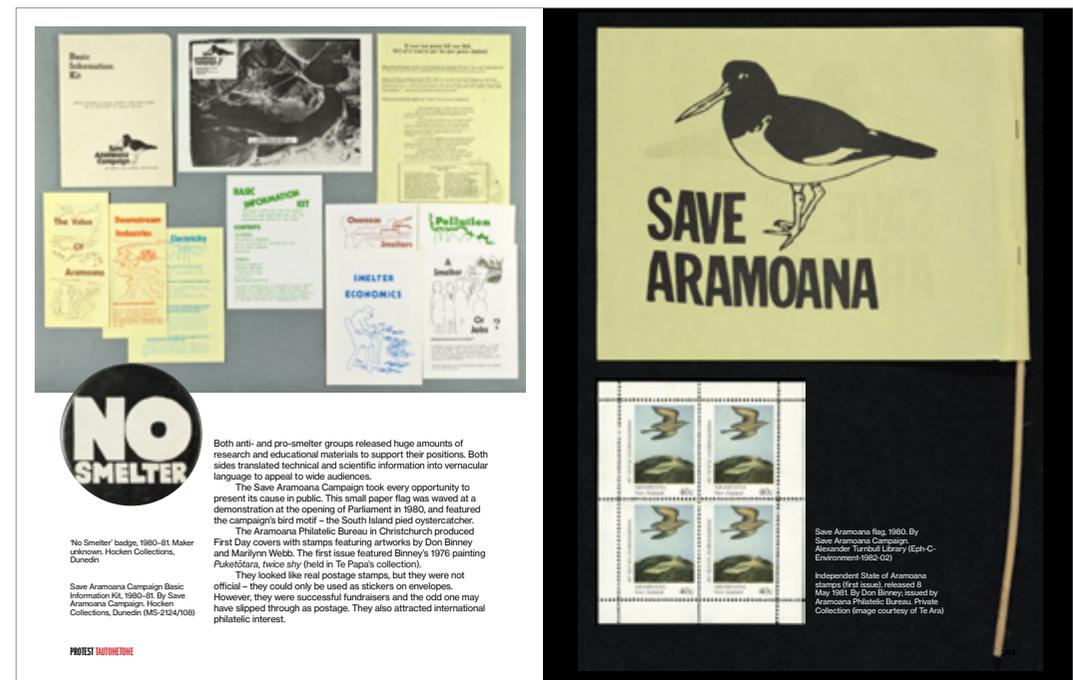
Judges' comments, 2020 Ockham New Zealand Book Awards

WINNER: BEST ILLUSTRATED NON-FICTION BOOK, OCKHAM NEW ZEALAND BOOK AWARDS 2020

WINNER: BEST BOOK, MULTIMEDIA AND PUBLICATION DESIGN AWARDS 2020

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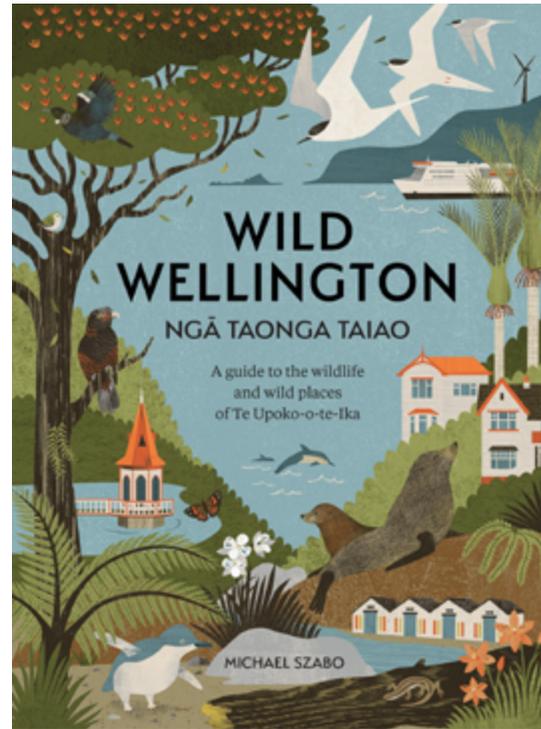
Wild Wellington Ngā Taonga Taiao

A guide to the wildlife and wild places of Te Upoko-o-te-Ika

MICHAEL SZABO

Te Upoko-o-te-Ika Wellington has an amazing variety of landscapes and seascapes that are home to an impressive range of wildlife. This handy and informative illustrated guide highlights over 30 of the best wild and urban places to discover and explore the region’s natural diversity, from the south coast to Kapiti.

Whether out tramping, at home or on the water, this is a book for locals and visitors, keen and casual wildlife watchers, or for anyone curious about their own backyard. *Wild Wellington* lets you in on the best places and times of year to experience everything from migrating birds to seals hauling out, dolphin pods and orca in the harbour to the recovery of once-threatened native bird species in action, the region’s special flowering plants to the oldest native trees, and the conservation efforts that ensure that our local wildlife survives and flourishes.



MICHAEL SZABO is a long-time Wellington resident and writer and well acquainted with the region’s wildlife. He is editor of *Birds New Zealand* magazine and a contributor to *New Zealand Birds Online*. He was principal author of *Native Birds of Aotearoa* (Te Papa Press, 2022), *Wild Encounters - A Forest & Bird guide to discovering NZ’s unique wildlife* (2009), and has written for *New Scientist*, *NZ Geographic*, and *Sunday Star-Times*.

PUBLISHED: November 2024
ISBN: 978-1-99-116557-2
 Flexibind, 200 x 148 mm, 272 pages, \$45

“Each chapter is crammed with lists of what to find in each location, plus interesting and relevant snippets of information - where and when you might see things, facts and details of rare historical sightings of species, as far back as the 1930s. If you are a nature enthusiast, you will appreciate the quantity of species, common and rare. ... It is a treasure hunters’ guide to nature in the Wellington region.”

Rebekah Stretton, Kete Books





View from the reserve down to The Pinnacles.

10 ORUAITI RESERVE AND BREAKER BAY

Another iconic Pōneke site with stunning sea views is Oruaiti Reserve. Formerly known as Point Dorset, the south side of the headland looks down onto The Pinnacles at the north-east end of Breaker Bay. It also has a spectacular view of the harbour entrance channel south-east to Te Rae-akiaki (formerly Pencarrow Head) and east to Ōrongorongo in the southern Remutaka Range.

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The headland has shrubland and dune/land habitats with adjacent shingle beaches, and on the landward side there are steep 50 metre cliffs, so take care not to get too close to the edge. There is extensive rimuanga kelp forest off the eastern side of the headland, and headland tracks can be accessed from Breaker Bay beach, the Pass of Brands or Churchill Park.

The Dominion Post newspaper reported that a 2.8 metre immature male mangō taniwha great white shark was found dead in a fishing net set to target blue moki near Te Tangihanga-a-Kape Barret Reef about 1 kilometre off Breaker Bay in October 2010. A protected native species, the great white was added

to Te Papa's collection, where it was assessed by fish curator Andrew Stewart as being the largest mangō taniwha specimen preserved intact in Aotearoa. An examination revealed the shark had a kōkeno New Zealand fur seal claw in its stomach.

These apex predator mega-sharks specialise in ambushing prey, so are very stealthy. Keep an eye out for the pods of aibe common dolphins or maki orca that sometimes pass offshore here in summer, or even a shark fin at the surface. Whales are also possible, a tohorā southern right whale was seen swimming off the coast here on 28 May 2007. The headland is also a good vantage point to watch for tana white-fronted terns, tūnaki Caspian terns



Remuanga bull kelp.

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The tītawai glowworm is an endemic fungus gnat that produces a blue-green bioluminescence.



White Stipitounamu rīfeman singing near the Treehouse.

98

tāhorā silveryeye feast on them.

The interesting insect life here includes luminous tītawai glowworms, pinky-zined Wellington tree wētā, fluttering kahuku monarch butterflies, flightless stick insects, and singing kīhikīhi wētā cicadas. To see the tītawai glowworms, join one of the monthly summer evening tours that are notified on the noticeboard by the Founders' Entrance and via social media.

There is also the chance of seeing some interesting fungi by the tracks in autumn and winter, such as collared eartheners, ruby bonnets, the local endemic chasterelle mushrooms *Caeotrichia wilsonensis* and the poisonous red-capped fly agaric toadstool, an introduced species.

*Auricularia mushrooms.*

GETTING THERE/AROUND

There is easy public access via the number 2 bus that runs along Lambton Quay to the Founders' Entrance and the West Entrance along Glenmore Street, or the cable car from Lambton Quay, or on foot from The Terrace through Bolton Street Cemetery up to the rose garden. There is limited parking near the rose garden. Free maps are available at the main entrances and the Treehouse Visitor Centres. The top of the cable car, Lady Horwood Rose Garden and the Glenmore Street main entrance are wheelchair friendly. Visitors are spoiled for choice here with so many tracks and paths. There is a child-friendly playground area and a café by the rose garden. The garden is open to the public every day, dawn to dusk.

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included under the name *C. trilobus*. Te Papa botany curator Carlos Lehnbach and colleagues have segregated and described five new species from this group, but more may exist; some, such as the abovementioned 'remataka', currently have only 'tag names' and await investigation. Some spider orchids form dense colonies that carpet the ground along moist banks or next to forest tracks. Their flowers have long thin petals and sepals that look almost like 'arms', giving them a spider-like appearance. Most flower in September–November.

The beautiful larger white-and-pink flowers of the winikā orchid bloom in November–December (upper beech forests), while the creamy-white flowers of the pēka-a-waka bamboo orchid appear in October–December on the ground and tree trunks (upper tawhai forest). The raspika Easter orchid flowers on the ground and fallen tree trunks here during February–April. Its porcelain-white flowers fill the tawhai forest with their heady sweet scent, and to watch a kāhūara red admiral butterfly sail over them in a sunlit glade and land to feed on their nectar with the forest towering above is a memorable experience.

Pygmy tree orchid, fleshy green tree orchid and spotted green tree orchid all grow in the upper tawhai forest, but the latter is very rare due to past illegal collection. The green-and-maroon pūke cup orchid flowers in the pine block in

June–September, the green māikaika common onion orchid grows by the track (near entrance gate to pine block) in November–December, and the maroon-and-green horned orchid grows just before the pine block in December–January.

Among the greenhood orchids, *Phreatia caroliniana* was first described from a specimen collected in Ōtāneke. It and two others (*P. banksii*, *P. australis*) flower in the pine block in September–December, while winter greenhood orchid flowers here in April–August. The grass-leaved greenhood orchid flowers by the first section of the Korimako Track in October–December, trowel-leaved greenhood orchid in June–August, and New Zealand mountain greenhood orchid *P. montana* in November.

The Kererū Track has comparatively fewer species (nine): mānikū and māikaika spotted sun orchids, pēka-a-waka, raspika, winikā, green fleshy tree orchid, winter greenhood, *Caladenia chlorostyla* and *Corybas trilobus*.

The tall tree ferns that grow along the Kererū Track include mānauku black tree fern, kōtore soft tree fern and pēnga silver fern. The smaller ground ferns here, such as tāreanga kidney fern and kōwāwāwā hound's tongue fern, are abundant near the stream crossing on the way up the Kererū. Mata maku flimsy fern, fan-like flimsy fern and screw fern are more widespread.

If you take the ferry from the city to

*Caladenia chlorostyla* 'red stem'.

Mānikū common sun orchid.



Hātiki sun orchid, pink.

*Caladenia chlorostyla* 'green trigger'.*Caladenia virgatula* orchid.

Hīgaree black orchid flower.

HE WHĀNAU, HE WHENUA: CONNECTING WHĀNAU AND WHENUA

The vast majority of Kapiti Island is a nature reserve. But 20 hectares of the iconic island is privately owned by a whānau dedicated to preserving their whakapapa – including the land and everything upon it – and sharing it with the world. The Barrett whānau are among the descendants who remain on the island as guardians of this bird-lover's paradise and Kapiti Island Nature Tours lodge.

The island, one of New Zealand's most accessible nature reserves, is a vivid and vocal example of what investing in eradicating pests can achieve. The list of resident native birds is extensive, the dawn chorus is raucous and roly-poly kareō are confident enough to feed on the ground.

John Barrett and his wife Sue and sister Amo Clark have built up Kapiti Island Nature Tours over the past two decades on land towards the north end of the island. When we set up Kapiti Island Nature Tours, the whole kaupapa was to provide an opportunity for the whānau to do something positive and productive for ourselves, says John. 'What's happened over the past 20 years is that we've become stronger with our whakapapa, and stronger in providing a Māori conservation/soft adventure tourism product. We want to be developing something that's great, not just good – something that people talk about and that enhances the mana of our whānau, hapū, iwi and district. Kapiti Island fair-looks over the coast that shares its name. So perhaps it's surprising how many locals have never made the trip. But Ōtaki-born-and-bred Sue understands. 'Kapiti Island is very spiritual for a lot of people in the area and some, I think, feel if they came it might spoil the feeling they have of it.'

Sue also has a whānau connection as her grandparents farmed at Rangitira, at the mid-point of the island, back before the government bought the island

Ngāi Toa, and the representative iwi authority, Te Kōhanga o Teo Rangitira, acknowledge and affirm our responsibility to uphold the mana, prestige, rangatiratanga sovereignty and mauri life force of the whenua land, waia, water, natural resources and people within the rohe district as consistent with the kawa protocols, tikanga customs and mātauranga principles of Ngāi Toa.

During the Ngāi Toa heke migration of the early 1800s from Kāwhia, Kapiti Island was recognised as a key strategic asset due to its proximity to the mainland and the ability to defend it in times of conflict. Maintaining mana over the island was a key reason why Ngāi Toa was able to establish its presence in Te Upeko-o-Te-Ika southern North Island as well as in Te Taupū-o-Te-Wāka-a-Māui the tip of the South Island, given the conflict that existed during the development of tribal alliances.

In contemporary times, Kapiti Island has become a key conservation estate with many native species now able to thrive due to its pest-free status.

Ngāi Toa continues to value its strategic and contemporary significance and maintains strong ties to the island through partnerships and relationships with the Department of Conservation and other key government organisations. The Ngāi Toa Rangitira Claims Settlement Act 2014 also provides a platform for meaningful and authentic connections to Kapiti and other sites in our rohe, some of which are included in the following pages.

The Barrett whānau hold an ahikā cultural occupation role on Kapiti Island and they maintain a close and intimate connection to the island, just one example of how our people are reaffirming their kaitiakianga. This is their story.

Rawiri Eruikeri, Pua Toa Matana, Te Kōhanga o Teo Rangitira

The following story has been adapted from an article by Lee-Anne Duncan in the January/February 2019 issue of NZ LA & Leisure.

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*Caladenia virgatula* orchid.

Hīgaree black orchid flower.

112

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Identification Guide to the Ferns and Lycophytes of Aotearoa New Zealand

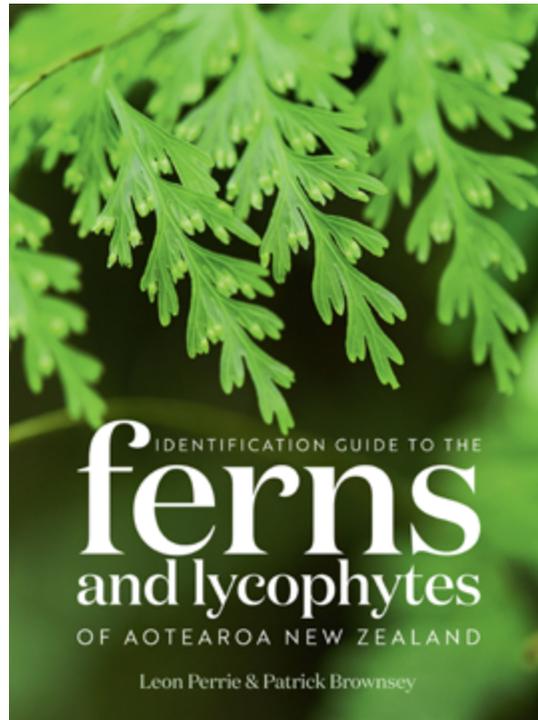
LEON PERRIE AND PAT BROWNSEY

Compiled and written by Te Papa's foremost fern experts, this fully illustrated guide is for anyone wanting to understand, identify and distinguish between over 200 of the most commonly encountered species of ferns and lycophytes found across Aotearoa.

The book's manageable size and accessible layout makes it easy to use, enabling readers to quickly recognise species and understand their distinguishing characteristics, habitats and distribution.

LEON PERRIE is Curator Botany at Te Papa and was the lead science curator for Te Papa's long-term exhibition *Te Taiao | Nature*.

PATRICK BROWNSEY was Curator Botany at the National Museum of New Zealand and Te Papa for over forty years, and expert with New Zealand ferns and lycophytes.



PUBLISHED: August 2024
ISBN: 978-1-99-116555-8
 Flexibind with jacket, 230 x 170 mm, 280 pages, \$50

“Clear, well-illustrated guide to the nation’s cherished native ferns and related plants”

NZ Listener



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STEPS TO IDENTIFYING A FERN OR LYCOPHYTE

Finding reproductive structures on fertile fronds or stems is key in fern and lycophyte identification. Generally, larger plants are more likely to be fertile. Identification is usually best done while looking at a whole plant. A magnifying glass or hand lens is recommended to aid in successfully identifying reproductive structures.

76 Asplenium

Asplenium appendiculatum subsp. maritimum
Asplenium ferrestrae subsp. *maritimum*
 ASPLENIACEAE
 Distinguished by its tufted, upright, leathery or fleshy fronds divided 2-3 times, with rectangular primary pinnae that have only slightly longer secondary segments towards their base, and green rachis appressed. The lamina segments are often broad.
 Grows only near the coast, on the ground in forest and scrub, and on exposed rocks.
 Compare with *Asplenium appendiculatum* subsp. *appendiculatum*.
 Frond length: 40-670mm

Endemic to Aotearoa New Zealand

77 Asplenium

Asplenium bulbiferum
 mouli, hen and chickens fern
 ASPLENIACEAE
 Distinguished by its more-or-less tufted, large, rectangular fronds divided 2-3 times, with closely set, broad pinnae; mostly green rachis appressed, with lateral wings; broad rachis scales mostly without hairlike apices; and many bulbils on older fronds. Fronds + 300mm long are usually sterile.
 Grows in forest, usually in wetter habitats.
 Compare with *Asplenium gracillimum* and *A. +ucrosum*.
 Frond length: 290-660mm

Endemic to Aotearoa New Zealand

Te Papa Te Taiao Nature Series: Native Insects of Aotearoa

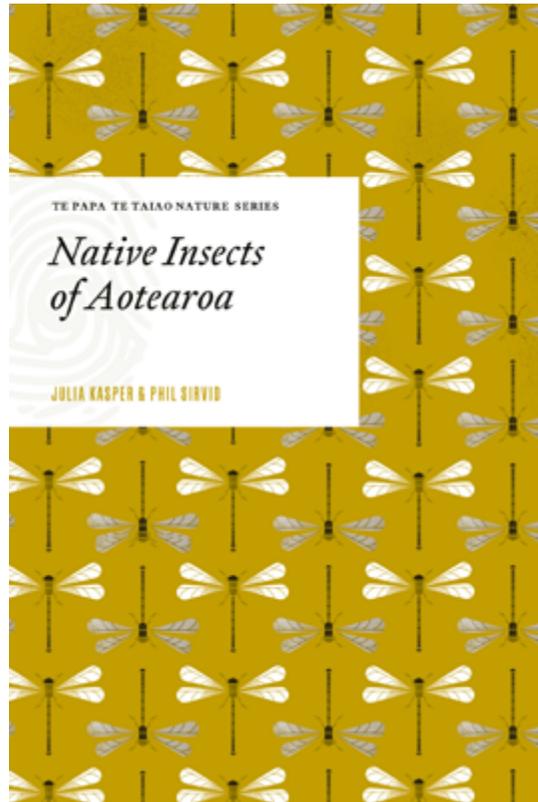
JULIA KASPER AND PHIL SIRVID

Part of the *Te Papa Te Taiao Nature Series*, this accessible introduction to a range of the native insects encountered in New Zealand is written by two expert entomologists from our national museum, Te Papa.

It features fifty species, from moths and dragonflies to wētā and beetles and also offers insights into the museum's fieldwork and collections.

The book is charmingly illustrated with scientific drawings by Des Helmore (*Fauna of New Zealand* series) and reproductions of the entomological paintings of George Vernon Hudson (*An Exquisite Legacy*). It's the perfect companion for the outdoors and for browsing at home or on holiday.

JULIA KASPER is Lead Curator Invertebrates at Te Papa and an entomologist specialised in flies. She studies the taxonomy and distribution of lower Diptera in New Zealand with a strong focus on biosecurity.



PHIL SIRVID is Curator Invertebrates in the Natural History Team at Te Papa. Phil has looked after the insect and arachnid collections and been involved in science outreach at Te Papa for over 30 years.

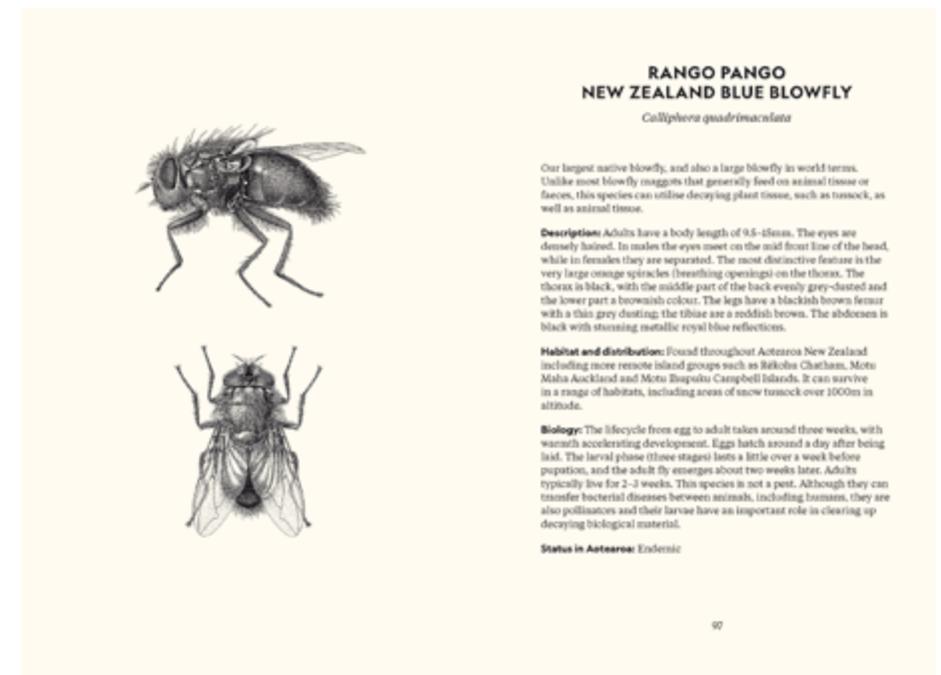
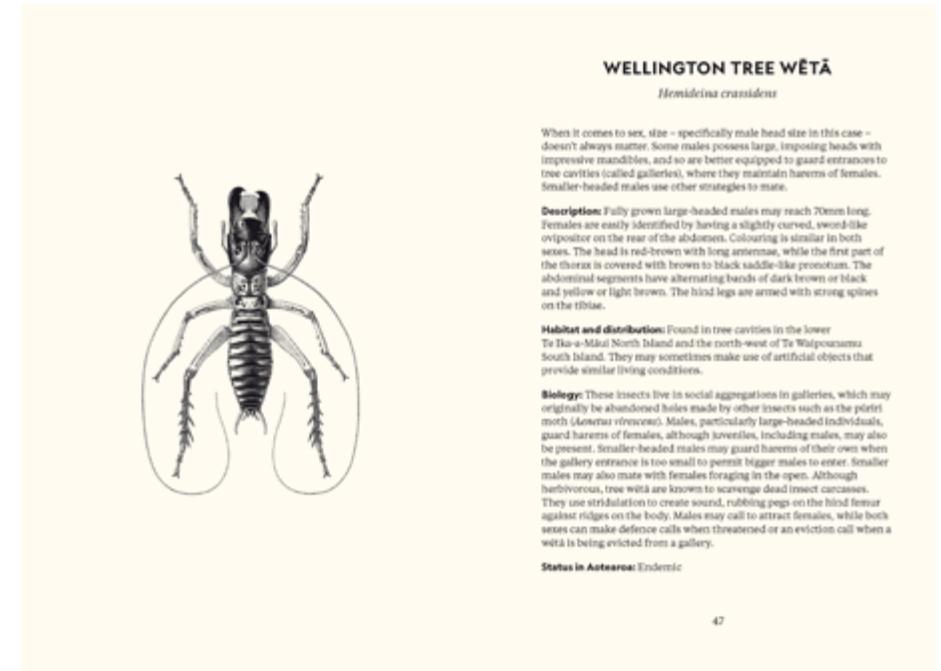
PUBLISHED: November 2023

ISBN: 978-1-99-116554-1

Hardback, 184 × 125 mm, 136 pages, \$27

LOOK
INSIDE

AUTHOR
Q&A



Te Papa Te Taiao Nature Series: Native Shells of Aotearoa

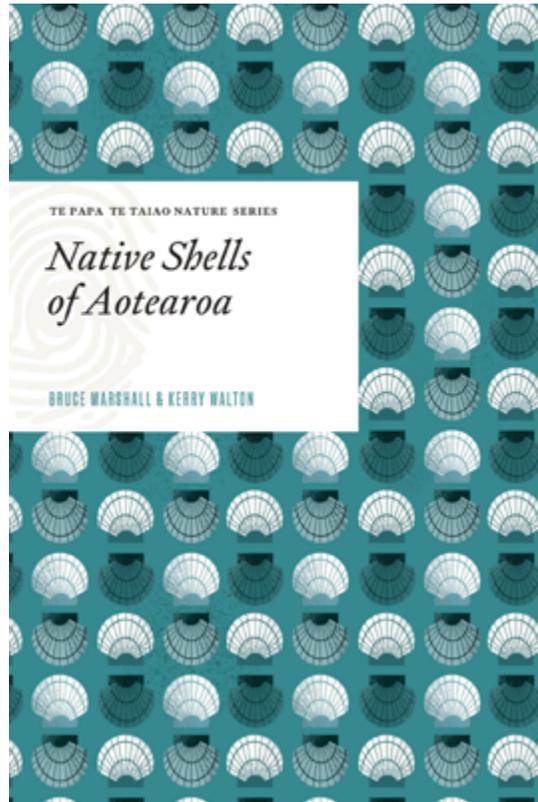
BRUCE MARSHALL AND
KERRY WALTON

Part of the *Te Papa Te Taiao Nature Series*, this accessible introduction to a range of the aquatic and terrestrial shell-bearing molluscs encountered in New Zealand is written by two experts from our national museum, Te Papa.

It features over 160 species, from chitons and mussels to snails and limpets and also offers insights into the museum's fieldwork and collections.

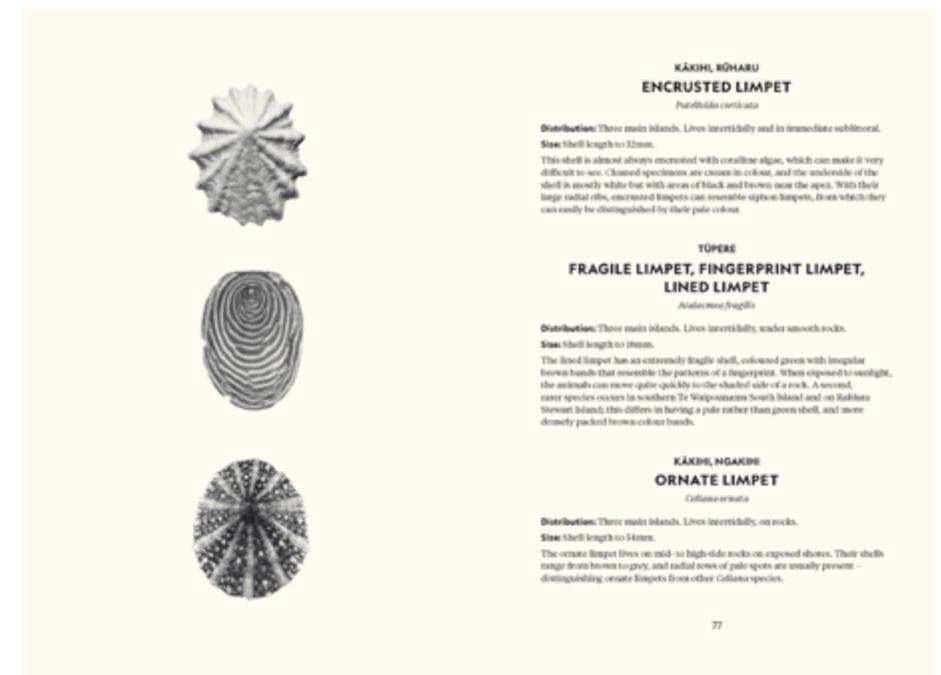
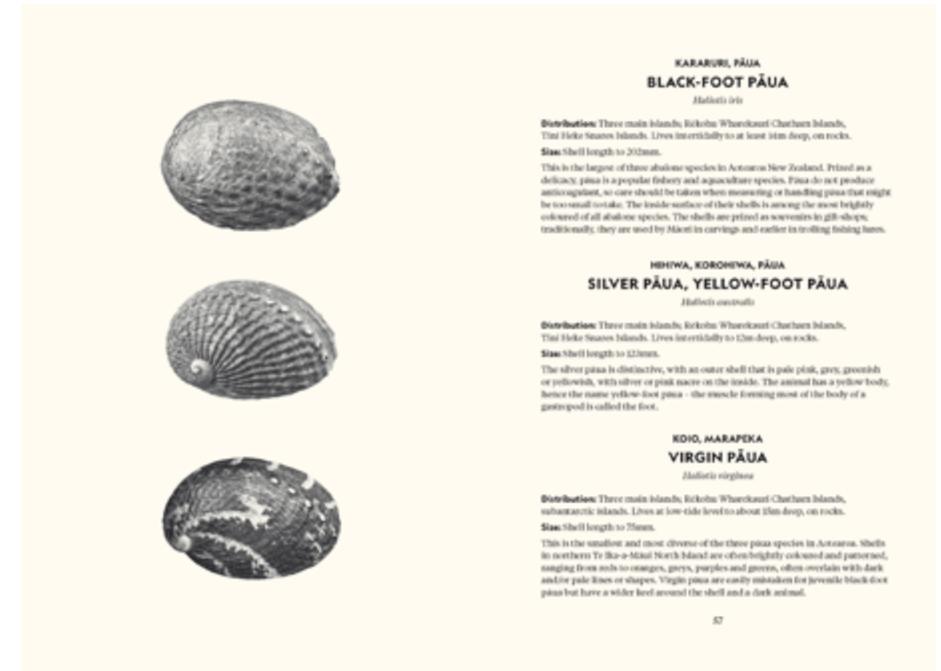
The book is charmingly illustrated with digital reproductions from photographs of Te Papa's vast collection of specimens. It's the perfect companion for the outdoors and for browsing at home or on holiday.

BRUCE MARSHALL is a malacologist (shell expert) who has worked at Te Papa, and the previous National Museum, since 1976. As collection manager of molluscs, Bruce is responsible for several million specimens representing more than 4,700 New Zealand species.



KERRY WALTON is Curator Invertebrates at Te Papa and PhD candidate in the Department of Zoology, University of Otago. His research focuses on understanding the distributions of mollusc species, how these species differ, and how their differences came to be through evolution and dispersal.

PUBLISHED: November 2023
ISBN: 978-1-99-115091-2
Hardback, 290 × 235 mm, 440 pages, \$27



Te Papa Te Taiao Nature Series: Native Birds of Aotearoa

MICHAEL SZABO

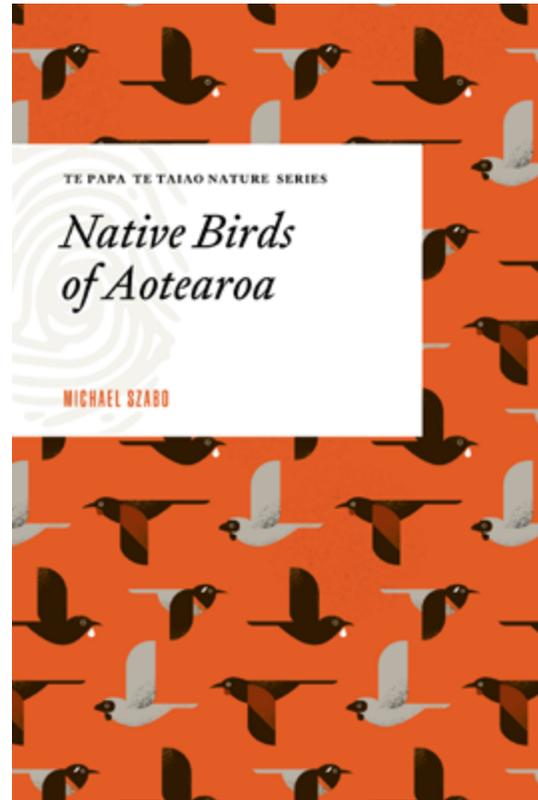
Part of the new *Te Papa Te Taiao Nature Series*, this accessible, handsomely illustrated guide to Aotearoa New Zealand's native bird species has wide appeal. *Native Birds of Aotearoa* describes 60 of our most interesting species, reflecting the range of subtropical, temperate and subantarctic habitats across our islands. Entries include useful descriptions on each species and insights into the museum's fieldwork and collections.

MICHAEL SZABO is editor of *Birds New Zealand* magazine and a contributor to New Zealand Birds Online. He has written for *New Scientist*, *NZ Geographic* and *Sunday Star-Times*.

ALAN TENNYSON is Curator Vertebrates at Te Papa where he researches vertebrate animal groups and specialises in fossilised and living birds.

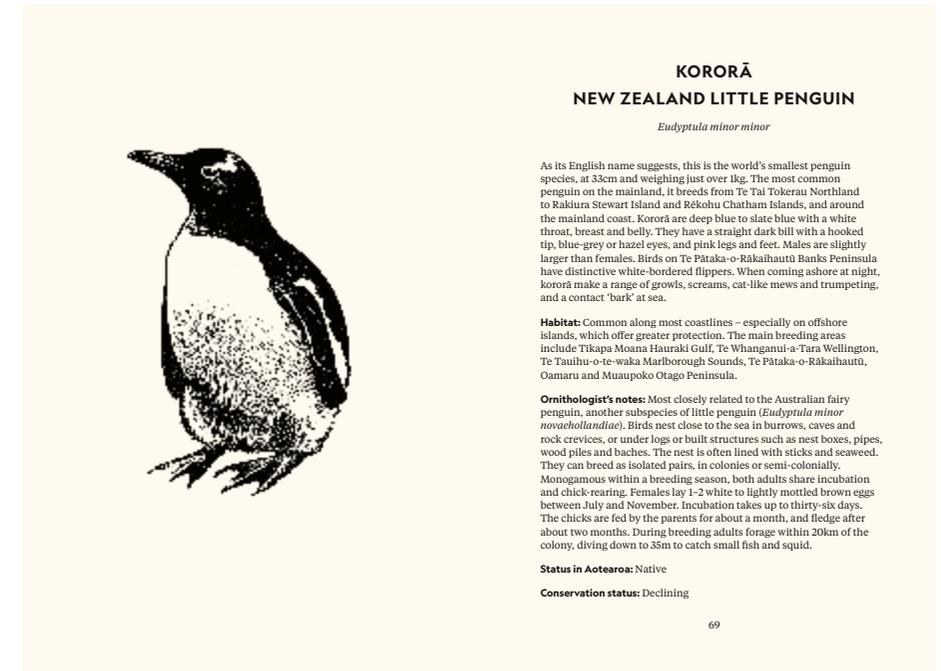
PIPPA KEEL is an award-winning illustration designer, who has an Honours degree in illustration and a huge love for the outdoors.

PUBLISHED: October 2022
ISBN: 978-1-99-115094-3
Hardback, 184 x 125 mm, 144 pages, \$27



“A useful introduction [and]
an excellent gift.”

Keith Woodley, *Birds New Zealand* magazine



KORORĀ NEW ZEALAND LITTLE PENGUIN

Eudyptula minor minor

As its English name suggests, this is the world's smallest penguin species, at 33cm and weighing just over 1kg. The most common penguin on the mainland, it breeds from Te Tai Tokerau Northland to Rākura Stewart Island and Rēkohu Chatham Islands, and around the mainland coast. Kororā are deep blue to slate blue with a white throat, breast and belly. They have a straight dark bill with a hooked tip, blue-grey or hazel eyes, and pink legs and feet. Males are slightly larger than females. Birds on Te Pātaka-o-Rākahautū Banks Peninsula have distinctive white-bordered flippers. When coming ashore at night, kororā make a range of growls, screams, cat-like meows and trumpeting, and a contact 'bark' at sea.

Habitat: Common along most coastlines – especially on offshore islands, which offer greater protection. The main breeding areas include Tikapa Moana Hauraki Gulf, Te Whanganui-a-Tara Wellington, Te Tuihu-o-te-waka Marlborough Sounds, Te Pātaka-o-Rākahautū, Oamaru and Muaupoko Otago Peninsula.

Ornithologist's notes: Most closely related to the Australian fairy penguin, another subspecies of little penguin (*Eudyptula minor novaehollandiae*). Birds nest close to the sea in burrows, caves and rock crevices, or under logs or built structures such as nest boxes, pipes, wood piles and baches. The nest is often lined with sticks and seaweed. They can breed as isolated pairs, in colonies or semi-colonially. Monogamous within a breeding season, both adults share incubation and chick-rearing. Females lay 1-2 white to lightly mottled brown eggs between July and November. Incubation takes up to thirty-six days. The chicks are fed by the parents for about a month, and fledge after about two months. During breeding adults forage within 20km of the colony, diving down to 35m to catch small fish and squid.

Status in Aotearoa: Native

Conservation status: Declining

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KŌTARE NEW ZEALAND KINGFISHER

Todiramphus sanctus vagans

The kōtare is a beautiful medium-sized (23cm long, 55g) forest kingfisher with a bright azure-blue back and cap, and a heavy, flattened black-and-pink bill. Females are greener than males and duller above. Both have creamy-white to pale apricot undersides, broad black eye-stripes and a white collar. They can dive into water to a depth of 1m to catch prey, which they take back to their perch and eat whole. Kōtare have been observed flying aggressively at ruru (page 89) and pūkeko (page 41), including one bird that fatally speared a ruru in the eye with its sharp bill. They have a wide range of calls, the most distinctive being the staccato kek-kek territorial call.

Habitat: Forest, mangrove, wetland, coastal and urban habitats from Te Rerega Waitua Cape Reinga and Rangitāhua Kermadec Islands to Rākura Stewart Island, although more common in the north. Favours river margins, farmland, urban parks, lakes, estuaries and rocky coastlines, and native forest – anywhere where there is water or open country with adjacent perches.

Ornithologist's notes: The only species of the thirty-five *Todiramphus* forest kingfishers that breeds in Aotearoa. Monogamous pairs start mating in September, followed by nest-building in October. They nest in cliffs, clay banks or tree holes. The nest chamber is made by repeatedly flying at the chosen site using the bill to chisel out dirt, then pecking out the nesting tunnel and nest chamber. Males defend a territory and females lay 5-7 small white eggs. After three weeks of incubation, mainly by the female, the chicks are fed by both parents and fledge a week later. Both parents feed them for 7-10 days after fledging, by which time they can catch their own food. Kōtare eat small crabs, tadpoles, freshwater crayfish, small fish, insects such as cicadas and stick insects, weia, skinks, mice and small birds.

Status in Aotearoa: Native

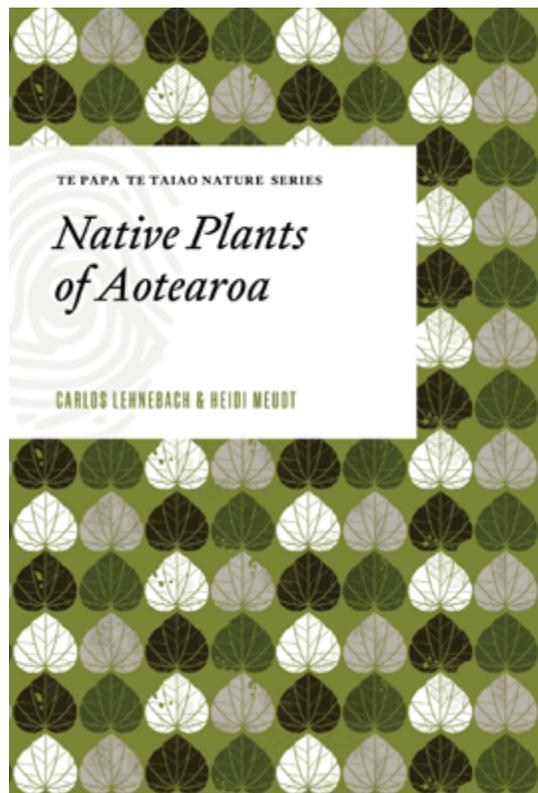
Conservation status: Not threatened

93

Te Papa Te Taiao Nature Series: Native Plants of Aotearoa

CARLOS LEHNEBACH AND
HEIDI MEUDT

Part of the new *Te Papa Te Taiao Nature Series*, this accessible, handsomely illustrated guide to the commonly encountered native plant species of Aotearoa New Zealand has wide appeal. *Native Plants of Aotearoa* describes and beautifully illustrates 50 of our most interesting and commonly encountered species. Written by Te Papa botanists, it includes useful descriptions on each species and insights into the museum's fieldwork and collections.



“Well worth buying just for the pleasure of looking at these [illustrations]! ... perfect to carry with you exploring our natural environment.”

NZ Booklovers



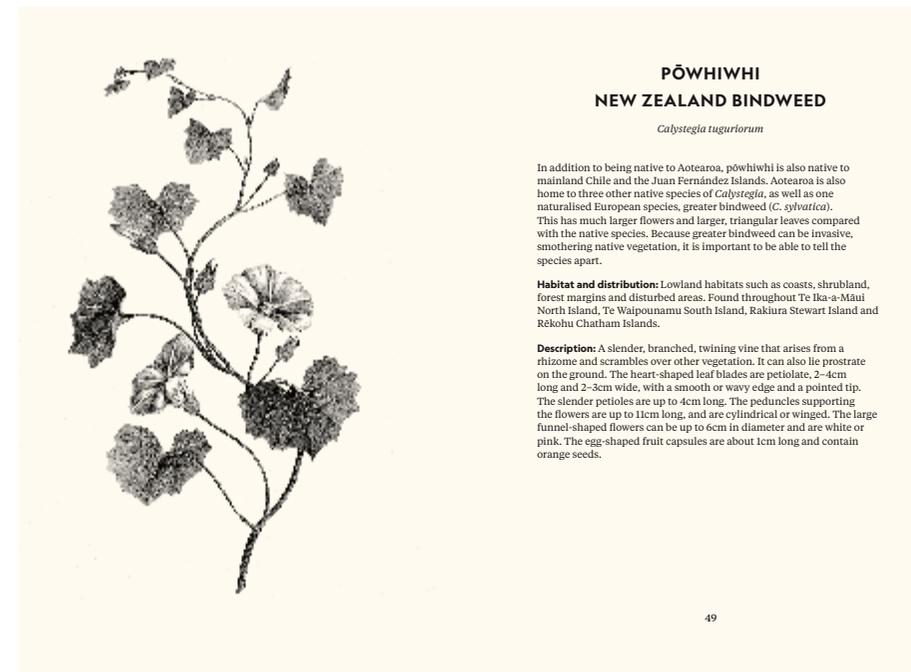
DR CARLOS LEHNEBACH (Te Papa Curator Botany) studies the diversity, evolution and conservation of New Zealand flowering plants.

DR HEIDI MEUDT (Te Papa Curator Botany) is a researcher whose collections-based research focuses on the evolution and classification of native New Zealand flowering plants, especially forget-me-nots.

PUBLISHED: October 2022

ISBN: 978-1-99-115093-6

Hardback, 184 x 125 mm, 132 pages, \$2



PŌWHIWHI NEW ZEALAND BINDWEED

Calystegia tuguriorum

In addition to being native to Aotearoa, pōwhihi is also native to mainland Chile and the Juan Fernández Islands. Aotearoa is also home to three other native species of *Calystegia*, as well as one naturalised European species, greater bindweed (*C. sylvatica*). This has much larger flowers and larger, triangular leaves compared with the native species. Because greater bindweed can be invasive, smothering native vegetation, it is important to be able to tell the species apart.

Habitat and distribution: Lowland habitats such as coasts, shrubland, forest margins and disturbed areas. Found throughout Te Ika-a-Māui North Island, Te Waipounamu South Island, Rakiura Stewart Island and Rēkohu Chatham Islands.

Description: A slender, branched, twining vine that arises from a rhizome and scrambles over other vegetation. It can also lie prostrate on the ground. The heart-shaped leaf blades are petiolate, 2–4cm long and 2–3cm wide, with a smooth or wavy edge and a pointed tip. The slender petioles are up to 4cm long. The peduncles supporting the flowers are up to 11cm long, and are cylindrical or winged. The large funnel-shaped flowers can be up to 6cm in diameter and are white or pink. The egg-shaped fruit capsules are about 1cm long and contain orange seeds.

49



KŌWHAI NGUTU-KĀKĀ KĀKĀ BEAK

Clianthus puniceus

Kōwhai ngutu-kākā is one of New Zealand's rarest plants and currently only one natural population exists in the wild. Browsing and poor seed formation due to the extinction of its bird pollinators are likely to be the main threats to its survival. However, historical accounts from early Pākehā settlers suggest that this species was always rare. These records also note that Māori planted kōwhai ngutu-kākā near kāinga (villages) and used the stunning salmon-red flowers as ear ornaments. Fortunately, this shrub is now common in gardens in Aotearoa and overseas.

Habitat and distribution: Coastal scrub on cliff faces on the east coast of Te Ika-a-Māui North Island.

Description: This multi-stemmed shrub can grow up to 1–2m high and 1–2m wide. The compound leaves measure 8–13cm by 3–5cm, and comprise 14–25 grey-green to olive-green leaflets. Together, the petiole and rachis can be up to 10cm long and 2mm in diameter, and are grooved. Each leaflet lamina is 2–3cm long and less than 1cm wide, elliptic, and rounded at the tip or with a shallow notch. Although up to forty floral buds are produced on each branch, only 4–10 buds fully develop into flowers, which are arranged in a pendulous inflorescence. The calyx is 7–8mm long and 7–8mm wide, light green, and has narrowly triangular lobes. The corolla is salmon pink to red, or rarely light cream to yellow. The fruit is a pod 5–9cm long and 1–2cm wide. The seeds in the pod are 3–4mm long, kidney-shaped, and mottled black and olive green.

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Nature Stilled

JANE USSHER

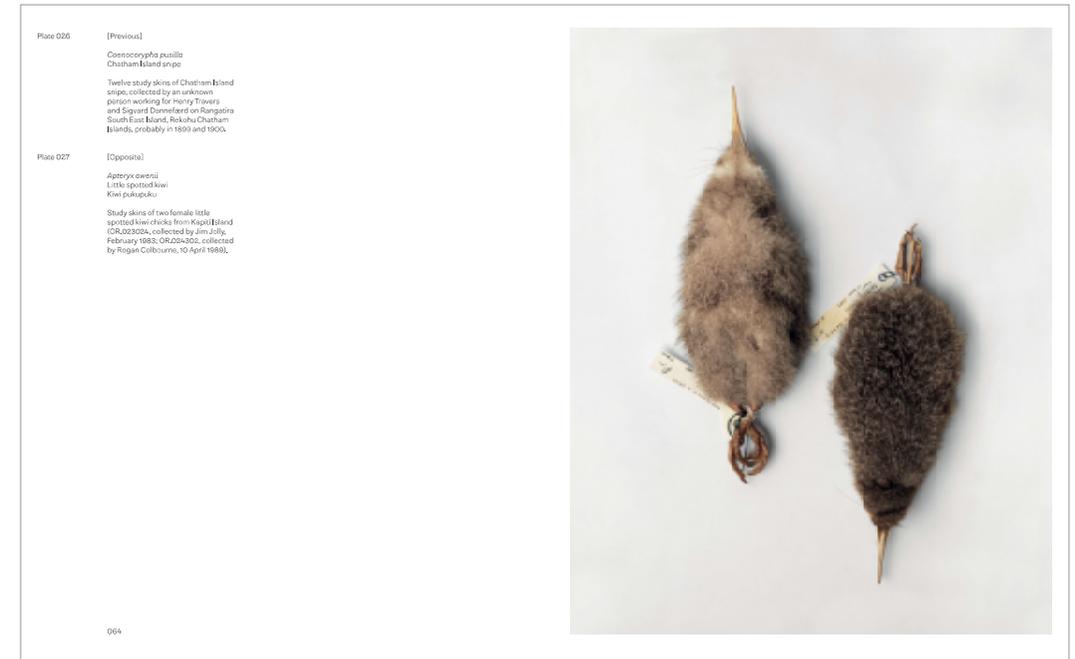
Te Papa holds over one million items in its vast natural history collection. In *Nature Stilled*, award-winning photographer Jane Ussher catches their astonishing beauty, power and significance.

JANE USSHER MNZM is one of New Zealand's best-known photographers. The staff photographer for the *New Zealand Listener* for many years, she now has her own photography practice and regularly works for leading magazines and book publishers.

PUBLISHED: October 2020

ISBN: 978-0-9951136-9-5

Hardback, 250 x 202 mm, 368 pages, \$70



“...*Nature Stilled* is more than a photography book. This beautifully conceived document is an opportunity to learn about the natural history of New Zealand beyond the museum’s displays.”

Design Assembly

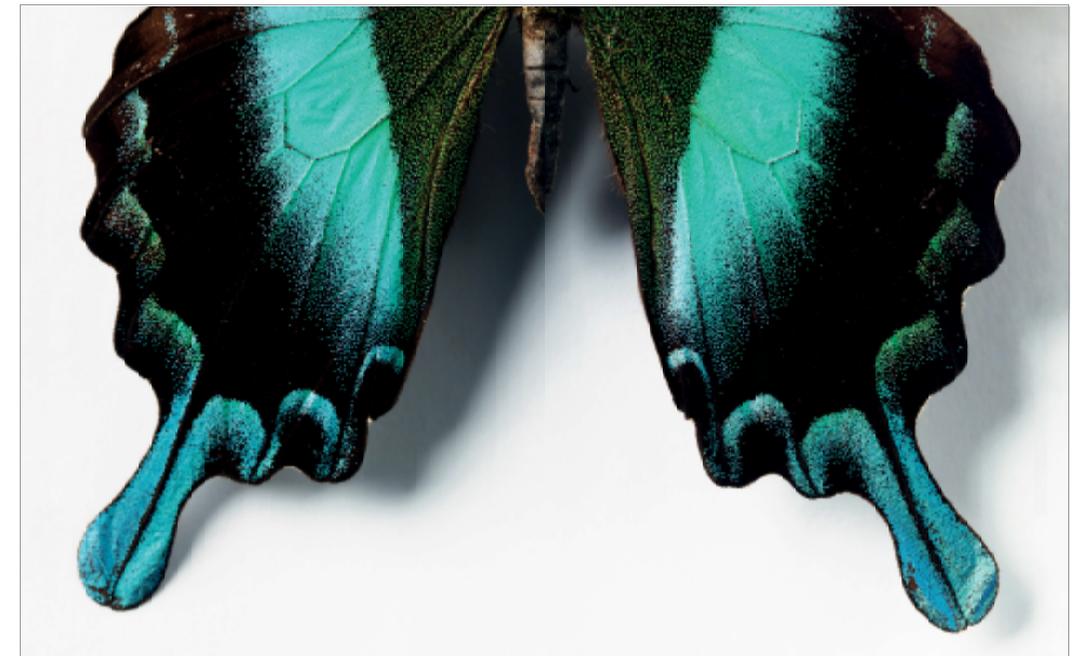
WINNER:
 BEST BOOK AND
 BEST ILLUSTRATED
 NON-FICTION BOOK,
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FINALIST:
 BEST ILLUSTRATED
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GOLD AWARD:
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LOOK
 INSIDE

AUTHOR
 Q&A



Buller's Birds of New Zealand

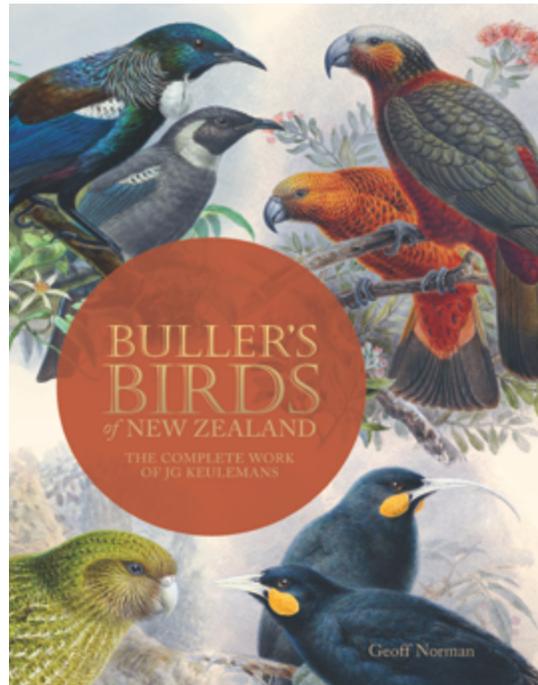
The Complete Work of JG Keulemans

GEOFF NORMAN

Buller's Birds of New Zealand: The Complete Work of JG Keulemans presents the complete set of 95 definitive nineteenth-century images of New Zealand's native birds, reproduced in rich, luminous colour. It includes paintings accompanied by up-to-date taxonomic information in English and te reo Māori, along with the fascinating story of this internationally significant artist and his work.

GEOFF NORMAN holds qualifications in science and environmental studies and has worked in publishing for over 25 years. *Buller's Birds of New Zealand: The Complete Work of JG Keulemans* is his first full-length book.

PUBLISHED: October 2014
ISBN: 978-0-9876688-6-8
 Hardback, 280 x 210 mm, 164 pages, \$65



“Our national birds fly off every page as exquisite and bright and alive as the artist intended. Each painting and original 19th-century caption by Buller gets plenty of visual oxygen in the form of its own double-page spread. Excellent modern add-ons include each bird’s name in Māori, and a foreword by Stephen Fry (who calls the kakapo an “utterly endearing, fat nocturnal parrot”).”

North & South



Tatau

Sāmoan Tattoo, New Zealand Art, Global Culture

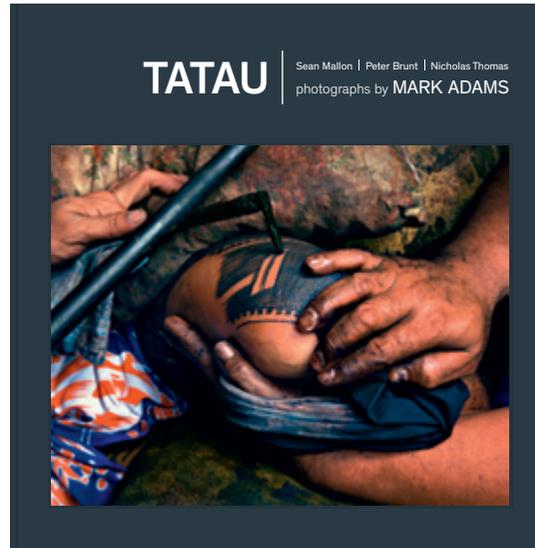
SEAN MALLON, NICHOLAS THOMAS AND PETER BRUNT, PHOTOGRAPHS BY MARK ADAMS

Tatau, first published in 2010, told the story of the late Sulu'ape Paulo II, the pre-eminent figure of modern Sāmoan tattooing. *Tatau* documented his practice, and that of other tufuga ta tatau (tattoo artists), in the contexts of Polynesian tattooing, Sāmoan migrant communities and New Zealand art. This revised and extended new edition makes a cultural treasure available once more.

PUBLISHED: May 2023
ISBN: 978-1-99-115098-1
 Hardback, 290 x 290 mm, 308 pages, \$75

“This handsome coffee-table book is a feast for the eyes of tatau connoisseurs and the tattooing fraternity ...”

Pakilau Manase Lua, E-Tangata

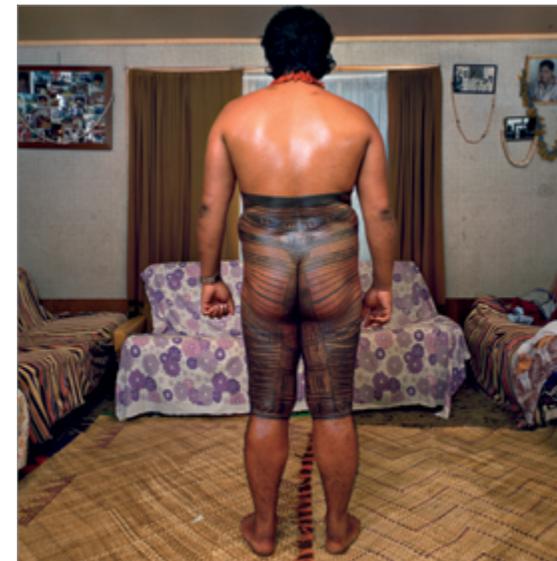


MARK ADAMS is one of Aotearoa New Zealand's foremost documentary photographers. His work has been extensively exhibited in Aotearoa, Australia, South Africa, Europe, and South America.

PETER BRUNT is Associate Professor of Art History at Te Herenga Waka Victoria University of Wellington, where he teaches and researches the visual arts of the Pacific.

SEAN MALLON is Senior Curator Pacific Cultures at the Museum of New Zealand Te Papa Tongarewa, where he specialises in the social and cultural history of Pacific peoples in Aotearoa.

NICHOLAS THOMAS is Professor of Historical Anthropology and Director of the Museum of Archaeology and Anthropology at the University of Cambridge.



Preface

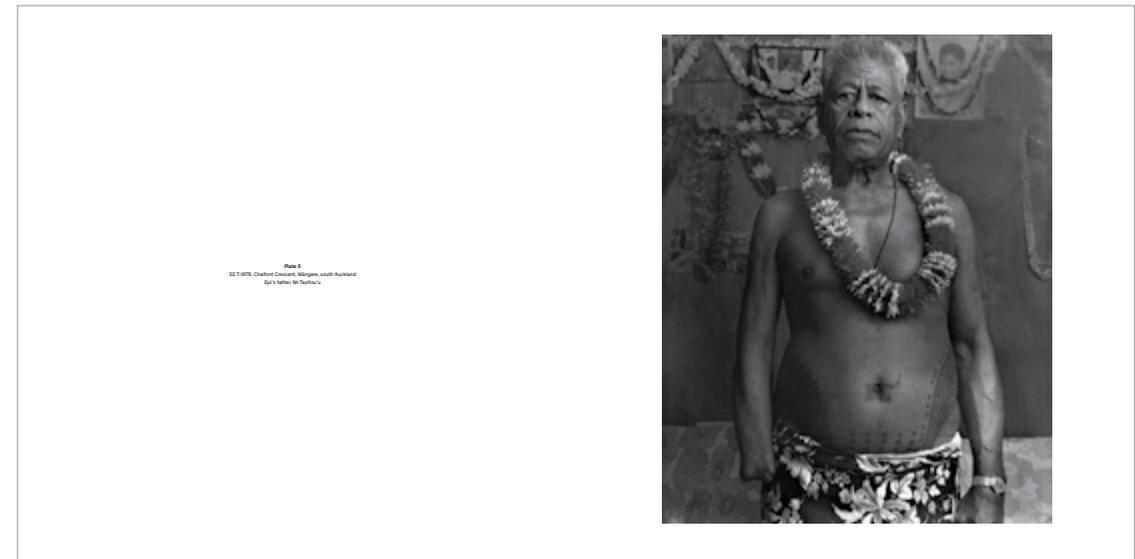
This book publishes and contextualises a series of photographs, one of the most important, we would argue, ever produced in or from New Zealand. Mostly made between 1978 and 2005, these images document the recent and contemporary expressions of the great Polynesian art tradition of tatau – tattoo. It is a tradition that has, perhaps unexpectedly, flourished and diversified among Samoan migrants in Auckland, stimulated major New Zealand artists, and proved inspiring for tattooists and among tattoo milieux in North America, Europe and elsewhere.

The book has a double interest. It is concerned with the story of tatau and the implications of tatau's remarkable globalisation. Though its focus is not biographical, it tracks the lives and the work of Paulo Sulu'ape II, his brother Peteki, and his cousin S'u Tavalu Paulo Kiofo Ah Ken. Paulo was the pre-eminent figure of modern Samoan tattooing, a brilliantly innovative and often controversial man, who wanted tatau to be seen as an art of international importance, and who was killed tragically in 1997. *Tatau* documents the practice of these tufuga tatau (tattooing experts) and others and interprets it in the recent history of Polynesian tattooing, in the Samoan diaspora and in the wider tattoo world.

But the book is also concerned with what photographer Mark Adams has done with tatau. His images provide powerful and indeed moving records of certain times and people, some of whom have now passed on. Yet, despite their documentary nature, his images do much more than record a technique of body decoration or a scene around it. They ask tough questions of this scene and its history – questions that may inevitably remain unanswered. And, despite their virtuosity, the images evade a certain discomfort with the business of cross-cultural image-making, with its histories and with New Zealand's culture and politics.

Hence, just as Adams's photographs amount to a tribute to an art and its artists, so this book is a tribute to his photography. And just as the photographic series offered more than a tribute – it also engaged, surely in the visual equivalent of a critical negotiation – so this book uses Adams's images to think critically through his photography, and through an extraordinary chapter in recent cultural and cross-cultural history.

The book's double interest is reflected in its organisation. The photographic series is preceded by two essays and two interviews. Sean Mallon writes on the tufuga, Peter Brunt writes on the



Lāuga

Understanding Samoan Oratory

SADAT MUIAIVA

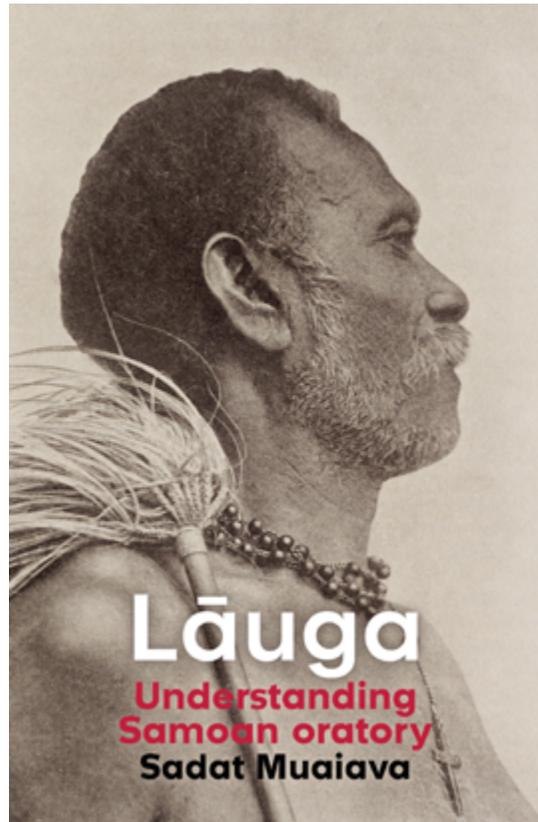
Lāuga, or Sāmoan oratory, is a premier cultural practice in the fa’asāmoa (Sāmoan culture). This accessible book explains the intricacies of lāuga and its key stages and is an ideal companion for those who may be called upon to speak at significant occasions, those wanting to improve their knowledge and skills, and all those interested in the fa’asāmoa. The insights of its expert author and 19 guest writers, many of whom are well-known and respected orators, combine to share knowledge and uphold a vital practice.

DR SADAT MUIAIVA lectures in the School of Languages and Cultures at Victoria University of Wellington. He was born in Sāmoa and holds the matai titles Le’ausālilō (Falease’ela), Lupematasila (Falelatai), Fata (Afega), and ‘Au’afa (Lotofaga, Aleipata). His primary research interest is the interdisciplinary domains of the Sāmoan (and Pacific) language and culture in the homeland, the Pacific, and in diasporic contexts.

PUBLISHED: June 2022

ISBN: 978-0-9951384-4-5

Hardback, 198 x 129 mm, 336 pages, \$45



FINALIST:
BEST COVER,
PANZ BOOK
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2023

LONGLISTED:
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FICTION, OCKHAM
NEW ZEALAND BOOK
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LOOK
INSIDE

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Q&A



and a shark (malie) to appear and circle around the bay.

It is an unquestionable fact that our people have always been orators – mouthpieces of wisdom, history, genealogy and knowledge. The song speaks of Fonuea and Salofa’s beauty in their aquatic form; it speaks of Sā Letuli’s loyalty to the duo, wishing them rain or shine (a ua’ina a la ina a solo e mataina); and it speaks of the need for Sāmoa to acknowledge its pre-missionary past – oratory, or lāuga, was more than what our orator chiefs said or sang whenever they performed on the village malaefono in front of their appreciative audiences.

Fonuea and Salofa are metaphors for orators who are fearless in taking their leap of faith. They boldly take up the challenge of enhancing, growing, perfecting and fine-tuning their craft, before reappearing when evoked by the call and given the opportunity to serve by resurfacing.

Sā Letuli can represent our families, who unconditionally tāpuā’i and support their orators through the good times (sunshine) and the bad times (rain).

The chant itself represents the beauty that can be found in our gagana fa’afalauga, where it is through words, phrases and sayings that stories are told, histories are valued and genealogies are maintained and ordered.

However, it is through music that the speech is made. It is through music that the future generations are educated, and it is through music that the moral of the story is cherished and valued by the appreciative audience.

Pese: a form of lāuga. A form of lāuga indeed.



Tūfāfāe Lauaki Namata’u’u Marnoe of Safotu’afafu, Sava’i’i, was renowned throughout Sāmoa for his talents as an orator and political negotiator. Lauaki was the first leader of the political movement Mau o Pule, which challenged German rule in Sāmoa and later grew into the national Mau resistance movement. In 1909, Lauaki was exiled to Saipan in the Mariana Islands along with nine other matai and their families. In 1915, the New Zealand government sent a ship to bring Lauaki and his supporters home, but he died during the return voyage. PHOTOGRAPH BY THOMAS ANDREW CLIBON. © ALEXANDER TURNBULL LIBRARY, WELLINGTON, PACCOLL-SOON-0008

Tatau

A History of Sāmoan Tattooing

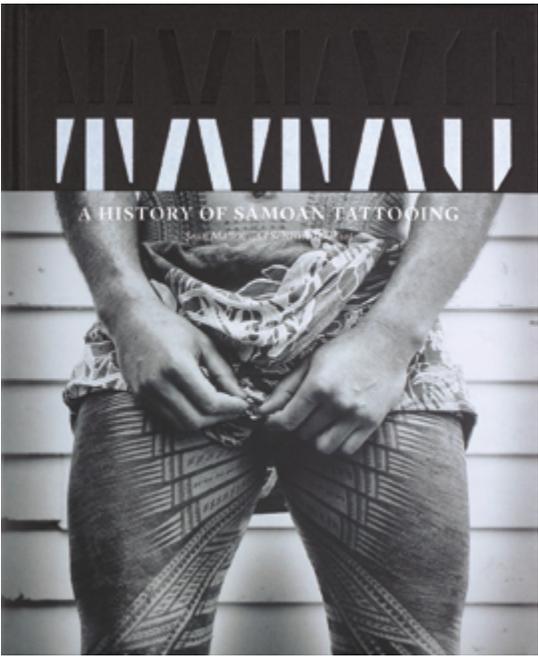
SEAN MALLON AND
SÉBASTIEN GALLIOT

A beautifully designed and richly illustrated retelling of the unique and powerful history of Sāmoan tattooing, from 3000 years ago to modern-day practices. Through a chronology rich with people, encounters and events, this handsome book describes how Sāmoan tattooing has been shaped by local and external forces of change over many centuries.

SEAN MALLON, of Sāmoan (Mulivai, Safata) and Irish descent, is Senior Curator Pacific Cultures at the Museum of New Zealand Te Papa Tongarewa.

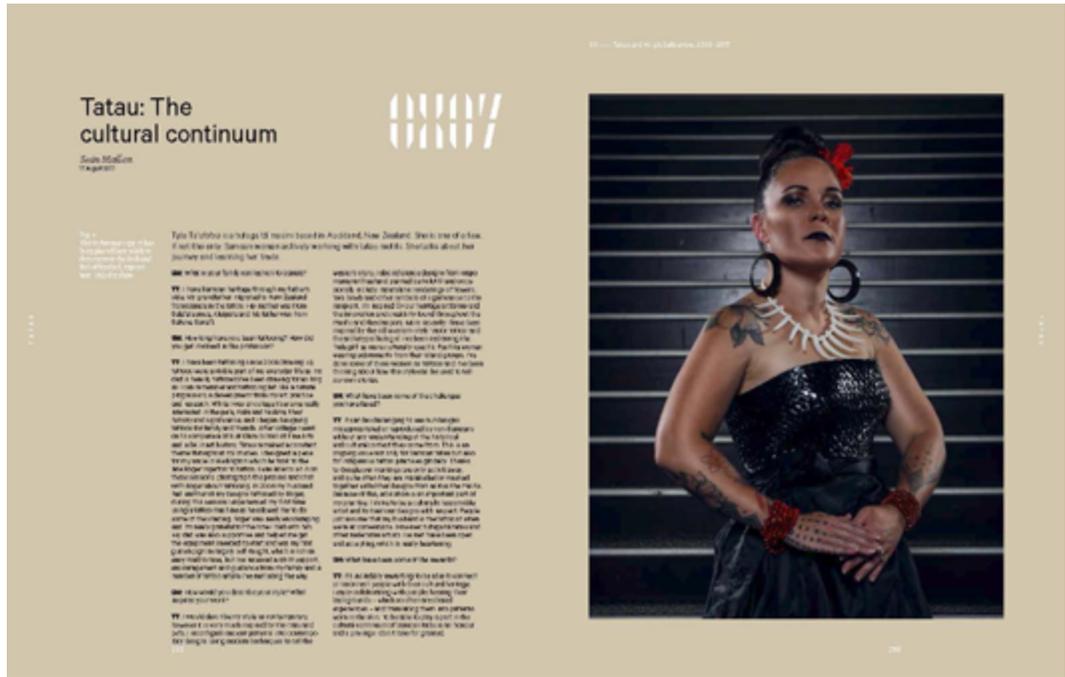
SÉBASTIEN GALLIOT is a French anthropologist, photographer and filmmaker. He has published on Pacific and Sāmoan tattooing and co-curated the Tattoo exhibition that toured to Paris, Toronto, Chicago and Los Angeles.

PUBLISHED: August 2018
ISBN: 978-0-9941362-4-4
Hardback, 255 x 200 mm, 328 pages, \$75



“a visual feast... a milestone in contemporary publishing... a book that will expand and enrich the knowledge of readers throughout Aotearoa, the Pacific and beyond”

Douglas Lloyd Jenkins,
Ockham New Zealand Book Awards 2019 convenor

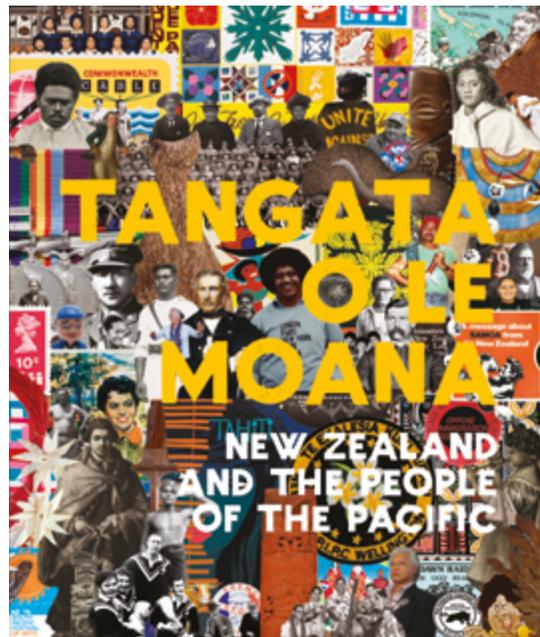


Tangata o le Moana

New Zealand and the People of the Pacific

SEAN MALLON, KOLOKESA MĀHINA-TUAI AND DAMON SALESA

The story of more than a thousand years of Pacific peoples in New Zealand. A rich cache of oral histories, hundreds of historical and contemporary photos, archival documents, maps and images of museum objects and artworks makes *Tangata o le Moana* a rigorously researched, yet human and colourful, record of the story of New Zealand as a Pacific place.



"A lavish new book which raps on the door of national identity"

New Zealand Heritage Journal

"A must-read book for teachers, social workers, community leaders and aspiring politicians"

Waikato Times

SEAN MALLON, of Sāmoan (Mulivai, Safata) and Irish descent, is Senior Curator Pacific Cultures at the Museum of New Zealand Te Papa Tongarewa.

KOLOKESA MĀHINA-TUAI is a former curator of Moana Oceania cultures at the Museum of New Zealand Te Papa Tongarewa.

DAMON SALESA is currently Associate Professor of Pacific Studies at the Centre for Pacific Studies, University of Auckland.

PUBLISHED: May 2012
ISBN: 978-1-877385-72-8
 Limpbound, 280 x 230 mm, 360 pages, \$79.99



A PACIFIC DESTINY NEW ZEALAND'S OVERSEAS EMPIRE, 1840-1945

DAMON SALESA

In 1901, Stephenson Percy Smith arrived in Niue as the advance guard of New Zealand rule. A writer, land surveyor, president of the Polynesian Society and speaker of te reo Māori, he was (in the eyes of many, at least) an expert on Māori and on the land and was thus master of two principal objects of New Zealand's colonial rule.

Smith was sent to Niue as a practical man and an official, but he also went as an intellectual and a student and his experience and temperament seemed to be immediately useful. He took close counsel from missionaries; he also recognised the unpopularity of Niuean King Togiā and honoured him into a corner of political isolation, easing the way for the forthcoming resident commissioner. All the while, Smith carefully noted the ways in which Niueans were like, and unlike, Māori.

Smith had already written his deeply influential history on the Polynesian homeland, Hawaii: *The Whence of the Maori*. He had calculated the origins of Māori ancestors and had (now infamously) calculated the how and when of their arrival in New Zealand. In Hawaii, Smith was clearly impressed by the great achievements of the Polynesians, who he estimated had settled an area covering more than a million square miles of ocean and who numbered at that time around

181,200 people. He did not note that in 1901 nearly one-third of that population was already ruled by New Zealand. By 1906, that proportion would reach much more than one-half and only around one-half of those were Māori living in New Zealand. Percy Smith personified the inextricable links between the colonialism in New Zealand and New Zealand's subsequent colonialism in other Pacific archipelagos. His presence in Niue seemed an omen, the herald of a new empire.

When Smith arrived in Niue, New Zealand was itself a colony just six decades old. Yet for almost all of that short history, prominent colonialists, from all walks of life and regions, had yearned to bring one or other South Pacific islands under New Zealand rule. This yearning had begun almost serendipitously when New Zealand's first governor, William Hobson, was given the wrong coordinates in his papers of appointment, which drew a New Zealand much larger than the one intended. Instead of ending at North Cape, a jurisdiction was specified that ran north for thousands of kilometres, deep into the tropics. This mistake was repeated in a variety of official papers and was to inspire George Selwyn, New Zealand's first Anglican bishop, whose letters of appointment had perpetuated the error. Selwyn made a divine opportunity of

164 A LAND OF MILK AND HONEY?



Waikato College in Auckland has strong associations with Māori students from the Pacific Islands. The dress uniform features a Tongan te'ava (wheat meal) and a yellow (representing) 1904.

highlighted in a memo from the secretary of the Cook Islands Department (CIDEP) in Wellington to the resident commissioner in the Cook Islands, with 'the aim of education in NZ being to give the lads an opportunity of attending a good NZ Māori school, of benefiting both educationally and from the school environment, and gaining some knowledge of the world outside of the restricted sphere of their own island.' From 1936 onwards, the scheme was more organised, with processes in place to administer expenses and transportation costs.

Concerns were, however, raised by the education officer in Rarotonga, who objected that the education department employed more locals than any other department in the Cook Islands administration and that these positions were filled by unqualified teachers. He was concerned that scholarship students were trained in areas that were not practical and relevant in the Cook Islands, as he pointed out: 'The three major classes of work within the administration are Police work, medical work and teaching. Because there is no special training required for police work and since the group has in fill numbers of Native Medical Practitioners (NMPs) the only positions available are on the education staff.' The education officer was raising these concerns in support of his recommendation to the Cook Islands Department for the reconsideration of two students who were interested in going to New Zealand to train to become teachers.

Ultimately though, New Zealand's efforts to administer education on the islands were belated and scantily funded and it would take the new era of self-government heralded by the United Nations to usher in educational transformation in all of the overseas colonies. The turning point was the visit of Peter Fraser to the islands in 1941. A key player in shaping the UN's decolonising vision, Fraser was agnostic at the poverty of New Zealand's efforts in administering education and he put new energy into the educational mission on the islands, now led not by the colonial-style 'native school inspectors', but by a new kind of professional educator, typified by director of education Clarence Reby. The change was palpable. Cook Islands Māori, Niuean, Samoan and Tokelauan would be the languages of instruction; secondary education would become mandatory and would include subjects previously

thought of as unnecessary. A new epoch of active policy development and increased funding was rapidly begun, most obvious in a programme of building secondary schools. In the early 1950s, new schools and policies were well under way: by 1952, the government had assumed responsibility over the Congregationalist schools in both Niue and the Cook Islands and large modern high schools were about to open in Rarotonga and Samoa.

The 1950s also brought increased migration to New Zealand, which meant that New Zealand's educational neglect would soon come home to roost. Improving the education system was in the language of the United Nations, an obligation of the 'sacred trust' between administering nations and non-self-governing territories, but it was also far more urgently a domestic New Zealand concern. All these motives combined to loosen purse strings and by the mid-1960s New Zealand was spending on Pacific Island education ten to twenty times annually what it had spent in 1945. This new and drastically improved educational infrastructure was to become one of New Zealand's most important legacies in the Pacific. An essential aspect of this infrastructure was the way in which it regionalised and internationalised Islands education.¹⁶

New relationships, based on expertise, training, funding and exchange, established after the Second World War were the bedrock of modern education in the Islands. That said, the fundamentally divergent expectations of the parties to such relationships could still hamper progress. A unique case study published in 1992, *Migration and Health in a Small Society: The case of Tokelau*, considered the effects of colonial administration on the migrant and non-migrant population of Tokelau, an atoll group that saw very high levels of resettlement to New Zealand during the 1960s-1965. It noted that between 1965 and 1972, scholarships were offered to Tokelauan students, but in a rather random manner with no consistency either in the number of scholarships awarded each year or in the age group targeted. From 1972, these elements were formalised, with an average of fourteen to fifteen students per year entering intermediate and secondary schools in New Zealand. There was, however, a marked lack of communication over expectations: the New Zealand authorities regarded the students

TANGATA O LE MOANA 165



A Pacific-style beaded necklace featuring the Waikato College initials and colours, 2015. Since 1952, the school has offered Pacific scholarship students.

Te Hei Tiki

An Enduring Treasure in a Cultural Continuum

DOUGAL AUSTIN

Of all Māori personal adornments, the human figure pendants known as hei tiki are the most famous, highly prized and culturally iconic. This book examines and celebrates the long history of hei tiki and the enduring cultural potency of these taonga, or cultural treasures.

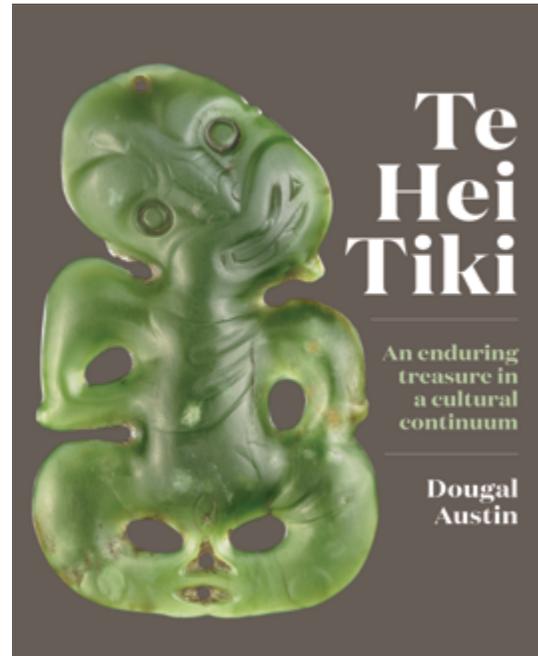
DOUGAL AUSTIN (Kāti Māmoe, Kāi Tahu, Waitaha) is Senior Curator Mātauranga Maori at the Museum of New Zealand Te Papa Tongarewa. He has a particular research interest in the origins, development, cultural use and significance of hei tiki. His current work has included a tour of the *Kura Pounamu* exhibition in China.

PUBLISHED: September 2019

ISBN: 978-0-9951031-4-6

Hardback, 255 x 200 mm, 288 pages, \$65

HIGHLY COMMENDED:
BEST ART WRITING,
NEW ZEALAND MĀORI
OR PASIFIKA,
AAANZ BOOK PRIZES
2019



"Lavishly illustrated, with many of the hei tiki pictured in larger-than-life-size, full-page glory, the book has some claim to being described as a taonga in its own right."

North & South



Examples of hei tiki types I (above) and II (below)

CLOCKWISE FROM TOP LEFT:
Hei tiki, type I, pounamu (nephrite), pūaka shell; 151 x 72 x 15 mm. Hei tiki, type I; pounamu (nephrite); 127 x 88 x 19 mm. Hei tiki, type II; pounamu (nephrite), heat treated; 127 x 65 x 12 mm. Hei tiki, type II; pounamu (nephrite); 121 x 72 x 9 mm.

Hei tiki pendants are of two general types.¹ Type I is the more common, representing perhaps nine out of every ten examples. It is configured with both hands positioned to rest on the thighs. Type I hei tiki typically have deeply modelled features, including large, deeply grooved eyes. The head usually rests directly on the shoulders. A raised central ridge beneath the head often forms an indicative neck, which commonly forks on the lower end to form ribs. This type of hei tiki is often made from relatively thick pieces of pounamu.

The rarer type II represents perhaps one out of every ten early examples. It is configured with one hand typically resting on a thigh and the other hand elevated to the chest. Very occasionally the elevated hand may be positioned to the mouth, the side of the head or another unusual position. Type II hei tiki typically have the head raised upon a defined neck, and lack ribs. The head often has projections at the ears and sometimes also at the chin. On average, the larger the hei tiki, the thinner type II examples are in relation to their type I counterparts, among smaller examples, the difference in thickness is less pronounced.

The hei tiki-matau is an extremely rare type known from only two early examples. It is a hybrid form incorporating both hei tiki and hei matau (fish-hook pendant) features.

The hei tiki-matau on page 30 belonged to the Ngāpuhi chief Tīrore Tāhūi from the Bay of Islands. Tīrore is thought to have gifted it to Captain Sadler of HMS *Buffalo* in about 1833-34. The *Buffalo* transported settlers and convicts from Britain to Australia and visited New Zealand to collect spars for the return journey. This unusual hei tiki, now held in the British Museum, is quite famous, having been reproduced in numerous publications. The design makes use of an



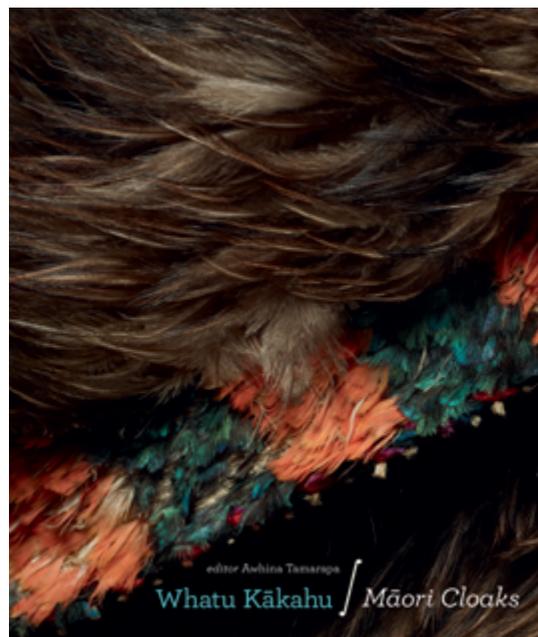
Joel Mansons (left) and Lewis Gardiner (right) at work at Rākau Jade, Rotorua, South.

Whatu Kākahu Māori Cloaks

EDITED BY AWHINA TAMARAPA

The revised edition of this award-winning book opens the storeroom doors of the Te Papa Māori collections once again, illuminating the magnificent kākahu and the art and tradition of weaving itself. More than fifty rare and precious kākahu are specially featured, with glossy colour detail illustrations of each, plus historical and contextual images and graphic diagrams of weaving techniques.

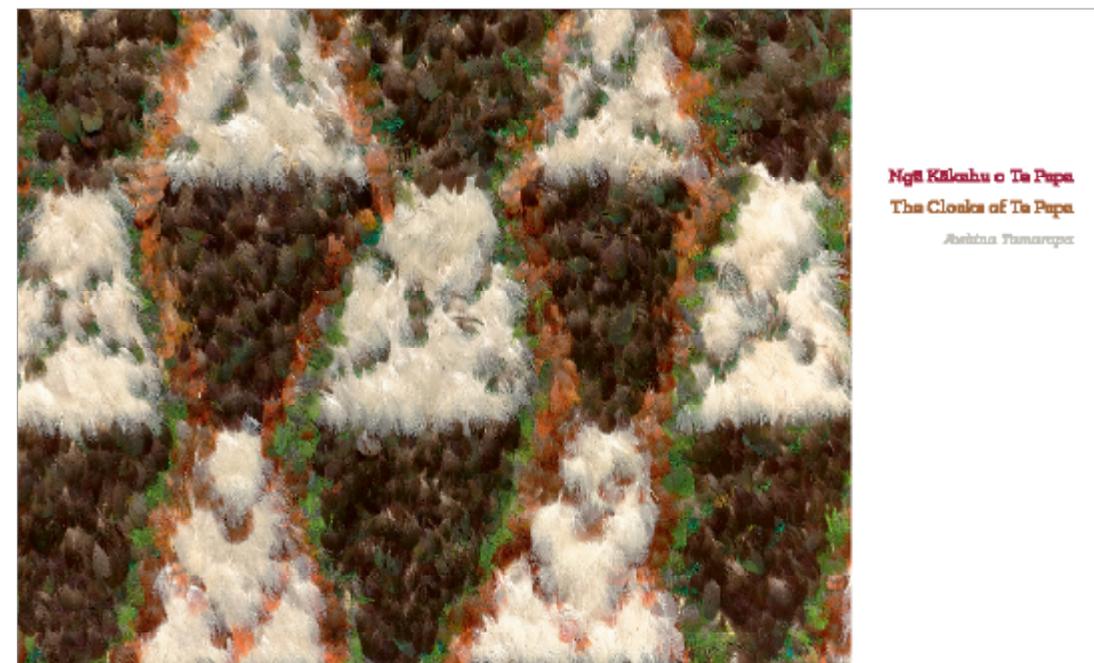
AWHINA TAMARAPA (Ngāti Kahungunu, Ngāti Ruanui, Ngāti Pikiao) holds a Bachelor of Māori Laws and Philosophy from Te Wānanga o Raukawa, Otaki, and a Bachelor of Arts from Victoria University of Wellington, where she majored in anthropology. She has worked in museums for more than 10 years, including as concept developer and collection manager at the Museum of New Zealand Te Papa Tongarewa.



PUBLISHED: August 2019
ISBN: 978-0-9951136-3-3
Hardback, 290 x 235 mm, 224 pages, \$75

“Whatu Kākahu is the definitive description of Māori cloaks in Te Papa’s collections. Illustrated throughout with stunning photographs that document the subtle beauty of these cultural treasures”

Scoop



Museum of New Zealand Te Papa Tongarewa Souvenir Guide

Haere mai and welcome to Te Papa, New Zealand's national museum. From the revolutionary Britten motorbike to precious Māori artefacts, this souvenir guide is the ideal companion for all visitors to the Museum of New Zealand Te Papa Tongarewa.

PUBLISHED: October 2019
ISBN: 978-0-9951136-4-0
 Limpbound, 160 x 130 mm, 112 pages, \$9.99



LOOK INSIDE

AVAILABLE ONLY DIRECTLY VIA TE PAPA STORE AND TE PAPA PRESS

TE MARAE

Te Papa's marae, Rongomaraeroa, is a fully functioning communal centre, run according to Māori kawa or protocol. It is the heart of Museum life – a place for welcomes, celebrations and ceremonies. It is also a living exhibition, showcasing contemporary Māori art and design.

The marae comprises an outside space, the marae ātea, or place of encounter, and the wharenihi, the meeting house. The name of the wharenihi is Te Hono ki Hawaiki, which speaks of the connection with Hawaiki (the place of spiritual origin for Māori).

Te Hono ki Hawaiki was designed and constructed by 40 carvers from around New Zealand, led by Te Papa's first kaitiaki, the artist Cliff Whiting. His contemporary approach to design, colour and materials is an evolution of customary wharenihi design. The wharenihi includes carved ancestral figures as well as carvings that depict the occupations and origins of Pākehā and other newcomers to New Zealand.

Rongomaraeroa is a magnificent setting for Te Papa's promotion of the festival of Matariki as an indigenous celebration in which all New Zealanders can share. Matariki, the Māori New Year, is enjoying a cultural revival; marking the reappearance of Matariki, the Pleiades star cluster, in southern hemisphere skies in June, it is a time of both contemplation and celebration.

Visitors of all cultures can feel at home in this contemporary marae.

► Te Hono ki Hawaiki, Te Papa's wharenihi or meeting house.



The Museum

OUR PLACE – TE PAPA

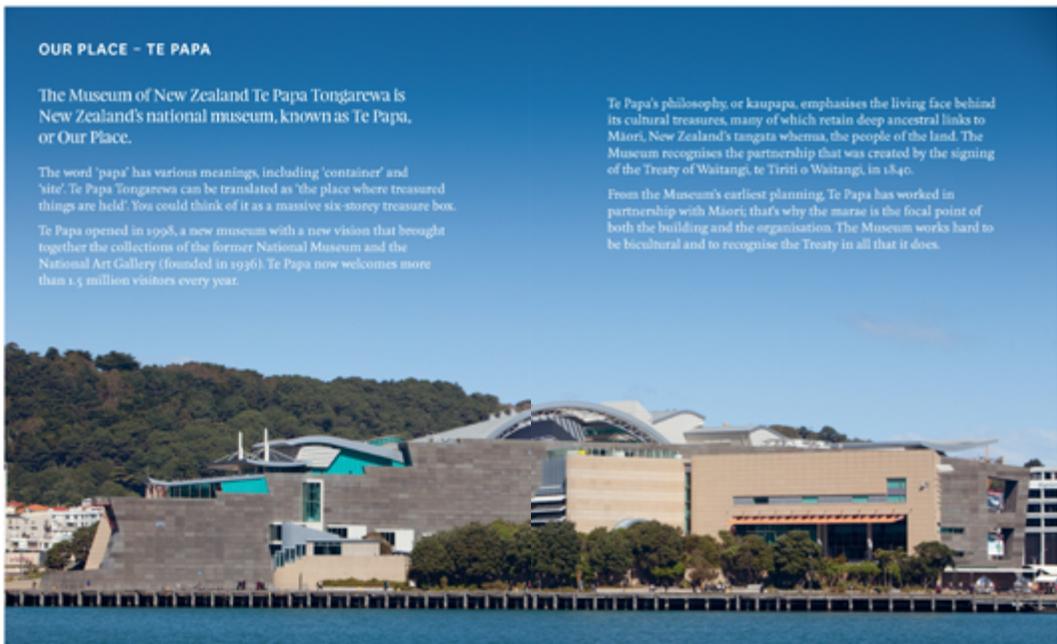
The Museum of New Zealand Te Papa Tongarewa is New Zealand's national museum, known as Te Papa, or Our Place.

The word 'papa' has various meanings, including 'container' and 'site'. Te Papa Tongarewa can be translated as 'the place where treasured things are held'. You could think of it as a massive six-storey treasure box.

Te Papa opened in 1998, a new museum with a new vision that brought together the collections of the former National Museum and the National Art Gallery (founded in 1936). Te Papa now welcomes more than 1.5 million visitors every year.

Te Papa's philosophy, or kaupapa, emphasises the living face behind its cultural treasures, many of which retain deep ancestral links to Māori, New Zealand's tangata whenua, the people of the land. The Museum recognises the partnership that was created by the signing of the Treaty of Waitangi, te Tiriti o Waitangi, in 1840.

From the Museum's earliest planning, Te Papa has worked in partnership with Māori; that's why the marae is the focal point of both the building and the organisation. The Museum works hard to be bicultural and to recognise the Treaty in all that it does.



POSTERS

POSTERS

Badges of Aotearoa New Zealand poster

Based on collections featured in the book *Tiny Statements: A Social History of Aotearoa New Zealand in Badges*, this beautiful, decorative poster of a century's worth of badge designs will brighten any wall.

NZ RRP: \$19.99

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Poster, A2, 420 x 594 mm



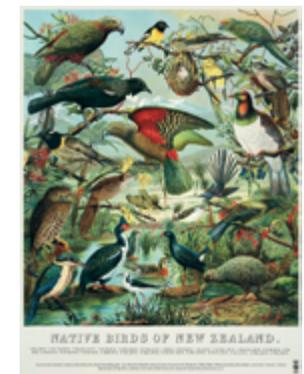
Native Birds of New Zealand Poster

The beautiful and ever-popular *Native Birds of New Zealand* poster is now in its twelfth reprint.

NZ RRP: \$24.99

PRODUCT CODE: 942-1-064003-54-6

Poster, 755 x 550 mm



Fishes of New Zealand Poster

Reminiscent of the iconic fish 'n' chip shop poster, the *Fishes of New Zealand* poster features a selection of 222 fishes from the landmark four-volume publication *The Fishes of New Zealand* (Te Papa Press, 2015)

NZ RRP: \$24.99

PRODUCT CODE: 978-0-9941041-8-2

Poster, A1, 841 x 594 mm



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COVER IMAGE:

Emily Cumming Harris, *Coprosma baueri (taupata)*, c.1879, watercolour, 305 x 235mm.
The white flowers are *Dodonaea viscosa (akeake)*. Alexander Turnbull Library, B-018-007
from the cover of *Groundwork: The Art and Writing of Emily Cumming Harris*

PAGE 4 IMAGE:

Emily Cumming Harris, *Freycinetia banksii (Kiekie)*. Flower showing fruit– Tawhara (Taranaki),
1880–1900, watercolour, 342 x 250mm.
Alexander Turnbull Library, B-018-008

PAGE 18 IMAGE:

Emily Cumming Harris, *Chatham Island forget-me-not and ferns with copper butterfly*,
c.1879, watercolour, 300 x 255mm. Plimmer collection, Feilding.

TE PAPA



PRESS