



CATALOGUE 2024
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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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Leslie Adkin

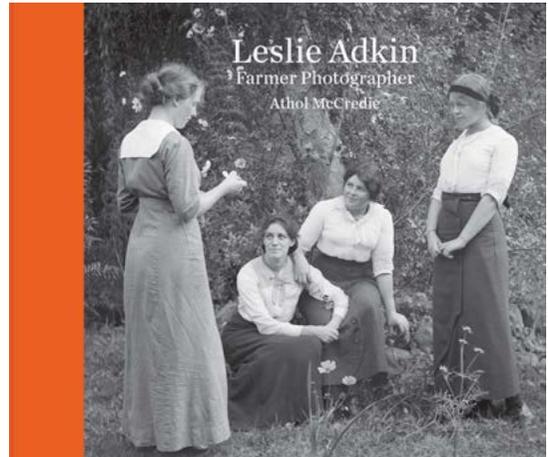
Farmer Photographer

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 170 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





8120485 Arrive at Managaha, 1907
 1904-1908 American Explorer

134



8120494 On the Worksites at the Second Lock, 1 March 1908
 1904-1908 American Explorer

135



8120792 Beach for a Dip, 19 December 1903
 1904-1908 American Explorer

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8120793 In Boat, 1903
 1904-1908 American Explorer

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812114
 1904-1908 American Explorer
 1904-1908 American Explorer

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812115
 1904-1908 American Explorer
 1904-1908 American Explorer

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A Man Holds a Fish

GLENN BUSCH

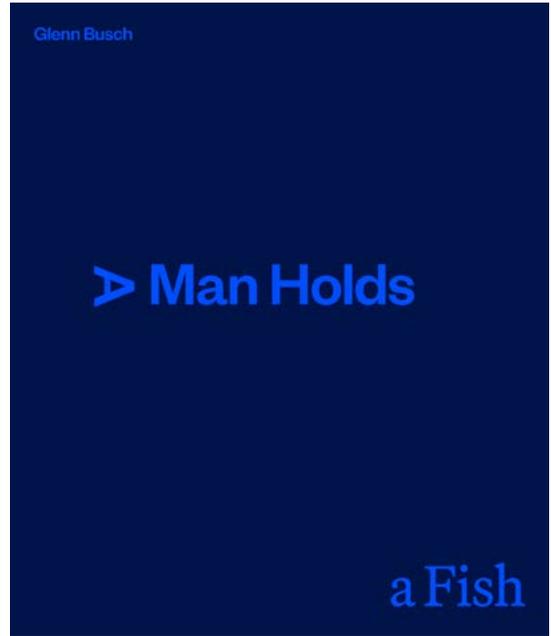
Selected by the legendary photographer himself, the 79 extraordinary images in Glenn Busch's *A Man Holds A Fish* cement and celebrate his reputation as one of New Zealand's most important photographers. Almost other-worldly, and striking in their humanity and emotional affect, the images in this resonant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



LOOK
INSIDE

Genealogy

Peter Ireland

Glean 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 written in its composition – 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 must 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 have an intimate connection with that allegory of us we call reality. In those days, it was an easy assumption to make: this silver nitrate depicted elements of the physical world looking 'true' and 'fair' paintings, prints and drawings had ever done. The invention marked no less than a seismic shift in awareness, perception, knowledge and, what is 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 put farthest 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 less common or well established story of parallel developments that were, effectively, more a double helix than two lines destined never to meet. In earlier times, artists 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 one mechanism 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 more likeness was inherent went conveyed status. For the first two decades of its existence, photographic portraiture was the preserve of the monied, but with the invention of the carte-de-visite in the mid-1850s, having your portrait made became more widely accessible. These small pictures may have delineated physical formery of likeness more accurately, but these aspects, as images, remained subservient to aspirated status.

The early photographic images, whether made by hand and painted, backdrops seldom echoed the subjects' actual living spaces, and the clothes they chose to wear – were *expensive* to wear – were 'Sunday best', not the garments of daily life. This aspirational quality remains embodied in the range 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 continuing 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 idealism, 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 reinforced by the dominant systems – perhaps reflective of the fact that these less artists eager to establish careers within the art gallery and market sectors.

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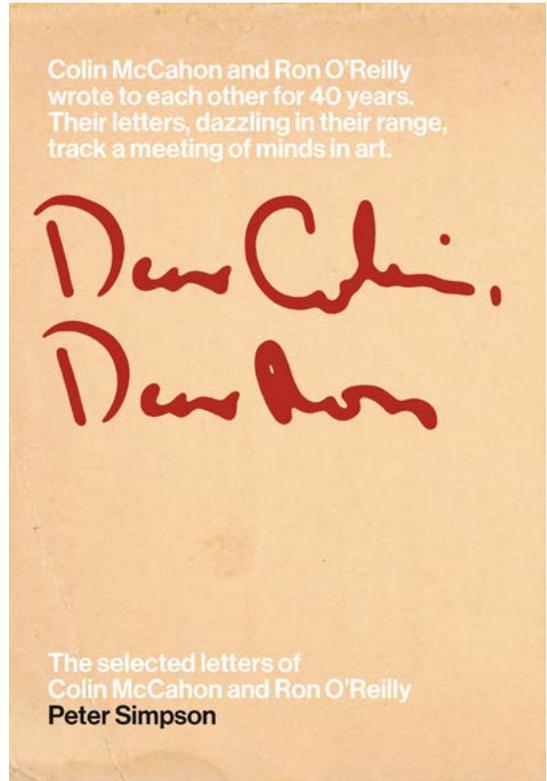
Dear Colin, Dear Ron

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
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AUTHOR
Q&A



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

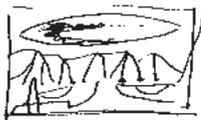
Within McCahon's extensive letter-writing activity (many hundreds if not thousands of letters in total), his correspondence with O'Reilly is probably the largest and most prolonged. The earliest of their 360 or so surviving letters (fairly equally divided in number between them) were exchanged in 1944, 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



more or less. The oval in the sky is the famous 'Taiari Pet' as seen in the Middlemarch district¹⁵⁹ but enclosed in it there is a Collingwood landscape.¹⁶⁰ 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,¹⁶¹ 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] & Jeffier¹⁶² 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.¹⁶³ 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.¹⁶⁴

— 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.¹⁶⁵

The exhibition at Mod. Books in Dunedin has closed down.¹⁶⁷ Have had very little news of what was said or any such. There may be reproductions in the next 'Landfall'[']¹⁶⁸ It all depends on the way things photograph I imagine.



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

BELOW *Caterpillar landscape*, oil on paper on canvas, 740 × 1085 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.

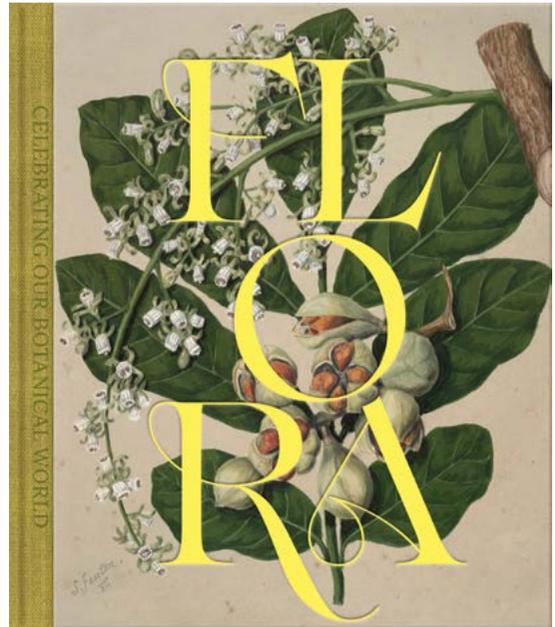
CARLOS LEHNEBACH is Curator Botany at Te Papa.

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 × 250 mm, 452 pages, \$80

“Every one of the 402 images in this book is a love letter and a testament to human life entangled with the lives of plants.”

Joyce Campbell, Aotearoa NZ Review of Books

**LOGLISTED:
ILLUSTRATED NON-
FICTION, OCKHAM
NEW ZEALAND BOOK
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**WINNER:
BEST LIFESTYLE BOOK,
NZ BOOKLOVERS
AWARDS 2024**

**AUTHOR
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Image of Ida Elise Copy ©2014, see page 161.

HŪTIA TE RITO
O TE HARAKEKE
KEI WHEA.
TE KOMAKO E KO
KI MAI KI AHAU?
HE AHA TE MEA
NUI O TENEI AO?
MAKU E KI ATU
HE TANGATA,
HE TANGATA,
HE TANGATA.

INTRODUCTION

CARLOS LEHNIBACH, CLAIRE REGNAULT, REBECCA RICE, ISAAC TE AWA, RACHEL YATES, EDITORS



STILL LIFE, FLOWERS: I,
C.1916

Ida Elise (1896–1973), American New Zealand
Oil on paper laid board, 365 × 264 mm
100% cotton, purchased 1971 from Wellington City
Council Picture Purchase Fund
Creative Associates

Ida Elise taught still life painting at the Elam School of Art and Design, in Tamaki Makaurau Auckland, and painted still life works throughout her life, including many flower studies.¹⁶ She wrote of her practice: “We try to conceive material objects as merely directions of planes in space... & the arrangement of these planes in such a way as to produce an emotion... The main thing is to make the painting an active instead of a passive thing.”¹⁷ For Elise, making a painting active was about animating the composition with colour and curved line—as with the shapes of the flowers in this painting. Works such as this were well received, with one critic writing, in 1950, “Her still life studies in oils...are really alive, and tempt one to pick a bunch from the frames.”¹⁸



TAMPON PURSES, 1980S

Produced by Carefree, American New Zealand/United States of America
Plastic, 60 × 62 mm each
©1987/1988 CAREFREE, part of Anomia Ltd, 2009

These small plastic tampon purses made during the 1980s are emblazoned with colourful floral prints, including daisies. They act like tiny envelopes with enough room to hold three to four tampons. The busy floral pattern cleverly disguises the contents, so the cover can discreetly carry them in a pocket or purse. The use of floral imagery in the marketing of female hygiene products is widespread and enduring. Such colourful visual language offers consumers menstrual objects, it both prettifies and distracts the viewer from the purpose of these products, which is to help menstruating people manage their biological cycle of bleeding, as

Ngā Kaihanga Uku

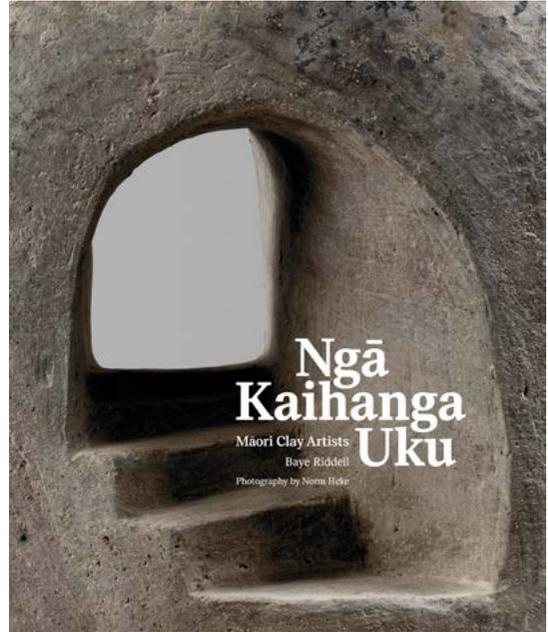
Māori Clay Artists

BAYE RIDDELL

The rise of an impressive ceramics movement is one of the more striking developments in contemporary Māori art. Clayworking and pottery firing was an ancient Pacific practice, but the knowledge had largely been lost by the ancestors of Māori before they arrived in Aotearoa. After the national clayworkers' collective, Ngā Kaihanga Uku, was established in 1987, traditional ancestral knowledge and customs and connections with indigenous cultures with unbroken ceramic traditions helped shape a contemporary Māori expression in clay.

This book is the first comprehensive overview of Māori claywork, its origins, loss and revival. Richly illustrated, it introduces readers to the practices of the five founders of Ngā Kaihanga Uku and also surveys the work of the next generation.

BAYE PEWHAIRANGI RIDDELL (Ngāti Porou and Te Whānau-a-Ruataupare) became a full-time potter in 1974, the first Māori artist to commit to this profession. In 1986, with Manos Nathan, he was a co-founder of Ngā Kaihanga Uku, the national Māori clayworkers' collective.



PUBLISHED: October 2023

ISBN: 978-0-9951384-5-2

Hardback, 255 x 215 mm, 256 pages, \$70

“A luscious, invaluable introduction not just to how this school of creatives came to be but to how te ao Māori can underpin a three-dimensional art discipline.”

Home magazine

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LOGLISTED:
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Baye Riddell

Night Person, Te Whānau a Raukaporo
b. 1950
Lives in Tokonara Bay, Teitahiāhi

Baye Riddell's father was from Te Pahi Springs and his mother from the coast at township of Tokonara Bay, neighbouring ōte ōtewa in the Teitahiāhi region. In 1950 Baye's parents moved from the East Coast to Teitahiāhi as Teitahiāhi, where Baye was born. In 1954 the family moved back to Te Pahi Springs, where his father worked for the county council. The declining local economy and Baye's parents to search for work away from home. They finally settled in Teitahiāhi, near ōtewa, where they struggled to retain their cultural identity in the face of the pressures of assimilation – the prevailing social policy for Māori of that time. In an effort to culturally reconnect, their strongly intelligent and curious child, and persistence with a good education, they enrolled Baye at St. Stephen's School, an Anglican residential secondary school for boys in rural South Auckland. Established to educate Māori, Pacific and Pākehā students, St. Stephen's (Tīpene) attracted many Māori students and produced many Māori leaders.

Baye was educated in both Māori and English. He studied science and mathematics, there were no art classes, apart from one period a week in the first year. After high school, at his parents' insistence Baye enrolled in the pre-entry year for medical school at Otago University in Dunedin. Freed from the strict discipline and the religious environment of St. Stephen's, Baye indulged in student social life in Dunedin, and after making a half-hearted effort for two years, he 'ropped out' and began a period of artistic exploration. In 1973 they moved to Christchurch, where the art establishment and experimental counter-culture movement began to shape his world view. As well as 2012, Musicians such as Dylan, Cohen, Hendrix, Joplin, The Beatles, The Rolling Stones and The Doors influenced our generation's disaffection and disillusionment with the rampant capitalist culture sweeping through. Baye spent early years, tried: drawing, design and the writings of Herman Hesse, T.S. Eliot, Lewis, Carlos Castaneda, Jack Kerouac and Alan Ginsberg... As a young man isolated from family, I participated wholeheartedly in this ethos of experimentation and deconstruction of entrenched academic perceptions and norms. Against this backdrop and the growing alternative movement in New Zealand, I shaped a personal philosophy that placed value on simplicity, cooperation and self-sufficiency. They worked as a group of jobs, including at the Lake Adams Pottery – the oldest commercial pottery in New Zealand. His introduction to studio pottery, though, came through a studio friend, Paul Fisher. Watching Paul throw a pot on the wheel instantly captivated Baye's imagination and fueled an emerging dream of living a self-sufficient life in Teitahiāhi. Paul Fisher was firmly entrenched in the highest creative aesthetic and thought. Baye wheel throwing, glazing and basic firing. Baye built his own oil-fired kiln at North New Brighton and fired an exhibition with Paul at Christchurch's Upstairs Downstairs Gallery in 1974. However, Baye was unimpressed by the veneer given by New Zealand potteries.

©2017 Baye Riddell's his studio in Tokonara Bay in 2022

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Photograph: November 2017, at Tokonara Bay, Teitahiāhi, 30 x 5000 x 5000mm, Collection of Tokonara Art & Research.

Through Shaded Glass

Women and Photography in Aotearoa New Zealand 1860–1960

LISSA MITCHELL

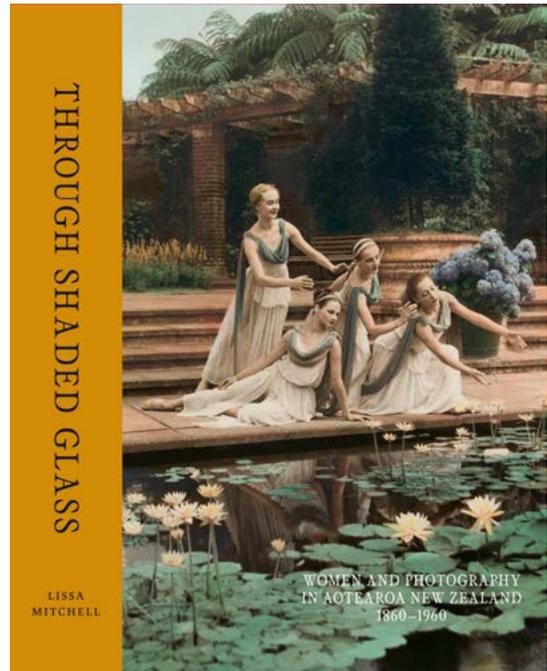
The contribution of women to the first century of photography has been overlooked across the world, including in New Zealand. With few exceptions, photographic histories have tended to focus on the male maker. This important book tilts the balance, unearthing a large and hitherto unknown number of women 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*

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Q&A

FINALIST:
BEST LIFESTYLE BOOK,
NZ BOOKLOVERS
AWARDS 2024

CHAPTER 1 the photographic studios

A magical aspect of photography has always been its ability to record time and mark out even the most mundane occurrence as an event. The people and things recorded became immediate, reaching across distance and time. In his 1991 book, *Photography in New Zealand*, Hardwicke Knight noted that while people in Britain and Europe made photography a possibility, it was only in colonial locations such as Aotearoa New Zealand, where materials and skills were limited, that photography was used by 'those with more than ordinary enterprise and perseverance.'

Opposite: Darrig Clearing, Sarah Coombidge and Christina McMillan working in the McMillan studio in Stratford in 1901. James McMillan, Stratford. Gelatin dry plate glass negative. Alexander Turnbull Library (L.1.3.010337-0).



To start the trip, Westland rode on horseback alone for two days from Christchurch to Double Hill Station. There she met her husband, who had travelled by rail and then mail cart with their equipment and supplies – 'our bedding, clothing and photographic plates... carried in two long brown canvas bags.'¹⁰ The next day the Westlands, their guide (identified only as Charlie) and a station hand who was in charge of the pack horses rode for another day to the campsite. Worried about damage, the couple opted to carry their cameras on their backs rather than among their luggage.

From the campsite, the Westlands and Charlie explored the area, taking day trips to climb peaks, saddles and glaciers. They saw wild horses and waka, and endured the attention of sea. The view from a knob in the Butler Range set Westland into a photographic frenzy: 'The grand stretch of mountains demoralized me, and I photographed all round me without waiting till I had lunched; consequently later on, when I rambled off towards the Ramsay glacier, I had no plates left to take Mt Whitcombe from a grander point of view,' she wrote in her journal.¹¹ On what became known as Jim's Knob, named for James Westland, Charlie built a small cairn of stones and 'we left our names there, and a spoil plate from my husband's camera.'¹²

On a 7-kilometre trip up to Whitcombe Pass the Westlands carried one camera and its equipment between them while Charlie looked after the lunch. The climb put Jessie Westland in a bad temper and she stayed at their lunch spot while the others took the camera and went on to the pass. Then, after remembering hearing that no women were known to have been to the pass, she went after them and found her husband with the camera set up already and taking photographs.

One of the Westlands' tasks before going to sleep was to change the plates in the camera, avoiding the light of the moon when it rose suddenly and 'flooded the tent with light'¹³ in which case the job had to be done awkwardly under the sleeping bag.

Left: Jessie Westland and Gus Manning, Cragburn Range, 1880. One-plate photographic. Guide view from above. Alexander Turnbull Library.

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.

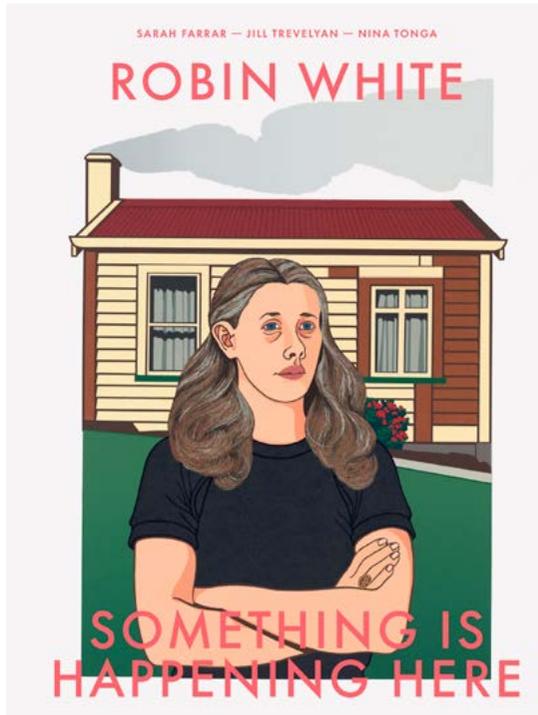
JILL TREVELYAN is a Wellington art historian and curator. She is the editor of *Rita Angus: An Artist's Life* (Te Papa Press, 2021).

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



Florence and Hereweka

Jill Trevelyan

"That painting was about becoming a mother myself." Robin White is reflecting on the portrait of her mother, *Florence and Harbour Cone*, painted soon after she gave birth to her first child, Michael, in October 1973. Florence White had come to Dunedin to help out with the baby, and her daughter asked her to sit for some drawings and photographs.

White uses the analogy of a jigsaw puzzle when she talks about constructing a painting. "You see an image in your mind, and you plot it out. It's about geometry: you see the abstract shapes, and you have to figure out the signature of the painting and the structural relationships between the parts."

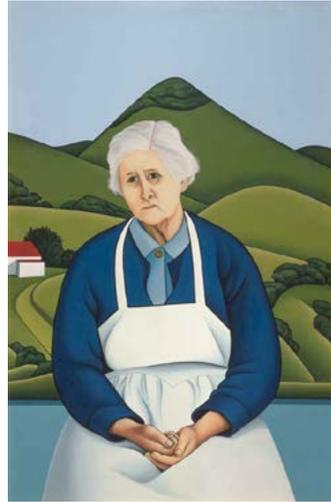
A photograph of Florence (page 66) shows White's starting point: "I saw her clothing, and the way it folded, the way the light and the dark were reticulated." Next she developed drawings of her mother in front of Hereweka Harbour Cone, the hill she had painted so often. An early image (page 66) shows Florence still seated in her armchair, a more commanding presence but not yet integrated into the landscape. In the finished painting, Florence and Hereweka are one: the curves of Florence's body are echoed in the rhythmic lines of the hills behind her.

The portrait conveys Florence's beliefs and way of life: she sits in her starched white apron, a Bahá'í brooch at her throat, a calm and monumental figure. But to White, *Florence*

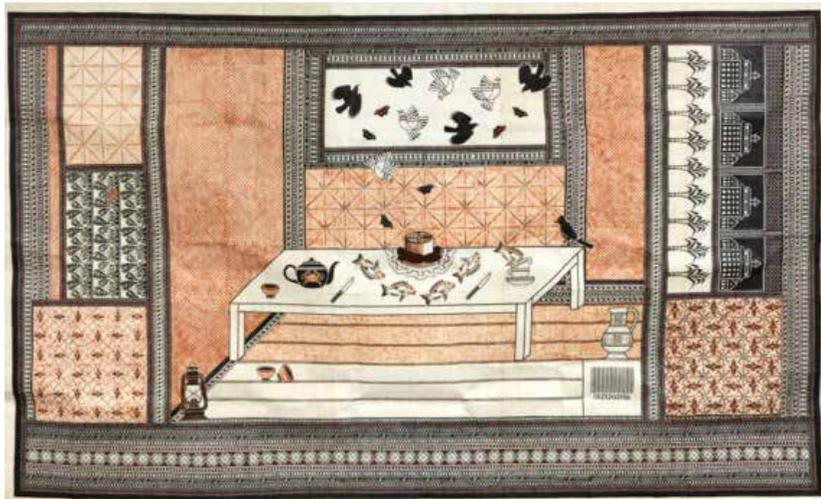
and *Harbour Cone* is also a portrait of a generation – those women who endured two world wars and a depression. She comments, "The depression taught a harsh lesson in economy, and my mother learnt to make do with next to nothing. Her boast has always been that the kids were neat and tidy and clean, even if their dresses were made from the cheapest calico, and their schoolbags were made from sugarbags."

White was very close to her mother, admiring her resilience and resourcefulness, and her unstinting service to her family. Among White's papers in the Flocken Library is an undated poem:

Florence
 Your hair a white net, pale
 Sky, as blue as your blouse
 Bleached skin, bruised and peeling
 With time. Slowly fading
 Like a cheap cotton print
 You've tried to keep it nice:
 Washed and powdered, hiding
 Behind a white apron
 That you cut and sewed up,
 Hemmed, trimmed with a blue braid.
 You made it, all on your own.



Florence and Harbour Cone (1974)
 oil on canvas
 960 × 640 mm



Robin White, Tamat Cabañanovson and Raha Filiz
 Something is happening here: Living in a material world (2017)
 burlcloth, earth pigments, natural dye
 2700 × 2380 mm

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.

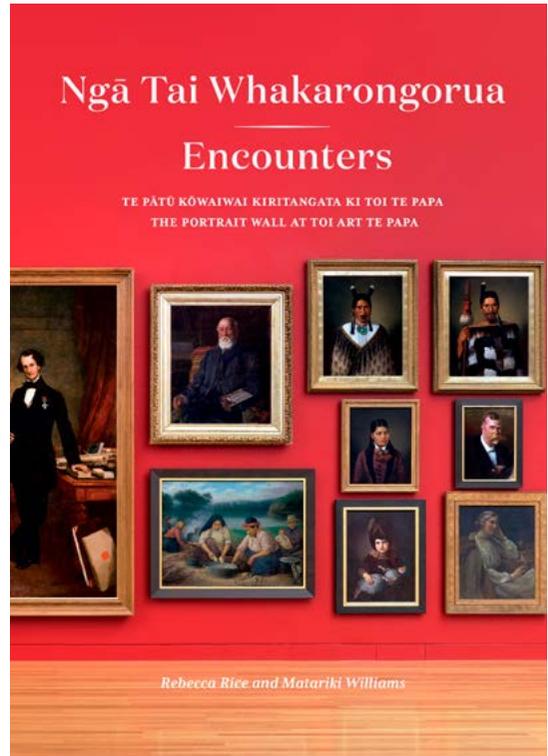
REBECCA RICE is the Curator of New Zealand Historical Art at the Museum of New Zealand Te Papa Tongarewa.

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



**WINNER: BEST
SMALL EXHIBITION
CATALOGUE, 2022
AWAPA AWARDS**

**LOOK
INSIDE**

**AUTHOR
Q&A**

Ko Poetua te tamāhine a Oroo, he rangatira nō Ra'ātea. I te wā e ū ana te kaupuke o James Cook (he kaitoro nō Piritana) ki i te tau 1777, i tana haerenga tuatoru, ka whakarērea ia e tokorua o āna kaumoana. 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 kaupuke 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 kōwairai 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 mauherea ana ki runga i tētahi kaupuke tauwi, engari kē he wahine ātaahua e menemene ana, e karapōtia ana e ngā rākau matomato o tōna motu.

Kua whakaaahuaia 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 tahi (pau rāngō) 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 Ūiaitea [Ra'ātea], 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 Ra'ātea 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 tahi, 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 Ūiaitea [Ra'ātea], one of the Society Isles, 1785
Oil on canvas, frame 1660 × 1160mm
Purchased 2010 (2010-0029-1)



b

a

c

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 whakakatikakahia 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 whakakatikakahia 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 hohu, he orangitea te tae ki raro i ngā hihī katikati. He kārikiāura 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 kikowhiti o Mrs Devereux. Ko te mahi tuatahi a ngā kaiwhakatikatika he tango atu i te wānhi mai i te kiri – he māmā ake te muku atu i ngā kano mātātea i ngā kano mātauri.
- c** E tohu ana te tapawhā i te wahi i whakamātauria tētahi wai matū 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.

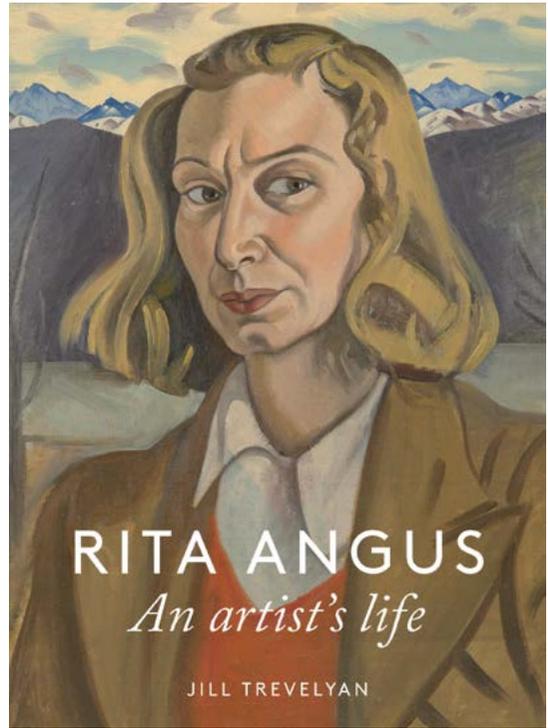
Rita Angus

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

FINALIST:
PANZ NEW ZEALAND
BOOK DESIGN
AWARDS 2022

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

LOOK
INSIDE

AUTHOR
Q&A



CHAPTER FOUR

SEPTEMBER 1934–JULY 1938

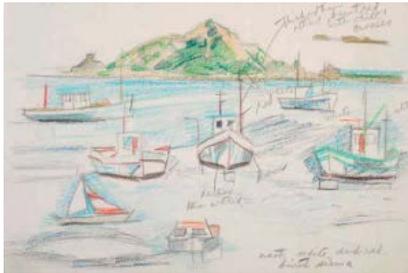
'Live in a suitcase'

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'.⁷ 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.⁸

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.⁹ 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'.¹⁰ 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

Self-portrait, 1936–37
Oil on canvas, 690 x 390 mm
Dunedin Public Art Gallery, purchased 1980

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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 hardboard, 610 x 610 mm
Private collection

Railways Studios

How a Government Design Studio Helped Build New Zealand

**PETER ALSOP, NEILL ATKINSON,
KATHERINE MILBURN AND
RICHARD WOLFE**

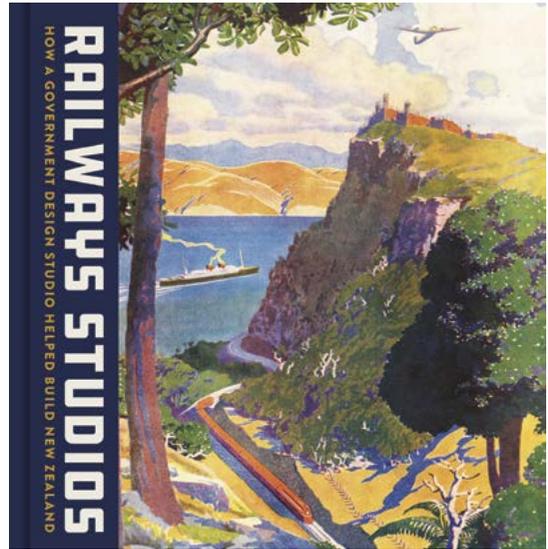
For many decades the Railways Department's design studios, Railways Studios, was New Zealand's 'go-to' advertiser. Its tourism and product ads appeared on railway-station hoardings and billboards throughout the land. It developed some of New Zealand's most iconic graphics, brought together in this treasure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

LOOK
INSIDE

AUTHOR
Q&A

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.

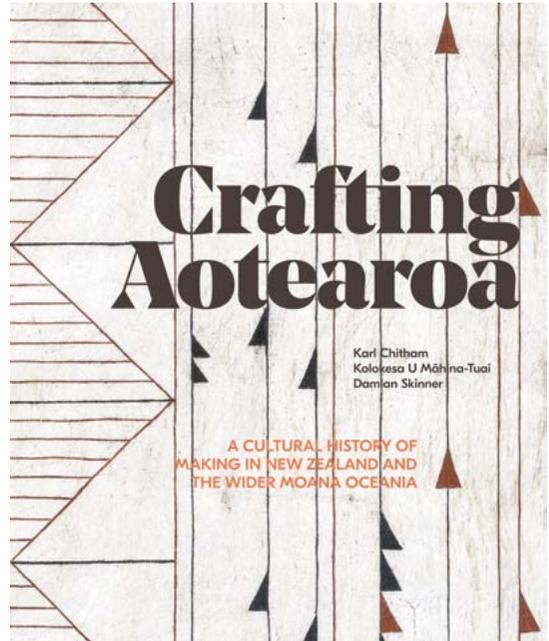
KARL CHITHAM (Ngā Puhī) is Director of the Dowse Art Museum and was formerly Director and Curator of Tauranga Art Gallery.

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.

LOOK
INSIDE

AUTHOR
Q&A



PUBLISHED: November 2019

ISBN: 978-0-9941362-7-5

Hardback, 265 x 215 mm, 464 pages, \$85

WINNER: BEST
BOOK, MULTIMEDIA
AND PUBLICATION
DESIGN AWARDS
2020

WINNER: BEST
TYPOGRAPHY
AWARD, PANZ
BOOK DESIGN
AWARDS 2020

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

Craft on board

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.

¹⁰¹ These Chinese ceramics — food and drink containers and eating vessels — like so much of the gold-field wares from which most of the Chinese collection at Te Papa Otago Settlers Museum is derived. None of these items was 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 overland 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 kilometers separating 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.¹⁰²

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.¹⁰³ 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 kerosene cans, a chest for storing rice 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.’¹⁰⁴

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.’¹⁰⁵

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



¹⁰²

¹⁰³

New Zealand Art at Te Papa

EDITED BY MARK STOCKER

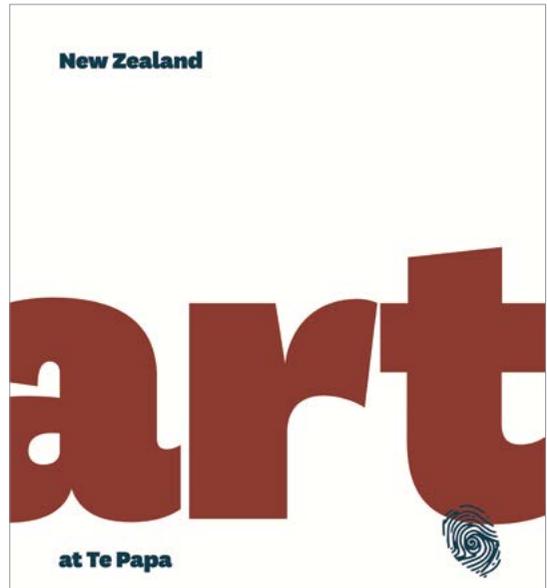
Te Papa holds New Zealand's national art collection, the origins of which date back to 1865. In this elegant hardback, Te Papa's curators and a range of other expert art writers discuss 268 works from the museum's collection. From early colonial artworks through to recent acquisitions, their essays offer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



Michael Smither

Toy tea party (1968)

oil on hardboard, 107 x 107 mm, purchased 1992 with New Zealand Lottery Grants Board funds

Big ooddy (1970)

oil on hardboard, 615 x 612 mm, gift of the Friends of the National Art Gallery, 1984

Michael Smither's images of childhood have secured his reputation as one of New Zealand's pre-eminent realist painters. *Toy tea party* was begun during the autumn of 1968, when he and his wife Elizabeth and their children Sarah and Thomas were living in a tiny cottage at Pukeruaia in Central Otago, prior to Smither taking up the Francis Huggins Fellowship at the University of Otago.

Smither's reaction to Otago's landscape was both immediate and intense. It had a worn-down, amplified-out appearance completely different from the lushness of his home environment of Taranaki.

He embarked on a series of paintings of the Central Otago landscape while also continuing to sketch and paint scenes of domestic life as he had in New Plymouth. "The children were an excellent foil to the barrenness of the Central Otago landscape," Smither has noted. "I was always pleased to see the inworn and arrangements of the children's toys." Sarah kept her toys in the small brown bedchamber out-come and brought them out each afternoon. Thomas's toy helicopter came about to hover off the dining table, and the artist has included a miniature landscape version of the Dunstan mountains as the view through the toy window.

Big ooddy, painted during the same period, is one of Smither's most intriguing early paintings. Thomas was fascinated by having power over dark and light. Smither recalls, "Big ooddy was his name for both his power and for the electricity, and he regularly pranged it as into the eighteenth century. I caught him at it one night and studied at him, and was moved by his reaction to make this record of the event."

The painting, typically, developed from a very quick sketching. It transforms a furled gesture and a startled expression into a moment frozen in time. A compulsive observer, Smither has filled countless sketchbooks with these swift drawings. In 1965 he gifted a collection of a hundred sketchbooks to the National Art Gallery. In contrast, Smither's painting process is slow and painstaking, layers of paint and linseed oil (which give the works their characteristic glow) are carefully built up, and he makes many changes as he works so that the image grows in clarity as it progresses.

1 Michael Smither, in conversation with the author, 3 June 2016, Auckland.

Smither 1



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Petrus van der Velden

Storm at Wellington Heads (c.1908)

oil on canvas, 1070 x 2050 mm, gift of the New Zealand Academy of Fine Arts, 1986

When he arrived in Christchurch in June 1890 Petrus van der Velden was a mature exponent of the late nineteenth-century Dutch romantic realist school of painting, commonly known as the Hague School. He was naturally attracted to natural subject matter in landscape, portrait and genre studies. Van der Velden is best known for his paintings of the Otago Gorge region, deep in the Southern Alps, which he visited for the first time in 1891 and which provided him with a major source of subject matter for the remainder of his career. He found endless inspiration in the inexorable forces of nature, whether the tumultuous torrents of a mountain stream or, as in the case of *Storm at Wellington Heads*, the buffeting winds of a southerly gale.

In *Storm at Wellington Heads*, van der Velden introduces a human element, the seamed gullies bearing the elements and the fiercest of the furies, lurching in the stormy sea. This links the painting in mood and theme to an earlier series of paintings from the Netherlands, where federal scenes he depicted the harsh reality of the lives of the Maastricht fishermen and their families, and their often unrequited battle with the forces of nature. *Storm at Wellington Heads* weaves together threads of style and sensibility, which pervade all of van der Velden's paintings to varying degrees. The late Dutch realist noted: "The *Jan van der Stede* [Otago] and *Harlem* being together, and in a better sense works and the landscape there is common a suggestion of the infinite Creator's presence in all creation, of the Creator's power and his omnipotence."

For the eight years he lived in Christchurch from 1890 to 1898, van der Velden was a catalyst in introducing art to art in the region, and his Otago Gorge paintings laid the foundations of the art and architectural movement in Canterbury art. Together with James Bain and Christiaan Nelis, he had a profound role in shaping the broader directions of New Zealand art, particularly in the early decades of the twentieth century.



1 R. Rodney Wilson, *Van der Velden, Art & Hill Road*, Wellington, 1976, p. 61.

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Ten x Ten

Art at Te Papa

EDITED BY **ATHOL McCREDIE**

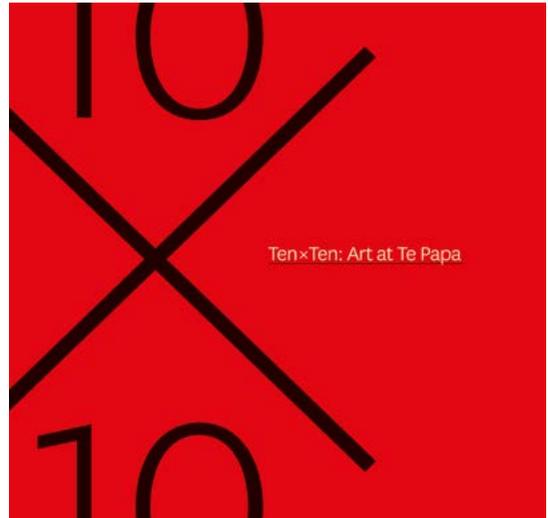
This book takes an intimate yet expert look at the national art collection held at Te Papa. Ten curators have each chosen ten works and tell us why they love/admire/revere/are moved by them. It's an entirely fresh way to approach art, by those who work with these paintings, photographs, prints, applied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

Peter Peryer

Tulipe, invecchiati (2009)

inkjet print, 500 x 666 mm

purness art

When curators acquire work for their collections they often spend a lot of time deliberating and justifying. There is the question of price, artistic or historical significance, relationship to other work in the collection, position within the artist's oeuvre. Current acquisition priorities and many similar factors to consider. Then there are other people to convince and levels of approval to gain. But sometimes there are works that just say 'yes' when you see them. You know immediately there is no question they should be acquired. That's how it was when I saw this photographic print in an Auckland dealer's window. I would have written out a cheque then and there if I had been so empowered.

The photograph struck me for the way its euphoric riot of brightly coloured patterned petals is only just held together visually by snaking green stems. The composition seems barely under control, pointing to the limits of what makes an intelligent image. The red colouring is so strong and defining that it competes with the edge of the petals in defining form. In a flat photographic image we are usually able to read a representation of the three-dimensional world because of sharp transitions of colour or reflectance around the edge of objects. But Peryer's image shows that when there are broad transitions uncoloured to edges they disrupt perception of shape (giving us the principle of camouflage). Combine this formal confusion with the sexual association of flowers and you have an emotional punch of lust, seductive disarray and abandon. How anyone could have walked past this window without being overwhelmed I'm not sure.



Anne Estelle Rice

Portrait of Katherine Mansfield (1911)

oil on canvas, 105 x 120 mm

purness art with its Property, Trust Funds

This iconic portrait of New Zealand author Katherine Mansfield is bold and modern – much like the writer herself. It was painted by her close friend Anne Estelle Rice, an American artist whom Mansfield met in Paris. There, Rice was part of the circle around the Scottish colourist, a group of avant-garde artists known for their use of strong, confident colour. The dramatic red that dominates this painting was a favourite of both women. Rice made the colour pop even more by adding complementary green hues into the shadows on Mansfield's neck and skin, and into the floral patterns of the background.

However, the green tinge in Mansfield's face also reminds me of how ill with tuberculosis she was at the time. When the portrait was painted, Mansfield was recovering in Cornwall after suffering her first major lung haemorrhage. Knowing this makes the blood red of her frock feel grimly foreboding. The disease would kill Mansfield just a few years later, at the age of 24.

Regardless the magic intentions of the painter, Rice's use of red also captures something of Mansfield's innermost passions. The colour scarlet appears throughout Mansfield's writings, associated with female desire. Similarly, the floral background might reference Mansfield's recurring use of flowers as a symbol for feminine beauty. These motifs come together in Mansfield's unpublished poem 'scarlet tulips' (1910), a thinly veiled expression of her lesbian desires which reads in part, 'Strange flower, half opened, scarlet / So soft to feel and press / My lips on your petals... A violent scarlet passion / Sets me so savagely.' This work is more than a picture of a modern writer with a sassy haircut – to me, Rice's portrait is intimately bound up with Mansfield's death and desire.

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!

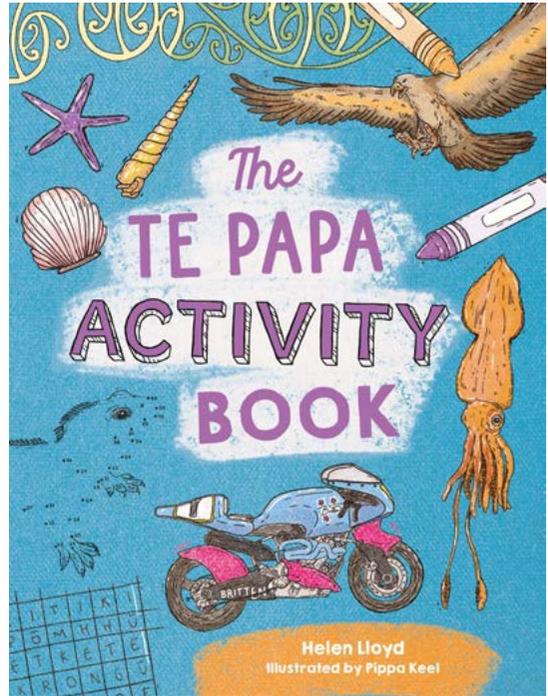
HELEN LLOYD is a qualified art teacher with a visual art and art history degree and a Master's degree in museum and gallery education. She has 20 years' experience of teaching art to children of all ages in schools, museums and galleries. Author of the popular *New Zealand Art Activity Book* and many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



LOOK
INSIDE

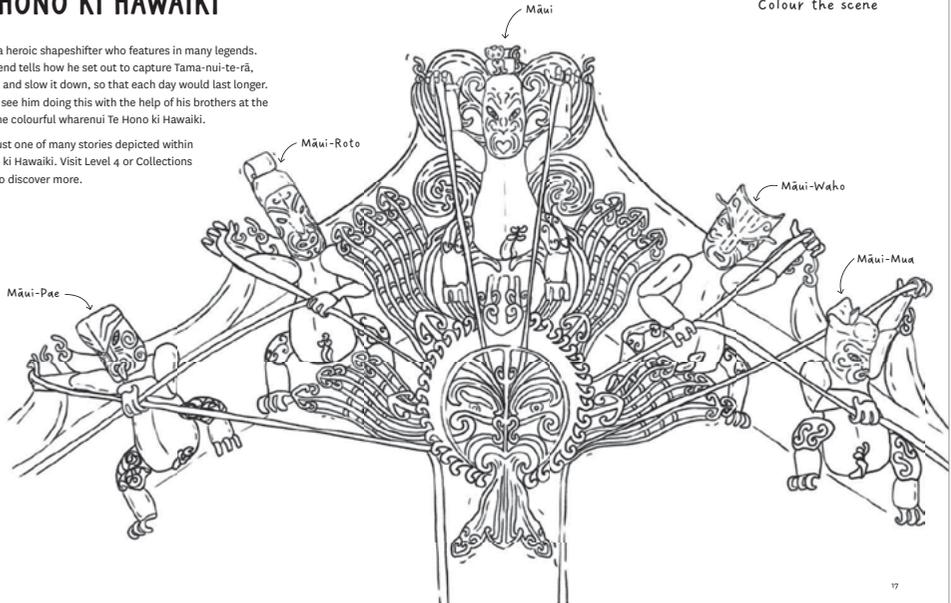
AUTHOR
Q&A

TE HONO KI HAWAIKI

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.

Colour the scene



16

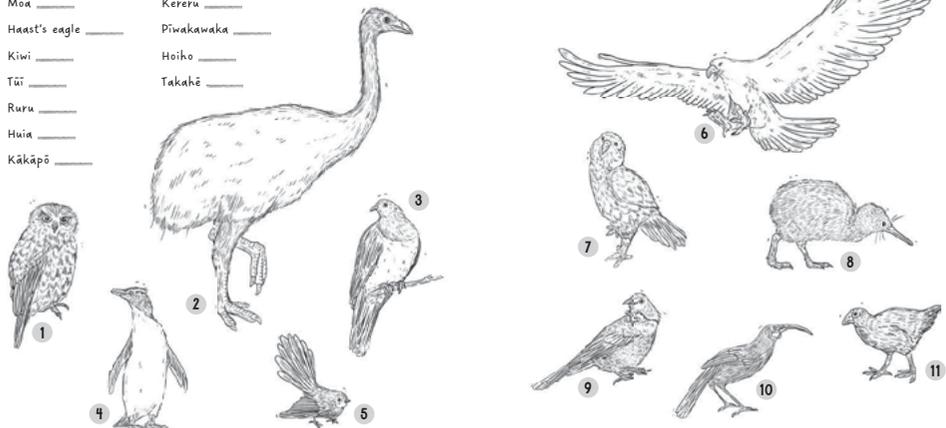
17

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 _____ | Hoiho _____ |
| 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?

30

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The Beach Activity Book

99 Ideas for Activities by
the Water Around Aotearoa
New Zealand

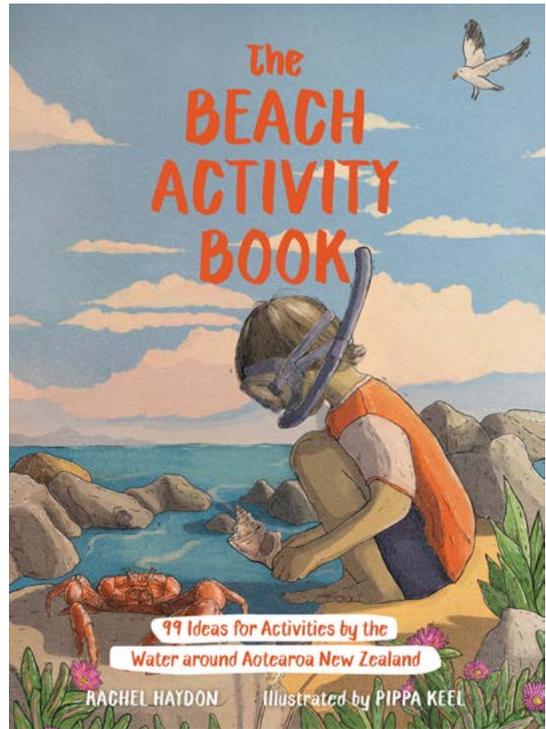
RACHEL HAYDON,
ILLUSTRATED BY PIPPA KEEL

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 × 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

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.

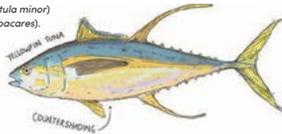


Disruptive camouflage: Patterns and markings on the body that disrupt an animal's outline to confuse other animals. You might think of a zebra or tiger, but the Sandager's wrasse (*Coris sandeiyer*) uses this too, with colourful stripes that break up its outline.

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.

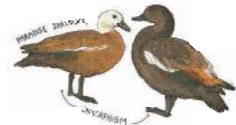


Countershading: The top side of the body is darker than the lighter underside of the body. In water, this makes it harder to view the animal from above against the darker water, or from underneath against the surface and sky. Examples include the kororā / little penguin (*Eudyptula minor*) or yellowfin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

52

53



SEASIDE SEARCH AND FIND

Can you find these fourteen items in this seaside scene?



SEA LETTUCE



VELVET WEED



LEATHER KELP



FLATJACK



CRAB CLAW / PINCER



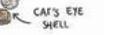
SPOTTED TOP SNAIL SHELL



PUMICE



CLAM SHELL



CAT'S EYE SHELL



DRIFTWOOD STICK



A SMOOTH STONE



PIECE OF SEA GLASS



BURNT WOOD



SOMETHING THAT DOESN'T BELONG...

You can check your answers on page 157.



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Mangō

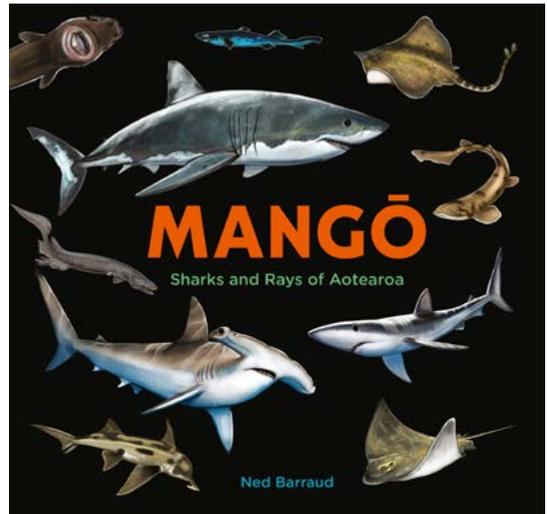
Sharks and Rays of Aotearoa

NED BARRAUD

The oceans surrounding Aotearoa New Zealand are home to over 100 astonishing and strange species of sharks and rays. This fact-filled book dives into the fascinating underwater lives of these expert hunters, illustrates their evolution and explores their place in our culture. And it explains why these ancient fish need our kaitiakitanga more than ever.

Written and illustrated by acclaimed children's author and illustrator Ned Barraud, *Mangō* has also been developed with Andrew Stewart, Te Papa's resident shark expert. Its impactful illustrations and educational, accessible text work together to appeal to curious young minds.

NED BARRAUD is a Wellington-based author/illustrator of over twenty children's books exploring the natural world. These include: *Tohorā: The Southern Right Whale*, *Rock Pools: A Guide for Kiwi Kids* and *New Zealand's Backyard Beasts*. Along with author Gillian Candler, he has also illustrated the popular *Explore & Discover* series, which includes the prize-winning *At the Beach*.



PUBLISHED: October 2023

ISBN: 978-1-99-116556-5

Hardback, 235 × 250 mm, 48 pages, \$35

“... an informative, fascinating storehouse of mangō knowledge. An essential book for every school library and home bookshelf.”

Paula Green, Poetry Box

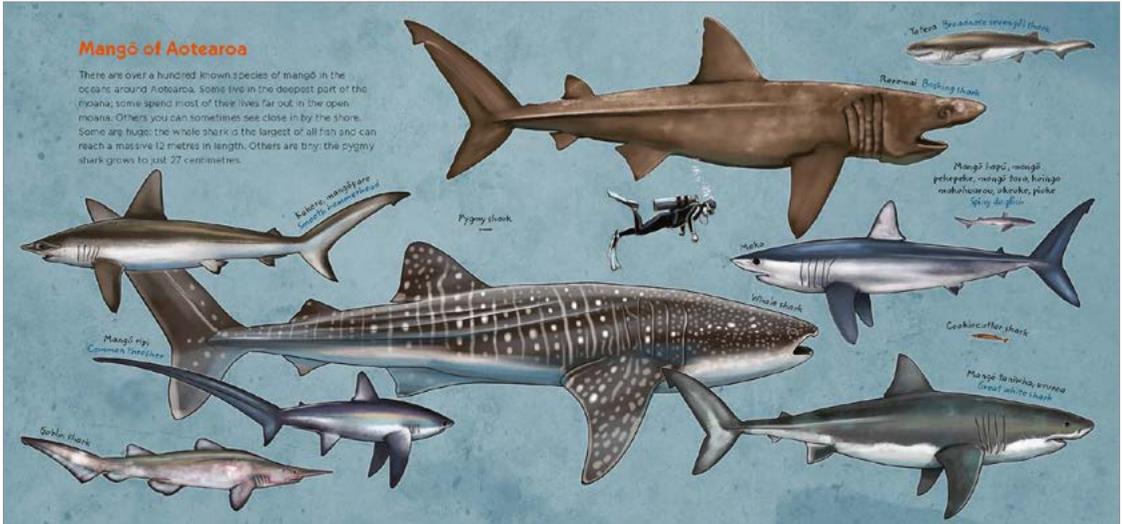
NOTABLE NON-FICTION BOOK,
STORYLINES AWARDS
2023

LOOK
INSIDE

AUTHOR
Q&A

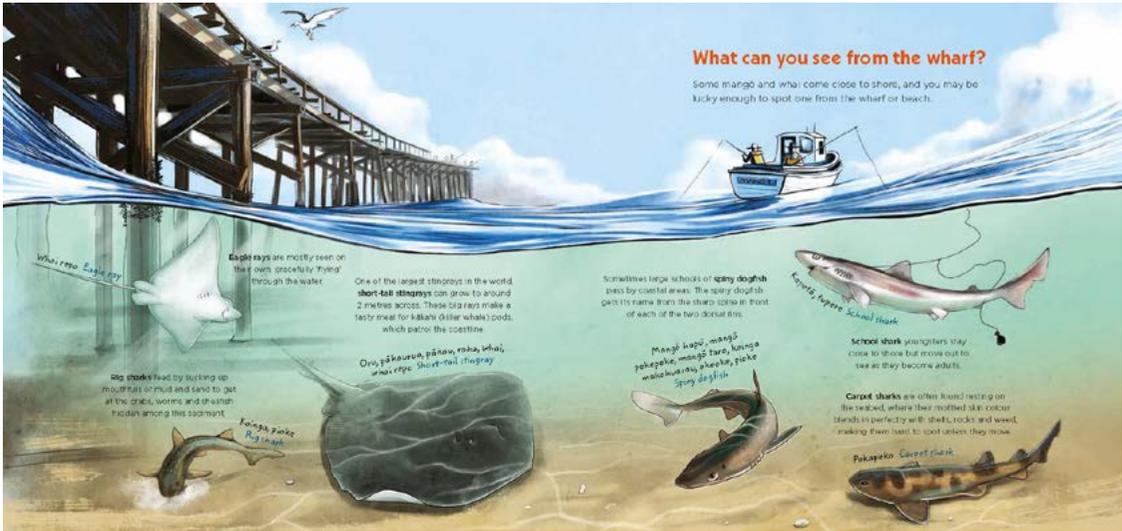
Mangō of Aotearoa

There are over a hundred known species of mangō in the oceans around Aotearoa. Some live in the deepest part of the moana; some spend most of their lives far out in the open moana. Others you can sometimes see close in by the shores. Some are huge: the whale shark is the largest of all fish and can reach a massive 12 metres in length. Others are tiny: the pygmy shark grows to just 27 centimetres.



What can you see from the wharf?

Some mangō and whai come close to shores, and you may be lucky enough to spot one from the wharf or beach.



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.

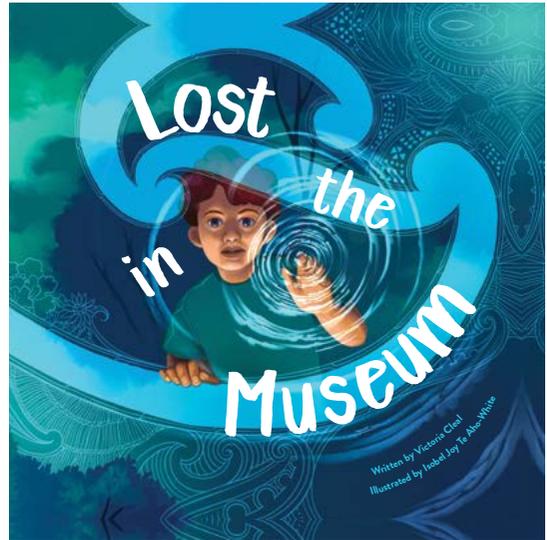
VICTORIA CLEAL works as a writer and editor at Te Papa. She worked on the *Te Taiao | Nature* exhibition and several stories for the children's TV series *He Paki Taonga* and its associated book.

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

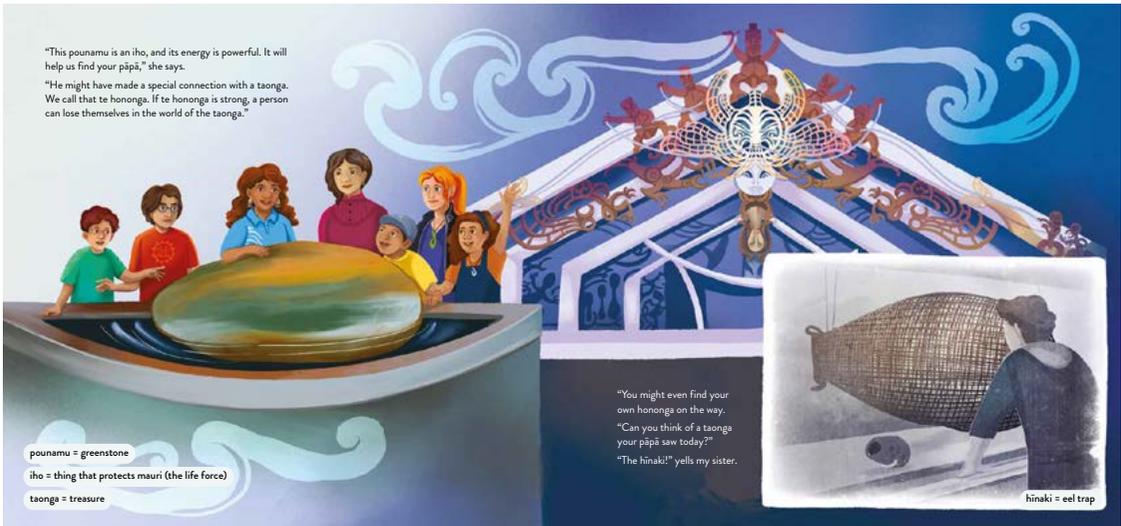
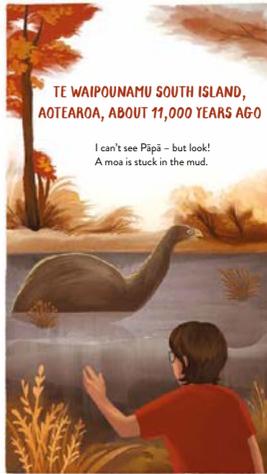
“A great acquisition for any school library and for the home.”

Bob Docherty, Bob's Book Blog

LOOK
INSIDE

AUTHOR
Q&A

READ-ALONG
WITH
SUZY CATO



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.

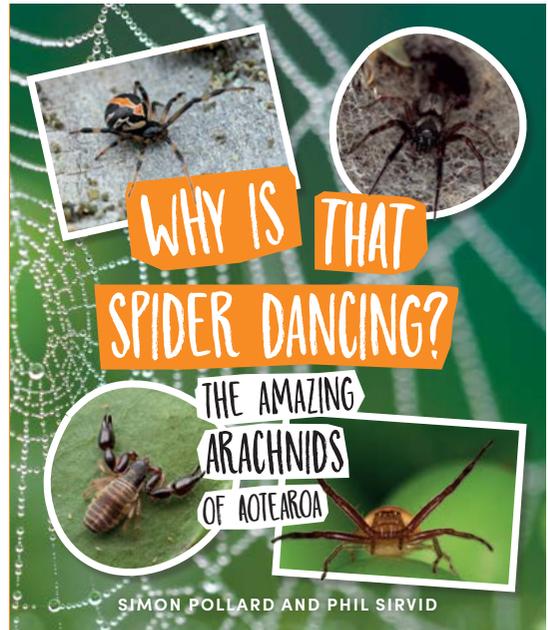
SIMON POLLARD is a spider biologist and award-winning natural history photographer and writer. He has written and illustrated a number of children's books in New Zealand and the United States and has twice won the LIANZA Elsie Locke Non-fiction book of the year.

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

LOOK
INSIDE

AUTHOR
Q&A

2022 'BACK
A BOOK'
CHALLENGE

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

Most mites are round, but eyelash mites are sausage-shaped and their eight legs and mouth are at one end of their body.

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.



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



▶ A microscopic scabies mite.

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◀ 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.

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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 Samoa in the collection of Museum of New Zealand Te Papa Tongarewa. With warm and friendly text in both Samoan and English, and with rich cultural content, it is a perfect gift for any baby and its family.

DAHLIA MALAEULU is a Samoan 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

NOTABLE
NON-FICTION
BOOK (AGES 3-8),
STORYLINES
AWARDS 2021

HIGHLY
COMMENDED: BEST
CHILDREN'S BOOK,
MAPDA AWARDS
2022

LOOK
INSIDE

AUTHOR
Q&A

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.

'Ula



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.

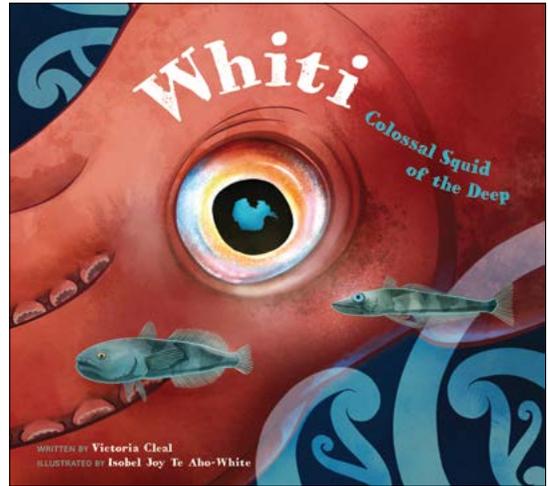
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PUBLISHED: October 2020

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 there, 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.

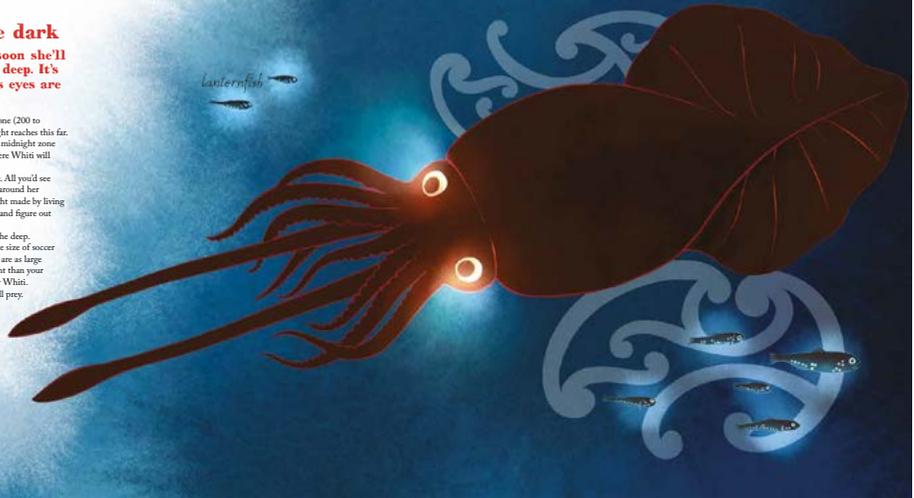
Imagine swimming around down here. All you'd see of Whiti would be lights beaming from around her karu (eyes). This is bioluminescence – light made by living things. The light may help her spot prey and figure out how far away it is.

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 meana 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 Aspirin* hauled up a colossal squid in the Ross Sea. She was dying, and couldn't be saved.

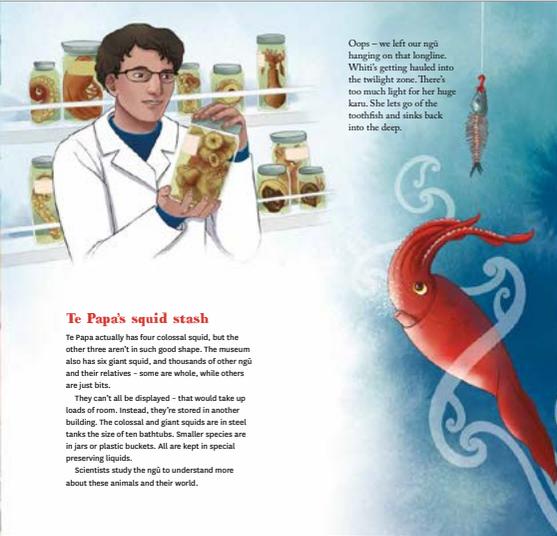
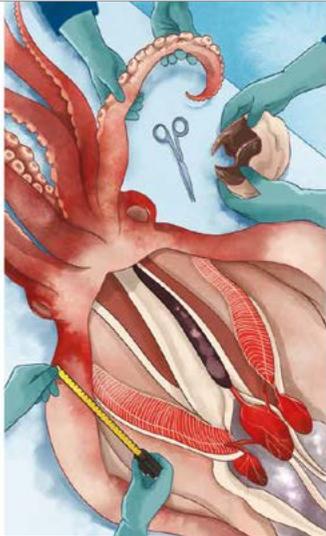
The crew knew this was an amazing find – an almost fully grown colossal squid in good shape. Earlier, people had found beaks and other body parts in whale and fish stomachs. But a whole colossal squid was incredibly rare.

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 *Megistoteuthis hamulata* (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 subzero 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 learn more about these animals and their world.

Goodbye, Whiti!

Our ngū has found a water world and laid thousands of eggs. Now she will die – but the cycle of life goes on.

Like all things alive, Whiti stopped eating after she laid her eggs. She can't eat any more. She can't even breathe. She can't even move. She's dead.

How do you 'goodbye'?

Scientists spend weeks in a great gig, the Ross Sea, to catch the ngū. They catch her in a special net. They catch her in a special net. They catch her in a special net. They catch her in a special net.

The Ross Sea might seem like a tough world, but all living things have a way to survive. And that's the way of Whiti. She's not alone.

© 2010 Te Papa Museum. All rights reserved.



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.

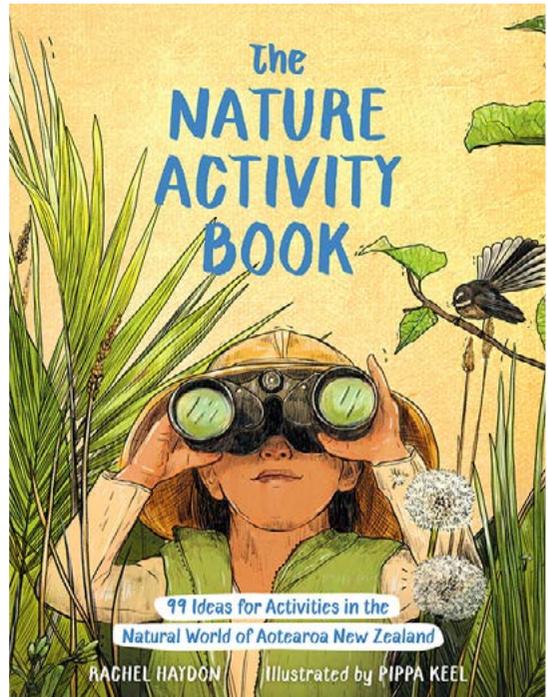
RACHEL HAYDON has more than 18 years' experience of teaching science to children of all ages in schools, museums, zoos and aquariums around the world. She is the General Manager of the National Aquarium of New Zealand.

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

LOOK
INSIDE

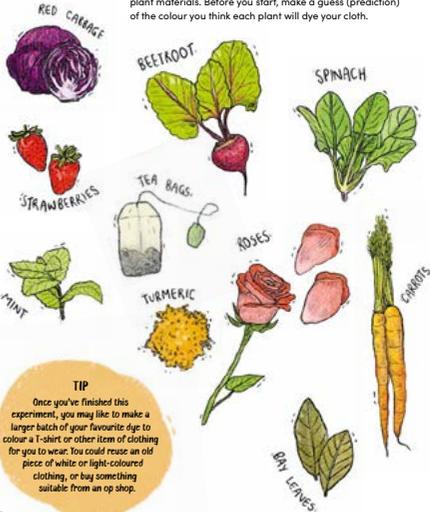
AUTHOR
Q&A



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.



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.

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NATURE'S DYES



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, celery leaves, carrots, 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

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.

75



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?

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

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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.



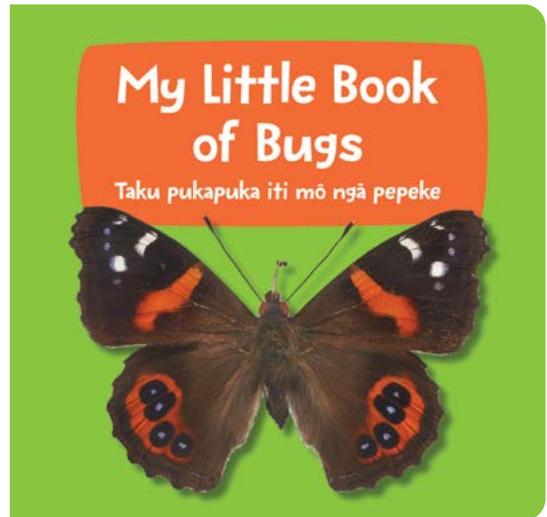
My Little Book of Bugs

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



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

WINNER:
NOTABLE
NON-FICTION BOOK,
STORYLINES AWARDS
2021

LOOK
INSIDE

Why is That Lake So Blue?

A Children's Guide to
New Zealand's Natural World

SIMON POLLARD

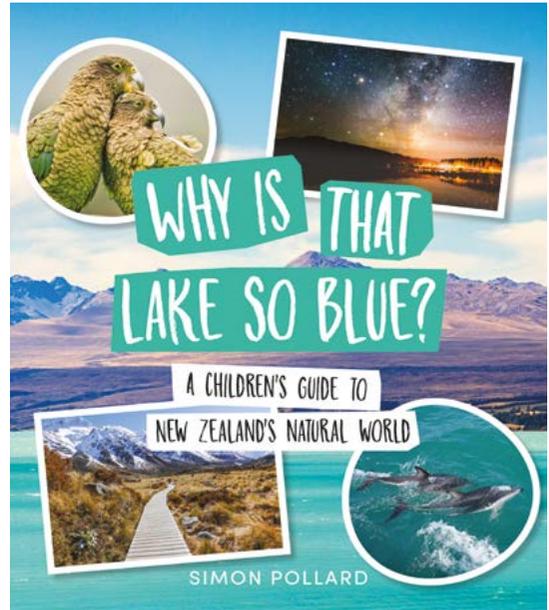
Why is our place magic? Why are its islands shaky? Why are our mountains tall and our forests green? Why are some lakes so blue? What happens beneath the waves? What changed when mammals arrived? In this fun-filled, fact-rich book, award-winning science writer Simon Pollard shares the magic, secrets, mysteries and marvels of Aotearoa New Zealand's natural world.

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.

PUBLISHED: October 2018

ISBN: 978-0-9941460-1-4

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



“Comprehensive, scientifically rigorous, and doesn’t talk down to kids.”

Radio Live

NOTABLE
NON-FICTION BOOK,
STORYLINES BOOK
AWARDS 2019

NORTH & SOUTH'S
BEST CHILDREN'S
NON-FICTION BOOKS
2019

LOOK
INSIDE

AUTHOR
Q&A



- A native wētā (*Hemideina* species) showing off its powerful spiny back legs, which pack a punch when they kick.
- If you are a juicy worm, watch out! One of New Zealand's native carnivorous snails (*Ponoliphaena patrickensis*) is on the prowl. Slither away as quickly as a worm can!
- Two cuddling kea (*Nesotrochalis*) in Arthur's Pass National Park.

Australian Plate, the Pacific Plate started pushing against the Australian Plate. This slow-motion collision, over millions of years, lifted what was to become New Zealand from beneath the sea and saved the day (well, more like the next 23 million years).

Add in the effects of many ice ages, and it's only in the past few thousand years that the Aotearoa know and love started to look like it does today.

Evolution off the grid

The extreme forces which shaped New Zealand also left their mark on the animals and plants that live here. Many



away from Gondwana and what would become the east coast of Australia. It spent almost 60 million years drifting slowly away – at about the same speed as your fingernails grow. Even at this ridiculously slow pace, the part of Zealandia that was to become New Zealand managed to drift almost 2000 kilometres from Australia.

By about 23 million years ago, Zealandia was about half the size Australia is today. But as it stretched, it also got thinner, and this caused most of the continent to sink, so only a few small islands remained above water.

Zealandia was in danger of becoming totally submerged. All the animals and plants that lived on it were doomed to disappear into a watery grave. Luckily for them – and us – part of the Australian Plate, to the west, and part of the Pacific Plate, to the east, were about to get into a wrestling match, right underneath Zealandia. Instead of moving in the same direction as the



of them are found only in New Zealand, and they evolved in isolation, without having to compete with, or run the risk of being eaten by, mammals. We all know about the kiwi, tuatara, moa and wētā. But did you know that the largest carnivorous snail in the world lives here? It hovers up earthworms – at a snail's pace!

Then there are a whole lot of unusual parrots – a flightless parrot, and a couple of subantarctic parrots and a mountain parrot. New Zealand is also home to bats, and the only bat in the world that hunts for

prey while walking on the ground.

Until very recently, when people arrived and introduced predator mammals such as rats and cats, these bats were New Zealand's only surviving land mammals.

After the end of the age of dinosaurs, mammals became the dominant group of animals everywhere else on Earth – but not in New Zealand. Here, plants and creatures evolved without them, and the lack of any other land mammals led to unique and bizarre adaptations in many of our birds, reptiles and plants.

14

15

Rain, lots and lots of rain, makes Aotearoa New Zealand a watery wonderland. Rain is why rivers and lakes, snowfields and glaciers are such an important part of the country.

Wind is part of things, too. Much of New Zealand, from about Palmerston North down, lies within the latitudes of 40 to 49 degrees south – an area known as the Roaring Forties because of the strong westerly winds that whip through here. That's why trying to use an umbrella in Wellington on a stormy day is usually a bad idea. As you travel further south, you encounter the Furious Fifties, between 50 and 59 degrees south latitude, and then the Screaming Sixties, down to Antarctica. The winds here make the Roaring Forties seem like a mild breeze by comparison.



The Roaring Forties are not just windy – as these winds race towards New Zealand, they also pick up moisture from the sea and then drop it as rain when they hit land.

When water-saturated winds hit the west coast of the South Island and the lower part of the North Island, they are forced up over high mountains. This is just like squeezing a sponge. The water held by the air pours out – as rain in low areas and as snow higher up, where it is cold enough to freeze. Because of our position in the Roaring Forties, parts of New Zealand are among the wettest places on Earth, which is why the South Island has so many glaciers, lakes and rivers. North of the Roaring Forties, wet subtropical winds make sure the rest of New Zealand doesn't miss out on the rain either, and make most of the North Island a very wet place as well.

So what makes many of the South Island lakes, such as Lake Pukaki and Lake Tekapo, so incredibly blue? It's because the water contains very finely ground rock called 'rock flour'. You couldn't use it to make a cake, but it's great for making water a brilliant aquamarine colour.

As glaciers move down mountains, they grind the rocks beneath them. This grinding can turn rock into a fine dust –

- Why is that lake so blue? It's all about the flour in the water! This photograph is of Lake Pukaki in the South Island.
- The Waitaki River is New Zealand's longest river and it flows for 425 kilometres through the North Island. Its name means 'flowing water'.



16

The New Zealand Art Activity Book

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

HELEN LLOYD

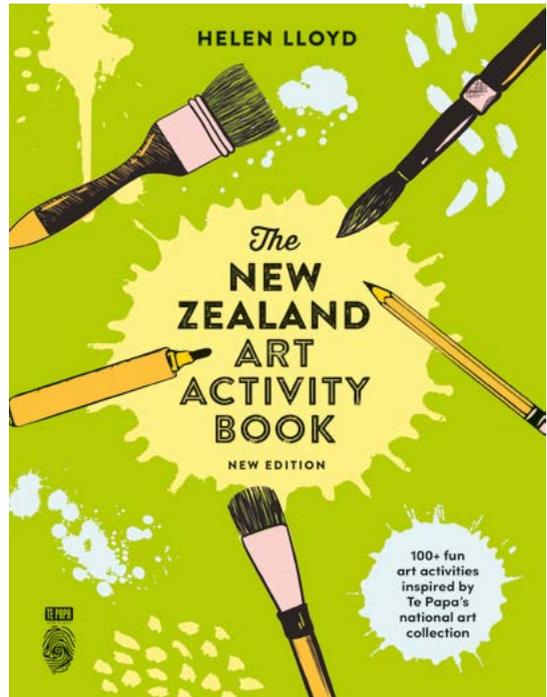
Bursting with art activities, this fun new edition of Te Papa Press's art activity book is designed to introduce young New Zealanders to a variety of different creative processes. It includes reproductions of 51 historical and contemporary works from Te Papa's art collection, new works commissioned from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



12

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?



13



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 swirls on a shell, the hexagons of a honeycomb, ripples in sand, spider webs, spots on a ladybird, veins on a leaf or the kōra of a silver fern.



Write down why you like this pattern.

10



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



porohika/
circle



tapawhi rite/
square



tapawhi hāngai/
rectangle



porotihaha/
oval



tapatoru/
triangle



tapuamo/
hexagon

3D



poi/sphere



rungo hōia/
cylinder



mataono rite/
cube



poro-tapawhi hāngai/
cuboid



kōroko tapatoru/
triangular prism



poro-tapuamo/
hexagonal prism



kōroko hōia/
cone

TIP

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

11

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.

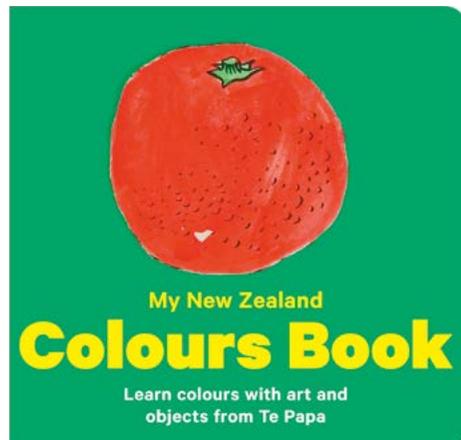
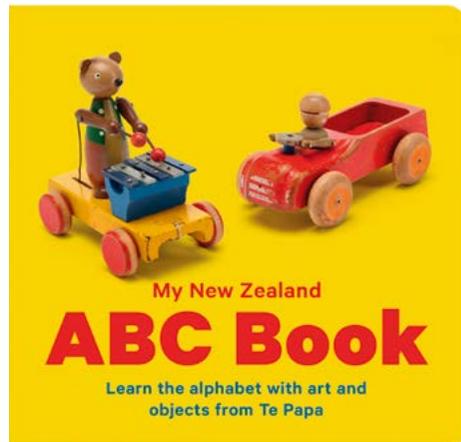
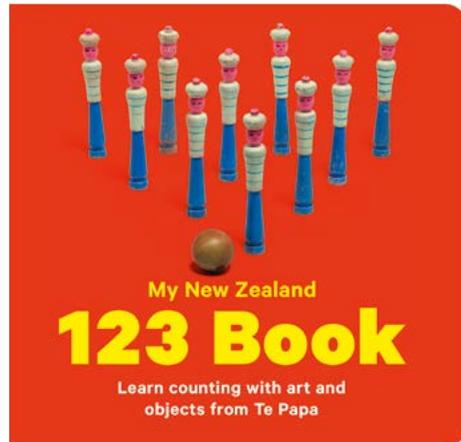
PUBLISHED: November 2014

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



purple waiporoporo

I bet these grumpy puppets' beaks
can let out some almighty shrieks.



5 five rima

Pacific flowers, full of spice.
Sniff them - ahhh, they do smell nice.



HISTORY

Te Ata o Tū

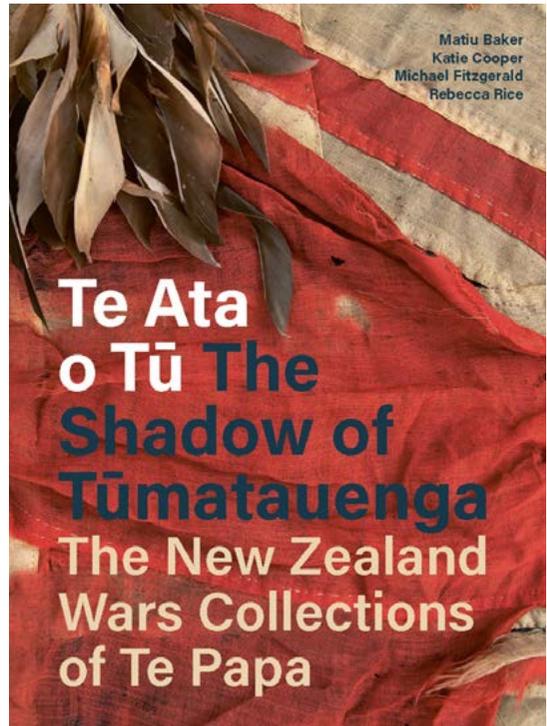
The Shadow of Tūmatauenga The New Zealand Wars Collections of Te Papa

**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 Whakaue) 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*

LOOK
INSIDE

AUTHOR
Q&A

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”¹⁹⁷ 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.¹⁹⁸

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”¹⁹⁹. 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 1865.²⁰⁰ ▲



Ready for action

George Carey (1832–1872),
Tauranga Harbour and camp at
64th & 43rd regiments, 1863.
Watercolour, 180 x 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”²⁰¹.

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 Pa* (see page 182), offering background context for an account of the battle. Māori Mount Maungapu looms on the distant horizon, and white tents – the headquarters of the 64th 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”.²⁰² (18)

"frozen fragment[s] ... set within a timeless ethnographic past", a display strategy that persisted through much of the twentieth century.¹⁸ 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 Gage 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.'¹⁹ Ironically, when the new Dominion Museum opened at Busk Street in 1936, the centrepiece of the Māori Hall was the magnificent whākiroa 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'.²⁰ 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

Hui Ora, 1860-1865, maker unknown. Pounamu and pūka shell, 162 x 83mm. Oldman Collection, gift of the New Zealand government, 1992 (OJ.000008)

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.²¹ 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?



18 To Aotearoa Te The Shadow of Tūmatāunga

An explosive encounter

Louis John Steele (1843-1910) and Kenneth Watkins (1847-1923). The Sinking of the Boyd, 1868. Oil on canvas, 128 x 185mm. 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.²² 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'.²³ 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'.²⁴

Whangārea 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. (186)



28 To Aotearoa Te The Shadow of Tūmatāunga

Copyrighted Authority 1869-1863 29

Opposite, from top: Enfield Pattern 1853 rifle-musket, .57 calibre, 1856, made by the Fraser Armories, steel, wood, brass, length 1400mm. Acquisition history unknown (DM000495).

Bolt-action breech-loading .37-calibre carbine, c.1860, made by Calisher & Terry, England. Steel, wood, length 950mm. Acquired by exchange, 1974 (DM000622).

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 Butler (DM000492).

Tipara, 16 bore, c.1860, made by William Marter, England, woodwork carved by an unknown artist. Walnut wood and steel, length 1370mm. Purchased 1907, John Handley Collection (DM000695).

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.¹⁷

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.¹⁸

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 Butler, 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 tipara 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. Tiparas 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 tiparas, 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 tipara 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. Tiparas of this quality were highly valued and given their own names. This tipara 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. [MFI]



Right: PāŌŌ, make unknown. Metal and whalebone, length 290mm. Olmsted Collection, gift of the New Zealand government, 1910 (OL000013-12).

Below: Hēmana, maker unknown. Wood and leather, 86 x 203mm. Acquisition history unknown (ME11982).

Opposite: James McDonald, Tātanga (killed) from PāŌŌ, 1912–15. Photograph, gelatin glass negative. (M.1000023-001-0465)

the pā under the cover of heavy underbrush as von Tempisky's rearguard came into view in front of them.¹⁶

Most sources agree that it was the aged warrior Te Rangihīnaki who shot von Tempisky, but it was the youthful Tātanga who rushed in and delivered the killing blow to his temple with his pāŌŌ. Tātanga 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. Tātanga received von Tempisky's revolver as his share and used it for the remainder of the war.¹⁶

Prior to the battle, Tātanga's palamal aunt, Tāngamōra, gathered together Tātanga 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.¹⁶

Tātanga 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 Dunedin gaol. His eldest brother, Wiremu Tūpoto, died of tuberculosis in custody.¹⁴ Tātanga later married his brother's widow, as was customary. Tātanga died in 1915, aged 66 years. [MFI]



Tiny Statements

A Social History of Aotearoa New Zealand in Badges

**STEPHANIE GIBSON AND
CLAIRE REGNAULT**

The award-winning authors of this small book with a big heart delve into Te Papa's collections of over 1600 badges to examine how New Zealanders have used badges to join, belong, resist, defy and celebrate. Through different themes, they explore what we've worn over the years and why, and New Zealanders' passion for badges, for joining and belonging.

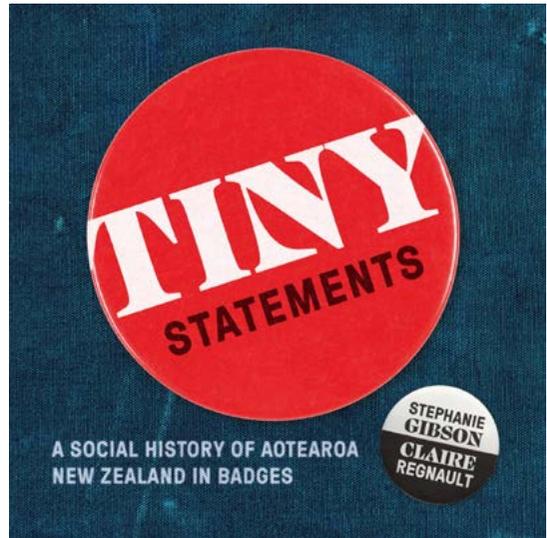
STEPHANIE GIBSON is Curator New Zealand Histories and Cultures at Te Papa. She researches the material and visual culture of protest, conflict and reform, as well as everyday life in Aotearoa New Zealand. Her continuing museological research focuses on museums and community participation.

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

PUBLISHED: April 2023

ISBN: 978-1-99-115097-4

Hardback, 180 x 180 mm, 212 pages, \$40



“Like the objects in its pages, Tiny Statements is small but mighty.”

Tyson Beckett, Ensemble magazine

“A potted history of our protest but of celebration too”

Mark Broatch, New Zealand Listener

LOOK
INSIDE

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Q&A



TINY STATEMENTS

SOCIAL AND CULTURAL ACTIVITIES



Badges of courage

HART (Hal: All Racist Tours) formed in Auckland in 1969 to stop the proposed rugby tour of South Africa in 1970. Over the next two decades, HART worked to end all sporting ties with South Africa because of its policy of apartheid.

These badges are some of the many made during the 1970s and 1980s which featured HART's split black-and-white heart motif. The symbol encapsulates the double meaning of the movement's acronym: that black and white are together and part of the same human heart.

The 1973 badge was worn by protesters against a proposed tour by the Springboks, which Prime Minister Norman Kirk postponed due to safety fears. But in 1981, despite vociferous protests, the Springbok tour of New Zealand went ahead. Thousands of badges were worn before and during the tour. Protests caused obstruction and the cancellation of games, and there was sustained violence between protesters, supporters and police.

The HART symbol continued to do service in 1985 for protests against the New Zealand Rugby Union's proposed tour of South Africa, later cancelled following a legal challenge.

Hal: All Racist Tours badge, 1970. By HART (Hal: All Racist Tours), New Zealand. 44 x 5 mm. Gift of the Estate of Bob and Carmen Smith, 2025. In Page CPK24862

HART 1973 badge, 1973. By HART, New Zealand. 44 x 5 mm. Gift of Margaret Smith, 2025. In Page CPK24862

STOP the '81 Tour badge, 1981. By HART, New Zealand. 44 x 7 mm. Gift of Anne Egan, 2024. In Page CPK49252

Fight Apartheid badge, 1985. By HART, New Zealand. 44 x 5 mm. Gift of Anne Egan, 2024. In Page CPK49252



TINY STATEMENTS

HUMAN RIGHTS



Gallipoli

The Scale of Our War

**PUAWAI CAIRNS, MICHAEL KEITH,
CHRIS PUGSLEY AND
RICHARD TAYLOR**

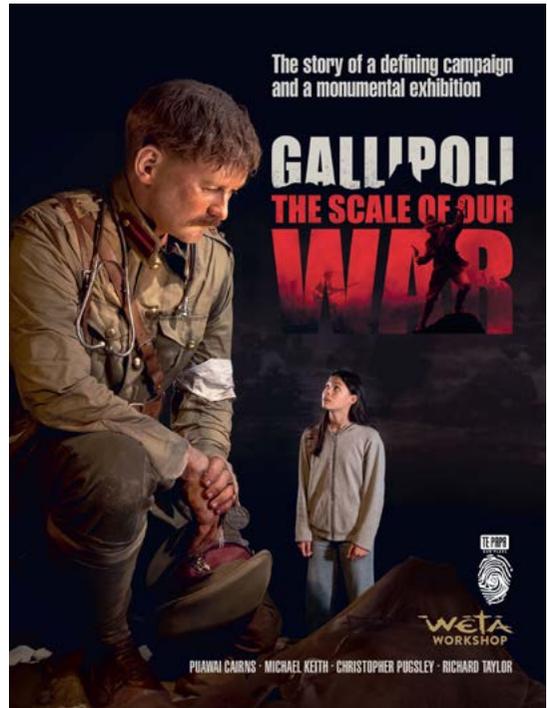
Why were New Zealanders at Gallipoli, and what did they endure? This illustrated exhibition companion details the human scale of the Gallipoli campaign and goes behind the scenes to tell how the exhibition was made. It takes readers up-close to the remarkable giants of the exhibition and their stories 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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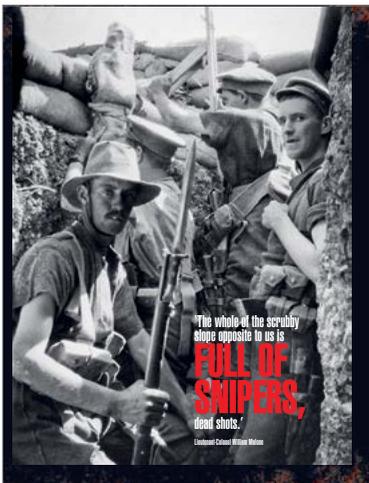
Limpbound, 250 x 190 mm, 236 pages, \$35

LOOK
INSIDE

AUTHOR
Q&A



With an actress work on the face of George Blumenthal Jr. (2) The prosthetic structure for the face is created by the CNC computer-automated control machine. Acrylic paint is used to create the skin and the white of the teeth. (3) The prosthetic is attached to the actor's face. (4) The prosthetic is attached to the actor's face. (5) The prosthetic is attached to the actor's face. (6) The prosthetic is attached to the actor's face.



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 seven hours caused a drop in 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 no account.' The Anzac failed attack on July 200 continued for Hamilton that it was necessary to relieve the Australians and New Zealanders with a British advance from Cape Helles.

8 May: Krithia, Cape Helles

On the night of 7-8 May the 244 men of the New Zealand Infantry Brigade and the 2548-strong 2nd Australian Brigade were transferred from Anzac Cove to Cape Helles. Facing Krithia on 8 May, at 11:40, the New Zealanders were ordered 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 Maibach of the Canterbury Infantry Battalion (see page 102) would write a classic account of his Gallipoli experience that included this terrible day: 'Hugging the ground in front, I was to dig. Heavily with our puny entrenching tools but soon the four men raised me some 100 cm and I dug two with broken legs and the other badly wounded in the shoulder.' The Australians suffered a similar fate in an equally ferocious attack during the afternoon, after suffering 835 casualties that day, and 2800 since the 25 April landing. The New Zealanders were now only 1700 strong. At half-strength, Malena's Wellington was the strongest of the four battalions.

The disaster of Krithia demonstrated the inability of British and Anzac commanders to adapt their thinking in order to overcome the growing strength and complexity of the Ottoman defenses. They seemed to consider that heavy alone was sufficient, but it was not. Malena 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 NE & A Divisions. These were surplus sailors, sailors and marines, many of them men boys with very little military training. Captain James Wallingford, who was described as 'our soul who never sleeps', held them together by placing his machine guns in support and hand-picking Elby of the best shots from the recently arrived New Zealand reinforcements to work in 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*

LOOK
INSIDE

AUTHOR
Q&A



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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.

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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.

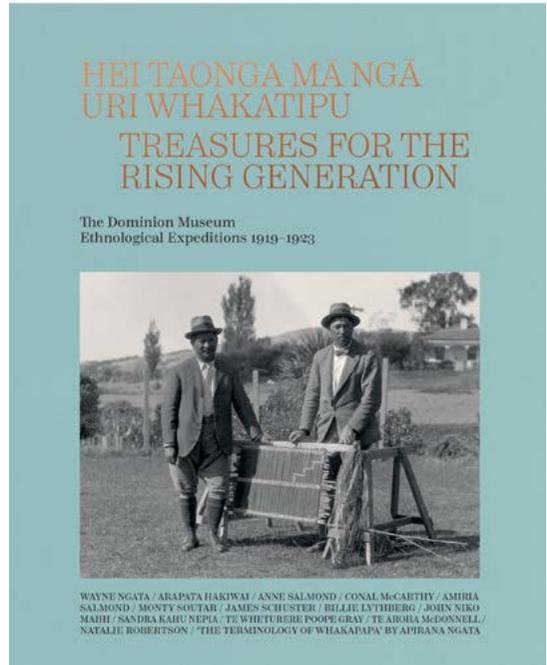
PUBLISHED: November 2021

ISBN: 978-0-9951031-0-8

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

LOOK
INSIDE

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Q&A



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

Kennedy Warne, Kete Books

LONGLISTED:
BEST ILLUSTRATED
NON-FICTION
BOOK, OCKHAM
NEW ZEALAND
BOOK AWARDS
2022

HIGHLY
COMMENDED:
BEST BOOK, MAPDA
AWARDS 2022

FINALIST:
PANZ BOOK
DESIGN AWARDS
2022

Jane McDonald photographed three old friends. From left, Ihuu, Nehemahu, Elston East and Apirana Ngata as father, Paratene Ngata, on the veranda of Ngata's home, the Bangalow, at Waioamatani, Waipoua River, in 1922.



In 1865, Rāpata Wahawaha and others of Ngāti Porou fought against supporters of the Pai Mārire religion known as Hauhau followers of the Taranaki prophet Te Ua Haumēne²¹ who had entered Ngāti Porou territory. He appealed to the provincial superintendent, Donald McLean²² 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.²³

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.²⁴ At Waerenga a Hika, Paratene met the prophet leader Te Kooti Arākirangi, who with his followers was catching horses from abandoned Pākehā farms in the district.²⁵

When Rāpata and Paratene returned home to Waipoua after this battle, food was scarce. They were called back to Gisborne, where Paratene gathered blankets, clothes and food for a foot 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 Jewish)²⁶ fell in love with him and, in a dream, composed a waiaata 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 Waioamatani. Paratene also set up a store at Te Aroha and became a trader.²⁷ After seven years of marriage, Paratene and Katerina were still childless. During this time, Paratene had a child, Hone Te Ihu,²⁸ 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.²⁹

At this time of crisis, a kuaia named Mere Titire came to the young couple and advised them to go to Hākoapa, a tohunga from Te Tāperenui a Whātonga whare wānanga. Paratene, a staunch Anglican,³⁰ was reluctant but finally agreed. Hākoapa conducted a ritual that included an invocation to 'te tipua, te tahtio, te taraiwhā' (all ancestral beings). As smoke plumed up from a pāua shell and a rainbow stood in the sky, Hākoapa 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 tin with iron, 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?³¹

On 3 July 1874, Apirana Turupa Ngata was born; and during the speech-making at his christening, it was announced that Hākoapa had just died. From his birth, Apirana was marked out as someone remarkable—a taraiwhā like his whale-riider ancestor Paikaea, a man with ancestral powers.³²

Not long after he was born, Paratene and Katerina went to live at Reporoa with Rāpata and his wife Harata Te Ihu, 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 Waioamatani, which Apirana attended.³³ 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.³⁴ Seven years later, when Queen Victoria awarded Rāpata Wahawaha a sword of honour for his war services, he decided to build a carved meeting house, Porourangi at Waioamatani, 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 Niu, Tiren had stood, and below his ancestral pā, Pupata.³⁵

Ngāti Porou were early adopters of sheep farming, and by 1873 there were 14,000 sheep on land to the south of the Waipoua River. Three years later, when the Native Land Court began holding hearings in Waipoua, 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.³⁶ 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.³⁷



Women perform at the welcome ceremony for the Prince of Wales at Araroa Park in 1920. Photograph by Jane 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.

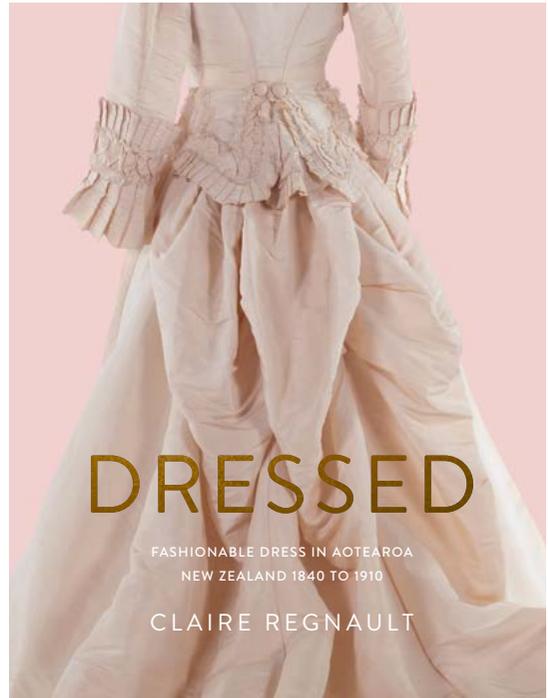
CLAIRE REGNAULT is Senior Curator New Zealand Culture and History at Te Papa and has worked as a curator in the art gallery and museum sector since 1994. Her curatorial practice is eclectic in nature and she is particularly passionate about New Zealand's fashion history.

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Hardback, 250 x 190 mm, 456 pages, \$70

WINNER:
BEST ILLUSTRATED
NON-FICTION BOOK,
OCKHAM NEW ZEALAND
BOOK AWARDS
2022



“... an exquisite tome that will delight
both historians and fashionistas.”

Good Magazine

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

Fashion Theory

LOOK
INSIDE

AUTHOR
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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.'² Henry described the business as 'large and remunerative' for those willing, as Eliza was, to devote their attention to it.³ 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.



Plaid 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.



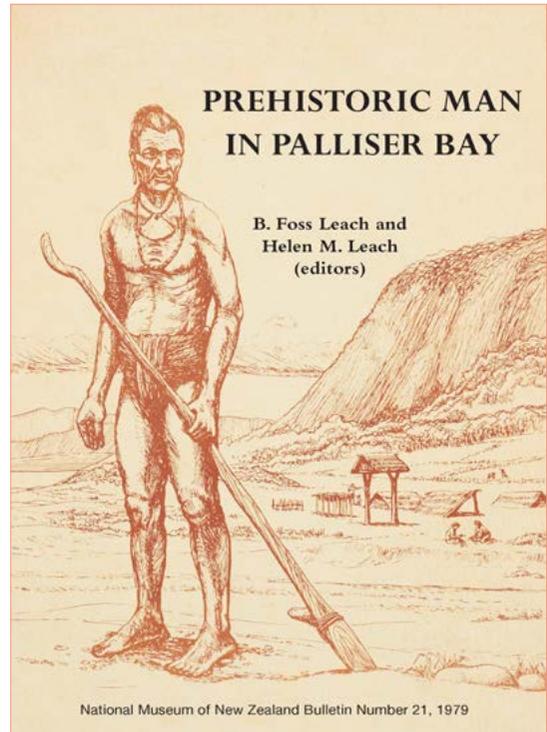
Prehistoric Man in Palliser Bay

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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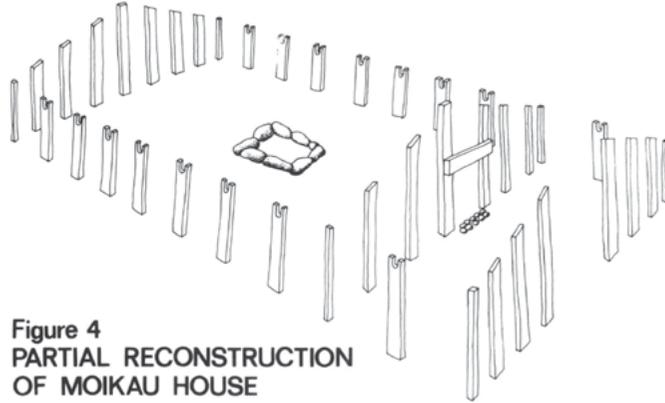


Figure 4
PARTIAL RECONSTRUCTION
OF MOIKAU HOUSE

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.

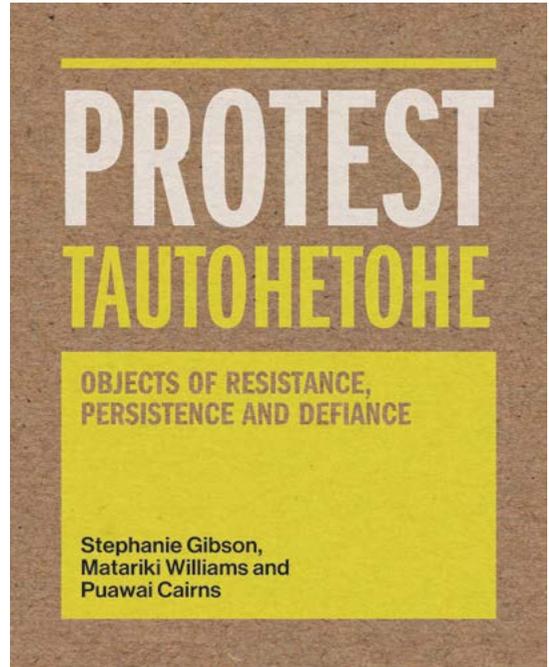
MATARIKI WILLIAMS (Tūhoe, Te Atiawa, Ngāti Whakae, Ngāti Hauti), formerly Curator Mātauranga Māori at the Museum of New Zealand Te Papa Tongarewa, is Pou Hītori Māori Matua | Senior Māori Historian at Manatū Taonga | Ministry for Culture and Heritage

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





'Strike Out Apartheid' match book, 1981. By HART and New Zealand University Students' Association. Hocken Collections, Dunedin.



'STOP The '81 Tour' badge, 1981. By Hail All Racists Tours, New Zealand. Gift of Annette Anderson, 2003. Museum of New Zealand Te Papa Tongarewa (GH02531)

'Ruck off Boks' badge, 1981. Maker unknown, New Zealand. Gift of the Estate of Ron and Carmen Smith, 2016. Museum of New Zealand Te Papa Tongarewa (GH024498)

'Fight Racism' badge, 1981. By New Zealand University Students' Association. Gift of the Estate of Ron and Carmen Smith, 2016. Museum of New Zealand Te Papa Tongarewa (GH024499)

'Women against the Tour' badge, 1981. Unknown maker, New Zealand. Gift of Annette Anderson, 2003. Museum of New Zealand Te Papa Tongarewa (GH02534)

Women Against the Tour, 31 August 1981. By the Evening Post. Alexander Turnbull Library (PK0247227-A-009/0987)

Objects of solidarity

No object was too small or humble to be co-opted by the anti-tour movement, particularly when double meanings and word play could be mined for maximum effect, as with the match book above.

HART's split black and white heart motif features on this badge; it became one of New Zealand's most memorable and effective protest symbols. On this badge a rugby term ('ruck') is subversively combined with an unprintable expletive.

This badge was worn by protesters during the controversial 1981 Springbok tour and in the lead-up to a proposed All Black tour of South Africa in 1985. The upraised clenched fist is an internationally recognised symbol of solidarity and strength.

This badge was made for women protesting against the 1981 Springbok rugby tour. Many walks of life were represented in the protest movement, and many groups voiced their concerns independently to ensure all perspectives were acknowledged by the movement.

PROTEST DATUMTHEQUE

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'No Smelter' badge, 1980-81. Maker unknown. Hocken Collections, Dunedin.

Save Aramoana Campaign Basic Information Kit, 1980-81. By Save Aramoana Campaign. Hocken Collections, Dunedin (MS-2124/10/8)

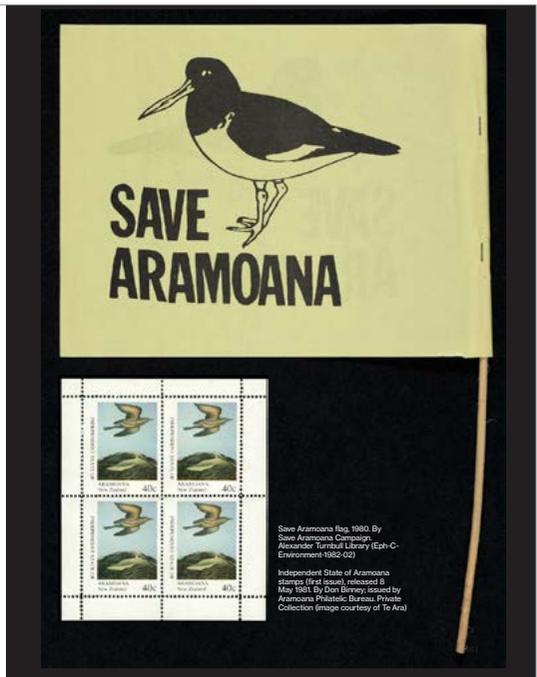
PROTEST DATUMTHEQUE

Both anti- and pro-smelter groups released huge amounts of research and educational materials to support their positions. Both sides translated technical and scientific information into vernacular language to appeal to wide audiences.

The Save Aramoana Campaign took every opportunity to present its cause in public. This small paper flag was waved at a demonstration at the opening of Parliament in 1980, and featured the campaign's bird motif – the South Island pied oystercatcher.

The Aramoana Philatelic Bureau in Christchurch produced First Day covers with stamps featuring artworks by Don Binney and Marilyn Wells. The first issue featured Binney's 1976 painting Puketōtara, twice shy (held in Te Papa's collection).

They looked like real postage stamps, but they were not official – they could only be used as stickers on envelopes. However, they were successful fundraisers and the odd one may have slipped through as postage. They also attracted international philatelic interest.



Save Aramoana flag, 1980. By Save Aramoana Campaign. Alexander Turnbull Library (EPh-C-Environment-1982-02)

Independent State of Aramoana stamps (first issue), released 9 May 1981. By Don Binney, issued by Aramoana Philatelic Bureau. Private Collection (image courtesy of Te Ara)

The Cook Voyages Encounters

The Cook Voyages Collections of Te Papa

JANET DAVIDSON

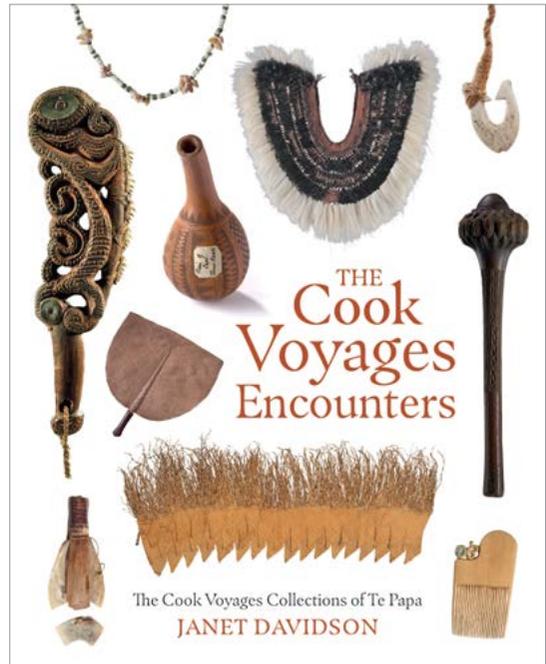
Almost 250 years after James Cook first sighted Aotearoa in October 1769, world-wide interest in all aspects of his exploration of the Pacific endures. In this handsome book, widely respected Pacific scholar Janet Davidson details the collection of Māori, Pacific and Native American objects associated with Cook's voyages which are held at Te Papa.

JANET DAVIDSON ONZM is an eminent archaeologist who had a long career first at the Dominion Museum and then at Te Papa. She is an Honorary Research Associate at Te Papa and has published extensively on the prehistory of New Zealand and the Pacific Islands.

PUBLISHED: October 2019

ISBN: 978-0-9941362-8-2

Hardback, 255 x 200 mm, 280 pages, \$65



“Richly illustrated and accessibly written, it is a treasure trove of fascinating items from Hawaii, Tonga, the Society Islands, and Aotearoa.”

Scoop

LOOK
INSIDE

AUTHOR
Q&A

NATURAL HISTORY

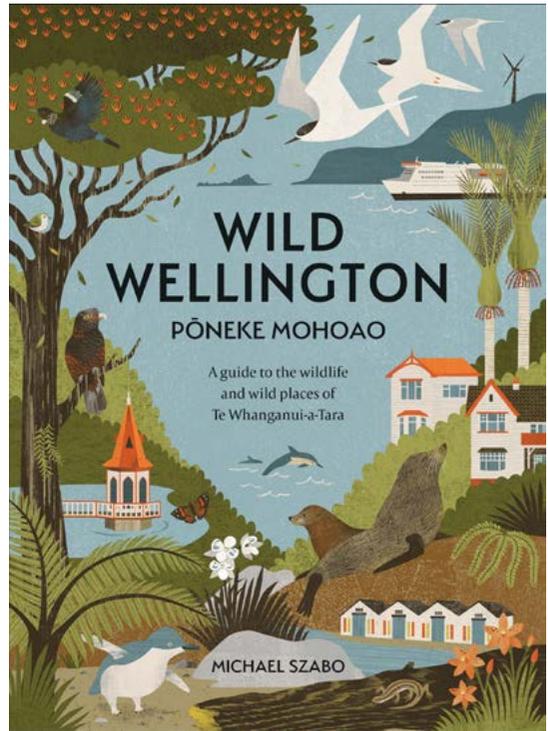
Wild Wellington Pōneke Mohoao

A guide to the wildlife and wild places of Te Whanganui-a-Tara

MICHAEL SZABO

Te Whanganui-a-Tara 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 Kāpiti.

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, \$50



Ruru morepork



Tuatara

30

perched in the tall pines near Roto Kawau.

The native ruru is the apex nocturnal predator. This golden-eyed hawk-owl can sometimes be seen roosting by day near the Beech Track or the Round the Lake Track. At night it feeds on flying insects such as moths, sometimes hovering to catch them under artificial lights. Listen out for its *ruru* or *more-pork* calls at night.

There are also several endemic reptiles and frogs in the ecosystem. The spiny-backed tuatara is the only living member of an ancient order of reptiles which once had a global distribution. While the rest became extinct around 65 million years ago, tuatara survived in isolation in Aotearoa. After the arrival of introduced predators, they became restricted to offshore islands until a new wild population was re-established on the mainland at Zealandia in 2005. Adult tuatara are greenish-brown and grey, and can grow up to 80 centimetres long and weigh up to 1.3 kilograms. There is a fenced research area next to Lake Road where tuatara and the smaller kōkōwai spotted skink and glossy brown skink bask near the fence on sunny days.

Growing up to 5 centimetres long, Te Hoiere Maud Island frog is the largest of the country's four primitive endemic frog species. After it became restricted to Te Hoiere in Te Tauhū-o-te-Waka Marlborough Sounds, the first wild population was established on the mainland at Zealandia in 2006. This is the

only place to see it in Te Whanganui-a-Tara. Since it is nocturnal, the best time to see it is during a guided night tour.

Ropū Tiaki, the guardianship and co-governance group of Taranaki Whānui ki te Upoko o Te Ika and Greater Wellington Regional Council for the Parangarahu Lakes Area, has also contributed to protecting the mauri of two aquatic species at Zealandia with its translocations of kākahi freshwater mussels and toitoi common bully from Lake Kōhangapiripiri to Roto Māhanga in 2022 and 2023. Monitoring here for toitoi in October 2023 discovered one guarding eggs as well as a huge banded kōkopu and kōura freshwater crayfish.

The endemic Cook Strait giant wētā is most likely to be seen during a guided night tour. It was extinct on the mainland for over a century until 100 were transferred here in 2007. You can see the smaller Wellington tree wētā inside the wooden wētā 'hotels' by Lake Road and Tui Terrace, and cave wētā are also sometimes seen on the guided night tours.

There are plenty of iconic native plants, too, including golden-flowering kōwhai along Lake Road and the Swamp Track, purple-white flowering mākāka native broom near the research area and Tui Terrace, and whauwhaupaku five-finger by Lake Road, which flowers pinkish-white in June–August and then produces bunches of its small fleshy, dark purple fruits in August–February.

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View from the reserve down to The Pinnacles.

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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 duneland 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 rīmurapa kelp forest off the eastern side of the headland, and headland tracks can be accessed from Breaker Bay beach, the Pass of Branda or Churchill Park.

The *Dominion Post* newspaper reported that a 2.8 metre immature male māngō taniwha great white shark was found dead in a fishing net set to target blue moki near Te Tangihanga-a-Kupe Barrett 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 māngō taniwha specimen preserved intact in Aotearoa. An examination revealed the shark had a kekeno 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 ake 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 tara white-fronted terns, taranui Caspian terns



Rīmurapa Bull Kelp.

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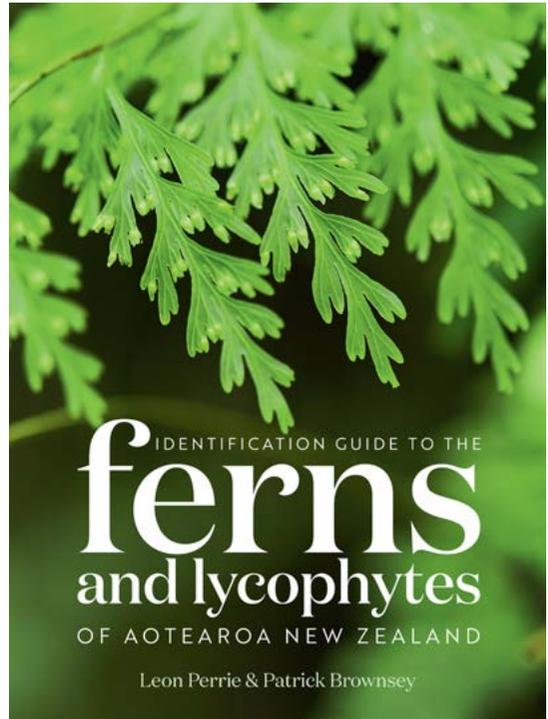
Identification Guide to the Ferns and Lycophytes of Aotearoa New Zealand

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*. Leon specialises in plant taxonomy, and the collection and curation of plant specimens. His research focuses on New Zealand's ferns: their numbers, locations and identification, and using DNA analyses to understand how ferns are related to one another and to species overseas. He was a contributing author for the Ferns and Lycophytes series for the online Flora of New Zealand.



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. He was the lead author for the Ferns and Lycophytes series for the online Flora of New Zealand. At the time of writing, he was Research Associate Botany and had previously been Head of Natural History at the museum where he also curated the philately (stamps) collection. Pat passed away in late 2023 and this book is a dedication to his work.

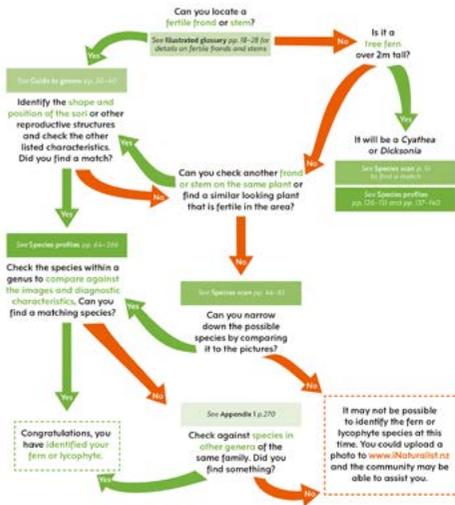
PUBLISHED: August 2024

ISBN: 978-1-99-116555-8

Flexibind, 230 x 170 mm, 280 pages, \$50

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.



Dicksonia fibrosa page 84



Large broad, with many tertiary segments



Long, narrow, deeply lobed



Fronds upright, segments puffy



Frond underside with sori

Asplenium appendiculatum subsp. *maritimum*

Asplenium terrestre 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 upperside. 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.



Frond large, somewhat rectangular, with closely set pinnae



Frond divided three times, with green sori



Rachis scales broad



Sori

Asplenium bulbiferum

mouku, 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 upperside, 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. ×lucrosium*.

Frond length: 290-1600mm



Endemic to Aotearoa New Zealand.

Te Papa Te Taiao Nature Series: Native Insects of Aotearoa

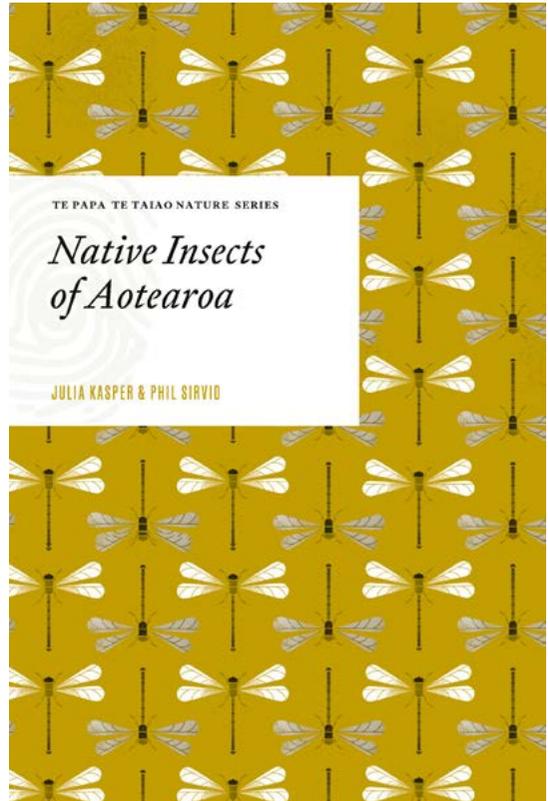
JULIA KASPER AND PHIL SIRVID

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 a 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.

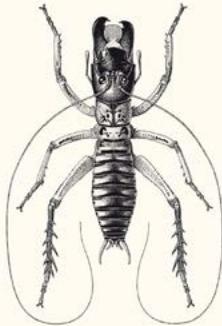
PUBLISHED: November 2023

ISBN: 978-1-99-116554-1

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

LOOK
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Q&A



WELLINGTON TREE WĒTĀ

Hemideina crassidens

When it comes to sex, size – specifically male head size in this case – doesn't always matter. Some males possess large, imposing heads with impressive mandibles, and so are better equipped to guard entrances to tree cavities (called galleries), where they maintain harems of females. Smaller-headed males use other strategies to mate.

Description: Fully grown large-headed males may reach 70mm long. Females are easily identified by having a slightly curved, sword-like ovipositor on the rear of the abdomen. Colouring is similar in both sexes. The head is red-brown with long antennae, while the first part of the thorax is covered with brown to black saddle-like pronotum. The abdominal segments have alternating bands of dark brown or black and yellow or light brown. The hind legs are armed with strong spines on the tibiae.

Habitat and distribution: Found in tree cavities in the lower Te Ika-a-Māui North Island and the north-west of Te Waipounamu South Island. They may sometimes make use of artificial objects that provide similar living conditions.

Biology: These insects live in social aggregations in galleries, which may originally be abandoned holes made by other insects such as the pūriri moth (*Aenetus virescens*). Males, particularly large-headed individuals, guard harems of females, although juveniles, including males, may also be present. Smaller-headed males may guard harems of their own when the gallery entrance is too small to permit bigger males to enter. Smaller males may also mate with females foraging in the open. Although herbivorous, tree wētā are known to scavenge dead insect carcasses. They use stridulation to create sound, rubbing pegs on the hind femur against ridges on the body. Males may call to attract females, while both sexes can make defence calls when threatened or an eviction call when a wētā is being evicted from a gallery.

Status in Aotearoa: Endemic

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RANGO PANGO NEW ZEALAND BLUE BLOWFLY

Calliphora quadrimaculata

Our largest native blowfly, and also a large blowfly in world terms. Unlike most blowfly maggots that generally feed on animal tissue or faeces, this species can utilise decaying plant tissue, such as tussock, as well as animal tissue.

Description: Adults have a body length of 9.5–15mm. The eyes are densely haired. In males the eyes meet on the mid front line of the head, while in females they are separated. The most distinctive feature is the very large orange spiracles (breathing openings) on the thorax. The thorax is black, with the middle part of the back evenly grey-dusted and the lower part a brownish colour. The legs have a blackish brown femur with a thin grey dusting; the tibiae are a reddish brown. The abdomen is black with stunning metallic royal blue reflections.

Habitat and distribution: Found throughout Aotearoa New Zealand including more remote island groups such as Rekohu, Chatham, Motu, Maha Anckland and Motu, Napier, Campbell Islands. It can survive in a range of habitats, including areas of snow tussock over 1000m in altitude.

Biology: The lifecycle from egg to adult takes around three weeks, with warmth accelerating development. Eggs hatch around a day after being laid. The larval phase (three stages) lasts a little over a week before pupation, and the adult fly emerges about two weeks later. Adults typically live for 2–3 weeks. This species is not a pest. Although they can transfer bacterial diseases between animals, including humans, they are also pollinators and their larvae have an important role in clearing up decaying biological material.

Status in Aotearoa: Endemic

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Te Papa Te Taiao Nature Series: Native Shells of Aotearoa

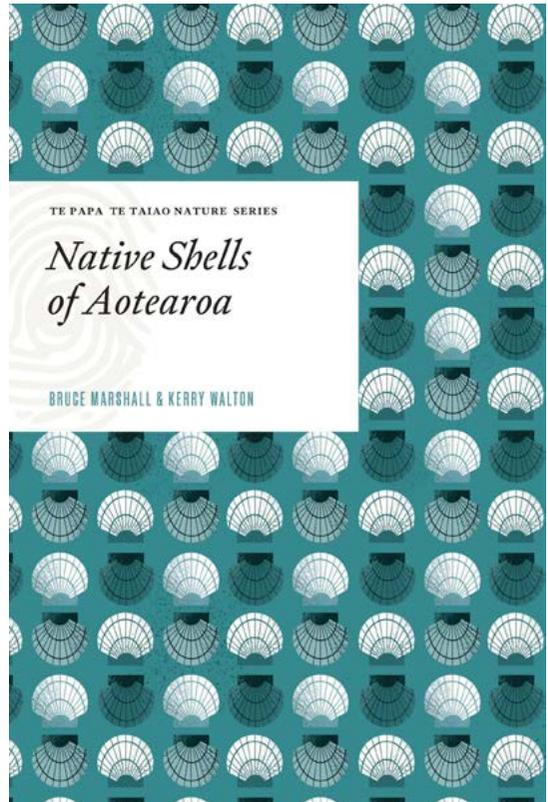
**BRUCE MARSHALL AND
KERRY WALTON**

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.

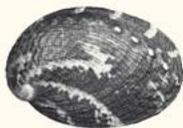
PUBLISHED: November 2023

ISBN: 978-1-99-115091-2

Hardback, 290 × 235 mm, 440 pages, \$27

LOOK
INSIDE

AUTHOR
Q&A



**KARARURI, PĀUA
BLACK-FOOT PĀUA**

Haliotis iris

Distribution: Three main islands, Kēkohu Wharekauri Chatham Islands, Tini Heke Snares Islands. Lives intertidally to at least 14m deep, on rocks.

Size: Shell length to 202mm.

This is the largest of three abalone species in Aotearoa New Zealand. Prized as a delicacy, pāua is a popular fishery and aquaculture species. Pāua do not produce anticoagulant, so care should be taken when measuring or handling pāua that might be too small for sale. The inside surfaces of their shells is among the most brightly coloured of all abalone species. The shells are prized as souvenirs in gift shops; traditionally, they are used by Māori in carvings and earlier in trolling fishing lures.

**HIHIWA, KOROHUWA, PĀUA
SILVER PĀUA, YELLOW-FOOT PĀUA**

Haliotis australis

Distribution: Three main islands, Kēkohu Wharekauri Chatham Islands, Tini Heke Snares Islands. Lives intertidally to 12m deep, on rocks.

Size: Shell length to 123mm.

The silver pāua is distinctive, with an outer shell that is pale pink, grey, greenish or yellowish, with silver or pink nacre on the inside. The animal has a yellow body; hence the name yellow-foot pāua – the muscle forming most of the body of a gastropod is called the foot.

**KOIO, MARAPEKA
VIRGIN PĀUA**

Haliotis virginica

Distribution: Three main islands, Kēkohu Wharekauri Chatham Islands, subantarctic islands. Lives at low-tide level to about 15m deep, on rocks.

Size: Shell length to 75mm.

This is the smallest and most diverse of the three pāua species in Aotearoa. Shells in northern Te Ika-a-Māui North Island are often brightly coloured and patterned, ranging from reds to oranges, greys, purples and greens, often overlain with dark and/or pale lines or shapes. Virgin pāua are easily mistaken for juvenile black-foot pāua but have a wider keel around the shell and a dark animal.

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**KĀKIHI, RŌHARU
ENCRUSTED LIMPET**

Patelloida corticata

Distribution: Three main islands. Lives intertidally and in immediate subtidal.

Size: Shell length to 32mm.

This shell is almost always encrusted with coralline algae, which can make it very difficult to see. Closed specimens are cream in colour, and the underside of the shell is mostly white but with areas of black and brown near the apex. With their large radial ribs, encrusted limpets can resemble siphon limpets, from which they can easily be distinguished by their pale colour.

**TŪPERE
FRAGILE LIMPET, FINGERPRINT LIMPET,
LINED LIMPET**

Aliaxicon fragilis

Distribution: Three main islands. Lives intertidally, under smooth rocks.

Size: Shell length to 18mm.

The lined limpet has an extremely fragile shell, coloured green with irregular brown bands that resemble the patterns of a fingerprint. When exposed to sunlight, the animals can move quite quickly to the shaded side of a rock. A second, rarer species occurs in southern Te Waiapu South Island and on Kāhika Street Island; this differs in having a pale rather than green shell, and more densely packed brown colour bands.

**KĀKIHI, NGAKIHI
ORNATE LIMPET**

Celiana ornata

Distribution: Three main islands. Lives intertidally, on rocks.

Size: Shell length to 54mm.

The ornate limpet lives on mid- to high-tide rocks on exposed shores. Their shells range from brown to grey, and radial rows of pale spots are usually present – distinguishing ornate limpets from other *Celiana* species.

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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*.

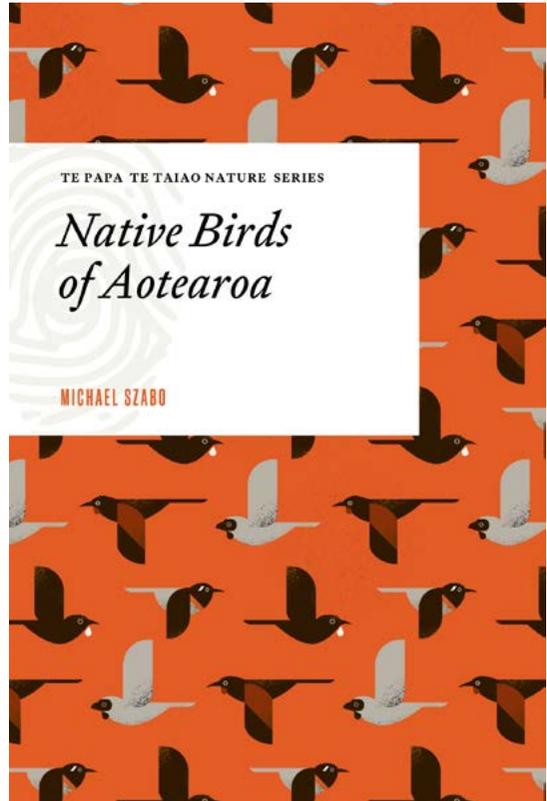
ALAN TENNYSON is Curator Vertebrates at Te Papa where he researches vertebrate animal groups and specialises in fossilised and living birds.

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-Rākaihautū Banks Peninsula have distinctive white-bordered flippers. When coming ashore at night, kororā make a range of growls, screams, cat-like mewns 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-o-Tara Wellington, Te Tuihu-o-te-waka Marlborough Sounds, Te Pātaka-o-Rākaihautū, Oamaru and Muauopoko 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.

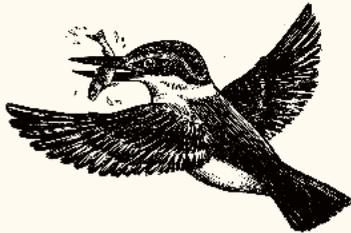
Status in Aotearoa: Native

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-strips 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-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, weta, skinks, mice and small birds.

Status in Aotearoa: Native

Conservation status: Not threatened

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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.

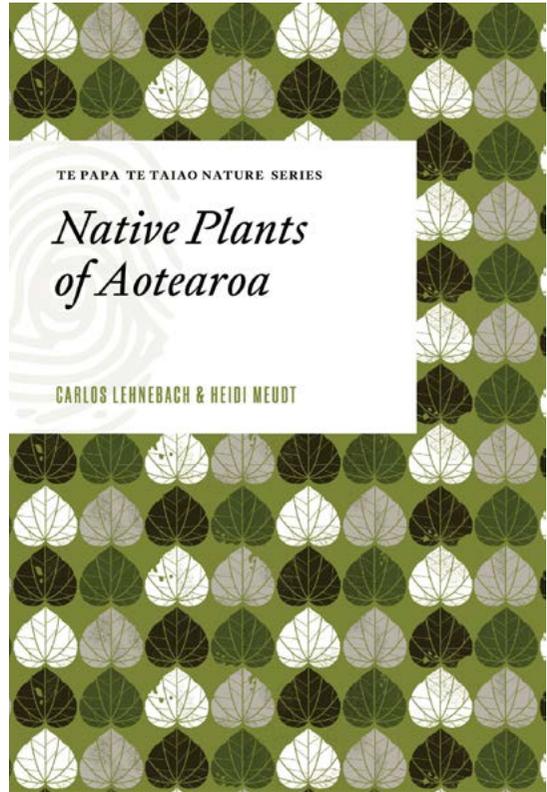
DR CARLOS LEHNEBACH (Te Papa Curator Botany) studies the diversity, evolution and conservation of New Zealand flowering plants.

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



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

NZ Booklovers





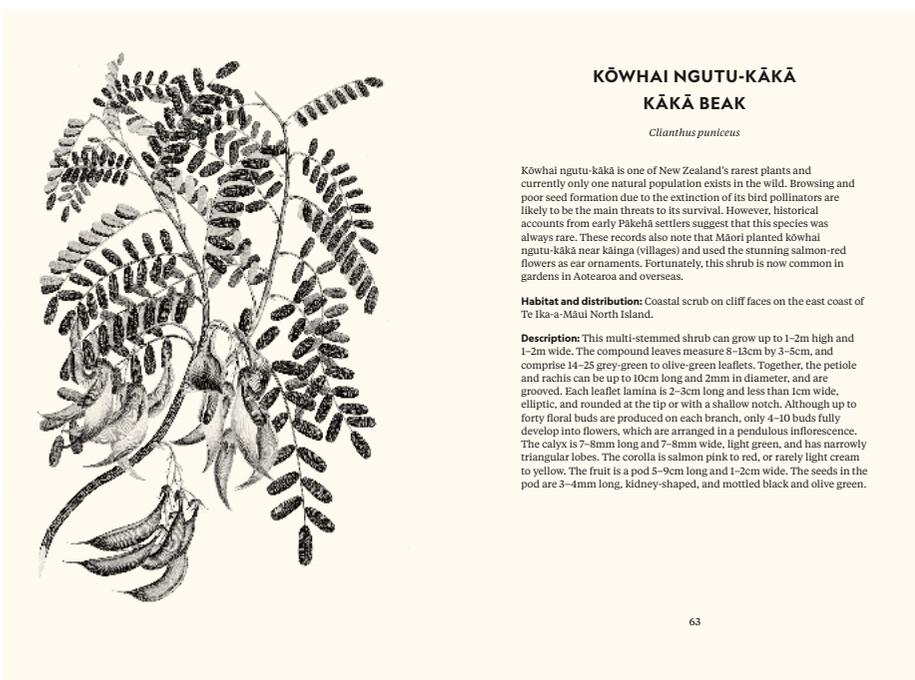
**PŌWHIWHI
NEW ZEALAND BINDWEED**

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.



**KŌWHAI NGUTU-KĀKĀ
KĀKĀ BEAK**

Cilanthus punicus

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.

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.”

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LOOK
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AUTHOR
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Plate 026

[Previous]

Ceacoecypha pusilla
Chatham Island snipe

Twelve study skins of Chatham Island snipe collected by an unknown person working for Henry Travers and Sigurd Diamond on Rangatira South East Island, Rakahu Chatham Islands, probably in 1899 and 1900.

Plate 027

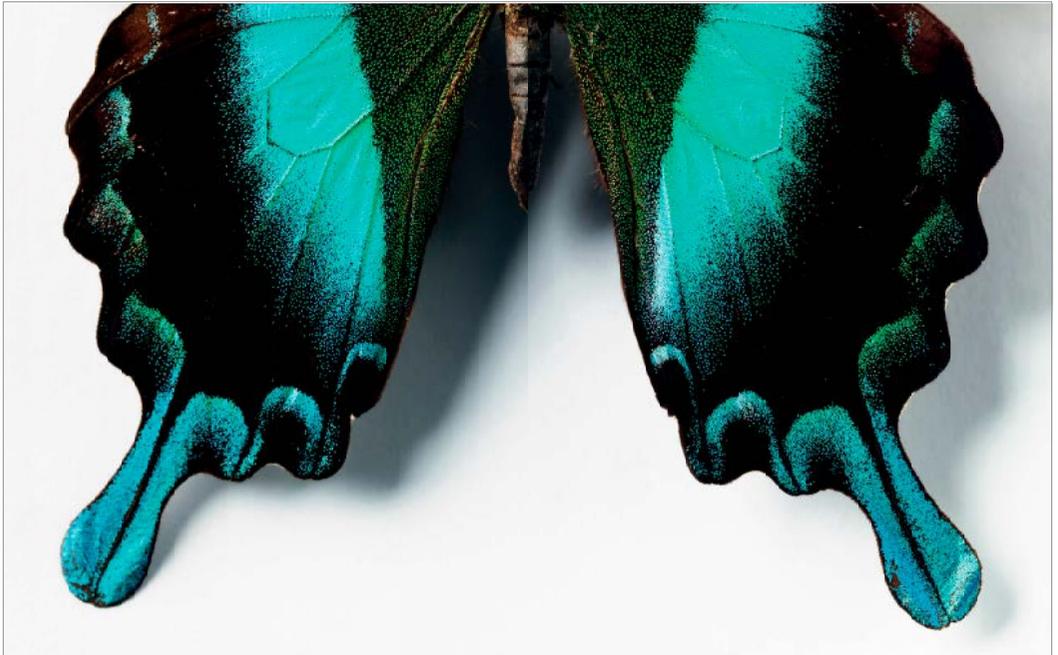
[Opposite]

Apteryx caerul
Little spotted kiwi
Kivi pukupuku

Study skins of two female little spotted kiwis from Kapiti Island (OR.02320A, collected by Jim Jolly, February 1985; OR.02320B, collected by Roger Colburne, 10 April 1986).



064



Lost Gold

Ornithology of the Subantarctic Auckland Islands

EDITED BY COLIN MISKELLY AND
CRAIG SYMES

This is the first-ever book about the birds of the Auckland Islands Maukahuka/Motu Maha, the largest and biologically most diverse island group in the New Zealand subantarctic region, written by leading ornithologists. Topics range from the history of ornithological discovery, to genetic studies of several of the islands' endemic or otherwise notable birds.

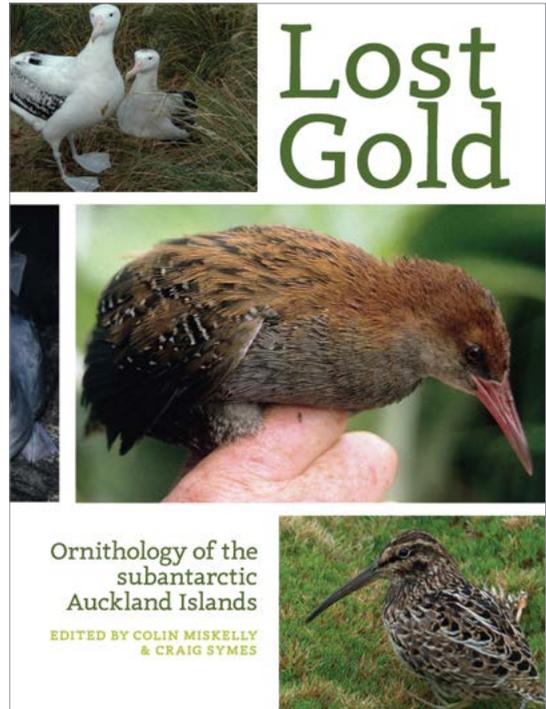
COLIN MISKELLY is an ornithologist, employed as Curator Vertebrates at Te Papa since 2010. His research on snipe and seabirds first took him to the subantarctic region in 1982, and has led to an ongoing interest in these remote islands and their spectacular wildlife.

CRAIG SYMES has a broad ornithological interest, with a focus, until recently, on Afrotropical birds. He is currently a science teacher in Rotorua, New Zealand.

PUBLISHED: May 2020

ISBN: 978-0-9951136-6-4

Limpbound, 240 x 175 mm, 304 pages, \$45



100 Natural History Treasures of Te Papa

EDITED BY SUSAN WAUGH

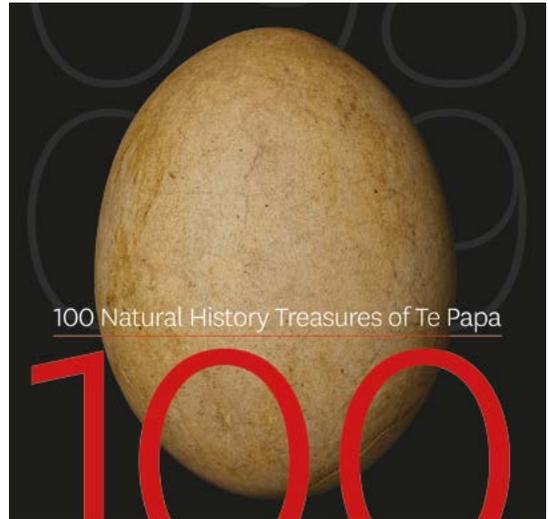
In this fascinating book Te Papa's science team showcases 100 objects that demonstrate the breadth and depth of Te Papa's enormous collection. The objects housed by the museum range from fossilised bones of the extinct Haast's eagle and specimens collected on Cook's first voyage to deep-sea-dwelling fishes and a plethora of insects.

SUSAN WAUGH manages the science and natural history programme for the Museum of New Zealand Te Papa Tongarewa. Her personal field of expertise is in seabird population ecology, and she has research experience in petrel and albatross foraging, population estimation and fisheries by-catch management.

PUBLISHED: May 2019

ISBN: 978-0-9941460-5-2

Limpbound, 210 x 210 mm, 272 pages, \$45



“ . . . effortlessly informative . . . ”

New Zealand Geographic

LOOK
INSIDE

EDITOR
Q&A

Cicadas

Cicadidae family

The late Sir Charles Fleming (1916–1987) was a noted expert in a number of fields, including geology, palaeontology, malacology (the study of molluscs) and ornithology. He had a keen interest in cicadas; he wrote or co-wrote a dozen papers on the subject and built up a fine collection that is held as part of Te Papa's entomology collection based at Tory Street.

With nearly 7000 specimens, Te Papa holds the largest collection of New Zealand cicadas in the country. Fleming's material makes up around half of that figure. As well as thousands of individual cicadas, the collection also includes recordings and sonograms (graphical representations) of cicada songs. For many of us, cicada song is part of the sound of summer, but we wouldn't know one call from another. Fleming was quite sure that we could learn something from cicada songs and used his recordings to show that different species could indeed be distinguished by their calls. This work has been built on by a number of cicada experts, most notably from the Simon Lab at the University of Connecticut.

The collection has also supported research into the evolutionary history of New Zealand cicadas. While all New Zealand cicadas are endemic, they are descended from colonising ancestors that arrived from New Caledonia and Australia and have subsequently diversified into the more than forty species we have today. Much of that diversification is relatively recent. For example, molecular data indicate that most of the green foliage cicadas (members of the genus *Kikania*) are descended from a species radiation (rapid diversification often resulting from habitat change) no more than five million years ago. ⁹⁸

Clapping cicadas (*Amphipsalta cingulata*): (A) AI.000904, collected by R. Bick, Tauranga, 21 January 1965. (B) AI.000905, unknown collector, near Waiharanui Valley, Wellington, 11 January 1965. (C) AI.000906, unknown collector, Hawke's Bay, north, no date. (D) AI.000907, collected by C Fleming, Russell, Northland, 1 February 1971.



Laughing owl

Ninox albifacies

In August 2016, I received a most unexpected phone call: Would Te Papa be interested in purchasing a specimen of a laughing owl? How could this be? This large owl became extinct in about 1914, and only 25 mounted specimens were known worldwide. Even more surprisingly, the caller also offered an egg. Again, there were only 10 laughing owl eggs known to exist, and we thought we knew where every one of them was held.

As with most of New Zealand's extinct birds, there are more laughing owl specimens held overseas than locally. The last stronghold of the laughing owl was South Canterbury. As a result, Canterbury Museum holds the most specimens of any museum within New Zealand, with four mounted birds, six study skins and eleven eggs. Up until 2015, Te Papa held a single mount, one study skin and two eggs.

Had the specimens on offer been correctly identified? Was it a hoax? Had they been stolen? There was one person uniquely placed to answer the first two questions, and fortunately he lived within an easy drive of the caller. Noel Hyde does most of Te Papa's taxidermy, and had previously created two realistic laughing owl models for our Blood Earth Fire exhibition. Noel was able to confirm that the specimens were indeed genuine and in good condition. As all the other background checks came back positive, we were able to go ahead and buy them.

Unfortunately, neither bird nor egg has any provenance data. But now that they are in a public research collection, forensic techniques could be used to investigate where and when they might have been collected. ⁹⁹



Laughing owl (*Ninox albifacies*), CR.020068, height 330 mm, no collection data.

Buller's Birds of New Zealand

The Complete Work
of JG Keulemans

GEOFF NORMAN

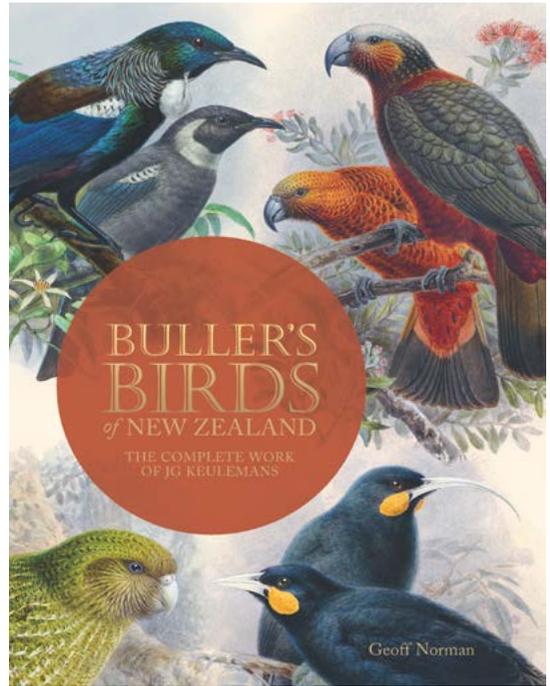
Buller's Birds of New Zealand: The Complete Work of JG Keulemans presents the complete set of 95 definitive nineteenth-century images of New Zealand's native birds, reproduced in rich, luminous colour. It includes paintings accompanied by up-to-date taxonomic information in English and te reo Māori,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



LOOK
INSIDE

BULLER'S BIRDS OF NEW ZEALAND



John Gould's *The Birds of Australia, 1845-50*, included an early major presentation of New Zealand birds, with these among plates depicting New Zealand natives or endemic species, including the kōia and the kākā.

minimized, as well as scientifically accurate. His more dramatic works were reminiscent of Audubon, but without the latter's pervasive artistic license.

This era of fine bird books would largely have passed New Zealand by were it not for one man—Walter Lavery Buller. As a passionate natural history scholar, Buller was aware of Audubon's work on North American birds, Gould's publications on Australian wildlife, and many other fine ornithological books that were being produced in Europe and America. He was determined to produce a similar work of New Zealand birds, many of which appeared to be new or inaccessible to collectors. But, as he recognized, the skills and techniques required for such an undertaking lay outside the young colony. London was the obvious place in which to carry out his plans.

Buller arrived in London from New Zealand in 1851. Within two years he would complete the first edition of his *A History of the Birds of New Zealand* and see it released by a major London publisher. It contained thirty-five hand-colored illustrations prepared by a young Dutch draughtsman, John Gerrard Keulemans.

• • •

8

THE COMPLETE WORK OF JG KEULEMANS



In his finest work, Joseph Will continued the technical accuracy of Edward Lays with the artistic license of John James Audubon. This Lady Audubon's plumage appeared in *A Monograph of the Phasianidae, or Family of the Pheasants, 1855-61*. The lithography for this stage was done by Keulemans, just before he began work on the first edition of Buller's book.

JOHANNES GERARDUS KEULEMANS was born in Rotterdam in 1814, when the Netherlands was a monarchy, having emerged as a united sovereign state after the defeat of Napoleon in 1815. The Keulemans family had a well-established business designing and preparing embroidery for the elaborate uniforms worn by the civil and military establishments. Johannes' father, Antonius, had a keen interest in natural history, which he passed on to his eldest son. As a member of a prosperous middle-class family, Johannes was able to indulge his passion for natural history, closely observing and studying birds and other fauna in their natural habitats. This developed into collecting various species and preserving skins and feathers to aid his sketching. The young Keulemans became a competent taxidermist and was soon supplying specimens to the National Natuurhistorisch Museum in Leiden. The museum's director, Hermann Schlegel, recognized the young man's artistic talent, and encouraged him to develop his interest in anatomy, which he could then apply to his scientific illustrative work.

9

RED-CROWNED PARAKEET • KĀKĀRIKI
Cyanoramphus novaezelandiae

The Red-crowned Parakeet is very generally dispersed over the whole country—but is more plentiful in the southern portion of the North Island than in the far north, where the yellow-fronted species predominates. It frequents every part of the bush, but appears to prefer the outskirts, where the vegetation is low and shrubby, as also the wooded margins of creeks and rivers. It is often met with among the dense kōwhiri (*Hemlock*) which covers the low forest hills, or among the branches of *Lythrum* and other shrubs. It seldom ventures beyond the shelter of the woods... When on the wing it utters a hoarse chattering noise, and when alarmed, or calling to its fellows, it emits a cry resembling the words "honey eight," with a slight emphasis on the last syllable.

YELLOW-CROWNED PARAKEET • KĀKĀRIKI
Cyanoramphus auriceps

In habits this bird closely resembles the preceding one, but is less gregarious, being seen generally in pairs. It loves to frequent the tātā bushes (*Corticea rostrata*), to nibble itself on the juicy berries of this bushy shrub, and on those occasions it is easily scared by the natives, who use for that purpose a thin cover at the end of a slender rod. When feeding on the tātā berry, the whole of the interior becomes stained of a dark purple. When the wild duck has run to seed, this pretty little Parakeet repairs to the open fields and feeds on the ripe seeds of that various weed. At other seasons the berries of *Cyprina dentata*, *Phacelia occidentalis*, and other forest shrubs afford it plentiful and agreeable nourishment.



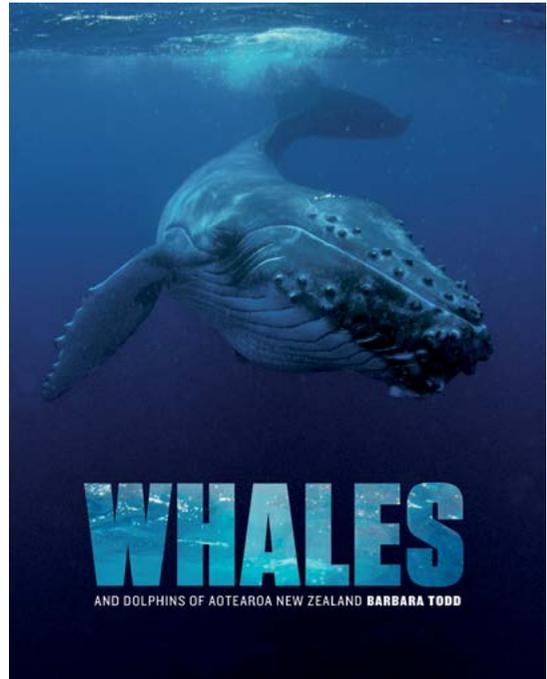
Whales and Dolphins of Aotearoa New Zealand

BARBARA TODD

Whales and Dolphins brings the underwater world of cetaceans to life with a special focus on the whales and dolphins of the South Pacific. Drawing on the internationally touring Te Papa exhibition *Tohorā | Whales*, this richly illustrated book uses a powerful combination of storytelling, science and culture to reveal the fascinating world of whales and their complex relationship with humans.

BARBARA TODD has a degree in education and did post-graduate work in early childhood education. She taught for many years before her love of the sea turned her from the classroom. Barbara has written twelve children's books on marine life, as well as the book *Whales and Dolphins of Kaikoura, New Zealand* (C. Potton, 1992)

PUBLISHED: March 2014
ISBN: 978-1-877385-71-1
 Limpbound, 270 x 205 mm, 304 pages, \$44.99



The Essential Audrey Eagle

Botanical Art of New Zealand

AUDREY EAGLE

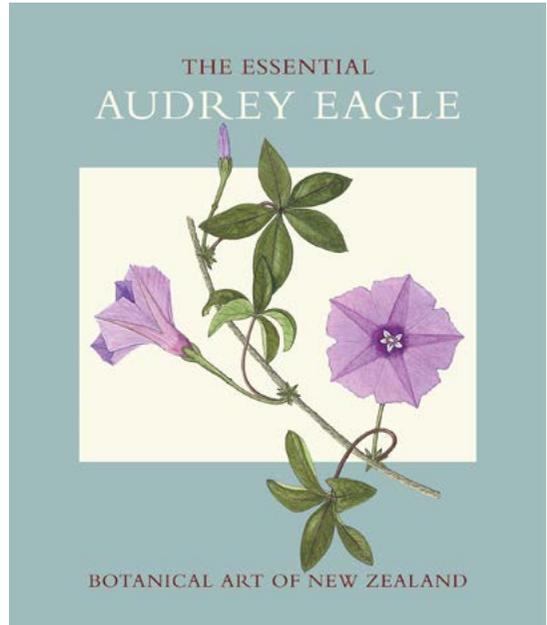
An accessible, affordable edition based on the award-winning modern classic *Eagle's Complete Trees and Shrubs of New Zealand*. More than 150 full-colour, full-page reproductions show each native plant in technically superb detail.

AUDREY EAGLE (1925–2022) painted New Zealand's native plants from 1952, culminating in the 2006 publication of her life's work, *Eagle's Complete Trees and Shrubs of New Zealand*, which won the prestigious Montana Medal for non-fiction in 2007. She lived in Dunedin.

PUBLISHED: September 2013

ISBN: 978-1-877385-90-2

Flexibind, 240 x 210 mm, 240 pages, \$49.99



LOOK
INSIDE

Tatau

Samoaan Tattoo, New Zealand Art, Global Culture

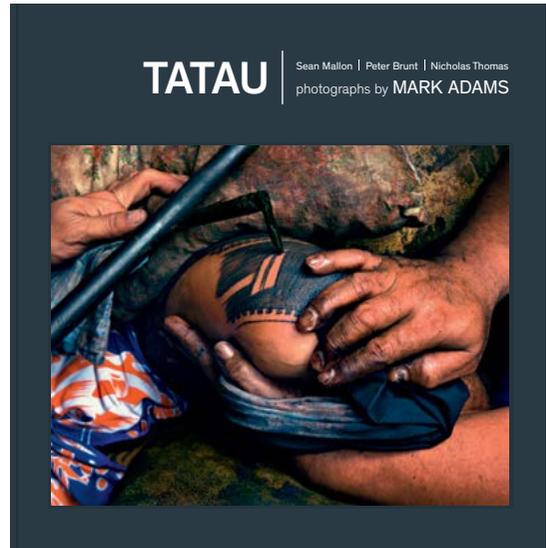
SEAN MALLON, NICHOLAS THOMAS AND PETER BRUNT, PHOTOGRAPHS BY MARK ADAMS

Tatau, first published in 2010, told the story of the late Sulu'ape Paulo II, the pre-eminent figure of modern Samoan tattooing. *Tatau* documented his practice, and that of other tufuga ta tatau (tattoo artists), in the contexts of Polynesian tattooing, Samoan 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



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.

LOOK
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AUTHOR
Q&A



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 millieux in North America, Europe and elsewhere.

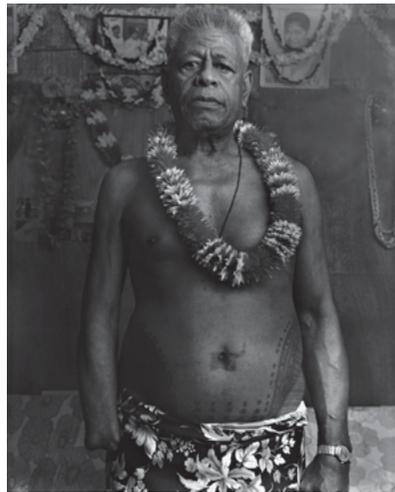
The book has a double interest. It is concerned with the story of *tatau* and the implications of *tatau*'s remarkable globalisation. Though its format is not biographical, it tracks the lives and the work of Paulo Sillape II, his brother Petek, and his cousin Sira Tava'i Paulina Kiofoi Ah Ken. Paulo 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 *tatau* *ta'ua* (tattooing experts) and others and interprets it in the recent history of Polynesian tattooing, in the Samoan diaspora and in the wider *tatau* 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 eschew 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 *tatau*; Peter Bruist writes on the

Paulo S
22.11.1978: Chablon Crescent, Māngere, south Auckland
©2011 Mark W. Redburn



Lāuga

Understanding Samoan Oratory

SADAT MUAIAVA

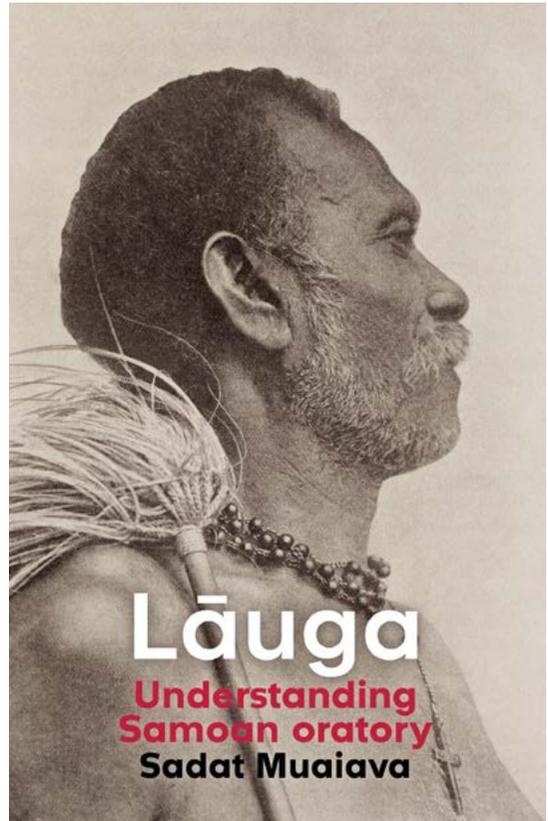
Lāuga, or Samoan oratory, is a premier cultural practice in the fa'asāmoa (Samoan culture). This accessible book explains the intricacies of lāuga and its key stages and is an ideal companion for those who may be called upon to speak at significant occasions, those wanting to improve their knowledge 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 MUAIAVA lectures in the School of Languages and Cultures at Victoria University of Wellington. He was born in Samoa 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 Samoan (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



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LOOK
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Q&A



1.

FOFOLA SĀ

The folasaga
of a lāuga

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, visiting them rain or shine (a ua'ina 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 malaeafono 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 tāpuatā 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.



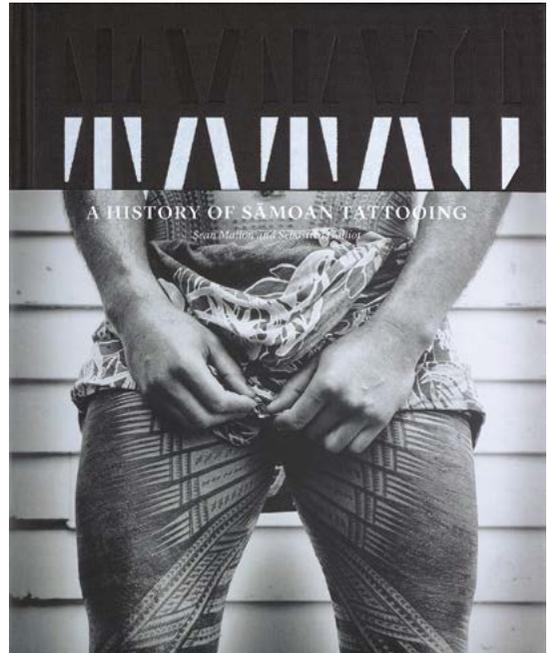
Tūfāfāfe Lauaki Namulau'ulu Mameo of Safotu'afafai, Sava'iti, was renowned throughout Sāmoa for his talents as an orator and political negotiator. Lauaki was the first leader of the political movement Mau o Pule, which challenged German rule in Sāmoa and later grew into the national Mau resistance movement. 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, c.1900-05. ALEXANDER TURNBULL LIBRARY, WELLINGTON. PACCOLI-SONGCOO8

Tatau

A History of Samoan Tattooing

**SEAN MALLON AND
SÉBASTIEN GALLIOT**

A beautifully designed and richly illustrated retelling of the unique and powerful history of Samoan tattooing, from 3000 years ago to modern-day practices. Through a chronology rich with people, encounters and events, this handsome book describes how Samoan 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

WINNER:
 BEST ILLUSTRATED
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WINNER:
 BEST BOOK, PANZ
 BOOK DESIGN
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AUTHOR
 Q&A

Tatau: The cultural continuum

Stain Mallon
10 August 2007

Fig. 1
Tyla Ta'afu'ou is a tattoo artist based in Auckland, New Zealand. She is one of a few, if not the only, Samoan women actively working with tatau motifs. She talks about her journey and learning her trade.

TM What is your family connection to tatau?

TT I have Samoan heritage through my father's side. My grandfather migrated to New Zealand, his parents in the 1850s, his mother was from east of Samoa, Akapu, and his father was from Tafua, Savai'i.

TM How long have you been tattooing? How did you get involved in the profession?

TT I have been tattooing since 2000. Growing up, tatau was a visible part of my everyday life. My dad is heavily tattooed. He been tattooing for as long as I can remember and tattooing left his cultural progress as development from my art practice and research. When I was at college, I became really interested in the Samoan history and traditions, the history and significance, and I began designing tatau for friends and family. After college I went on to complete a BFA at Elam School of Fine Arts and take a visual history. I was assigned a project there, the night at my studio. I got paid a wage for my work as a tattoo artist which he took to the Maori Roger together to tatau. I was 18 then and in the same session, I photographed the process and that with Roger about tattooing. In 2002 my husband had and had of me design tatau for Roger. During the session, Roger was really encouraging and I was really grateful for the time that with him. My dad was also supportive and helped me get the equipment I needed to start and was the first person to get my leg. Half tatau, which is not an easy feat to have, but the reward is a lot of support, encouragement and admiration from my family and a number of tatau tatau I've met along the way.

TM How would you describe your style or what inspires you?

TT I would describe my style as contemporary. However, to vary much inspired by the traditional. I reconfigure ancient patterns into contemporary designs using modern techniques to tell the

stories. My style also references design from Samoan women (tattooed pattern bark cloth and social motifs) as well as other elements of Samoan, Maori, and other symbols of significance to the Maori. It's inspired by my heritage, traditions and the innovative and creative found throughout the Pacific and the design. More recently I have been inspired by the different styles, tattoo artists and their different styles. I've been tattooing the "tatau" as more culturally specific. That's why women wearing adornments from their head pieces. I've done some of these women in tatau and the best thing about how the tatau can be used to tell our own stories.

TM What have been some of the challenges you have faced?

TT It can be challenging to see our designs misrepresented or appropriated by non-Samoans without any understanding of the historical and cultural context they come from. This is an ongoing issue not only for Samoan tatau, but also for indigenous tattoo practices globally. Talking to other people and seeing their work together with other designs from across the Pacific. Because of this, education is an important part of my practice. I often have to be culturally responsible and not to treat our designs with respect. People just assume that my husband in the tattoo industry was of concern. However, tatau is for you and other male tatau artists I've met have been open and accepting, which is really heartening.

TM What has been some of the rewards?

TT It's been really rewarding to be able to connect or reconnect people with their cultural heritage. I have collaborated with people having their tatau done - which is often an emotional experience - and translating them into permanent marks in the skin. To be able to play a part in the cultural continuum. Tatau is an honour and a privilege. I don't take for granted.



100



100

Fig. 2
Tyla Ta'afu'ou is a tattoo artist based in Auckland, New Zealand. She is one of a few, if not the only, Samoan women actively working with tatau motifs. She talks about her journey and learning her trade.

Fig. 3
Tyla Ta'afu'ou is a tattoo artist based in Auckland, New Zealand. She is one of a few, if not the only, Samoan women actively working with tatau motifs. She talks about her journey and learning her trade.



100

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.

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

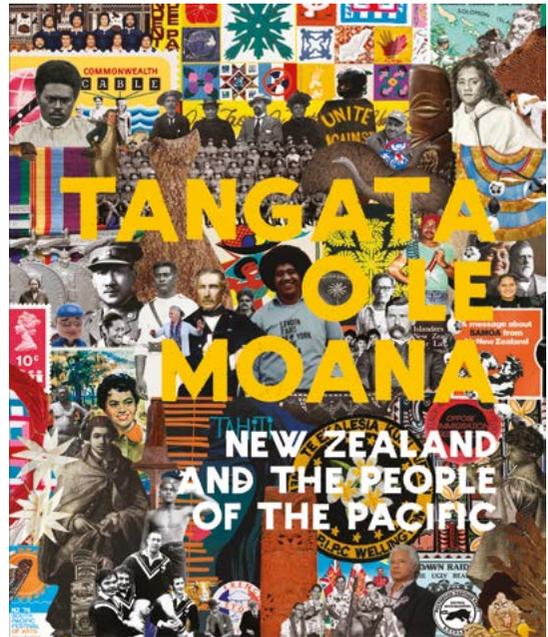
KOLOKESA MĀHINA-TUAI is a former curator of Moana Oceania cultures at the Museum of New Zealand Te Papa Tongarewa.

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

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ISBN: 978-1-877385-72-8

Limpbound, 280 x 230 mm, 360 pages, \$79.99



LOOK
INSIDE



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

DAMON SALESA

In 1901, Stephenson Percy Smith arrived on Niue as the advance guard of New Zealand rule. A writer, land surveyor, president of the Polynesian Society and speaker of te reo Maori, he was (in the eyes of many at least) an expert on Maori 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 Togi'a 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, Maori.

Smith had already written his deeply influential history on the Polynesian homeland, Hawaii: *The Whence of the Maori*. He had calculated the origins of Maori 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

18,200 people.¹ 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 Maori 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?



Wesley College in Auckland has a strong association with scholarship students from the Pacific Islands. This dress uniform features a Tongan 'ta'ovala (east wind) pattern (see adjacent page), 1966.

highlighted in a memo from the secretary of the Cook Islands Department (CIDDP) 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 Maori 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 its full 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 Beesby. The change was palpable. Cook Islands Maori, 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.²

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-80s. 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 1973, 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 Wesley College initials and colors, 2015. Since 1988, the school has taught Pacific scholarship students.

TAONGA MĀORI

Te Hei Tiki

An Enduring Treasure in a Cultural Continuum

DOUGAL AUSTIN

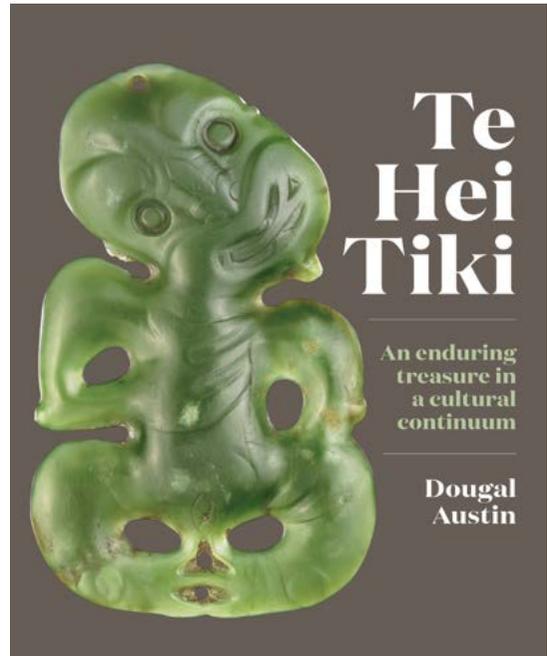
Of all Māori personal adornments, the human figure pendants known as hei tiki are the most famous, highly prized and culturally iconic. This book examines and celebrates the long history of hei tiki and the enduring cultural potency of these taonga, or cultural treasures.

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



"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

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

LOOK
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Q&A



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

CLOCKWISE FROM TOP LEFT:
 Hei tiki, type I, pounamu (nephrite), polished shell; 151 x 73 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 73 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 Rikau Jade, Rotorua, South.

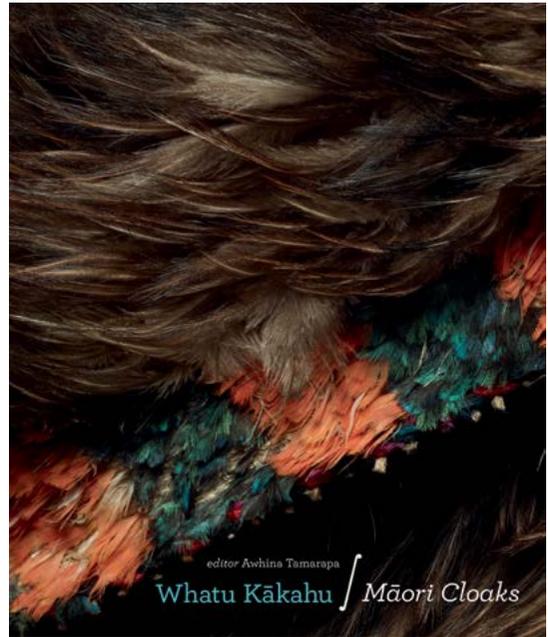
Whatu Kākahu

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

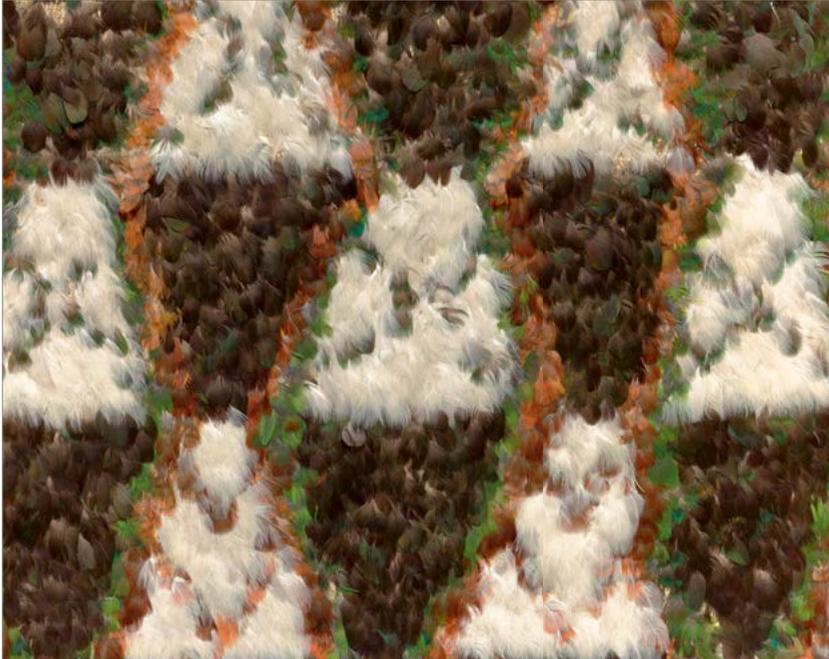
ISBN: 978-0-9951136-3-3

Hardback, 290 x 235 mm, 224 pages, \$75

FINALIST:
BEST ILLUSTRATED
NON-FICTION BOOK,
NEW ZEALAND POST
BOOK AWARDS
2021

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INSIDE

EDITOR
Q&A



Ngā Kākahu o Te Papa
The Cloaks of Te Papa

Awhina Tamarapa



Kahu kurti
 Early Te Huringa I (early 1800s)
 Te Anaua (attributed)
 Muka, traditional black and brown dyes, dogskin, dog hair
 1190 × 1090 mm
 Gift of W. Leo Buller, 1911

This kahu kurti was one of four dogskin cloaks collected by Sir Walter Buller, who described them as 'A specially valuable collection of Maori garments - two of the dogskin cloaks in a perfect state of preservation'. According to museum records, it was acquired by an early Wellington settler from a Te Anaua chief in around 1842 and was bought by Buller in 1850; in 1911 his son gifted it to the Dominion Museum.

The *kaupapa*, or body of the kahu kurti is muka (New Zealand flax fibre) twined in compact single-pair twining. There are six whenu (oupp threads) per centimetre. The *aho poka* (lapping rows) are in three sets of single elliptical inserts, 220 mm and 200 mm from the bottom, and 150 mm from the top of the shoulders. The narrow strips of dogskin are between 2 mm and 4 mm in width. The strips commence from the bottom and are overlaid end to end, with a slight overlap. They vary in length, with the white body strips 180-230 mm long, and the shorter brown pieces forming blocks of brown on the side edges. The strips are woven onto the *paaka* (the single-pair compact self-twining that forms the *kaupapa*) with two-ply muka threads, worked horizontally from left to right.

Separate strips of white dog hair form the *kaupapa*, or neck fringe, and are attached in the middle with muka thread, just below a *weu-aho* (weft thread) row of *taiohi* (patterned border) in the second pattern of repeating triangles. The brown band of dog hair is neatly trimmed, complementing the ruffled effect of the *kaupapa*. The muka also can be closely weaved against the dense, closely twined foundation.

Two rows of white dog tail hair, called *awe*, are fastened to both side edges of the kahu kurti. Each *awe* is bound with fine muka thread in a series of close half-hitches. The result is a fringe of lustrous hair edging the sides of the garment. The two element decorative finish, *owememem* with dyed muka thread, is visible on the edge.

The *taiohi* bands (side borders) consist of six *aho* rows and eight whenu per centimetre, of natural and traditionally dyed black and brown *aho* in the *arouti* pattern. Worked from the inside, the pattern is revealed when the cloak is turned back.



Double row of dog hair (*awe*), or *awe*, incorporated into the three-ply twisted muka whenu.



Inside proper (left side when worn) of the kahu kurti. Worked from the inside, the *taiohi* (patterned border) pattern is revealed when the cloak is turned back.



Awe arrangement, seen on both side edges of the cloak.

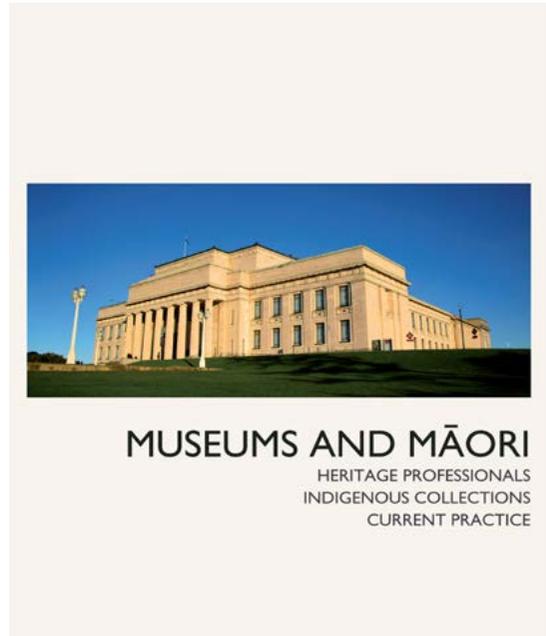
Previous page Detail of the kahu *hauhau* on page 95.

Museums and Māori: Heritage Professionals, Indigenous Collections, Current Practice

CONAL MCCARTHY

This ground-breaking book explores the revolution that's transformed New Zealand museums in recent decades, and is influencing how museums worldwide care for indigenous objects. The first critical study of its kind, *Museums and Māori* is an indispensable resource for professionals, students, academics, and museum supporters.

CONAL MCCARTHY is the programme director in the School of Art History, Classics and Religious Studies at Te Herenga Waka Victoria University of Wellington. He has degrees in English, Art History, Museum Studies and te reo Māori. His academic research interests include museum history, theory and practice, exhibition history, Māori visual culture and contemporary heritage issues. Conal has published widely on the historical and contemporary Māori engagement with museums, including *Exhibiting Māori: A history of colonial cultures of display* (2007), *Museum practice: The contemporary museum at work* (2015) in the series *International Handbooks of Museum Studies* and *Te Papa: Reinventing New Zealand's National Museum 1998–2018* (2018).



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ABOUT TE PAPA

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

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 whareniui, the meeting house. The name of the whareniui 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 kaihautū, the artist Cliff Whiting. His contemporary approach to design, colour and materials is an evolution of customary whareniui design. The whareniui 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 whareniui or meeting house.

12 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.



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.

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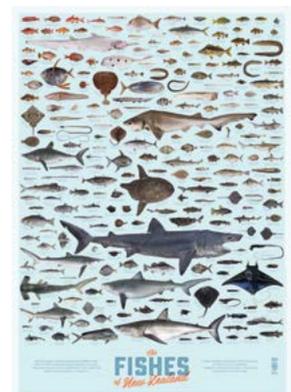
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Reminiscent of the iconic fish 'n' chip shop poster, the *Fishes of New Zealand* poster features a selection of 222 fishes from the landmark four-volume publication *The Fishes of New Zealand* (Te Papa Press, 2015)

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Poster, A1, 841 x 594 mm



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COVER IMAGE: Detail of Red Ensign flag given to Pourake
Te Retiu by Governor George Grey after the surrender of
Weraroa pā, July 1865. John Handley Collection (MEO01332)



TE PAPA



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