

CATALOGUE 2026

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PRESS

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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.

TE PAPA PRESS

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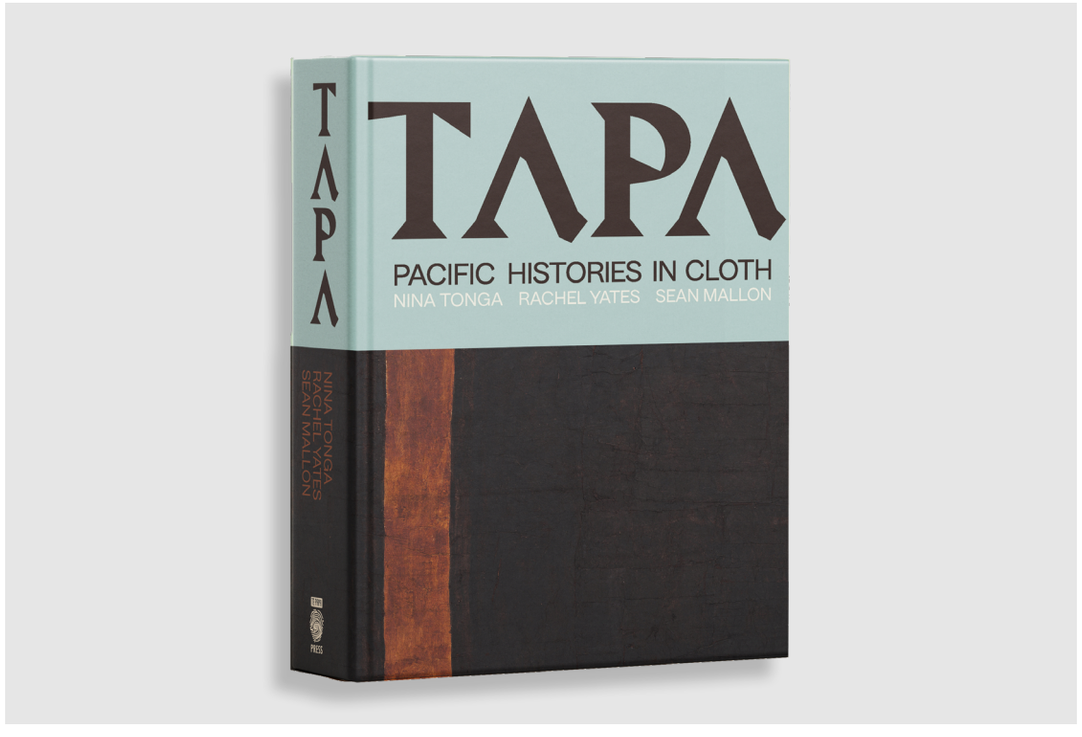
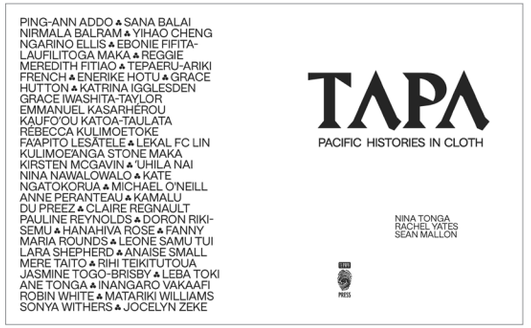
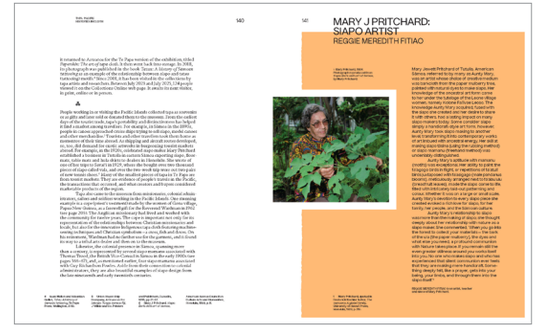










Tapa

Pacific Histories in Cloth

NINA TONGA, RACHEL YATES AND SEAN MALLON

Tapa: Pacific histories in cloth is the most significant contribution of knowledge about tapa in a generation, offering new views on its practices, meanings and histories across art, dress, culture and curation. This multi-authored book draws upon the vast collections of the Museum of New Zealand Te Papa Tongarewa, illustrating over two hundred tapa from 18 Pacific island nations, from Taiwan to Hawai'i, to explore its lineages.

Tapa reveals the many creative processes that shape how tapa mediates these Indigenous histories, both in and out of the museum. Placing artists and makers at its centre, the authors and contributors explore the processes and cultural politics of contemporary tapa making alongside experiences of migration, art, dress, conservation and curatorship that reflect the complex social and cultural lives of tapa cloth.

DR NINA TONGA is from the villages of Vaini and Kolofo'ou, Tonga, and is Assistant Professor of Art History at the University of Hawai'i at Mānoa. She has worked as an art curator in Aotearoa and the wider Pacific for over fifteen years. Her curatorial projects include acclaimed exhibitions *Pacific Sisters: Fashion activists* at Te Papa and *To Make/Wrong/Right/Now*, the second Honolulu Biennial. Nina is the co-author with Dr Sarah Farrar and Jill Trevelyan of *Robin White: Something is happening here*, which was a finalist in the 2023 Ockham New Zealand Book Awards. She is also the Arts Editor of *The Contemporary Pacific* journal.

DR RACHEL YATES is a Pacific historian whose gafa connects her to the Sāmoan villages of Vaisala and Sataua, and to English heritage from Merseyside. A former Curator Pacific Cultures at Te Papa, she has contributed to several publications including Te Papa Press titles *Flora* (2023) and *Tatau: A history of Sāmoan tattooing* (2018). She now works as a historian for Manatū Taonga, the Ministry for Culture and Heritage.

DR SEAN MALLON is of Sāmoan and Irish descent and is Senior Curator Pacific Cultures at Te Papa. He is the author of articles and books on the history of Pacific peoples in New Zealand, Pacific arts and museology. He most recently co-authored *Tatau: A history of Sāmoan tattooing*, with Sebastien Galliot (2018). His exhibitions include *Tangata o le Moana: The story of Pacific people and New Zealand* (2006), *Paperskin: The art of tapa cloth* (2010) and *Tatau: Sāmoan tattooing and photography* (2019).

PUBLISHED: November 2026
ISBN: 978-0-9951384-8-3
Hardback, 268 x 216 mm, 484 pages, $95

P1901 Nimagat (Malagan mask) attributed to Tabar, New Ireland
Maker unidentified, c.1900
Barkcloth, fibre, cane, gum and pigments
520 – 300 – 330mm
FE011058: Gift of Alexander Turnbull, 1918

P1902 Hevehe mask from Orokolo in the Gulf Province
Maker unidentified, early 1900s
Barkcloth, wood, cane, feathers and pigments
1900 – 610mm
FE011060 Purchased 1914

P1903 Idua kuku mask from Mumi
Maker unidentified, early 1900s
Barkcloth, cane and pigments
410 – 520 – 515mm
FE011059 Purchased 1914

P1911 Ehaeo (dance mask with fish totem) from Orokolo in the Gulf Province
Maker unidentified, early 1900s
Barkcloth, cane, pigment
1200 – 1180mm
FE011061 Purchased 1914

P1912 Ehaeo (dance mask) from from Orokolo in the Gulf Province
Maker unidentified, early 1900s
Barkcloth, cane, pigment
FE011062 Purchased 1914

Ehaeo masks are one of three types of masks worn by the Western Elema people of the Papuan Gulf. They are made and worn as part of the Hevehe, a grand cycle of ceremonies that dominated the ceremonial and artistic life of the Elema people during the early twentieth century.

P191 Tapa fragment from Baining people, New Britain
Maker unidentified, early 1900s
Barkcloth, fibre and pigments
1157 – 252mm
FE011060 Gift of Mrs J.B. Cruesy, 1905

P194 Tapa from Makin people in Oro (Northern) Province
Maker unidentified, c.1870
Barkcloth and pigments
1140 – 2930mm
FE011770 Gift of Gisborne Museum & Art Centre, 1919

P196 Bo (tapa cloth for dance-costume) from Oro (Northern) Province
Maker unidentified, 1966 -67
Barkcloth and pigments
1560 – 1490mm
FE011966 Purchased 1982

P197 Tapa from Gaulim Village, Baining people, East New Britain
Maker unidentified, 1970s
Barkcloth and pigments
705 – 445mm
FE011771: Gift of G.D. Anderson, 1969

P1950 Tapa from Wanigela, Oro (Northern) Province
Maker unidentified, c.1960
Barkcloth and pigments
1700 – 270mm
FE011958 Gift of Ted and Barbara Kedgley, 1983

P1951 Bo (tapa cloth for dance-costume) from Toganaya village, Mount Lamington, Oro (Northern) Province
Bora, 1966 -67
Barkcloth and pigments
1550 – 630mm
FE011969 Purchased 1982

This bo is part of a collection assembled by Zlata Schoinsmer in 1966-67 while she investigated the production and marketing of handicrafts in Oro Province for the Papua New Guinea Department of Trade and Industry.

P1952 Bo (tapa cloth for dance-costume) from Managalas in Oro (Northern) Province
Maker unidentified, c.1960
Barkcloth and pigments
1475 – 615mm

P2001 Bo (tapa cloth for dance-costume) from Oro (Northern) Province
Bora, 1966 -67
Barkcloth and pigments
1600 – 1370mm
FE011968 Purchased 1982

P2181 Bo (tapa cloth for dance-costume) attributed to Oro (Northern) Province
Maker unidentified, 1966 -67
Barkcloth and pigments
2005 – 1130mm
FE011969 Purchased 1982

P202 Bo (tapa cloth for dance costume) from Managalas in Oro (Northern) Province
Maker unidentified, 1966 -67
Barkcloth and pigments
1215 – 540mm
FE011969 Purchased 1982

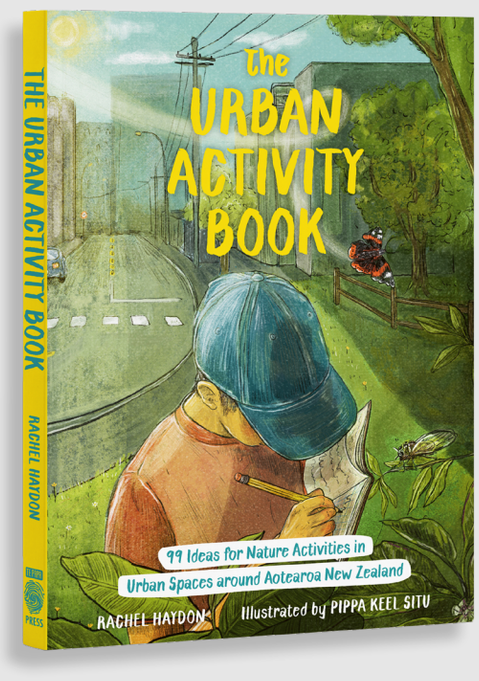
P1953 Tapa from Wanigela, Oro (Northern) Province
Maker unidentified, c.1960
Barkcloth and pigments
1475 – 615mm
FE011959 Gift of Ted and Barbara Kedgley, 1983

P205 Cope (priest's liturgical vestment)
Made by the women of Gona near Popondetta, Oro (Northern) Province, 1962
Barkcloth and pigments
1490 – 1170mm (approx.)
FE011955 Purchased 1969

This cope was a farewell gift from the church women of Gona to the Anglican missionary Reverend John Wardman at the completion of his stay there from 1958 to 1962.







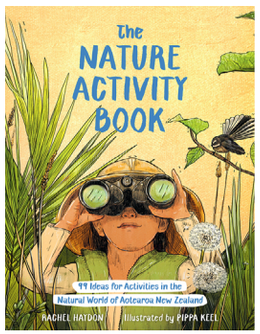
The Urban Activity Book

99 Ideas for Nature Activities in Urban Spaces around Aotearoa New Zealand

RACHEL HAYDON, ILLUSTRATED BY PIPPA KEEL SITU

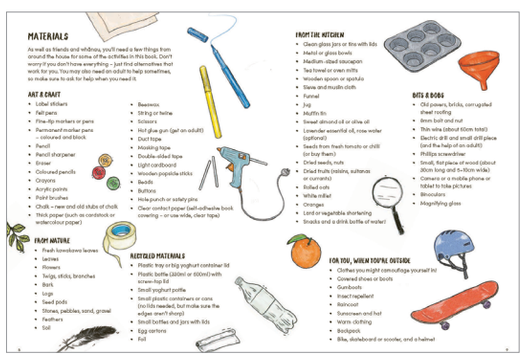
Nature isn't just found in forests, on beaches, in rivers or on faraway mountains. It's right here, living with us in our gardens, on our windowsills and in the cracks of a footpath.

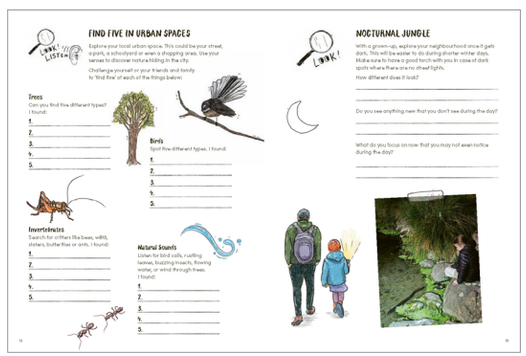
The Urban Activity Book centres outdoors fun and learning within the urban environments of Aotearoa New Zealand with a view to making this series (*The Nature Activity Book* and *The Beach Activity Book*) even more accessible for tamariki living in our cities and towns. The 99 activities are designed to connect with nature in unexpected ways, to inspire young people to get outside and explore their community and urban environments, from experiments and observation to conservation and mindfulness.











RACHEL HAYDON is a qualified primary school teacher and scientist with a zoology Bachelor's degree and a Master's in marine science. She has more than twenty years' experience of teaching science to children of all ages in schools, museums, zoos and aquariums around the world. She was the General Manager of the National Aquarium of New Zealand and is now CEO of Orana Wildlife Park, Christchurch. Rachel is the author of *The Nature Activity Book* and *The Beach Activity Book* (Te Papa Press) and *Kaewa the Kororā* (Massey University Press). She is dedicated to motivating children of all ages to get outside and explore, connect with nature and have the best chance to protect the natural world and all that lives within it.

PIPPA KEEL SITU is an award-winning illustration designer, who has an Honours degree in illustration and a huge love of the outdoors. From her small studio in Wellington, Pippa has worked with a variety of New Zealand-based companies and publishers, including Zealandia Ecosanctuary and the Museum of New Zealand Te Papa Tongarewa. She has created four children's books in collaboration with writer Rachel Haydon: *Kaewa the Kororā* (Massey University Press) and the Nature, Beach and Urban trilogy of activity books (Te Papa Press).

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Limpbound, 270 x 200 mm, 160 pages, $35



MAKE A MAURI JOURNAL

Find a spot to use for writing your mauri journal. It can be somewhere in nature or in an urban space. You might choose to do this once or repeat it a number of times.

Location _____

Date & time _____

What did I see, hear, smell, feel or taste?
List some things you noticed. Think about textures, sounds, movement or colours.

Sight _____

Sound _____

Smell _____

Touch _____

Taste (if safe!) _____

What felt alive to me?
Write down a moment – such as a bird flying past, a plant reaching toward the sun, a bug crawling in the soil, or water flowing in a stream.

_____

_____

Now describe and then draw that moment as it made you feel.

How did that moment connect to mauri?
Describe it, asking yourself these questions:

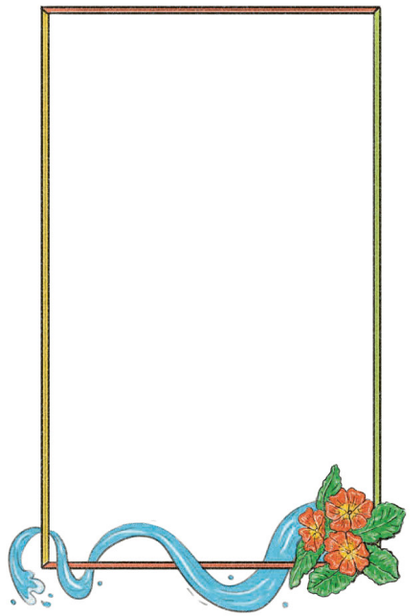
- Was there energy, movement or stillness?
- Was there a sense of balance or care?
- How did it make me feel inside?

_____

_____



Draw your mauri feeling. Use colours, shapes, squiggles, lines or whatever you think represents your feeling.





MINI ADVENTURES

Plan a mini adventure for you, your friends and family.

You might even challenge people to do one each, so come up with a few different ideas that you can do.

Think about:

- Where do you want to go?
- How will you get there? (Drive, walk, bike, scooter)
- What will you need? (Type of food, type of clothing, any money, etc.)
- Do you need anything special? (Binoculars, torch, hiking boots, snorkels)



Think about the different types of adventures you might be able to have, who you'll be with and what they might like. Your mini adventure might fit into one of these categories:

- 'Active' adventure – based on an activity such as hiking or biking
- 'Relaxing' adventure – going somewhere relaxing, such as a beach or a hot pool
- 'History' adventure – going somewhere a historic event took place
- 'Movie' adventure – going somewhere a movie or show was filmed

Ideas for mini adventures:

WHERE	WHAT WE HAVE PLANNED	WHAT WE'LL NEED





DIVERSITY SEARCH



Decide on something you want to 'follow' to create a route. For example, following from tree to tree, or flower to flower, or something yellow to something yellow.

Decide how long you plan to walk for (for example, fifteen minutes) and the distance you're happy to walk (for example, a kilometre).

Before you start your walk, guess how many of that thing you might see.

During your walk, take note of how many different kinds of that thing you actually follow or pass. Was your guess bigger or smaller than what you ended up finding?

Look at all the diversity around you – it's more than you'd expect!





CREATE AND PLAY WITH NATURE

Arts, crafts and imaginative activities in urban nature.







AUTUMN THREAD THE NEEDLE

You will need a thin stick, about 10cm long, that is sharp at one end (to act as the 'needle'), and a piece of string about 50cm long (to act as the 'thread'). Tie your string to the blunt end of the stick, and tie a large knot in the other end.

When you are out on an autumn walk, spot any fallen leaves that are interesting or beautiful.

Pierce the leaves with your sharp stick needle and thread them onto the piece of string to collect as you go. You might try to collect all yellow, all orange or all red leaves, or a whole rainbow.

You could even use it as bunting for a party!





NATURE INK DOODLES

Brew inks from berries or bark to paint with. You may be able to use your potions (from *Create a nature potion lab*, see page 107) to do this activity.

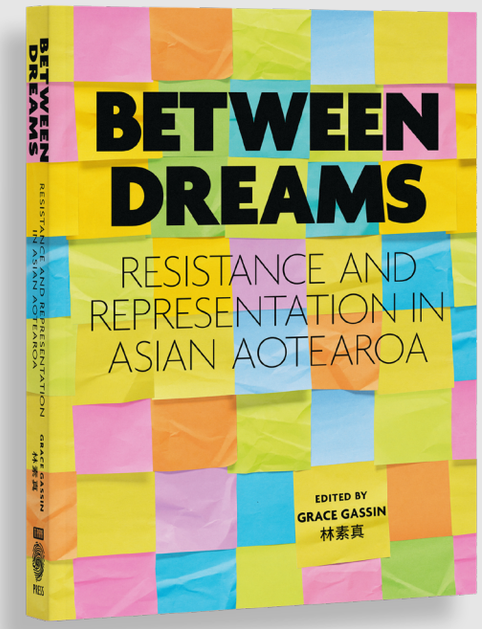
YOU WILL NEED:

- Berries, bark, petals or leaves (beetroot = pink, kawakawa leaves = green, kōwhai flowers = yellow, elderberry berries = purply blue)
- Apron or old clothes (in case of spills)
- Small jars or bowls for mixing
- Pestle, stone, stick or spoon to mash up your ingredients
- Warm water
- Paint brushes (or you could be adventurous and try brushes made from twigs, sticks or feathers)
- Thick paper or card or maybe even dry fallen leaves for a canvas

INSTRUCTIONS:

1. Find things in nature that might stain or colour. Look for fallen berries (not for eating, just for potions), petals, bark, grass or leaves.
2. Put on your apron or old clothes. Mash an ingredient in a bowl to release the colour. You could mash each ingredient in a separate bowl, or, after mashing one first to see what colour it is, try adding other ingredients. If you mix everything together you may end up with only browns or blacks.
3. Slowly add a little warm water to each mixture to create your inks. Stir and let them steep (like a tea bag in a cup of hot water) until the inks darken to the colour you want.
4. Test your inks using a paint brush, or use a twig or feather for a brush. Dip it in and doodle on paper.
5. Experiment! Mix different inks together and layer colours.





Between Dreams

Resistance and Representation in Asian Aotearoa

EDITED BY GRACE GASSIN

This landmark collection presents fresh, progressive perspectives on what it means to be ‘Asian’ in Aotearoa.

Te Papa curator Grace Gassin draws together journalists, researchers, activists, filmmakers and political commentators to relate experiences of living between cultures and to explore the legacies of New Zealand’s diverse Asian diaspora histories.

Featuring a broad range of taonga from the museum’s collections, this timely book brings these social histories into focus, revealing shared themes of resistance and representation that offer ways to reckon with the past and imagine new futures.

“A compelling and important read”

Lyn Potter, *NZ Booklovers*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10

Introduction

Stuck in the middle with you

Tze Ming Mok 莫志明

11

Introduction: Stuck in the Middle With You

During the ‘late-Asians’ migration wave of the early 1990s, you could ascribe Asians to school-shaped together in class and lunch break. We didn't know if they liked each other yet, because we didn't speak the same languages or cultures. There was just an unspoken agreement that we wouldn't try to kick each other.

This is how you make friends, I think.

Scholar and literary theorist Gayatri Chakravorty Spivak's strongly asserted ideas in one way of being Asian, but it also requires thinking through what your strategy is in aid of? To not get bullied, sure. What about the rest? Can we imagine something better? To make a real life for ourselves, with agency, humanity and validation of our specificity?

What even is an ‘Asian’ and why are we bundled together, at hands, in statistics, in books, in a film of ill-fitting stereotypes? On the streets of Aotearoa, ‘Asian’ is a racialised term specific to East Asians or ‘yellow’ Asians. Meanwhile, Stats NZ defines ‘Asian’ through a far vaster sweep of continental geography that takes in 60 percent of the world's population – from Samarkand to Chennai, from Pyongyang to Bali. What about ‘Near Asia’? Do Tūrkiye to and the Kurdistan.

At a grassroots organisation-led level, pan-‘Asian’ community activism in the diaspora is often based on strategic alliances within state-determined bundling of diversity, policy and community initiatives – like creation and definition of which can be grueling. But activism and community work builds those conditions and can be generative, collaborative, and specifically dependent on celebrating differences within our tentative alliances. We gained away for recognitions of the term. Asians' as increasingly historically abused, but – for the way we need to see it – as inherently fluid, and as a term that can be reclaimed and reshaped for specificity. In political analysis, in collective struggles and in our histories of ourselves.

‘Asians’ do not always have a shared ethnic history, language, religion, tradition or migration cohort. Oft-times, our homelands have been in one still at war with each other, even as others cannot tell us apart in the suburbs of Auckland. But more often, we do have a common history or experience of migration, ethnic settlement and daily life that has been governed by a racial and colonial logic manifesting out for a clear purpose, which still exists literally. To return an advantage to colonial capital through replicating more expensive and better-organised labour.





DR GRACE GASSIN (林素真) is Curator Asian New Zealand Histories at Te Papa. Raised in her mother’s Malaysian Chinese family, Grace proudly identifies as a second-generation Chinese (Hokkien) New Zealander of mixed heritage. Grace’s overarching focus is on highlighting the diverse historical and contemporary experiences of New Zealand’s many Asian diaspora communities. Her wide-ranging interests also encompass the politics of inclusion and interpretation that frame our understandings of Asian diaspora histories, and transnational dimensions of Asian Australasian diaspora experiences. She is also a committed delegate for E tū union.

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Flexibind with jacket, 230 x 170 mm, 288 pages, $50

AUTHOR Q&A

LOOK INSIDE

5.

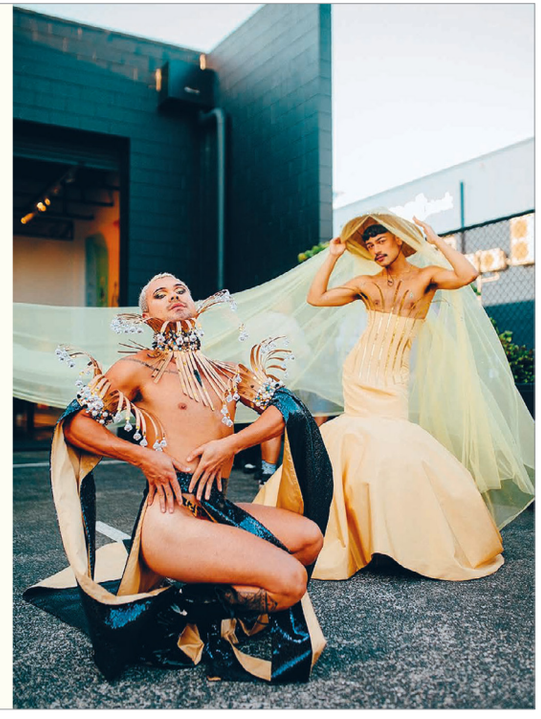
WHOSE HISTORIES ARE WE TELLING?

projects, and I had so much fun.
[translated from Tagalog][3]

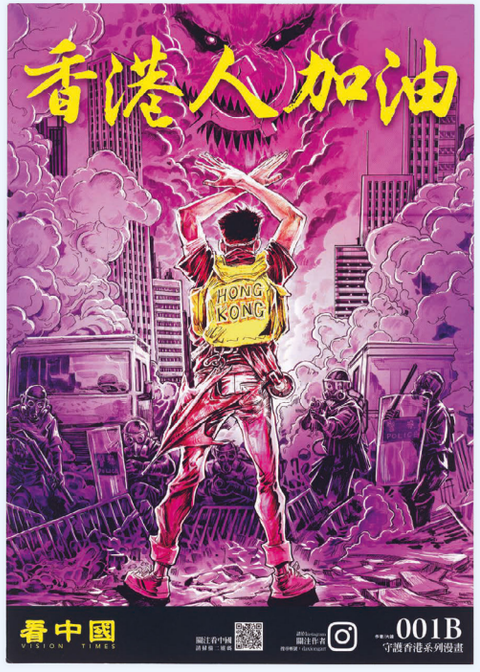
Prior to moving to Aotearoa in 2007, Dennis had already spent years running his own lucrative fashion label in Quezon province, Philippines. He was known for his skill in designing and constructing ornate tailored gowns, which were frequently debuted in pageants and major cultural festivals such as the Flores de Mayo (Flowers of May).[4]

In 2025, Dennis again collaborated with Marc Conaco, as well as musician Magenta and moving image artist Mariadelle Gamit, to create the immersive fashion installation *Ang Sininang Bulawan (The Golden Dress)*, which was exhibited at Studio One Toi Tu in Tāmaki Makaurau in early 2025. Dennis's dress was inspired by the fabulous regalia created by queer folk for religious status inside churches and conceived as an outfit that 'could be worn by both the Virgin Mary and a drag performer'.[5]









3M half facepiece respirator

IN OCTOBER 2019, EMILY* was in Hong Kong taking part in a protest when she and several other protesters found themselves being chased by police. Tear gas was everywhere, but Emily had only a surgical mask with her. As the police continued to pursue them, one of the protesters gave Emily this 3M half facepiece respirator. Emily remembers that this protester, and many of the others, were very young, describing them as 'kids'.

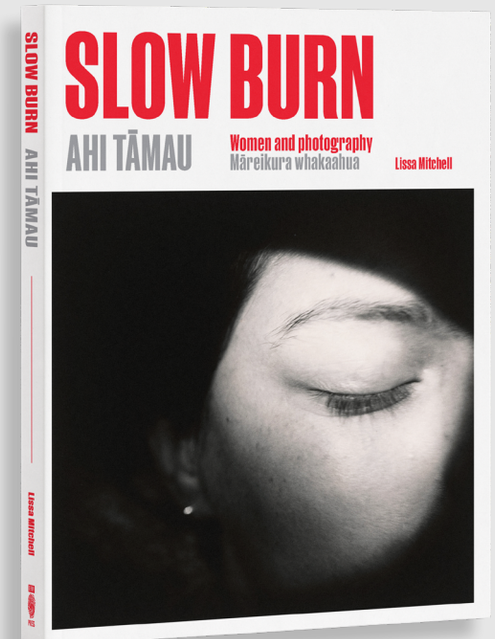
Emily was fortunate to escape that day thanks to a kind onlooker who opened his door to his home as she ran past and let her hide there. Some of the others weren't so lucky; Emily still isn't sure what happened to the protester who gave her the respirator.

Unsure what to do with the mask now in her possession, Emily brought it back with her to Aotearoa. When her sister discovered this, however, she was angry – gas masks were becoming scarce in Hong Kong, she admonished Emily, and she shouldn't have taken one from where they were needed as if it were a souvenir.

In lieu of finding its original owner and returning the respirator, Emily made up her mind to offer it to Te Papa: 'I have a duty to donate it, to let the other people know my story.'

** Emily is a pseudonym*





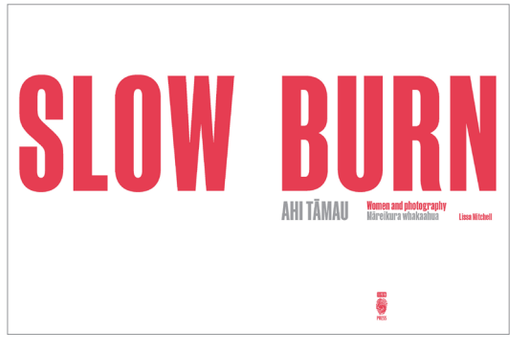
Slow Burn Ahi Tāmau

Women and Photography Māreikura Whakaahua

LISSA MITCHELL

Slow Burn Ahi Tāmau showcases the diverse range of photography by women and non-binary artists from Aotearoa New Zealand, spanning the 1960s to today. This major survey exhibition from Te Papa's collections sparks a conversation between past and present – exploring themes of identity, whānau, place, and time through a feminist lens. Highlighting over 150 works by 50 artists, this accompanying catalogue by curator Lissa Mitchell illustrates how ways of seeing can be passed down, reimagined, and slowly reignited.

Slow Burn builds on ten years of deeply considered research, inclusive collection decisions, and the 2023 publication of Lissa's acclaimed book *Through Shaded Glass: Women and photography in Aotearoa New Zealand 1860–1960*.









LISSA MITCHELL is curator of historical photography at the Museum of New Zealand Te Papa Tongarewa. As well as their 2023 book *Through Shaded Glass: Women and Photography in Aotearoa New Zealand 1860–1960* (Te Papa Press), they have contributed to several other books: *An Alternative History of Photography* (Prestel, 2022), *New Zealand Art at Te Papa* (Te Papa Press, 2018), *Brian Brake: Lens on the World* (Te Papa Press, 2010), and *The Aotearoa Digital Arts Reader* (Clouds, 2008).

AUTHOR Q&A

LOOK INSIDE

EXHIBITION ON NOW AT TE PAPA

PUBLISHED: February 2026
ISBN: 978-1-99-107219-1
Limpbound, 250 x 190 mm, 232 pages, $35

"A fantastically rich resource, signposting the diversity and energy of contemporary women's photography in this country and serving as an index to the exploration of further riches in Te Papa's photographic collections."

David Eggleton, *The Landfall Tauraka Review*

NIGHTHAWKS
RERE POU

Taken from the title of Anne Noble's 1982 series of photographs, Nighthawks evokes a quietly transgressive intimacy. Through tightly framed compositions, Noble focuses on details that suggest mystery, vulnerability, and quiet defiance. Along with the shapeshifting potential symbolised by birds, a sense of gender ambiguity and performative play threads through the photographs in this section – alluding to myths describing creatures able to transition between physical and spiritual worlds. Feathers, wings and claws feature strongly and provide intrigue – Fiona Pardington's beguiling torso set to soar into the air and Gillian Chaplin's ambiguous shapeshifting figures are suggestive of a dream-like state of mind. Lisa Reihana (Ngāpuhi, Ngāti Hine, Ngā Tū, Ngāi Tūpoto) pairs takatāpui performer Ramon Te Wake with a hovering tūī grounding the image in Aotearoa New Zealand's natural and cultural landscape. Many of the artists also draw inspiration from the reuse and reinterpretation of art-historical imagery. Christine Webster reimagines a fresco from the Villa of Mysteries in Pompeii, depicting Dionysus and his bride Ariadne, and Di ffrench takes Michelangelo's *Awakening Slave* as the source for a central visual motif.

02.



Decrescendo/Aloft, Fiona Pardington, 1997.
Mixed media construction of photograph, Kenpas, wood, feathers, skin and claws, pearls, polystyrene, cloth backing, 570 x 1360 x 100 mm.
Purchased 1997 with Rees Johnson Collection funds. © Fiona Pardington. (0.049751).

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A Red Tipped Dawn – Pōhautea at Waiapu Ngutu Awa (7th August 2020), Natalie Robertson, 2020.
Colour photograph, 785 x 985 mm.
Purchased 2022. Te Papa (O.049752).

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Buried house – Barton's Gully (Mangarārā Stream flowing into Waorongomai River), 2018, Natalie Robertson, 2018.
Colour photograph, 657 x 989 mm.
Purchased 2022. Te Papa (O.049751).

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Radhika Ram and Goph Chin, from the series 'A Migrant's Path', Abhi Chinniah, 2021.
Pigment prints, 1270 x 872 mm.
Purchased 2023. Te Papa (O.062218, O.062219).

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OCKHAM NEW ZEALAND BOOK AWARDS

PAST WINNERS



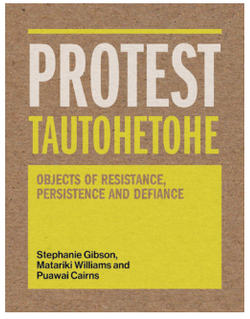
Dressed
Fashionable Dress in Aotearoa New Zealand 1840 to 1910

CLAIRE REGNAULT

See page 94 for title details

"Beautifully illustrated and deeply researched, *Dressed* is the complete package. A valuable addition to our nation's story and a great example of what historical enquiry and non-fiction publishing can be."
—Category convenor Chanel Clarke (Ngāpuhi, Te Rarawa, Ngāti Porou, Waikato Tainui)

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



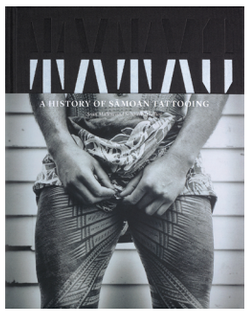
Protest Tautohetohe
Objects of Resistance, Persistence and Defiance

STEPHANIE GIBSON, MATARIKI WILLIAMS AND PUAWAI CAIRNS

See page 98 for title details

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

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



Tatau
A History of Sāmoan Tattooing

SEAN MALLON AND SÉBASTIEN GALLIOT

See page 134 for title details

"*Tatau: A History of Sāmoan Tattooing* celebrates the tactile pleasure of a book in the hand, and should be acknowledged as a milestone in contemporary publishing."
—Category judges

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

PAST FINALISTS



Leslie Adkin
Farmer Photographer

ATHOL McCREDIE

See page 36 for title details

Booksellers Aotearoa New Zealand Award for Illustrated Non-Fiction, 2025



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

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

See page 84 for title details

Booksellers Aotearoa New Zealand Award for Illustrated Non-Fiction, 2025



Robin White
Something is Happening Here

SARAH FARRAR, JILL TREVELYAN AND NINA TONGA

See page 48 for title details

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



Nature Stilled

JANE USSHER

See page 124 for title details

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



BACKLIST HIGHLIGHTS



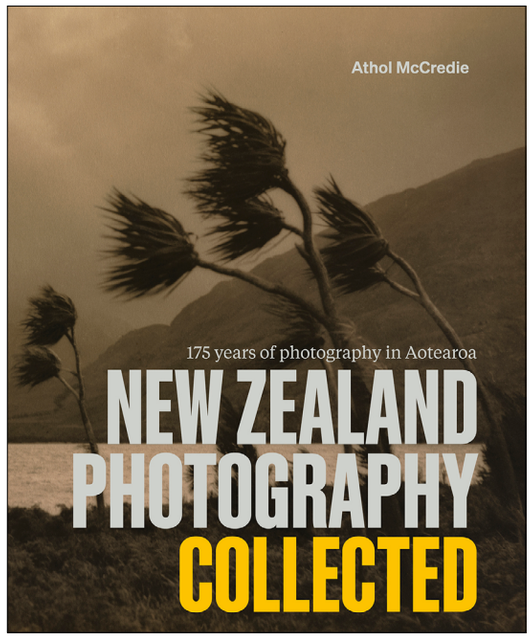
ART

ART

New Zealand Photography Collected

175 Years of Photography in Aotearoa

ATHOL McCREDIE



Expertly curated, and showcasing images taken between 1850 and 2025, this book is an essential reference that honours artistic legacies and explores our identity as a nation.

When it was first published in 2015, *New Zealand Photography Collected* was a landmark book, captivating audiences. In this fully revised and enriched edition, of the more than 400 images, almost half are new, reflecting the dynamic and increasingly diverse nature of the collection, allowing for previously unseen treasures, and enabling familiar works to be recontextualised with fresh insights.

AUTHOR Q&A

LOOK INSIDE

EXHIBITION ON NOW AT TE PAPA

WINNER: BEST LIFESTYLE BOOK, NZ BOOKLOVERS AWARDS 2026

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), *The New Photography: New Zealand's first generation of documentary photographers* (2019), and most recently *Leslie Adkin: Farmer Photographer* (2024), shortlisted for New Zealand's national book awards.

PUBLISHED: November 2025
ISBN:978-1-99-107207-8
Hardback, 305 x 250 mm, 392 pages, $90

"There's hardly an image in this book that I didn't find impressive or intriguing."

David Hill, *RNZ Nine to Noon*



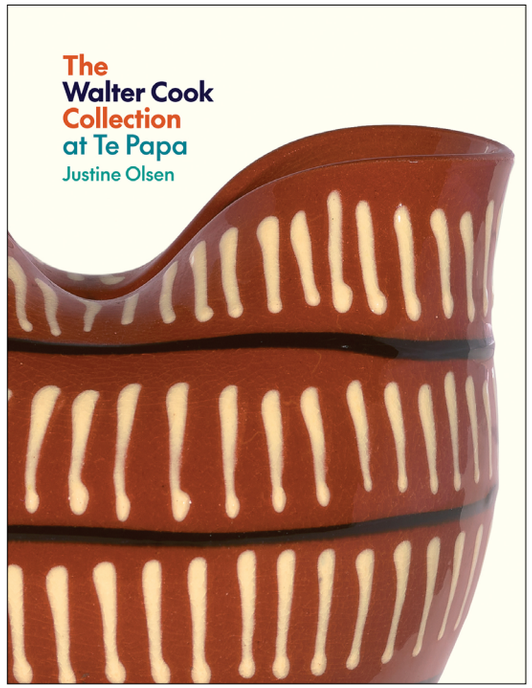


ART

Towards Modernism

The Walter Cook Collection at Te Papa

JUSTINE OLSEN



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

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

"It is a pleasure handling such a fine book full of visual treasures."

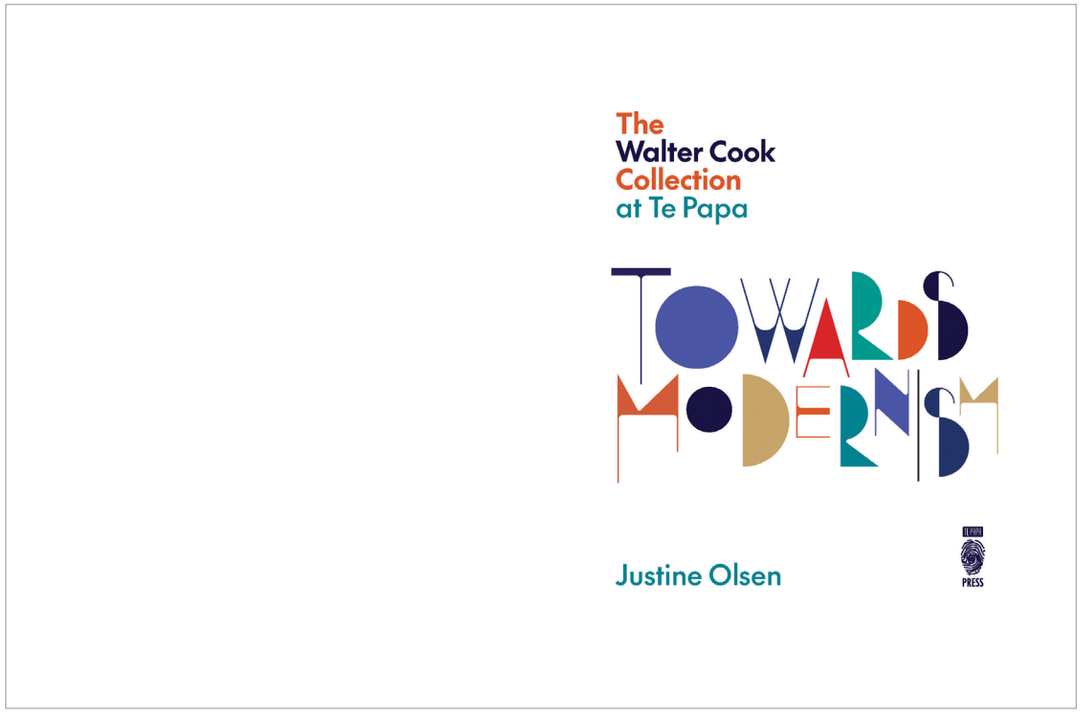
Peter Stupples, *Otago Daily Times*

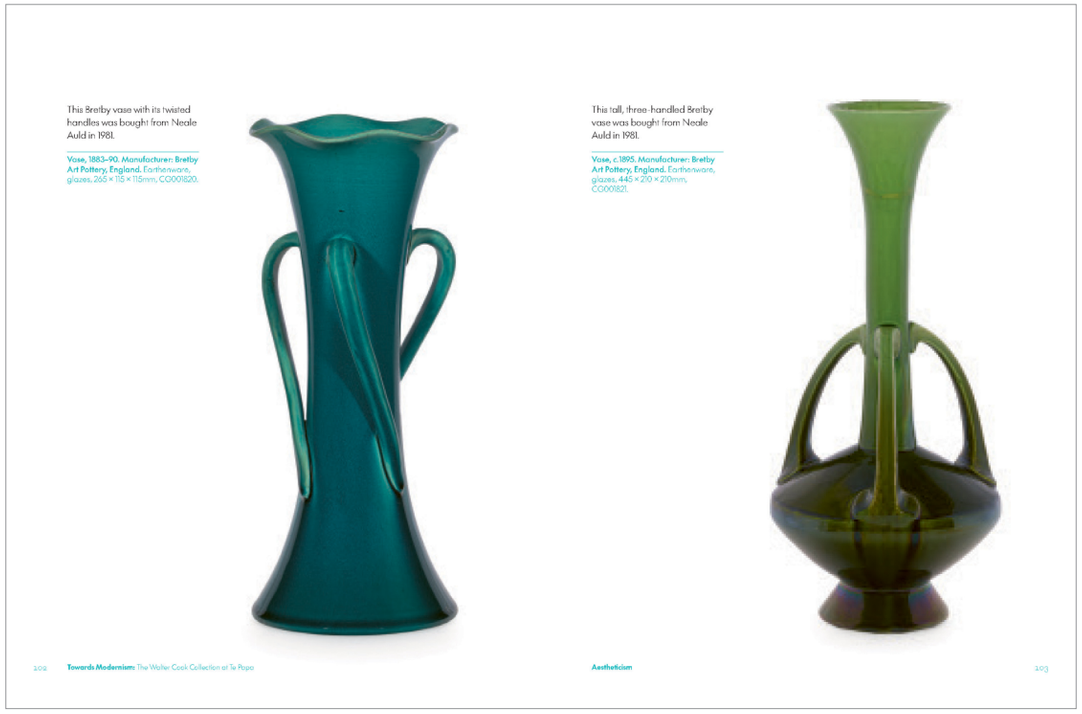
AUTHOR Q&A

LOOK INSIDE

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

PUBLISHED: June 2025
ISBN:978-0-9951384-7-6
Flexibind with jacket, 250 x 190 mm, 408 pages, $75




This Bretby vase with its twisted handles was bought from Neale Auld in 1981.

Vase, 1883–90. Manufacturer: Bretby Art Pottery, England. Earthenware, glazes, 265 × 115 × 115mm, C.001820.

This tall, three-handled Bretby vase was bought from Neale Auld in 1981.

Vase, c.1895. Manufacturer: Bretby Art Pottery, England. Earthenware, glazes, 445 × 210 × 210mm, C.001821.

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Aestheticism 203

ART

Groundwork

The Art and Writing of Emily Cumming Harris

MICHELE LEGGOTT AND
CATHERINE FIELD-DODGSON

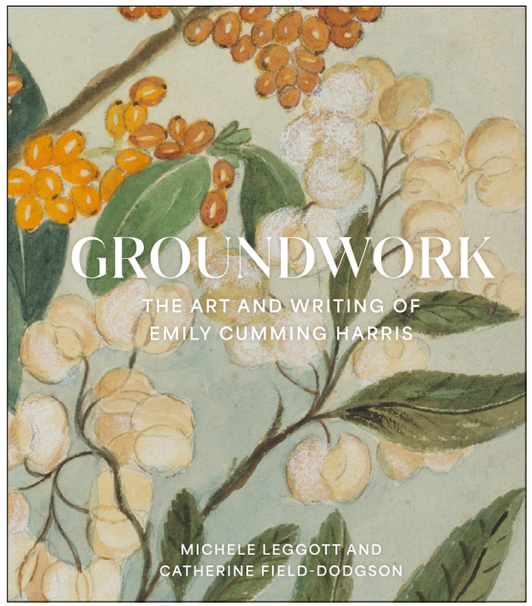
Part inspired creative endeavour and part determined detective work, this long overdue book brings to light one of New Zealand's most significant botanical artists of the nineteenth and early twentieth centuries.

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

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

"Engaging, lucid, scrupulously researched. … This book is a triumph."

David Hill, *Kete*



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

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

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

AUTHOR Q&A

LOOK INSIDE



Finding Emily:
a prologue

As the world turned upside down in August 1914 and scientific delegates from the northern hemisphere sailed for home sooner than planned, Emily Harris, 77, wrote to the keeper of botany at the British Museum:

I have been looking forward for months for the visit of the Scientific visitors to New Zealand & now this dreadful war has altered everything.

I am a New Zealand artist & for a great many years have restricted my work to N.Z. subjects, flowers, birds, ferns, berries, grasses etc.

In 1894 I sent three books to the Botanical Department of the British Museum for which I received a letter of thanks, you may have seen them, Flowers Berries & Ferns, I do not remember if they were coloured as numbers were sold uncoloured but later I coloured a great many by hand.

I have been hoping to show you & Dr F O. Bower the very large collection of original paintings I have in my Studio in oil & water colour large & small paintings finished pictures & panels – also portfolios of rough sketches the work of a long life devoted to making better known the lovely things more difficult to obtain each year.

I am not a botanist but botanists have frequently sent me rare plants if they thought I had not got them.

Many of my paintings have found their way to England & elsewhere. As a child I lived in the bush for some years & so became familiar with the forest trees & flowers & their manner of growth, & have also camped out many times.

Emily Cumming Harris, *Mako-mako*, watercolour, 286 x 213 mm, part of 'New Zealand flowers, 1900'. Alexander Turnbull Library, E-790-q-004.

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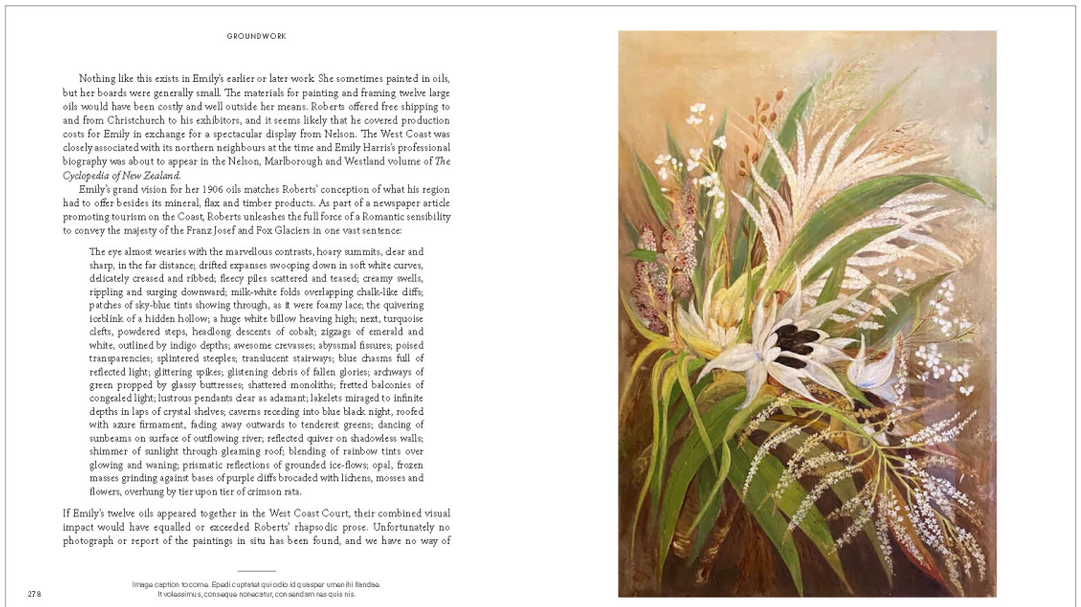

GROUNDWORK

Nothing like this exists in Emily's earlier or later work. She sometimes painted in oils, but her boards were generally small. The materials for painting and framing twelve large oils would have been costly and well outside her means. Roberts offered free shipping to and from Christchurch to his exhibitors, and it seems likely that he covered production costs for Emily in exchange for a spectacular display from Nelson. The West Coast was closely associated with its northern neighbours at the time and Emily Harris's professional biography was about to appear in the Nelson, Marlborough and Westland volume of *The Cyclopedia of New Zealand*.

Emily's grand vision for her 1906 oils matches Roberts' conception of what his region had to offer besides its mineral, flax and timber products. As part of a newspaper article promoting tourism on the Coast, Roberts unleashes the full force of a Romantic sensibility to convey the majesty of the Franz Josef and Fox Glaciers in one vast sentence:

> The eye almost wearies with the marvellous contrasts, hoary summits, clear and sharp, in the far distance; drifted expanses swooping down in soft white curves, delicately creased and ribbed; fleecy piles scattered and teased; creamy swells, rippling and surging downward; milk-white folds overlapping chalk-like cliffs; patches of sky-blue tints showing through, as it were foamy lace; the quivering iceblink of a hidden hollow; a huge white billow heaving high; next, turquoise clefts, powdered steps, headlong descents of cobalt; zigzags of emerald and white, outlined by indigo depths; awesome crevasses; abyssmal fissures; poised transparencies; splintered steeples; translucent stairways; blue chasms full of reflected light; glittering spikes; glistening debris of fallen glories; archways of green propped by glassy buttresses; shattered monoliths; fretted balconies of congealed light; lustrous pendants clear as adamant; lakelets miraged to infinite depths in laps of crystal shelves; caverns receding into blue black night, roofed with azure firmament, fading away outwards to tenderest greens; dancing of sunbeams on surface of outflowing river; reflected quiver on shadowless walls; shimmer of sunlight through gleaming roof; blending of rainbow tints over glowing and waning; prismatic reflections of grounded ice-flows; opal, frozen masses grinding against bases of purple cliffs brocaded with lichens, mosses and flowers, overhung by tier upon tier of crimson rata.

If Emily's twelve oils appeared together in the West Coast Court, their combined visual impact would have equalled or exceeded Roberts' rhapsodic prose. Unfortunately no photograph or report of the paintings in situ has been found, and we have no way of

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Image caption to come. Epadi cuptatat qui odio id quasper umenihi llandae. It volessimus, consequia nonsectur, consendam nas quis nis.

ART & HISTORY

Central Otago Couture

The Eden Hore Collection

JANE MALTHUS AND CLAIRE REGNAULT, PHOTOGRAPHS BY DEREK HENDERSON

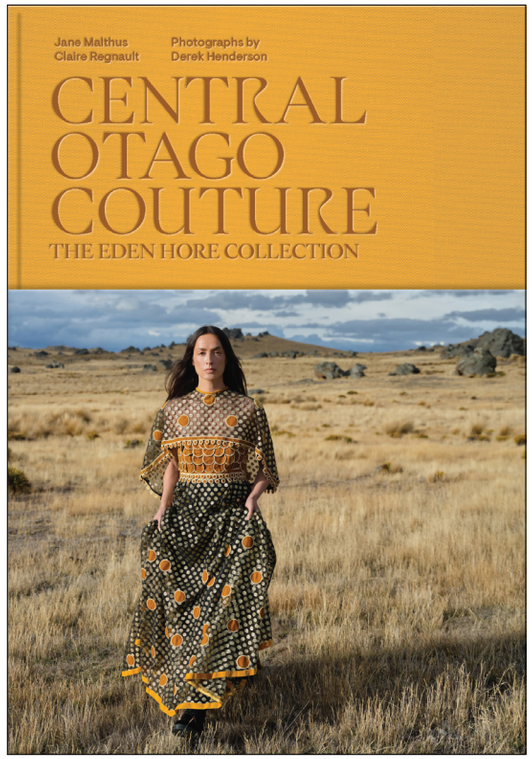
Central Otago Couture tells the compelling story of high-country farmer Eden Hore's string of eccentric and memorable obsessions, from Miss New Zealand shows to a menagerie of animals, at the centre of which was his collection of over 270 high-fashion garments.

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

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

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

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



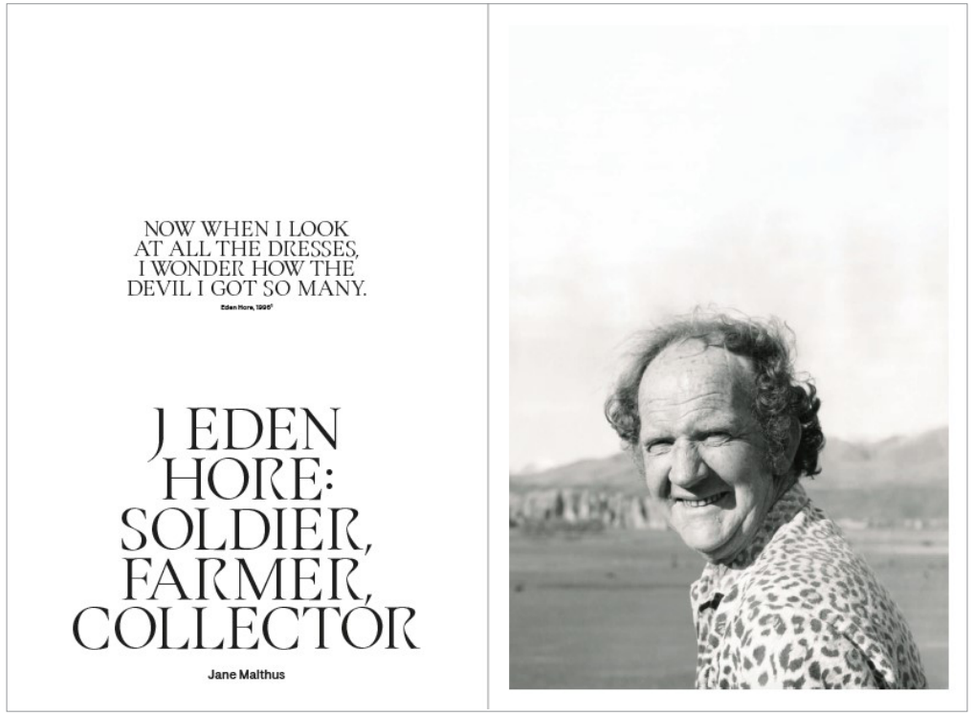
PUBLISHED: March 2025
ISBN:978-1-99-107205-4
Hardback, 280 x 190 mm, 336 pages, $70

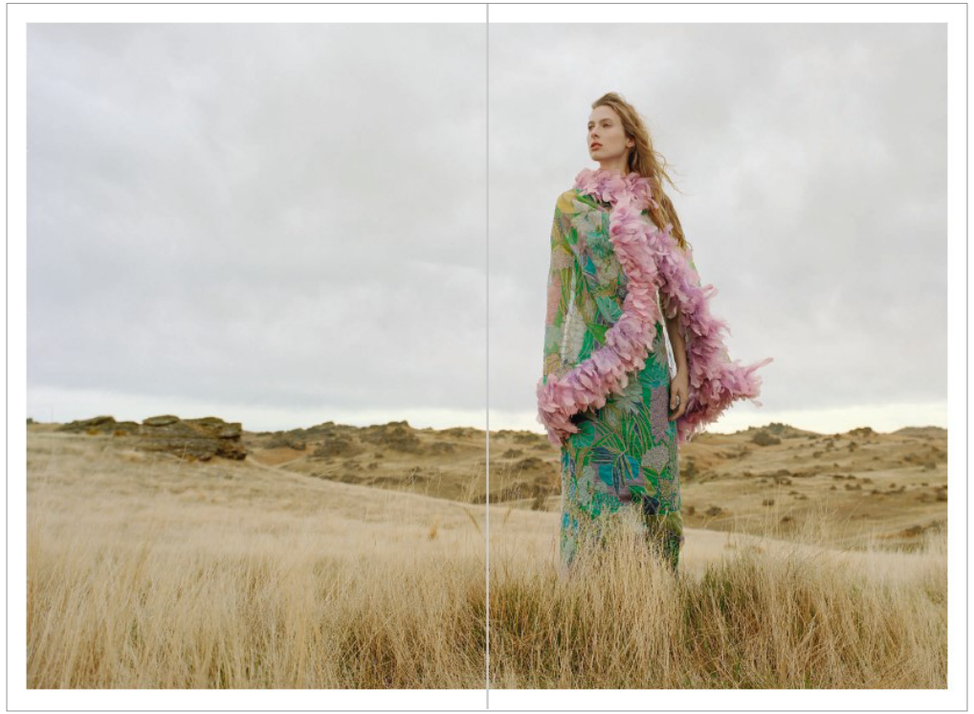
"The light is gorgeous. The clothes are pop art. You turn the pages in a trance, you allow colour and texture to work their magic, and you stand in awe of the collection."

Steve Braunias, *ReadingRoom*

AUTHOR Q&A

LOOK INSIDE





ART

Leslie Adkin

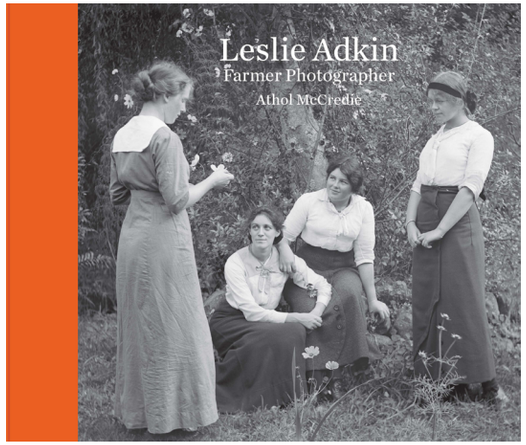
Farmer Photographer

ATHOL McCREDIE

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

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

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



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

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

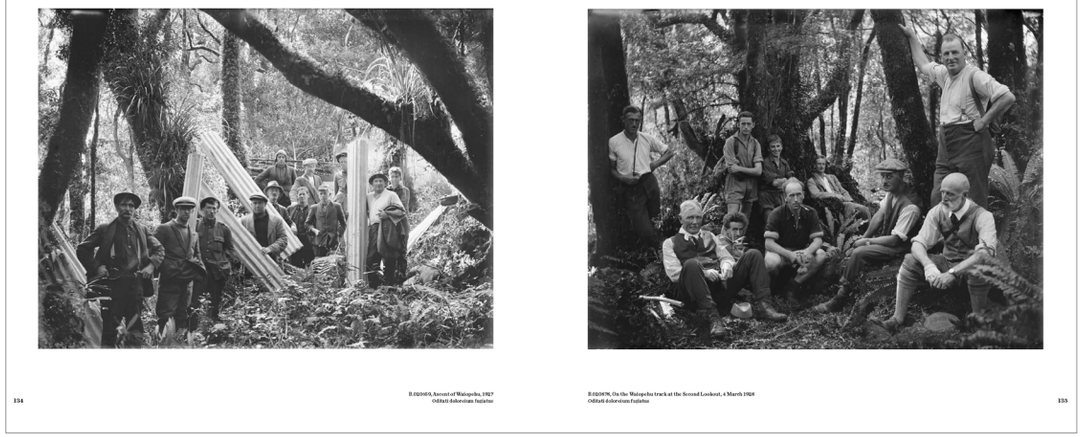
Hamish Coney, *Aotearoa NZ Review of Books*

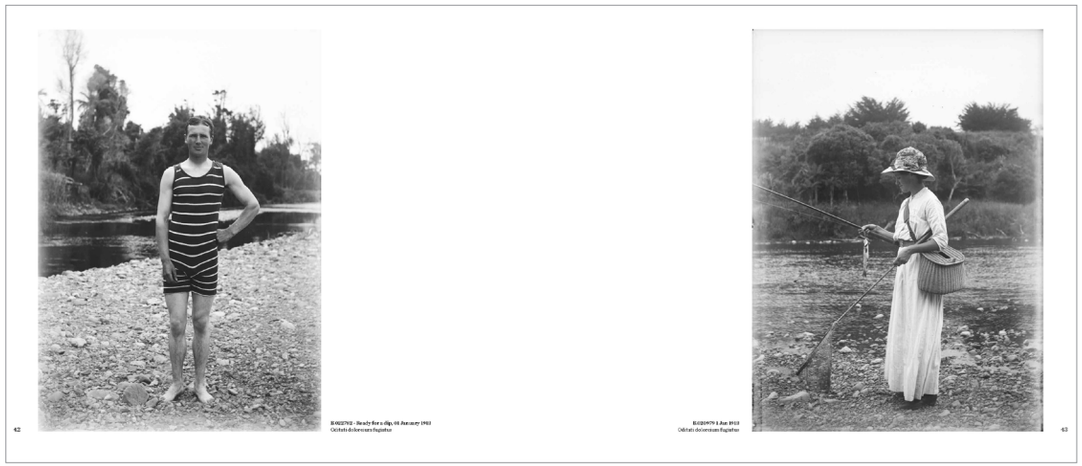
EXHIBITION ON NOW AT TE PAPA

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

LOOK INSIDE

AUTHOR Q&A







ART

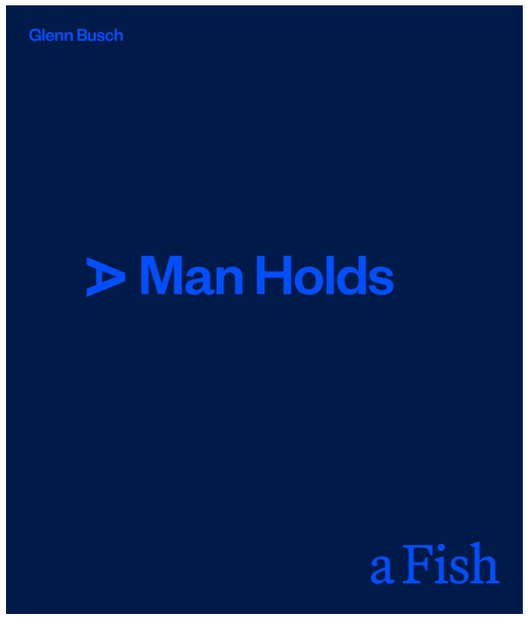
A Man Holds a Fish

GLENN BUSCH

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

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

PUBLISHED: August 2024
ISBN: 978-1-99-107201-6
Hardback, 330 x 280 mm, 168 pages, $75



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

Virginia Were, *PhotoForum*

LOOK INSIDE

AUTHOR Q&A







ART

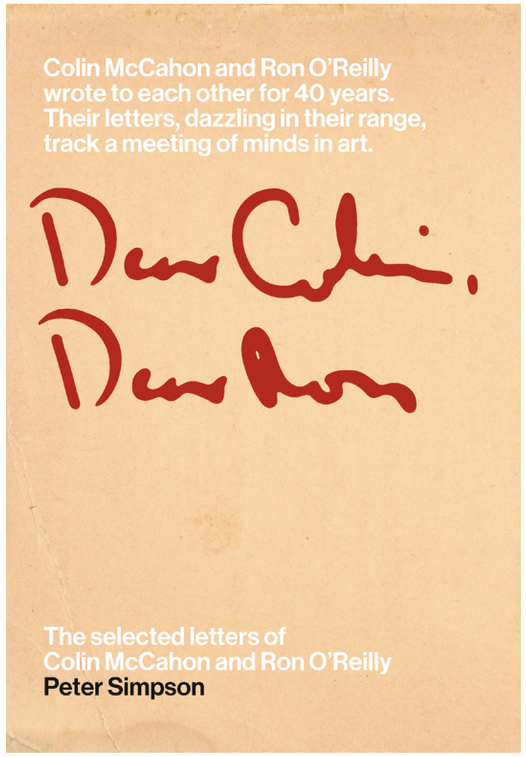
Dear Colin, Dear Ron

The Selected Letters of Colin McCahon and Ron O'Reilly

PETER SIMPSON

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

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



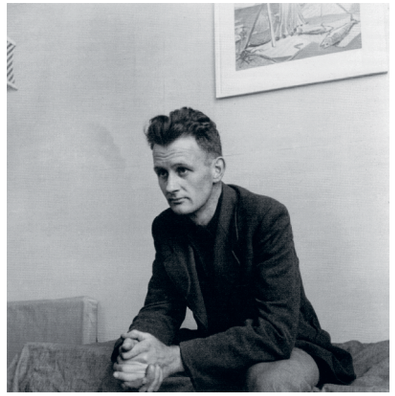
PUBLISHED: April 2024
ISBN: 978-1-99-116552-7
Flexibind, 230 x 163 mm, 528 pages, $65

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

Martin Edmond, *Newsroom* book of the week

LOOK INSIDE

AUTHOR Q&A



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

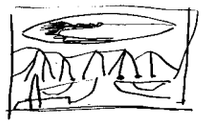
Within McCahon's extensive letter-writing activity (many hundreds if not thousands of letters in total), his correspondence with O'Reilly is probably the largest and most prolonged. The earliest of their 360 or so surviving letters (fairly equally divided in number between them) were exchanged in 1944,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

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

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

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

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



more or less. The oval in the sky is the famous 'Taieri Pet' as seen in the Middlemarch district[130] but enclosed in it there is a Collingwood landscape.[131] 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,[132] 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] & Jeffiner[133] 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.[134] 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.[135]

—

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.[136]

The exhibition at Mod. Books in Dunedin has closed down.[137] Have had very little news of what was said or any such. There may be reproductions in the next 'Landfall'[.][138] It all depends on the way things photograph I imagine.





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.)

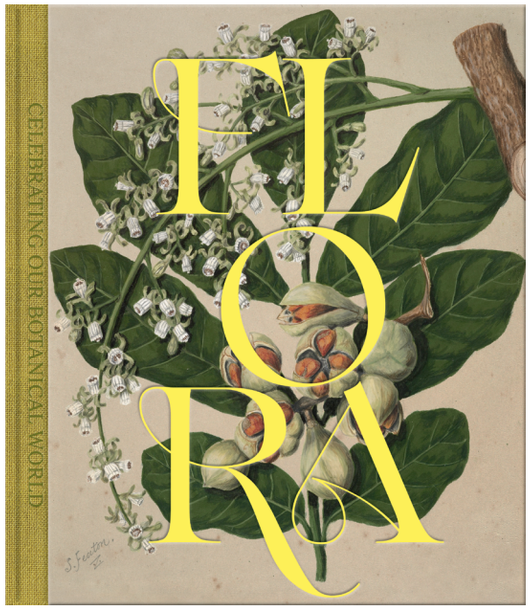
ART

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

"*Flora* is a triumph"

Claire Mabey, *The Spinoff*

LOOK INSIDE

LONGLISTED: ILLUSTRATED NON-FICTION, OCKHAM NEW ZEALAND BOOK AWARDS 2024

AUTHOR Q&A

FINALIST: PANZ BOOK DESIGN AWARDS 2024

WINNER: BEST LIFESTYLE BOOK, NZ BOOKLOVERS AWARDS 2024



ART

Ngā Kaihanga Uku

Māori Clay Artists

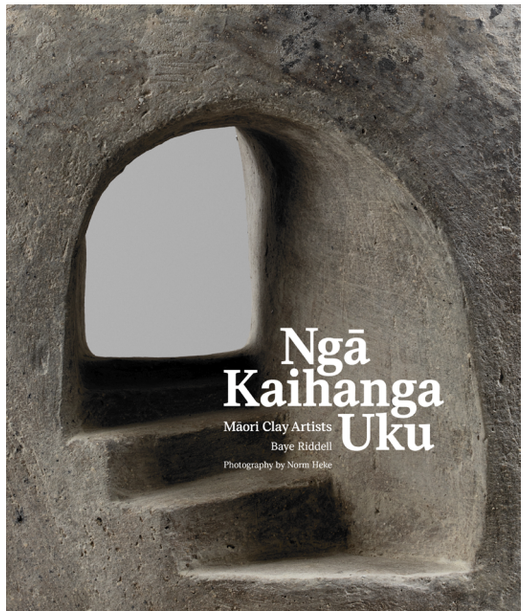
BAYE RIDDELL

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**

WINNER: BEST ART WRITING BY A NEW ZEALAND MĀORI OR PASIFIKA, 2024 ARTS WRITING AND PUBLISHING AWARDS

LONGLISTED: ILLUSTRATED NON-FICTION, OCKHAM NEW ZEALAND BOOK AWARDS 2024

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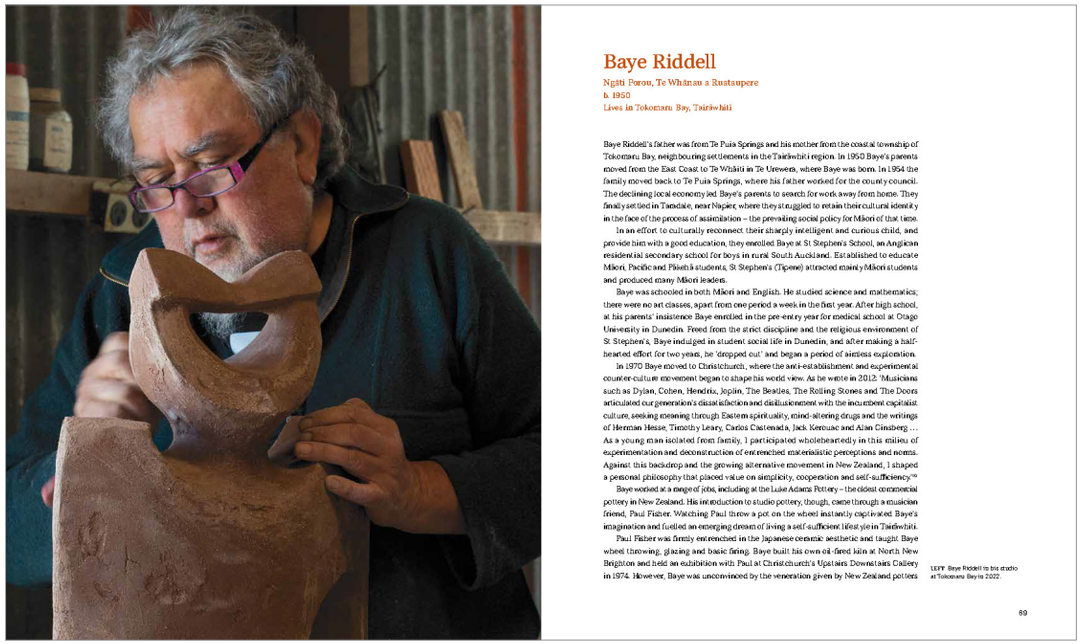


Baye Riddell

Ngāti Porou, Te Whānau a Ruataupere
b. 1950
Lives in Tokomaru Bay, Tairāwhiti

Baye Riddell's father was from Te Puia Springs and his mother from the coastal township of Tokomaru Bay, neighbouring settlements in the Tairāwhiti region. In 1950 Baye's parents moved from the East Coast to Te Whāiti in Te Urewera, where Baye was born. In 1954 the family moved back to Te Puia Springs, where his father worked for the county council. The declining local economy led Baye's parents to search for work away from home. They finally settled in Tamatea, near Napier, where they struggled to retain their cultural identity in the face of the process of assimilation – the prevailing social policy for Māori of that time.

In an effort to culturally reconnect their sharply intelligent and curious child, and provide him 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 mainly Māori students and produced many Māori leaders.

Baye was schooled 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 'dropped out' and began a period of aimless exploration.

In 1970 Baye moved to Christchurch, where the anti-establishment and experimental counter-culture movement began to shape his world view. As he wrote in 2012: 'Musicians such as Dylan, Cohen, Hendrix, Joplin, The Beatles, The Rolling Stones and The Doors articulated our generation's dissatisfaction and disillusionment with the incumbent capitalist culture, seeking meaning through Eastern spirituality, mind-altering drugs and the writings of Herman Hesse, Timothy Leary, Carlos Castenada, Jack Kerouac and Allen Ginsberg … As a young man isolated from family, I participated wholeheartedly in this milieu of experimentation and deconstruction of entrenched materialistic 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.'[1]

Baye worked at a range of jobs, including at the Luke Adams Pottery – the oldest commercial pottery in New Zealand. His introduction to studio pottery, though, came through a musician friend, Paul Fisher. Watching Paul throw a pot on the wheel instantly captivated Baye's imagination and fuelled an emerging dream of living a self-sufficient lifestyle in Tairāwhiti.

Paul Fisher was firmly entrenched in the Japanese ceramic aesthetic and taught Baye wheel throwing, glazing and basic firing. Baye built his own oil-fired kiln at North New Brighton and held an exhibition with Paul at Christchurch's Upstairs Downstairs Gallery in 1974. However, Baye was unconvinced by the veneration given by New Zealand potters

LEFT Baye Riddell in his studio at Tokomaru Bay in 2022.



ART

Through Shaded Glass

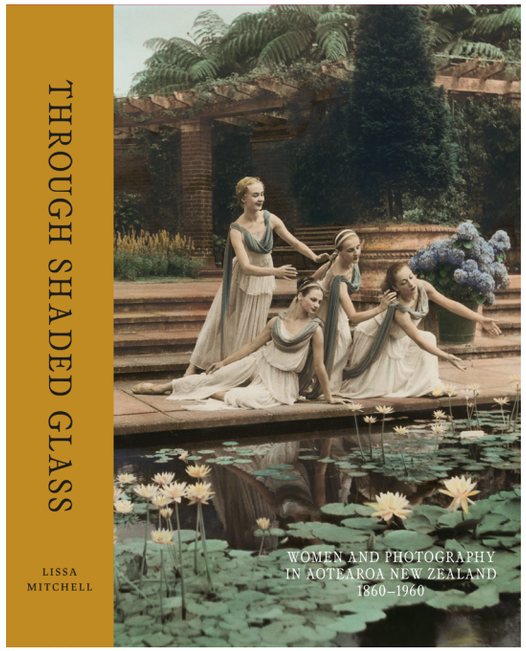
Women and Photography in Aotearoa New Zealand 1860–1960

LISSA MITCHELL

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

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

PUBLISHED: June 2023
ISBN: 978-0-9951384-9-0
Hardback, 250 x 190 mm, 368 pages, $75



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

Hamish Coney, *Aotearoa NZ Review of Books*

LOOK INSIDE

AUTHOR Q&A

FINALIST: BEST LIFESTYLE BOOK, NZ BOOKLOVERS AWARDS 2024


16 THROUGH SHADED GLASS

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.[1] 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'.[2]

Opposite. *Spring Cleaning.* Sarah Coombridge and Christina McAllister working in the McAllister studio in Stratford in 1901. James McAllister, Stratford. Gelatin dry plate glass negative. Alexander Turnbull Library (1/1-010137-G).


306 THROUGH SHADED GLASS

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 curious bags'.[305] 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 weka, and endured the attention of kea. 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.[306] On what became known as Jims Knob, named for James Westland, Charlie built a small cairn of stones and 'we left our names there, and a spoilt plate from my husband's camera'.[307]

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'[308] in which case the job had to be done awkwardly under the sleeping bag.

Left. Jessie Westland and Guy Mannering, Craigieburn Range, 1893. Unknown photographer. Gelatin silver print. Glenn Johnston, West Coast Recollect.

ART

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

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AUTHOR Q&A

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

TOURING EXHIBITION

NEW ZEALAND LISTENER BEST BOOKS 2022



ROBIN WHITE

Florence and Hereweka

Jill Trevelyan

'That painting was about becoming a mother myself.'[5] 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 armature of the painting and the structural relationships between the parts.'[6]

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.'[7] 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.'[8]

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 Hocken Library is an undated poem:[9]

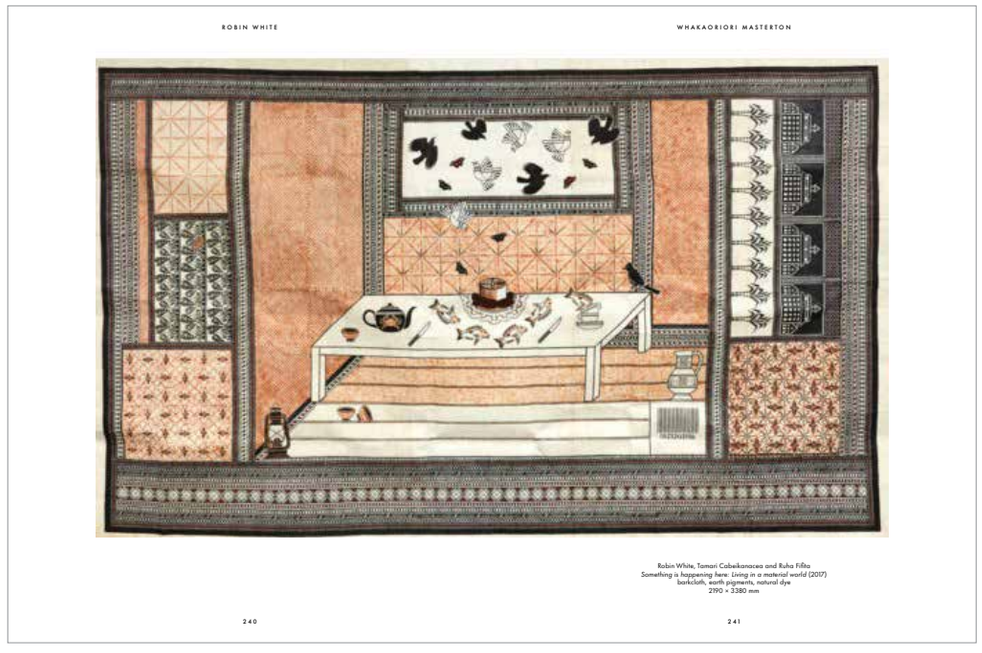
Florence
Your hair a white net, pale
Sky, as blue as your blouse
Bleached skin, bruised and peeling
With time. Slowly fading
Like a cheap cotton print.
You've tried to keep it nice:
Washed and powdered, hiding
Behind a white apron
That you cut and sewed up,
Hemmed, trimmed with a blue braid.
You made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

ŌTEPOTI DUNEDIN

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

88

89



ROBIN WHITE

WHAKAORIORI MASTERTON

Robin White, Tamari Cabeikanacea and Ruha Fifita
Something is happening here: Living in a material world (2017)
barkcloth, earth pigments, natural dye
2190 × 3380 mm

240

241

ART

Nga Tai Whakarongorua | Encounters

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

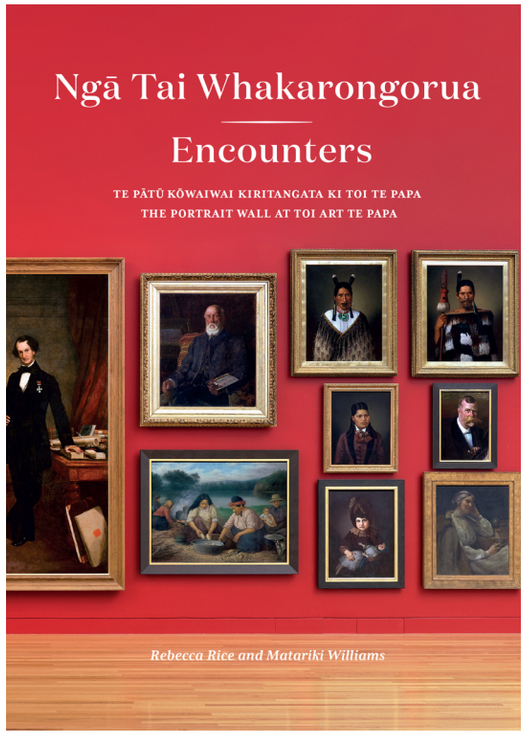
REBECCA RICE AND MATARIKI WILLIAMS

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 billingual book details each work iand 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 Hauiti) is Curator Mātauranga Māori at the Museum of New Zealand Te Papa Tongarewa.

PUBLISHED: October 2021
ISBN: 978-0-9951136-5-7
Limpbound, 195 x 140 mm, 112 pages, $22



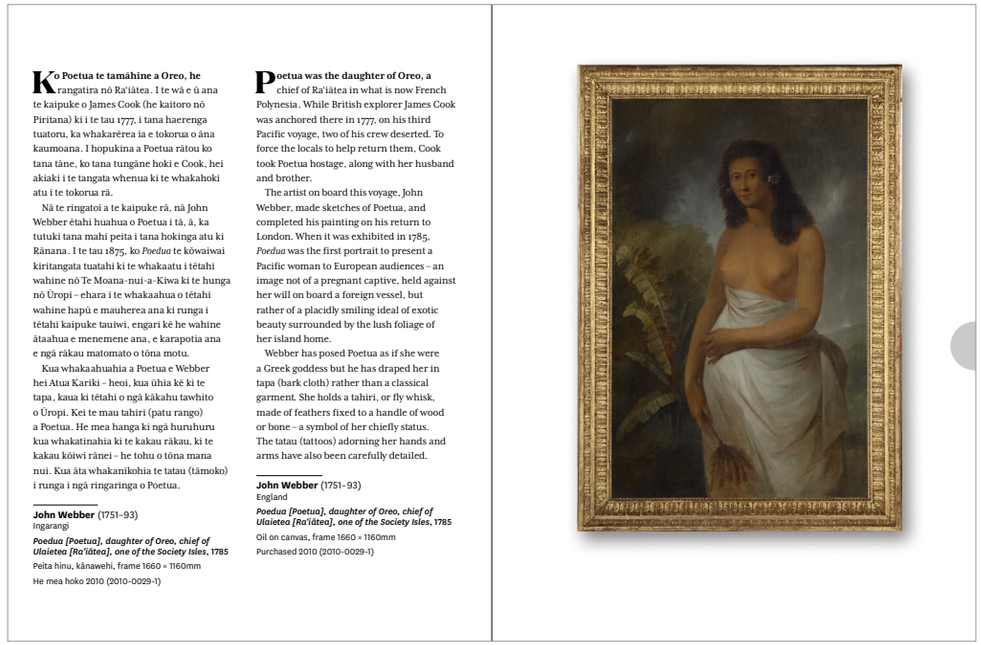
"This small book does precisely what it says on the tin: clearly and usefully explains the selection and arrangement of the portrait wall at Te Papa."

NZ Listener

LOOK INSIDE

AUTHOR Q&A

WINNER: BEST SMALL EXHIBITION CATALOGUE, 2022 AWAPA AWARDS



Ko Poetua te tamāhine a Oreo, he rangatira nō Ra'iātea. I te wā e ū ana te kaipuke 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 kaipuke rā, nā John Webber ētahi huahua o Poetua i tā, ā, ka tutuki tana mahi peita i tana hokinga atu ki Rānana. I te tau 1875, ko *Poedua* te kōwaiwai kiritangata tuatahi ki te whakaatu i tētahi wahine nō Te Moana-nui-a-Kiwa ki te hunga nō Ūropi – ehara i te whakaahua o tētahi wahine hapū e mauherea ana ki runga i tētahi kaipuke tauiwi, engari kē he wahine ātaahua e menemene ana, e karapotia ana e ngā rākau matomato o tōna motu.

Kua whakaahuahia a Poetua e Webber hei Atua Kariki – heoi, kua ūhia kē ki te tapa, kaua ki tētahi o ngā kākahu tawhito o Ūropi. Kei te mau tahiri (patu rango) a Poetua. He mea hanga ki ngā huruhuru kua whakatinahia ki te kakau rākau, ki te kakau kōiwi 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
***Poedua [Poetua], daughter of Oreo, chief of Ulaieteа [Ra'iātea], one of the Society Isles*, 1785**
Peita hinu, kānawehi, frame 1660 × 1160mm
He mea hoko 2010 (2010-0029-1)

Poetua was the daughter of Oreo, a chief of Ra'iātea 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, *Poedua* was the first portrait to present a Pacific woman to European audiences – an image not of a pregnant captive, held against her will on board a foreign vessel, but rather of a placidly smiling ideal of exotic beauty surrounded by the lush foliage of her island home.

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

John Webber (1751–93)
England
***Poedua [Poetua], daughter of Oreo, chief of Ulaieteа [Ra'iātea], one of the Society Isles*, 1785**
Oil on canvas, frame 1660 × 1160mm
Purchased 2010 (2010-0029-1)



Te aho hihi katikati

He rerekē rawa atu te āhua o Mrs Devereux i tēnei whakaahua hihi katikati. He mea tango nō nā tata nei, i te wā e whakatikatikahia ana te pikitia. Me wānihi ngā peita hinu i ia 50 ki te 100 tau kia pai tonu ai te āhua. He āwhina nui te aho hihi katikati i te wā e whakatikatikahia ana ngā peita hinu.

a Mā te aho hihi katikati ka āhei ngā kaiwhakatikatika ki te kite i ngā momo wānihi. Kua pania te tinana o Mrs Devereux ki te wānihi o te ao hou, he ōrangitea te tae ki raro i ngā hihi katikati. He kārikihāura tana tūru me te wāhi o muri. He tohu tērā i pania te pikitia ki te kāpia māori i mua.

b Ki konei, kua mukua kē te wānihi mai i te kanohi me te kikowhiti o Mrs Devereux. Ko te mahi tuatahi a ngā kaiwhakatikatika he tango atu i te wānihi mai i te kiri – he māmā ake te muku atu i ngā kano mātātea i ngā kano mātāuri.

c E tohu ana te tapawhā i te wāhi i whakamātauria tētahi wai matū e ngā kaiwhakatikatika hei tango atu i te wānihi 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.

ART

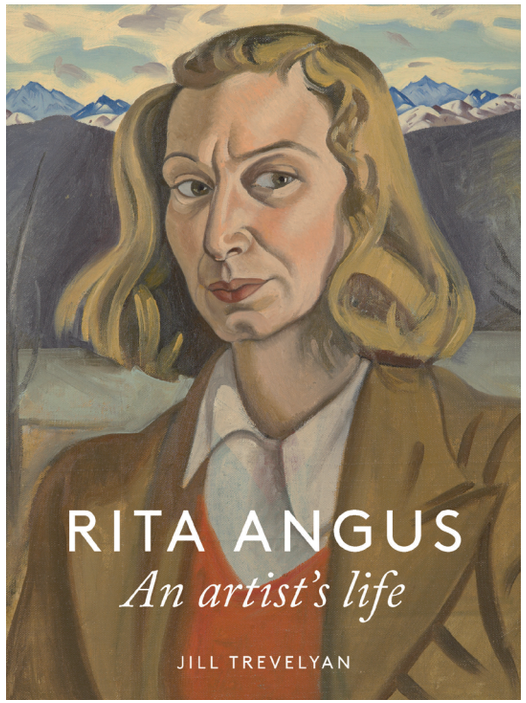
Rita Angus

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

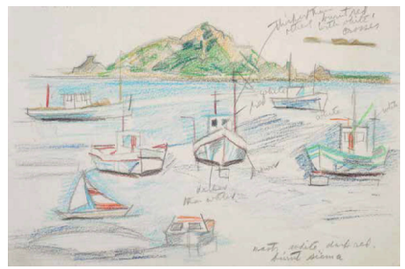
'Live in a suitcase'

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'.[1] The struggle to earn a living meant little time for art, and in the next year and a half she produced no major paintings and all but ceased exhibiting.[2]

Soon after her separation, Rita's friend Jean Stevenson invited her to submit illustrations for the *Press Junior*, a newly established weekly supplement to Christchurch's daily paper.[3] Inspired by a similar supplement in Melbourne's *Argus*, the eight-page paper, edited by Stevenson, was an ambitious attempt to provide stimulus and diversion for children: 'a serious little sheet with a serious object'.[4] 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, 490 x 390 mm
Dunedin Public Art Gallery, purchased 1980

71





Boats, Island Bay, *c*.1962
Wellington/Napier sketchbook (Day 633), *c*.1968, p. 11
Coloured pencil, 198 x 274 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



CHILDREN'S

CHILDREN'S

Rākau

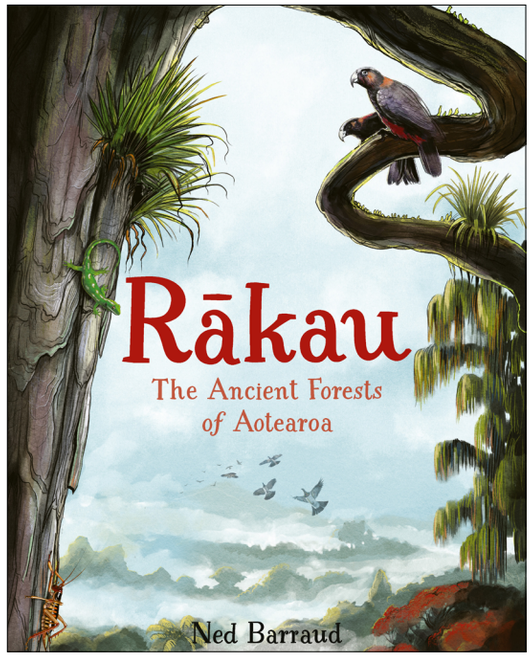
The Ancient Forests of Aotearoa

NED BARRAUD

This beautifully illustrated and handsomely packaged guide to the evolution, habitats and variety of the rākau (trees) and ngahere (forests) of Aotearoa for young readers is written and illustrated in award-winning Ned Barraud's hallmark accessible, informative and captivating style.

Featuring gatefolds and framed throughout by core mātauranga Māori and the expertise of curators at Te Papa, New Zealand's national museum, *Rākau* takes young readers from pre-history to the present day. It introduces key species and highlights the significance and use of different native trees and the impact of humans on their vitality.

NED BARRAUD is an 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*, *New Zealand's Backyard Beasts* and *Mangō: Sharks and Rays of Aotearoa*, the last of which won an award for children's natural history at the 2024 Whitley Awards. Along with author Gillian Candler, he has also illustrated the popular Explore & Discover series, which includes the prize-winning *At the Beach*.



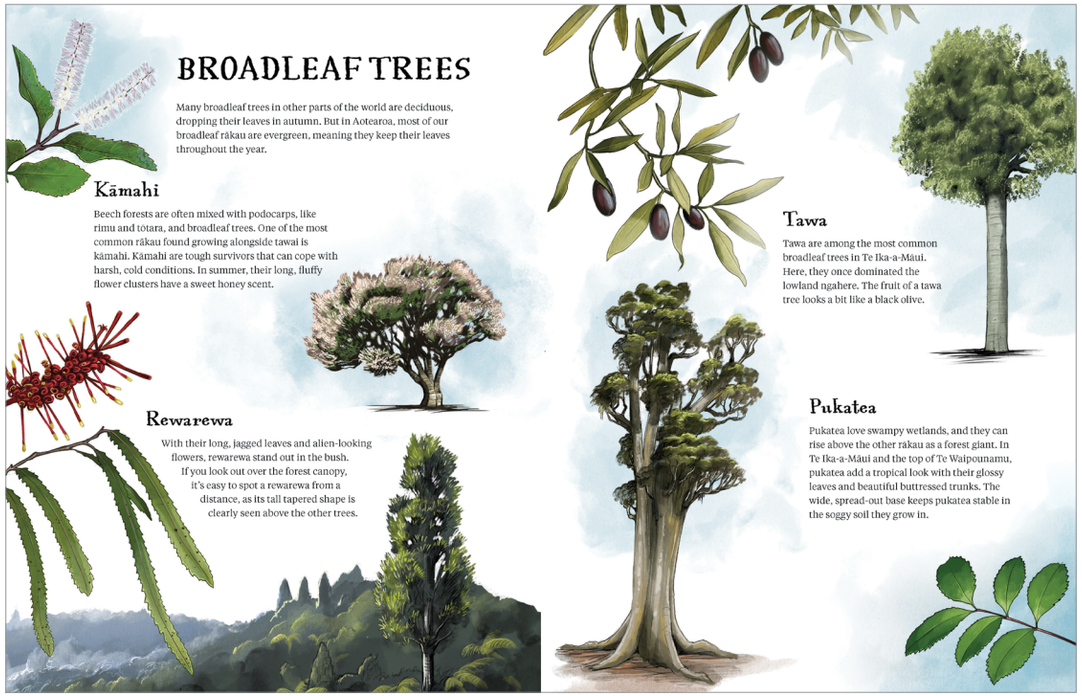
PUBLISHED: September 2025
ISBN:978-1-99-107206-1
Hardback, 270 x 210 mm, 48 pages, $35

"To read this gorgeous book is to read the bush again, to read deeper into the past and deeper into the present. The sublime illustrations bring each tree to life, while the facts will help you read the trees in new lights."

Paula Green, Poetry Box

LOOK INSIDE

AUTHOR Q&A

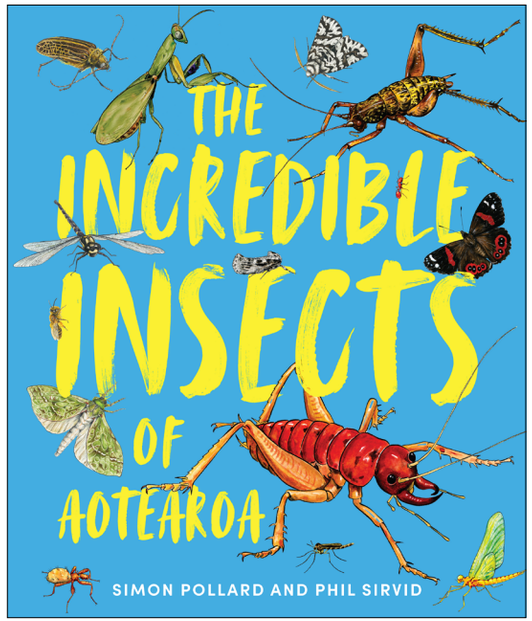




CHILDREN'S

The Incredible Insects of Aotearoa

SIMON POLLARD AND PHIL SIRVID



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

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

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

"A winning combination of attractive design and photos, amazing insects, and funny and chatty text that makes you want to keep reading."

Katherine Hurst, *The Sapling*

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

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

PUBLISHED: May 2025
ISBN:978-1-99-107203-0
Limpbound, 260 x 220 mm, 112 pages, $35

LOOK INSIDE

AUTHOR Q&A

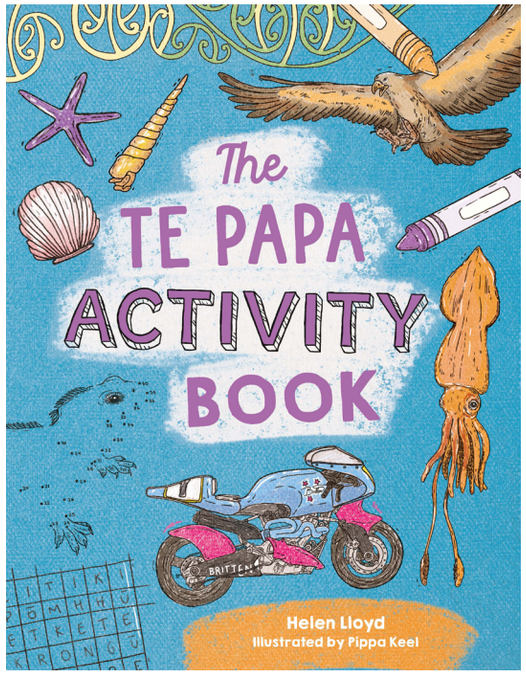




CHILDREN'S

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!

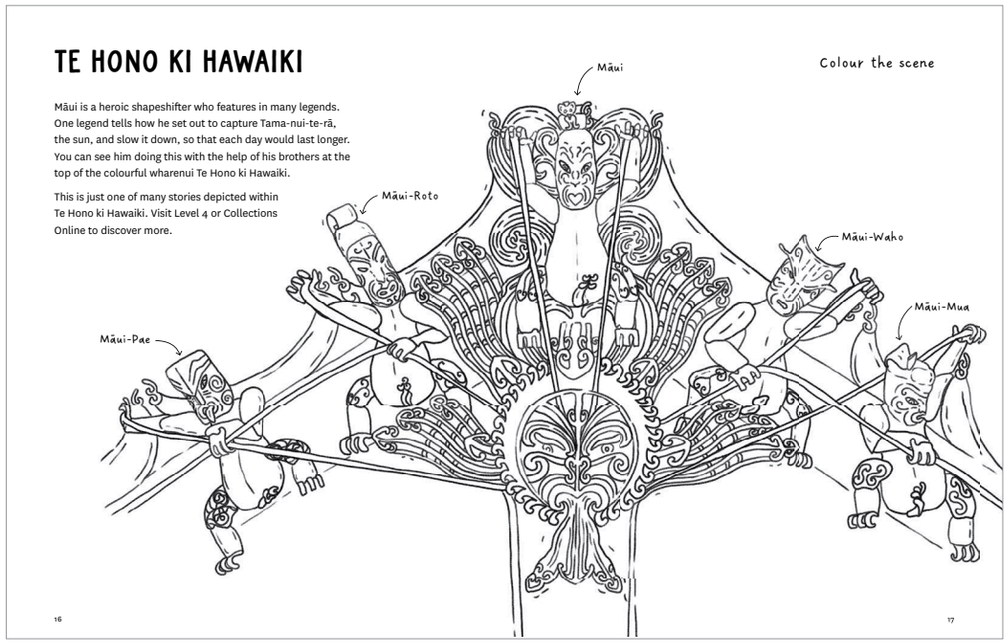
LOOK INSIDE

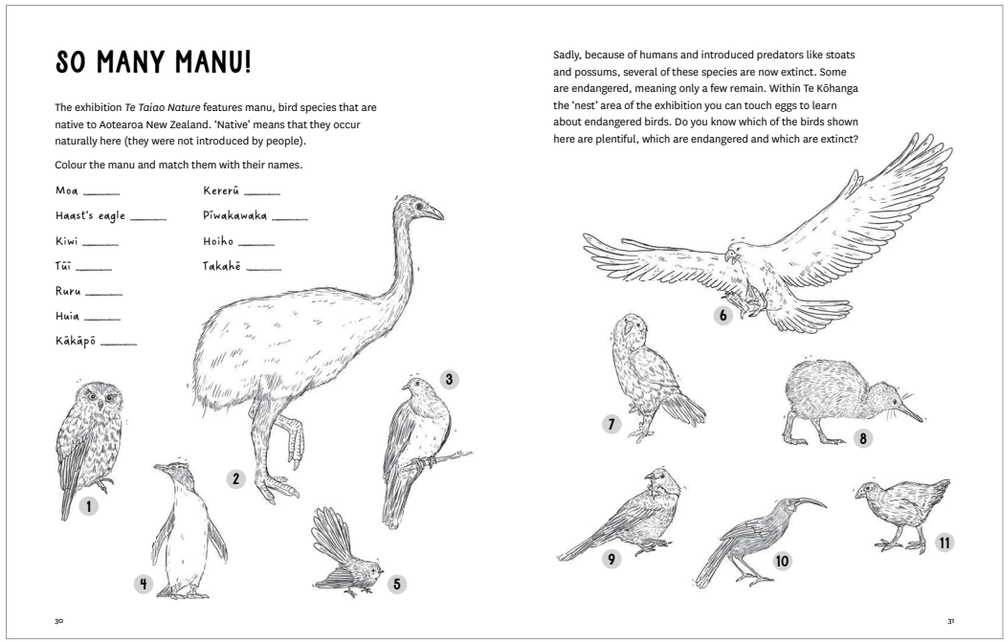
AUTHOR Q&A

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





CHILDREN'S

The Beach Activity Book

99 Ideas for Activities by the Water Around Aotearoa New Zealand

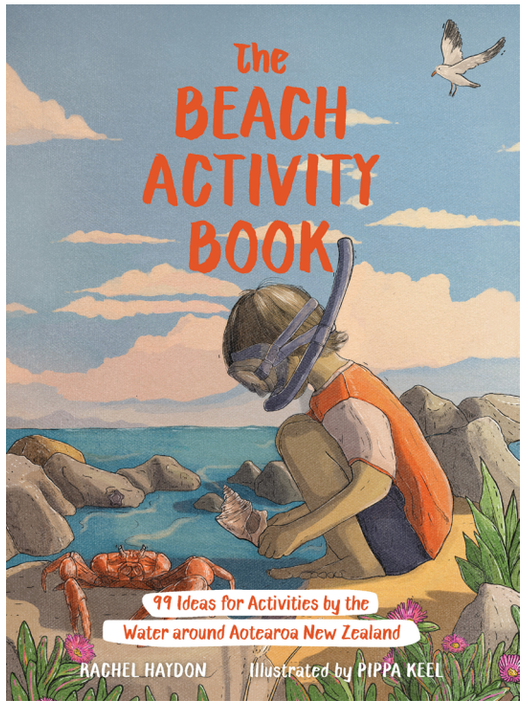
RACHEL HAYDON,
ILLUSTRATED BY PIPPA KEEL

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."

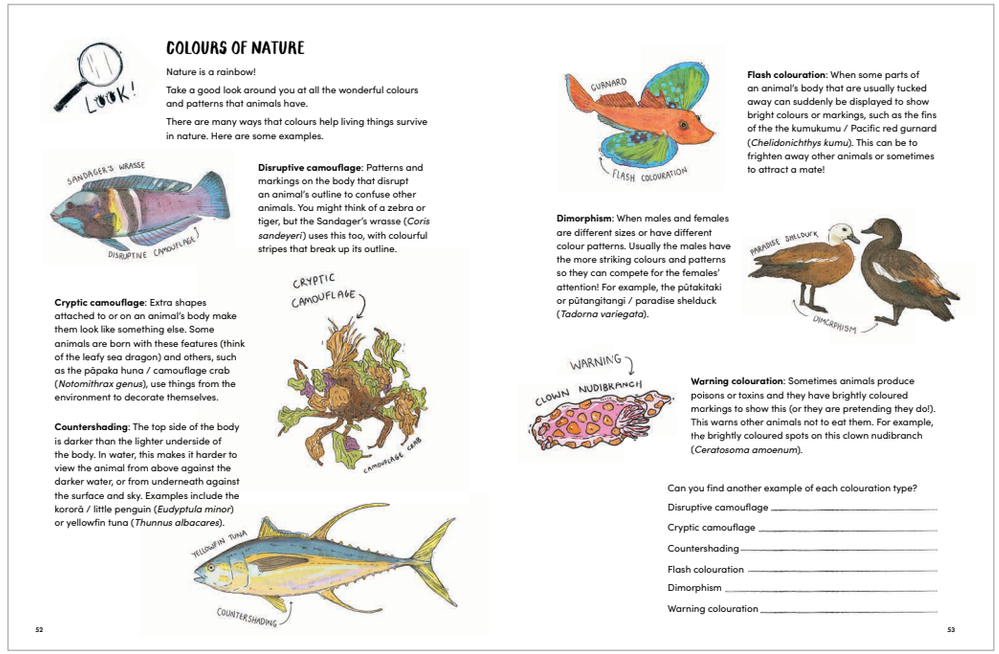
Linda Jane Keegan, *The Sapling*

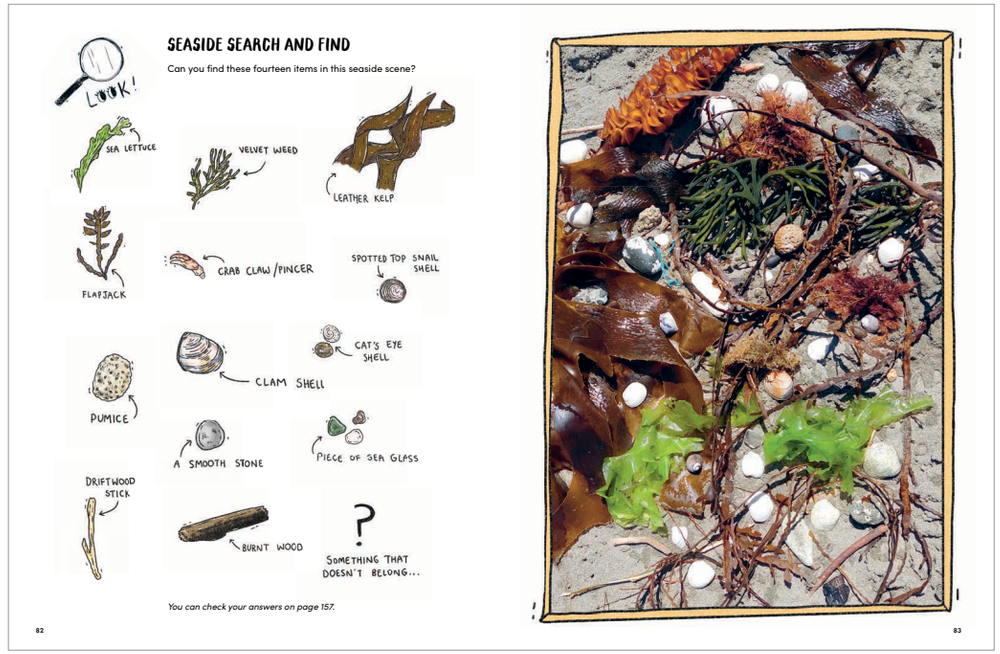
FINALIST: PANZ BOOK DESIGN AWARDS 2025

NOTABLE NON-FICTION BOOK, STORYLINES AWARDS 2024

LOOK INSIDE

AUTHOR Q&A





CHILDREN'S

Mangō

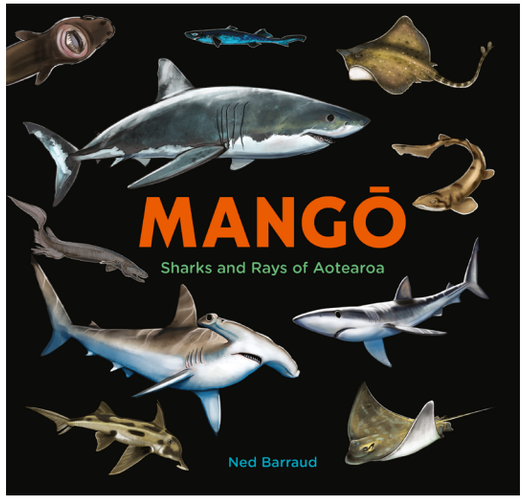
Sharks and Rays of Aotearoa

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."

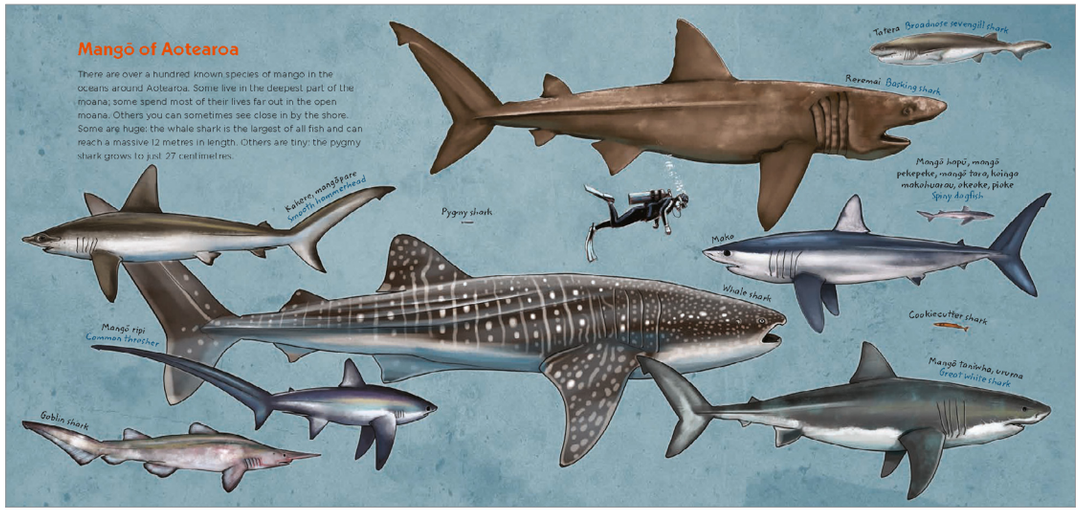
Paula Green, Poetry Box

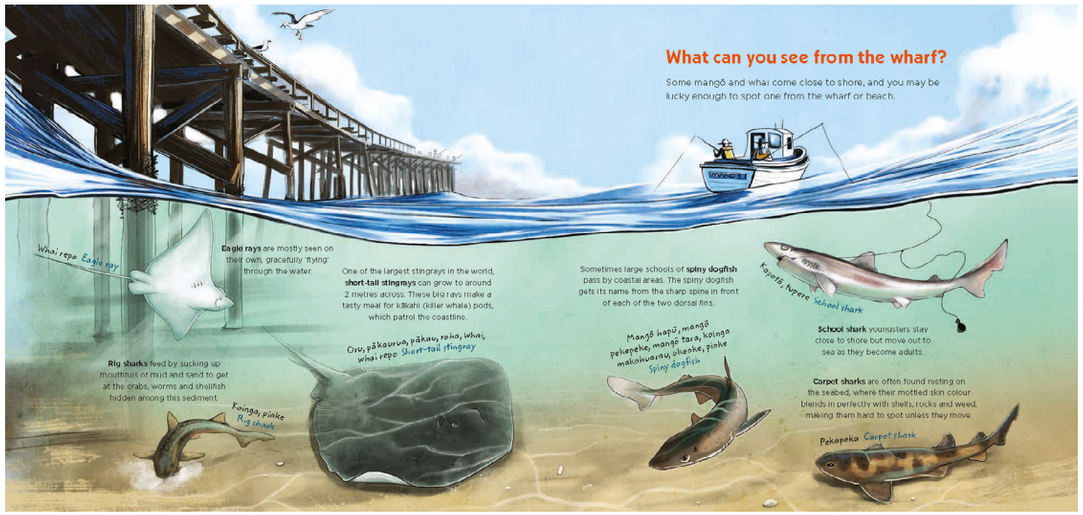
WINNER: CHILDREN'S NATURAL HISTORY, WHITLEY AWARDS FOR ZOOLOGICAL LITERATURE 2024

NOTABLE NON-FICTION BOOK, STORYLINES AWARDS 2023

LOOK INSIDE

AUTHOR Q&A





CHILDREN'S

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.



"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





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

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

PUBLISHED: March 2022
ISBN: 978-0-9951384-2-1
Hardback, 235 x 250 mm, 32 pages, $29.99

LOOK INSIDE

AUTHOR Q&A

READ-ALONG WITH SUZY CATO

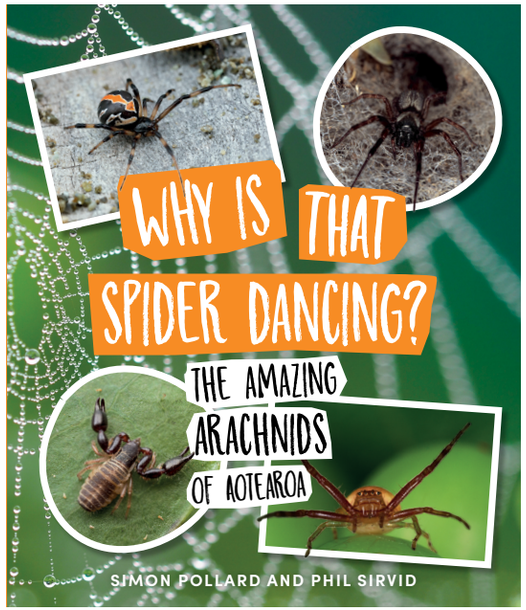
CHILDREN'S

Why is that Spider Dancing?

The Amazing Arachnids of Aotearoa

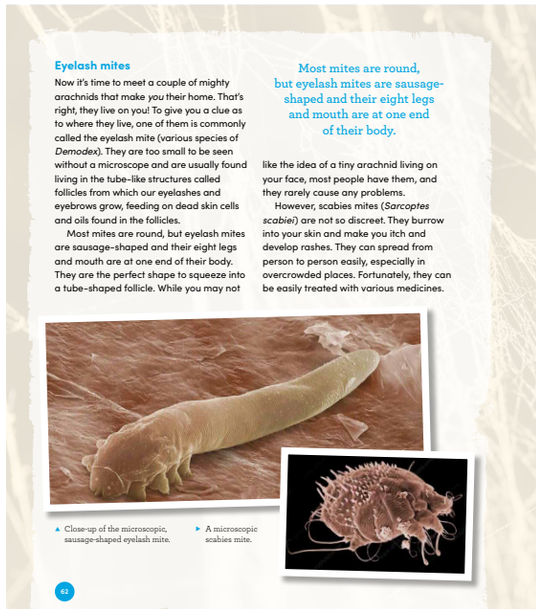
SIMON POLLARD AND PHIL SIRVID

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.



"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





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

LOOK INSIDE

AUTHOR Q&A

2022 'BACK A BOOK' CHALLENGE

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

CHILDREN'S

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

WRITTEN BY DAHLIA MALAEULU
TRANSLATED BY NIUSILA FAAMANATU-ETEUATI

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

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

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

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



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

Samoa Observer

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

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

LOOK INSIDE

AUTHOR Q&A





CHILDREN'S

Whiti

Colossal Squid of the Deep

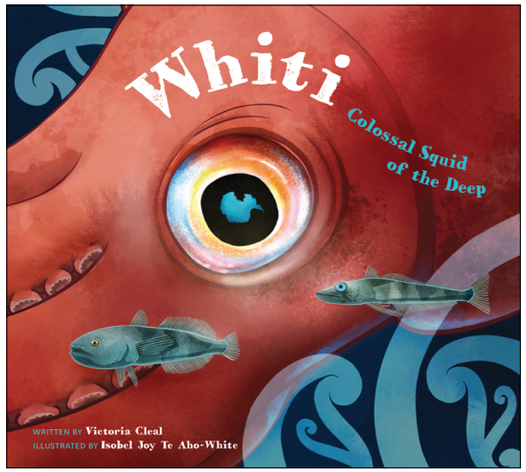
VICTORIA CLEAL AND ISOBEL JOY TE AHO-WHITE

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

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

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

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



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

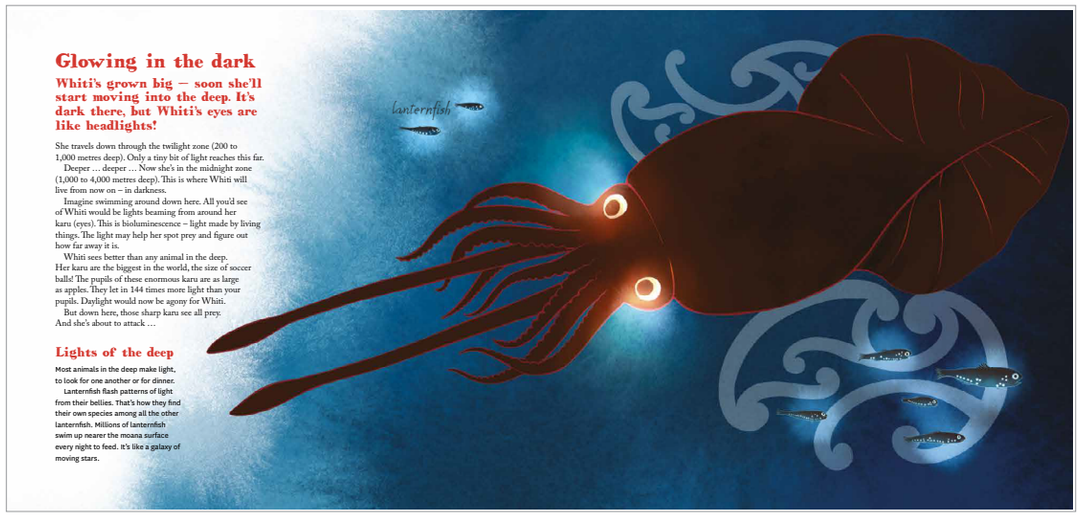
The Spinoff

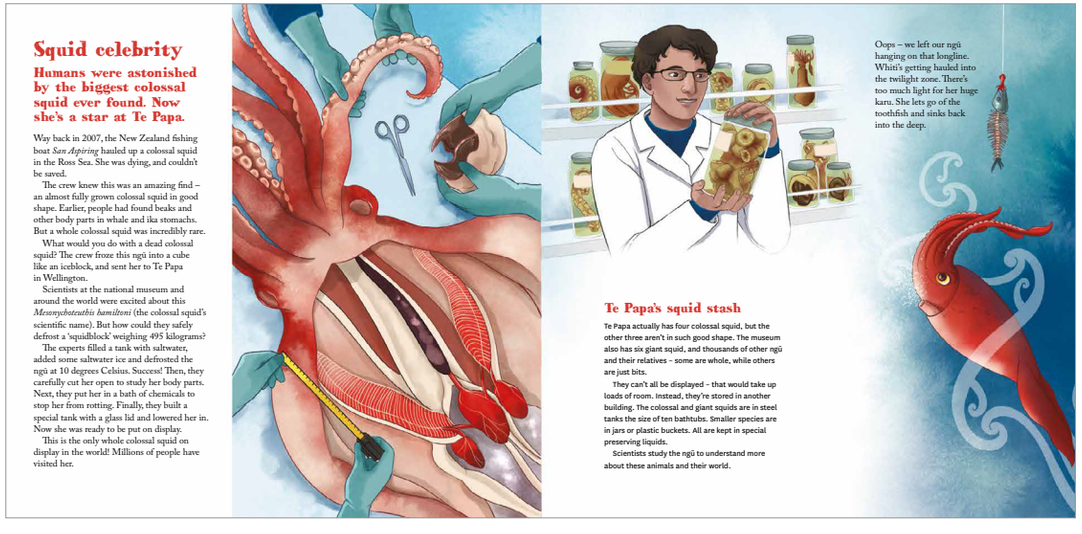
WINNER: BEST CHILDREN'S BOOK, WHITLEY AWARDS FOR ZOOLOGICAL LITERATURE 2021

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

LOOK INSIDE

AUTHOR Q&A







CHILDREN'S

The Nature Activity Book

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

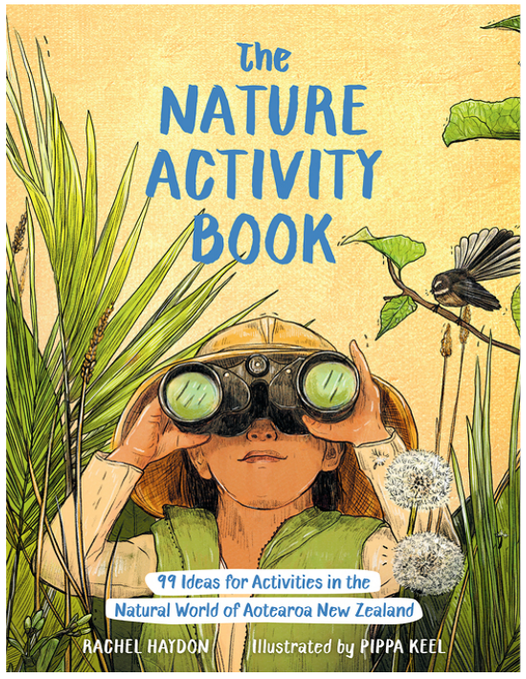
RACHEL HAYDON,
ILLUSTRATED BY PIPPA KEEL

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

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

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

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



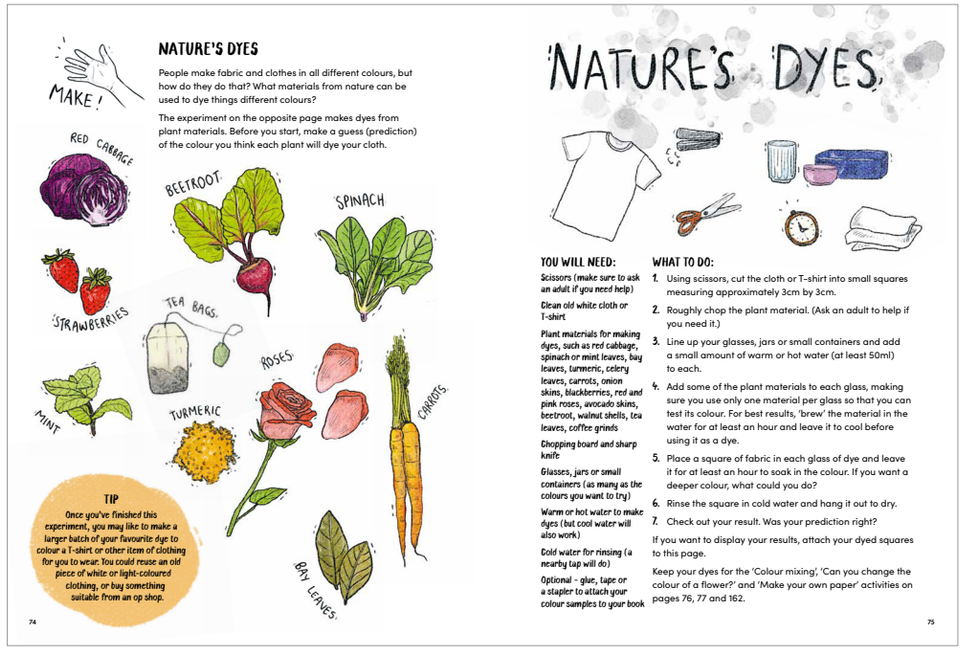
"*The Nature Activity Book* is exquisitely written, beautifully illustrated and lovingly crafted. It is a book that opens our understanding of and relations with the natural world."

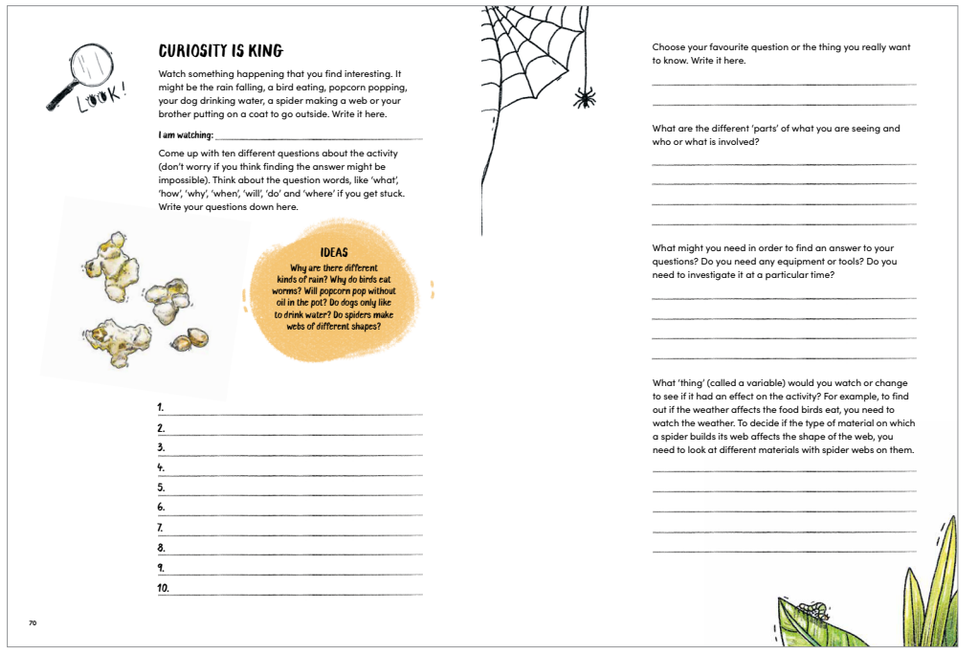
Paula Green, New Zealand Poetry Box

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

LOOK INSIDE

AUTHOR Q&A





CHILDREN'S

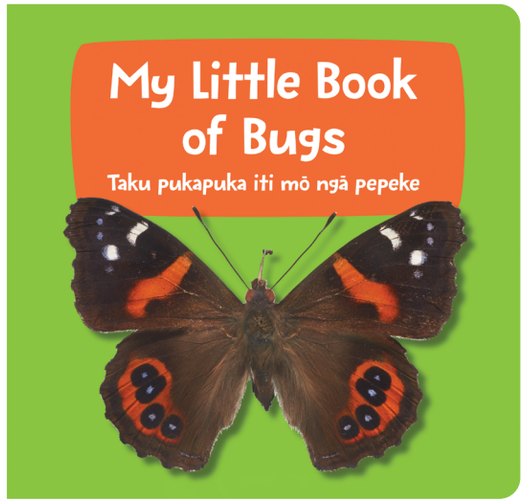
My Little Book of Bugs

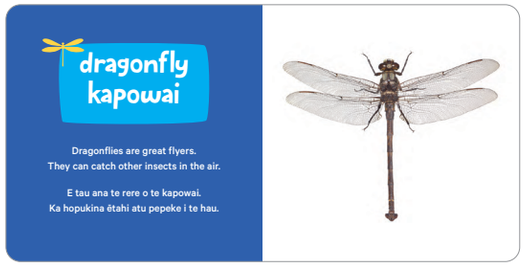
A beautiful board book for New Zealand babies and their whānau, featuring amazing photos of bugs in the Te Papa collection. In both English and te reo Māori, it is a perfect gift for any baby and will be well-treasured.

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

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

Judges' comments, 2021 PANZ Book Design Awards







WINNER: NOTABLE NON-FICTION BOOK, STORYLINES AWARDS 2021

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

LOOK INSIDE

CHILDREN'S

He Paki Taonga i a Māui

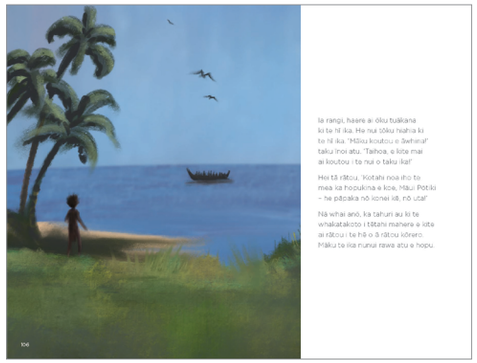
From Kupe's anchor stone and Ruhia's cloak, to a flute like the one used by Tutanekai, and Willie Apiata's uniform, this treasury of stories – old and new – from Aotearoa springs from taonga held at Te Papa, and is accompanied by amazing images by some of Aotearoa's best young illustrators. Te reo Māori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

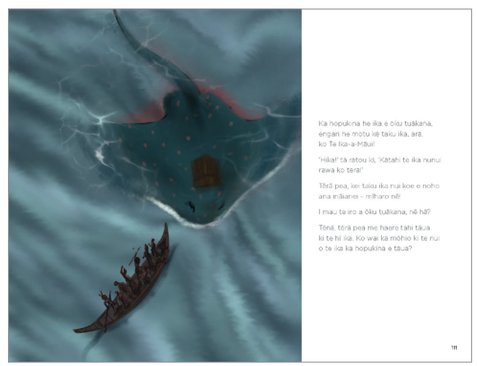
PUBLISHED: November 2019
ISBN: 978-0-9951136-1-9
Hardback, 196 x 257 mm, 160 pages, $29.99

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

NZ Booklovers







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

LOOK INSIDE

AUTHOR Q&A

CHILDREN'S

The New Zealand Art Activity Book

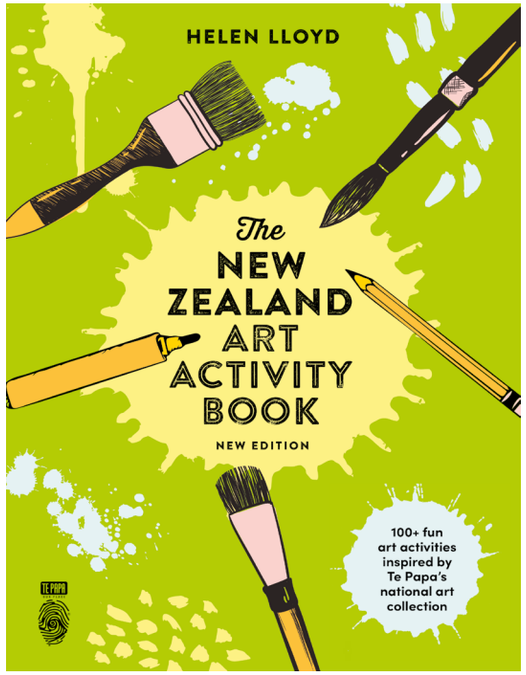
100+ Fun Art Activities Inspired by Te Papa's National Art Collection

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



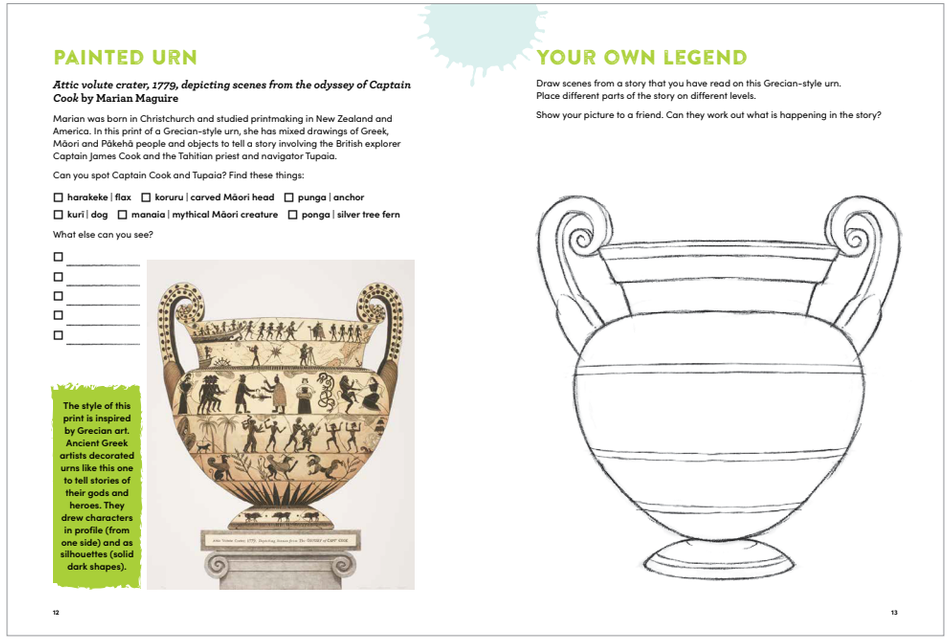
"...packed with activities to encourage children to see, think and draw like artists."

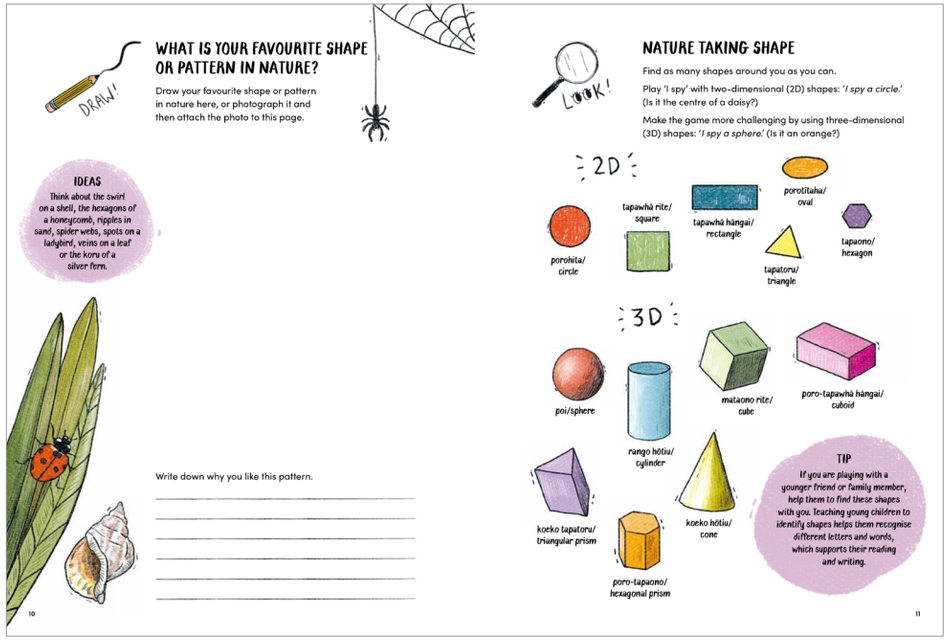
The Reader, Booksellers New Zealand

FINALIST: BEST EDUCATIONAL BOOK, PANZ BOOK DESIGN AWARDS 2018

LOOK INSIDE

AUTHOR Q&A





CHILDREN'S

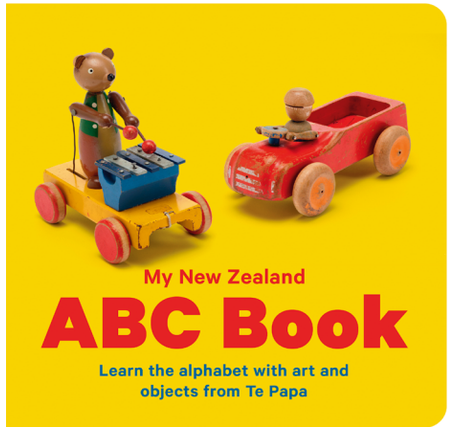
My New Zealand Board Books

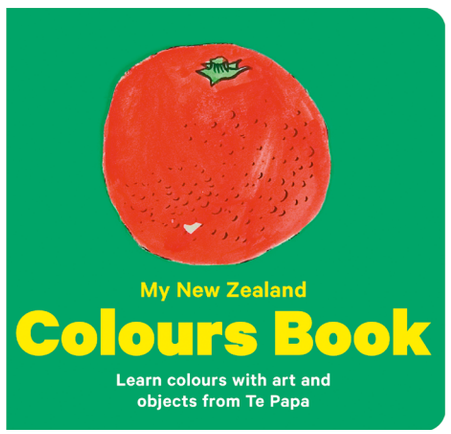
JAMES BROWN

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















HISTORY

HISTORY

Te Ata o Tū

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

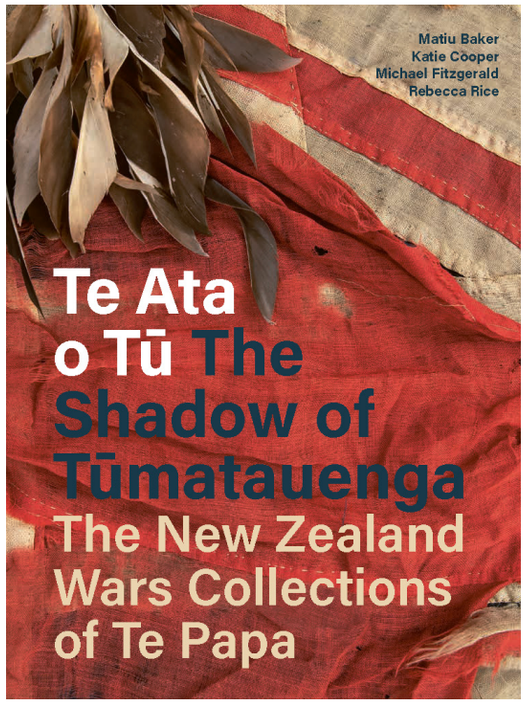
MATIU BAKER, KATIE COOPER, MICHAEL FITZGERALD AND REBECCA RICE

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.

“*Te Ata o Tū* arrives at a time when our past is entering a phase of re-contestation at a political level. It is a publication that in an age of ‘alternative facts’ makes concrete the truths these objects carry. Their lessons gather mana in the telling.”

Hamish Coney, *Aotearoa NZ Review of Books*



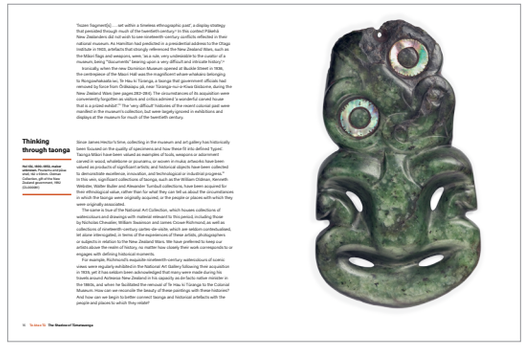
MATIU BAKER (Ngāti Toa Rangatira, Te Āti Awa, Ngāti Raukawa, Ngāti Whakaue) is Curator Historic Māori Visual Materials at Te Papa.

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

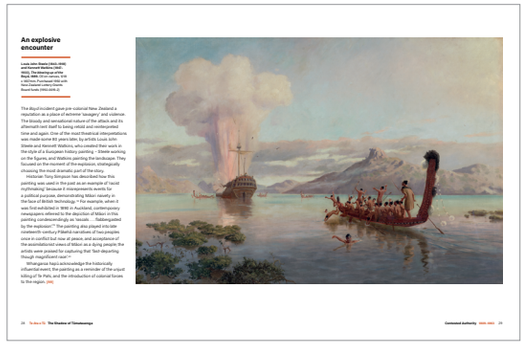

Thinking through taonga

Sir Walter Lawry Buller, 1838–1906, native collector. Pictures and other ethnographic items from the Buller Collection, gift of the New Zealand government, 1906 (Te Ahukiwi)

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 tools, weapons or adornment carved in wood, whalebone or pounamu, or woven in muka; artworks have been prized for their beauty, skill and technical virtuosity; and artefacts have been collected to demonstrate excellence, innovation, and technological or industrial progress.[14] In this vein, significant collections of taonga, such as the William Oldman, Kenneth Wallace, 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 name is true of the National Art Collection, which houses collections of watercolours and drawings with material relevant to this period, including those by Richmond, Gilfillan, Heaphy and Barraud, as well as significant oil paintings and collections of nineteenth-century settler de-visits 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 1926, yet it has seldom been acknowledged that many were made during his military service in the Waikato and Bay of Plenty in the 1860s, or that, while in the 1860s, and when he facilitated the removal of Te Heu-Heu Tūroa 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?


An explosive encounter

Louis John Steele (1842–1919) and Samuel Hawkins Parkin (1822–1902), The Waterloo pa of the Ngāti Ruanui chief Titokowaru, 1869 (Te Papa) (1954-0018-1), and Louis John Steele, Mount Sunday, 1870 (1970-0008-1)

The 1869 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 Samuel Hawkins Parkin, who depicted the scene in the style of a European history painting – Steele working on the figures, and Waitoa 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 accepting the gift of tobacco. When the painting was first exhibited in 1898 in Auckland, contemporary newspapers referred to the depiction of Māori in this painting condescendingly, as ‘excitable … flabbergasted by the explosion’.[15] 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 their ‘fast-departing characteristics’.[16]

While genocidal logic acknowledges 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. [HR]


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’,[157] 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 Kīngitanga fighters away, and to also ‘disrupt the system whereby “neutral” tribes supplied the Waikato front with provisions and warriors while cultivating peace at home’.[158]

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’.[159] 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.[160] ▲

Ready for action

George Carey (1822–1872), *Tauranga Harbour and camp at 64th & 43rd regiments*, 1863. Watercolour, 169 x 356mm. 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’.[161]

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. Mauao Mount Maunganui looms on the distant horizon, and white tents – the headquarters of the 68th Regiment and part of the 43rd, along with detachments of the Royal Artillery and Royal Engineers and Waikato Militia – can be seen pitched at the Church Missionary Society village of Te Papa above the bay.

Carey made sketches of various sites during his service in New Zealand. His view of Tauranga was praised as being ‘accurate, attractive, and lifelike’, and a newspaperman in Auckland suggested that it would afford the British public the ‘opportunity of beholding one of the finest natural havens and one of the greatest future cities of the north island of New Zealand’.[162] [RR]

LOOK INSIDE

AUTHOR Q&A

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

HISTORY

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

AUTHOR Q&A

EXHIBITION ON NOW AT TE PAPA





HISTORY

Gallipoli

The Scale of Our War

PUAWAI CAIRNS, MICHAEL KEITH, CHRIS PUGSLEY AND RICHARD TAYLOR

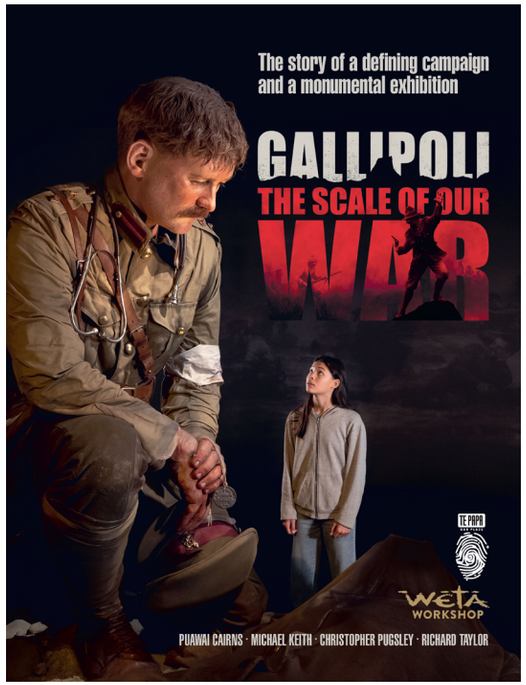
Why were New Zealanders at Gallipoli, and what did they endure? This illustrated exhibition companion details the human scale of the Gallipoli campaign and goes behind the scenes to tell how the exhibition was made. It takes readers up-close to the remarkable giants of the exhibition and their stories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



PUBLISHED: December 2022
ISBN: 978-1-99-115095-0
Limpbound, 250 x 190 mm, 236 pages, $35

LOOK INSIDE

AUTHOR Q&A

EXHIBITION ON NOW AT TE PAPA







HISTORY

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





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.

HISTORY

Hei Taonga mā ngā Uri Whakatipu

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

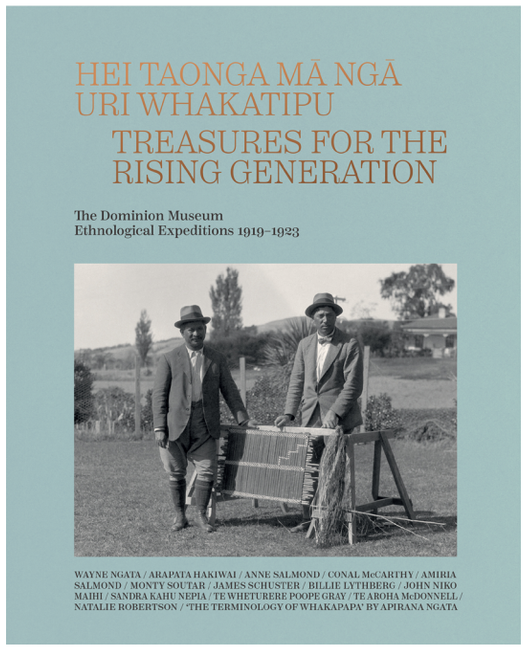
WAYNE NGATA, ANNE SALMOND, NATALIE ROBERTSON, AMIRA SALMOND, MONTY SOUTAR, BILLIE LYTHBERG, JIM SHUSTER AND CONAL McCARTHY

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

PUBLISHED: November 2021
ISBN: 978-0-9951031-0-8
Hardback, 270 x 220 mm, 328 pages, $75

LOOK INSIDE

AUTHOR Q&A



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

Kennedy Warne, Kete Books

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





HISTORY

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.

PUBLISHED: May 2021
ISBN: 978-0-9941460-6-9
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 Q&A



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

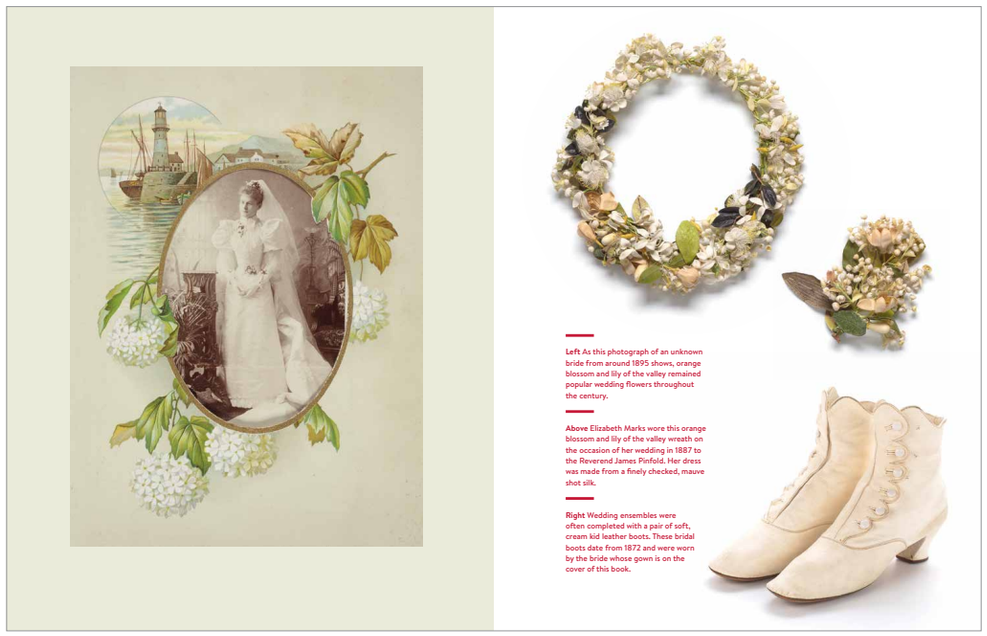
Museum curators are always looking to expand their knowledge of the history of objects in their collections; even a small amount of new information about a wearer or a maker can change the context or story of a dress. One example is a dress made by 'Mrs Henry Wrigley', as Te Papa's catalogue records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

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

While raising three small children, Eliza Wrigley also ran a shop specialising in millinery, hosiery and general fancy goods with her husband Henry in Wellington's Cuba Street. The couple imported goods from London and sold them not just in Wellington but also further afield. In 1864, the same year in which she gave birth to her third child, Eliza travelled to Napier with 'a choice selection' of hats and bonnets. Advertising herself as 'Mrs Wrigley, Milliner, of Wellington', she set up what we would refer to today as a 'pop-up shop' for three weeks.[2]

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'.[3] 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.

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



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

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

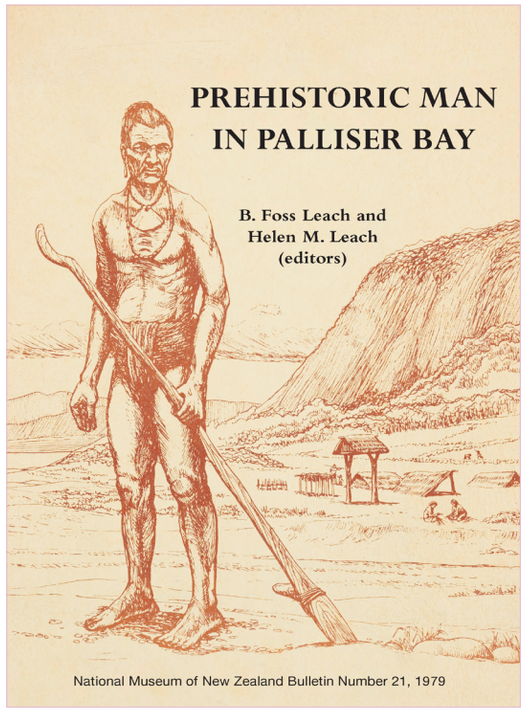
Right Wedding ensembles were often completed with a pair of soft, cream kid leather boots. These bridal boots date from 1872 and were worn by the bride whose gown is on the cover of this book.

HISTORY

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.



PUBLISHED: February 2021
ISBN: 978-0-9951384-1-4
Limpbound, 182 x 251 mm, 272 pages, $50

LOOK INSIDE

AUTHOR Q&A

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.

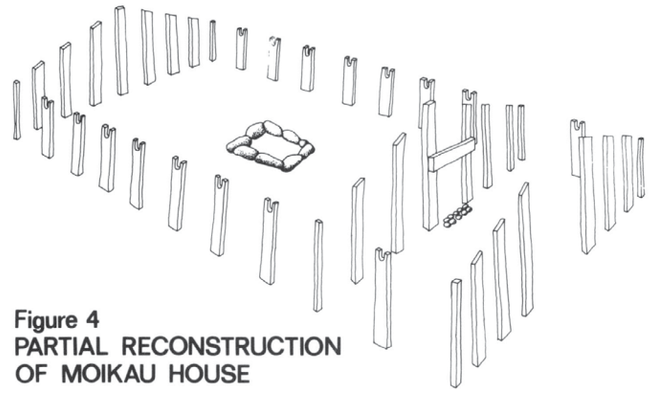


Figure 4
PARTIAL RECONSTRUCTION OF MOIKAU HOUSE

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.

HISTORY

Protest Tautohetohe

Objects of Resistance, Persistence and Defiance

STEPHANIE GIBSON, MATARIKI WILLIAMS AND PUAWAI CAIRNS

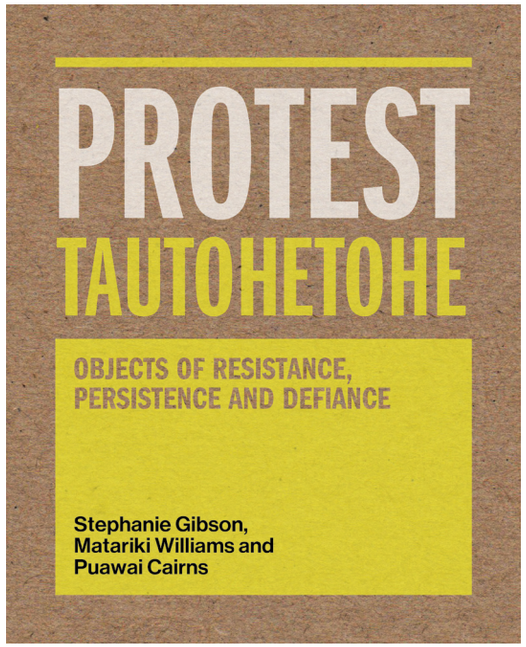
Aotearoa New Zealand has a long legacy of activism. This richly illustrated book brings together over 350 objects made by protesters to proclaim and symbolise their causes and their struggles, and is a vivid reflection of 200 years of resistance and persistence.

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

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

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

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



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

Judges' comments, 2020 Ockham New Zealand Book Awards

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

WINNER: BEST BOOK, MULTIMEDIA AND PUBLICATION DESIGN AWARDS 2020

LOOK INSIDE

AUTHOR Q&A





NATURAL HISTORY

NATURAL HISTORY

Capital Trees

The arboreal legacy of Te Upoko-o-te-Ika the Wellington region

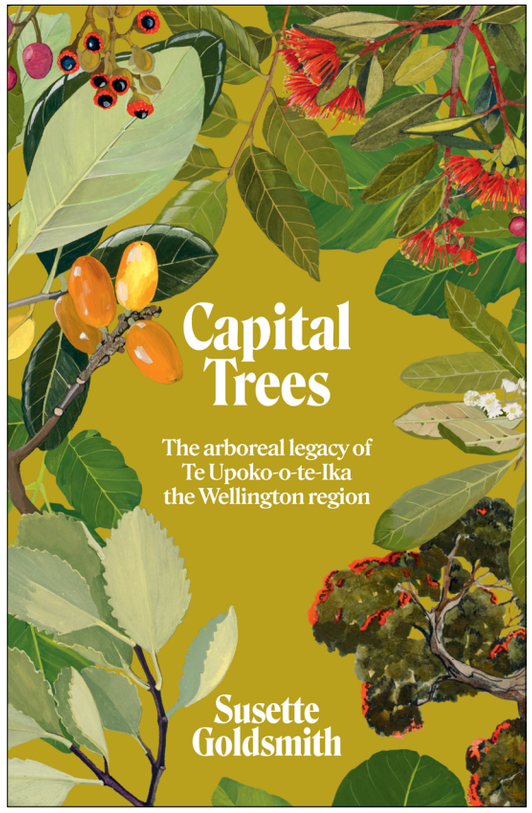
SUSETTE GOLDSMITH

From the fossil forest of Tītahi Bay and the ageing oak on Plimmer Steps, to the karaka grove on Wellington's waterfront and a threatened stand of lowland beech in the Hutt Valley, *Capital Trees* journeysacross the region to trace the living legacies of the city's rich tree heritage and the many people who have shaped, protected and challenged it.

These legacies include arguments around heritage tree listing, the native versus exotics debate, biodiversity, attitudes towards heritage authenticity, trees as monuments and more, explored through facts, anecdotes and field notes.

SUSETTE GOLDSMITH is of Ngāti Māhanga and Pākehā descent and lives in Wellington. She has published three social histories: *The Gardenmakers of Taranaki*, *Tea: a potted history of tea in New Zealand* and *Suzy's: a coffee house history*, and edited and contributed to the essay collection *Tree Sense: ways of thinking about trees*.

PUBLISHED: October 2025
ISBN:78-1-99107209-2
Limpbound with jacket, 198 x 128 mm, 280 pages, $40

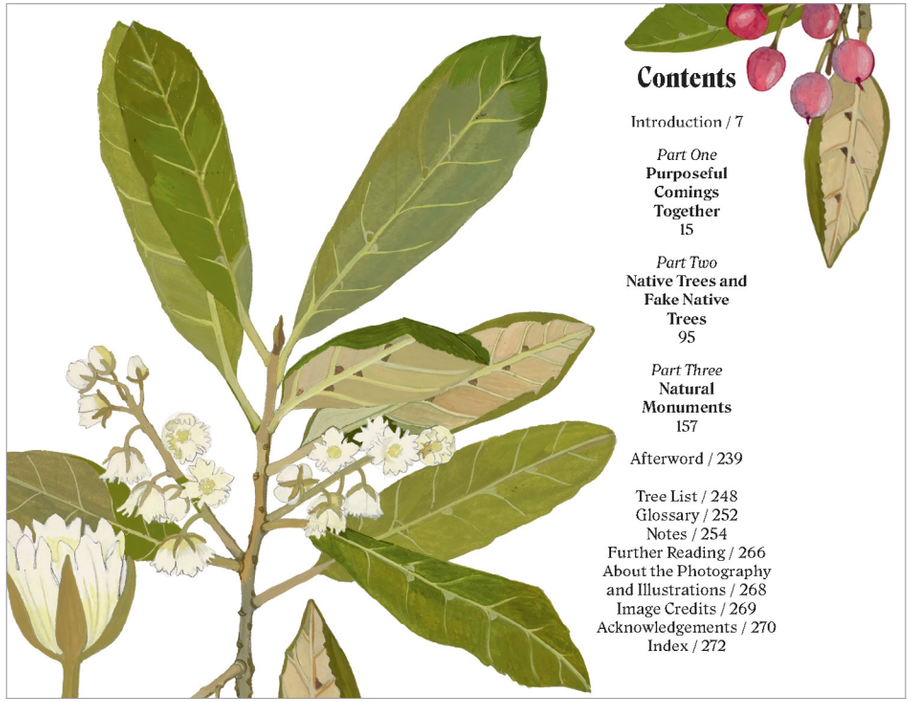


"*Capital Trees* would make a welcome addition to the bookshelves of tree lovers or those interested in Wellington or garden history."

Claire Gleeson, *NZ Journal of Public History*

LOOK INSIDE

AUTHOR Q&A



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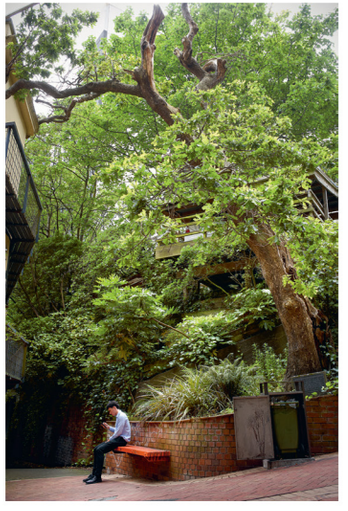
undertaken by various local authorities has been a major factor in safeguarding those trees that are known. There have been times when notable trees have been cut down or disfigured in full knowledge to develop properties the better, but many of the losses or removals have been in ignorance that the trees were important. This book may help in part to safeguard some great trees from being felled in future just by listing them."[26]

Fifteen entries in Allan's initial compilation made it into Burstall's list of 100 great trees and many more are included or mentioned in passing in the notable trees section. The authors noted that, by the time they had drawn up their list, 68 of Allan's 153 trees were known or presumed to have been felled 'sometimes unnecessarily' or had succumbed to age or weather. Forty-four percent gone in just over forty years.[27]

The sole representative of Wellington City in the Great Trees section of *Great Trees of New Zealand* is No. 72, Plimmer's Oak (*Quercus robur*); two more Wellington region trees in the section are both from Lower Hutt – a pōhutukawa in Woburn Road and a weeping pagoda tree (*Sophora japonica* 'Pendula') in Avalon Crescent (more follows on all three). The Notable Trees section of the book, however, presented a more generous list of Wellington trees, including an Aleppo pine (*Pinus halepensis*), a European silver fir (*Abies alba*), an Oriental spruce (*Picea orientalis*) and a Sitka spruce (*Picea sitchensis*), all thriving in the Wellington Botanic Garden.

The Eastbourne Anzac pōhutukawa and the kauri planted in memory of two fallen First World War soldiers



Plimmer's Oak, Lambton Quay.

NATURAL HISTORY

Te Papa Te Taiao Nature Series (Boxed Set)

VARIOUS AUTHORS

The six titles published in the *Te Papa Te Taiao Nature Series* have been such a hit that they are now available together in a gorgeous slipcase edition. Each title is written by Te Papa curators and species experts and includes specialist illustrations and insights into the museum's fieldwork and collections.

Native Plants of Aotearoa by Carlos Lehnebach and Heidi Meudt; *Native Birds of Aotearoa* by Michael Szabo; *Native Insects of Aotearoa* by Julia Kasper and Phil Sirvid; *Native Shells of Aotearoa* by Bruce Marshall and Kerry Walton; *Native Fishes of Aotearoa* by Andrew Stewart; and *Native Spiders of Aotearoa* by Phil Sirvid are brought together in a set that's as beautiful – and informative – to own as it is to gift.

Designed by the award-winning Tim Denee, these charming hardbacks can be used in the backyard or out in nature. Together, and fully illustrated, they cover more than 400 species of plants, fish, shells, insects, spiders and birds.



PUBLISHED: October 2025
ISBN:978-1-99-107213-9
6 books in slipcase, 198 x 134 x 106 mm, $120





NATURAL HISTORY

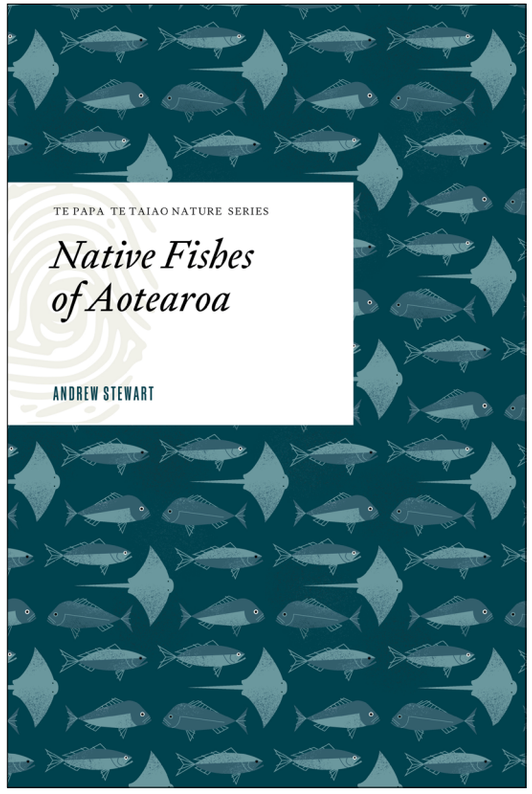
Te Papa Te Taiao Nature Series:

Native Fishes of Aotearoa

ANDREW STEWART

Part of the wildly popular *Te Papa Te Taiao Nature Series*, *Native Fishes of Aotearoa* is an accessible, handsomely illustrated guide to sixty of our most commonly encountered and interesting native coastal and freshwater fish species of Aotearoa New Zealand.

Written by Te Papa fishes expert Andrew Stewart, Native Fishes includes curator notes on each species and insights into the museum's fieldwork and collections. Specialist illustrators working on specimens from Te Papa's collections have provided detailed original drawings to accompany each entry.

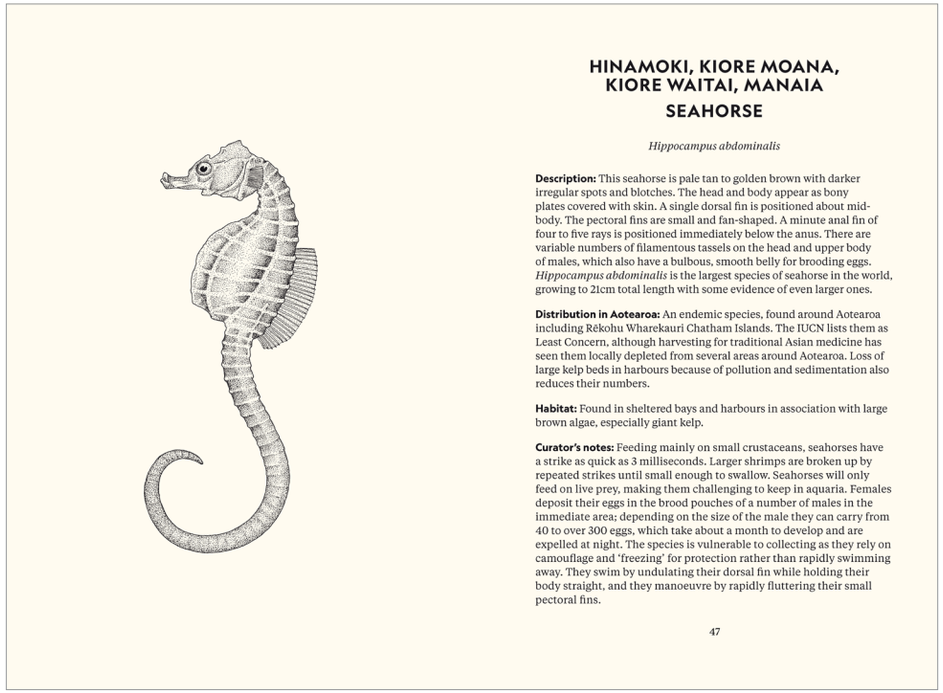


PUBLISHED: October 2025
ISBN:978-1-99-107212-2
Hardback, 184 x 125 mm, 152 pages, $27

LOOK INSIDE

AUTHOR Q&A

ANDREW STEWART is Assistant Curator Natural History at Te Papa and co-author of the landmark *The Fishes of New Zealand* (2015). Andrew has had a fascination and love of fishes since he was very small and since developed that interest at Te Papa for over forty years through research and science outreach. His particular areas of specialisation are sharks and rays, the deep-water fishes and Southern Ocean (Antarctic) fishes.



HINAMOKI, KIORE MOANA, KIORE WAITAI, MANAIA
SEAHORSE

Hippocampus abdominalis

Description: This seahorse is pale tan to golden brown with darker irregular spots and blotches. The head and body appear as bony plates covered with skin. A single dorsal fin is positioned about mid-body. The pectoral fins are small and fan-shaped. A minute anal fin of four to five rays is positioned immediately below the anus. There are variable numbers of filamentous tassels on the head and upper body of males, which also have a bulbous, smooth belly for brooding eggs. *Hippocampus abdominalis* is the largest species of seahorse in the world, growing to 21cm total length with some evidence of even larger ones.

Distribution in Aotearoa: An endemic species, found around Aotearoa including Rēkohu Wharekauri Chatham Islands. The IUCN lists them as Least Concern, although harvesting for traditional Asian medicine has seen them locally depleted from several areas around Aotearoa. Loss of large kelp beds in harbours because of pollution and sedimentation also reduces their numbers.

Habitat: Found in sheltered bays and harbours in association with large brown algae, especially giant kelp.

Curator's notes: Feeding mainly on small crustaceans, seahorses have a strike as quick as 3 milliseconds. Larger shrimps are broken up by repeated strikes until small enough to swallow. Seahorses will only feed on live prey, making them challenging to keep in aquaria. Females deposit their eggs in the brood pouches of a number of males in the immediate area; depending on the size of the male they can carry from 40 to over 300 eggs, which take about a month to develop and are expelled at night. The species is vulnerable to collecting as they rely on camouflage and 'freezing' for protection rather than rapidly swimming away. They swim by undulating their dorsal fin while holding their body straight, and they manoeuvre by rapidly fluttering their small pectoral fins.

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RED-BANDED PERCH

Hypoplectrodes huntii

Description: This fish has a tan body and a brownish tan head crossed with orange-red bands. The body is crossed with seven wide, dark reddish-brown bands. The fins are red to orange and the belly off-white. Its body is short, oval and compressed. The head is large with a sizeable mouth that extends to below about mid-eye. It has large, round eyes on the upper head. The dorsal fin has 10 strong,sharp spines. The caudal fin is large and fan-shaped. The pectoral fins are in a fan shape and the pelvic fins lie under the base of the pectorals. The anal fin spines are very large and strong. Maximum size is 20cm standard length.

Distribution in Aotearoa: An endemic species, widespread around Aotearoa, from Manawatāwhi Three Kings Islands to the southern Tini Heke Shelf, and east to Rēkohu Wharekauri Chatham Islands. Four similar species are known from around Aotearoa, of which the eyebrow perch (*Hypoplectrodes* sp. A) reaches 47cm standard length.

Habitat: Found on reefs with abundant holes and caves, in 2 to 70m depth.

Curator's notes: A solitary species, red-banded perches are most often seen resting in holes and caves by divers looking for spiny lobsters. Very occasionally they are caught by recreational anglers. They are eclectic predators, generally targeting crabs and other smaller fishes. They make colourful aquarium inhabitants but need a large tank with plenty of hiding places along with high-quality water, and they will usually eat their smaller tankmates.

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NATURAL HISTORY

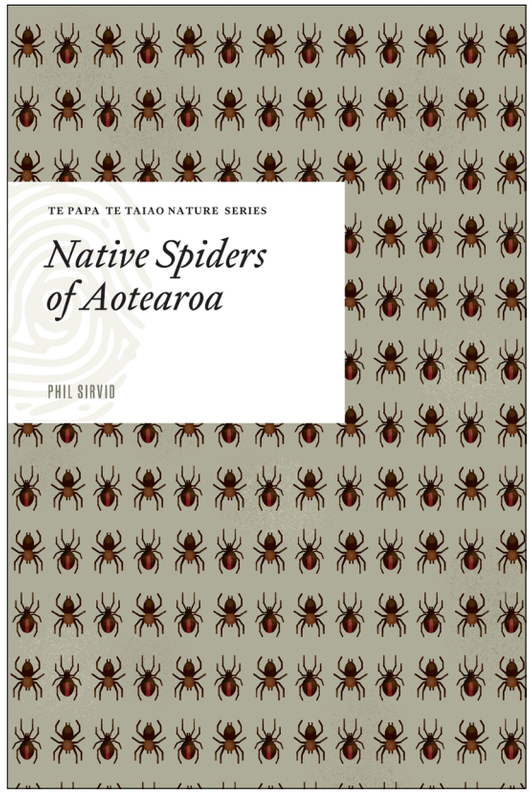
Te Papa Te Taiao Nature Series:
Native Spiders of Aotearoa

PHIL SIRVID

Part of the wildly popular *Te Papa Te Taiao Nature Series*, *Native Spiders of Aotearoa* is an accessible, handsomely illustrated guide to fifty of New Zealand's most interesting native arachnid species, most of which are endemic to New Zealand.

Written by Te Papa entomology curator Phil Sirvid, Native Spiders includes curator notes on each species, insights into the museum's fieldwork and collections and detailed drawings by specialist illustrators. A beautiful little hardback designed by award-winning designer Tim Denee, it's an ideal keepsake or gift that can be used in the backyard or out in the natural world.

PHIL SIRVID is Curator Invertebrates in the Natural History Team at Te Papa. Phil has looked after the insect and arachnid collections and been involved in science outreach at Te Papa for over 30 years. He has contributed to the Te Papa Press titles *Why is That Spider Dancing?*, *100 Natural History Treasures of Te Papa*, and *Nature—Stilled*, and more recently co-authored *Native Insects of Aotearoa* – part of the Te Taiao Nature series – and *The Incredible Insects of Aotearoa*.



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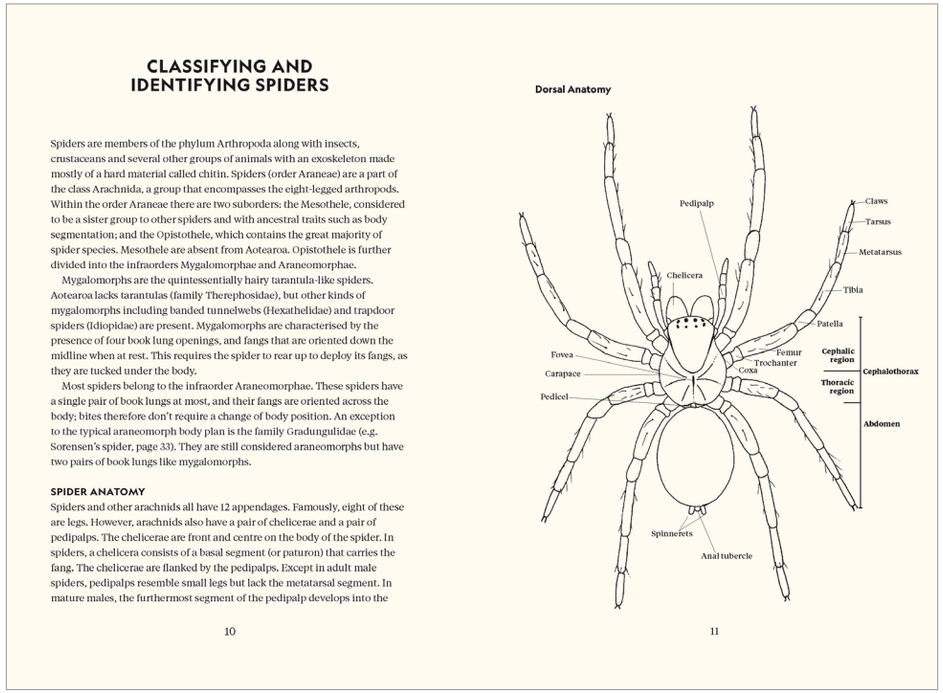
ISBN:978-1-99-107211-5
Hardback, 184 x 125 mm, 136 pages, $27

LOOK INSIDE

AUTHOR Q&A



CLASSIFYING AND IDENTIFYING SPIDERS

Spiders are members of the phylum Arthropoda along with insects, crustaceans and several other groups of animals with an exoskeleton made mostly of a hard material called chitin. Spiders (order Araneae) are a part of the class Arachnida, a group that encompasses the eight-legged arthropods. Within the order Araneae there are two suborders: the Mesothele, considered to be a sister group to other spiders and with ancestral traits such as body segmentation; and the Opistothele, which contains the great majority of spider species. Mesothele are absent from Aotearoa. Opistothele is further divided into the infraorders Mygalomorphae and Araneomorphae.

Mygalomorphs are the quintessentially hairy tarantula-like spiders. Aotearoa lacks tarantulas (family Therephosidae), but other kinds of mygalomorphs including banded tunnelwebs (Hexathelidae) and trapdoor spiders (Idiopidae) are present. Mygalomorphs are characterised by the presence of four book lung openings, and fangs that are oriented down the midline when at rest. This requires the spider to rear up to deploy its fangs, as they are tucked under the body.

Most spiders belong to the infraorder Araneomorphae. These spiders have a single pair of book lungs at most, and their fangs are oriented across the body; bites therefore don't require a change of body position. An exception to the typical araneomorph body plan is the family Gradungulidae (e.g. Sorensen's spider, page 33). They are still considered araneomorphs but have two pairs of book lungs like mygalomorphs.

SPIDER ANATOMY

Spiders and other arachnids all have 12 appendages. Famously, eight of these are legs. However, arachnids also have a pair of chelicerae and a pair of pedipalps. The chelicerae are front and centre on the body of the spider. In spiders, a chelicera consists of a basal segment (or paturon) that carries the fang. The chelicerae are flanked by the pedipalps. Except in adult male spiders, pedipalps resemble small legs but lack the metatarsal segment. In mature males, the furthermost segment of the pedipalp develops into the

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Dorsal Anatomy

Pedipalp
Claws
Tarsus
Metatarsus
Chelicera
Tibia
Patella
Femur
Trochanter
Coxa
Fovea
Carapace
Pedicel
Cephalic region
Cephalothorax
Thoracic region
Abdomen
Spinnerets
Anal tubercle

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NELSON CAVE SPIDER

Spelungula cavernicola

At up to 15cm across, this is the largest spider species by leg span in Aotearoa. The scientific name of *Spelungula cavernicola* reflects its preference for cave habitat. It is also one of only two spider species protected under Schedule 7 of The Wildlife Act 1953.

Description: Females can reach a body length of around 20mm, although the total leg span is around 15cm. Males are smaller. The cephalothorax is reddish brown and the legs are banded in shades of brown. The abdomen is pale brown with some grey-black patches on the dorsal surface. This species also has the gradungulid features noted for *Gradungula sorensenî* (page 33).

Habitat and distribution: This species is known from a few cave systems in the Whakatū Nelson, Te Tai-o-Aorere Tasman and Te Tai Poutini West Coast regions, particularly around Ōpārara and Tākaka.

Biology: The Nelson cave spider has only rarely been seen outside its usual cave habitat, on misty humid nights, but it is not known how well it can survive there. Attempts to rear it in captivity have yet to succeed. It has extremely long legs, a feature seen in many cave arthropods, where constant darkness means that touch is more important than sight. Their main prey is cave wētā. If a spider senses one, either through vibrations in the air or in the cave surface, it will attempt to grab the wētā and drop on a strand of dragline silk. Cave wētā normally escape threats by jumping, but this method deprives them of a surface to push off from. In late spring, egg sacs begin to appear. These are large and teardrop-shaped and are suspended from cave ceilings by a strand of silk.

Status in Aotearoa: Endemic. Because of their limited habitat and unusual nature, the Nelson cave spider is absolutely protected under The Wildlife Act. It is an offence to harm these spiders or to collect them without authorisation from the Department of Conservation Te Papa Atawhai.

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NATURAL HISTORY

Wild Wellington
Ngā Taonga Taiao

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

MICHAEL SZABO

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

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



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

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

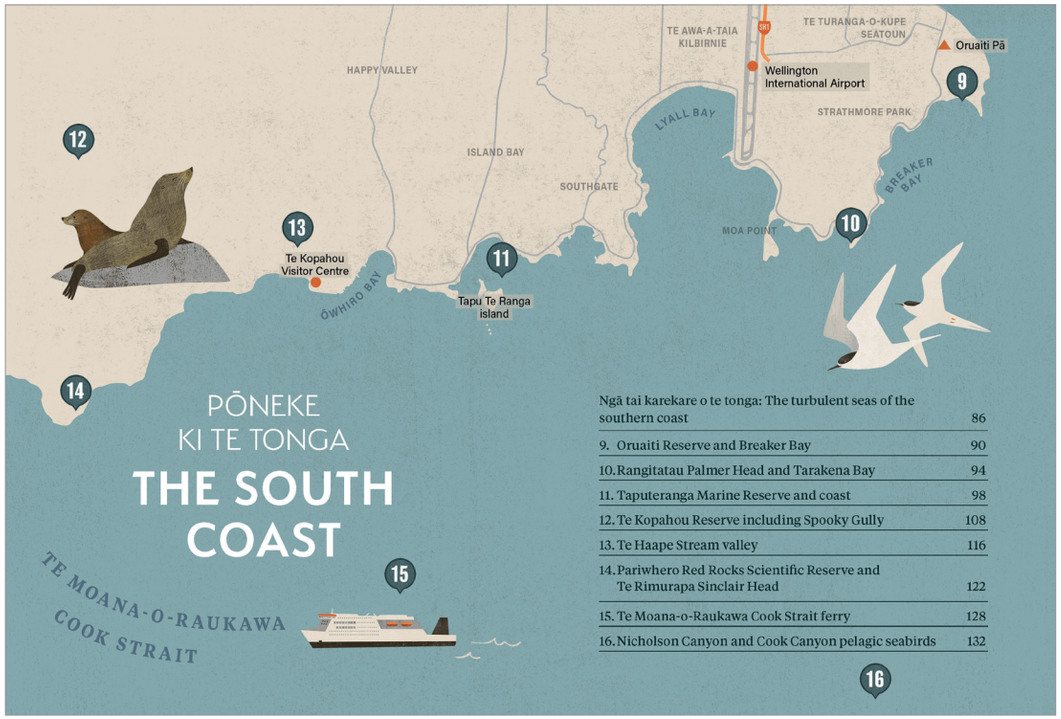
"Each chapter is crammed with lists of what to find in each location, plus interesting and relevant snippets of information - where and when you might see things, facts and details of rare historical sightings of species, as far back as the 1930s. If you are a nature enthusiast, you will appreciate the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

Rebekah Stretton, Kete Books

FINALIST: BEST LIFESTYLE BOOK, NZ BOOKLOVERS AWARDS 2024

AUTHOR Q&A

LOOK INSIDE





View from the reserve down to The Pinnacles.

10 ORUAITI RESERVE AND BREAKER BAY

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

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 rimurapa 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 mangō 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 mangō 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 aihe 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



Rimurapa bull kelp.



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



Male tītipounamu rifleman singing near the Treehouse.

tauhou silvereye feast on them.

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

There is also the chance of seeing some interesting fungi by the tracks in autumn and winter, such as collared earthstars, ruby bonnets, the local endemic chanterelle mushroom *Cantharellus wellingtonensis* and the poisonous red-capped fly agaric toadstool, an introduced species.



Armillaria mushrooms.

GETTING THERE/AROUND

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

Ngāti Toa, and the representative iwi authority, Te Rūnanga o Toa Rangatira, acknowledge and affirm our responsibility to uphold the mana prestige, rangatiratanga sovereignty and mauri life force of the whenua land, wai water, natural resources and people within the rohe district as consistent with the kawa protocols, tikanga customs and mātāpono principles of Ngāti Toa.

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

In contemporary times, Kapiti Island has become a key conservation estate with many native species now able to thrive due to its pest-free status. Ngāti Toa continues to value its strategic and contemporary significance and maintains strong ties to the island through partnerships and relationships with the Department of Conservation and other key government organisations. The Ngāti Toa Rangatira Claims Settlement Act 2014 also provides a platform for meaningful and authentic connections to Kapiti and other sites in our rohe, some of which are included in the following pages.

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

Rawiri Faulkner, Pou Toa Matarau, Te Rūnanga o Toa Rangatira

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

HE WHĀNAU, HE WHENUA: CONNECTING WHĀNAU AND WHENUA

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

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

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

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

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

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

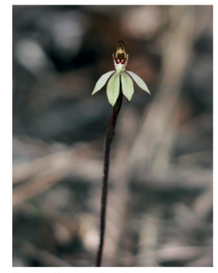
Pygmy tree orchid, fleshy green tree orchid and spotted green tree orchid all grow in the upper tawhai forest, but the latter is very rare due to past illegal collection. The green-and-maroon pixie cap orchid flowers in the pine block in June–September, the green maikaika common onion orchid grows by the track (metal entrance gate to pine block) in November–December, and the maroon-and-green horned orchid grows just before the pine block in December–January.

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

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

The tall tree ferns that grow along the Kererū Track include mamaku black tree fern, kātote soft tree fern and ponga silver fern. The smaller ground ferns here, such as raurenga kidney fern and kōwaowao hound's tongue fern, are abundant near the stream crossing on the way up the Kererū. Matua mauku filmy fern, fan-like filmy fern and screw fern are more widespread.

If you take the ferry from the city to



Caladenia chlorostyla 'red stem.'



Maikuku common sun orchid.



Hatch's sun orchid, pink.



Caladenia chlorostyla 'green fingers.'



Caladenia variegata orchid.



Hūperei black orchid flower.

NATURAL HISTORY

Identification Guide to the Ferns and Lycophytes of Aotearoa New Zealand

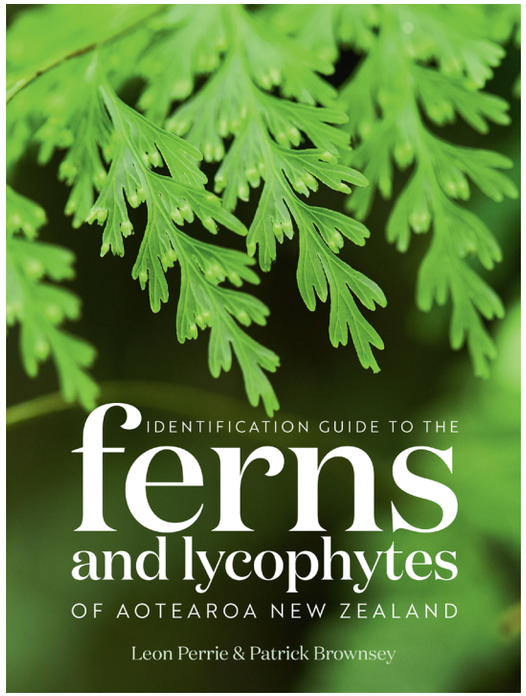
LEON PERRIE AND PAT BROWNSEY

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

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

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

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



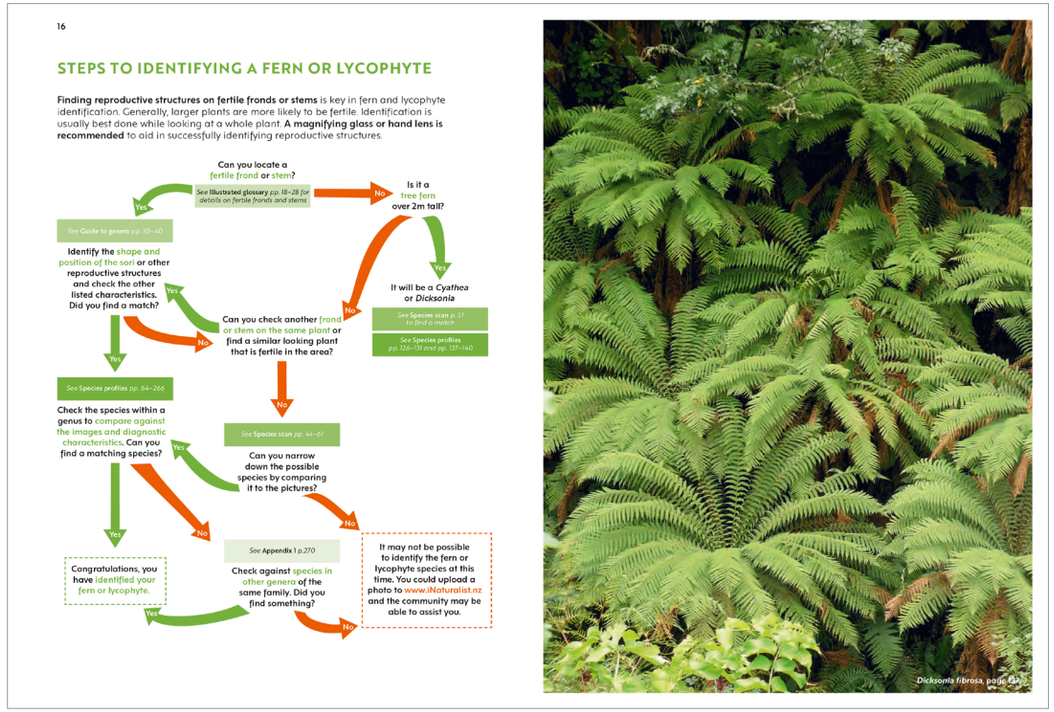
PUBLISHED: August 2024
ISBN: 978-1-99-116555-8
Flexibind with jacket, 230 x 170 mm, 280 pages, $50

"Clear, well-illustrated guide to the nation's cherished native ferns and related plants"

NZ Listener

LOOK INSIDE

AUTHOR Q&A

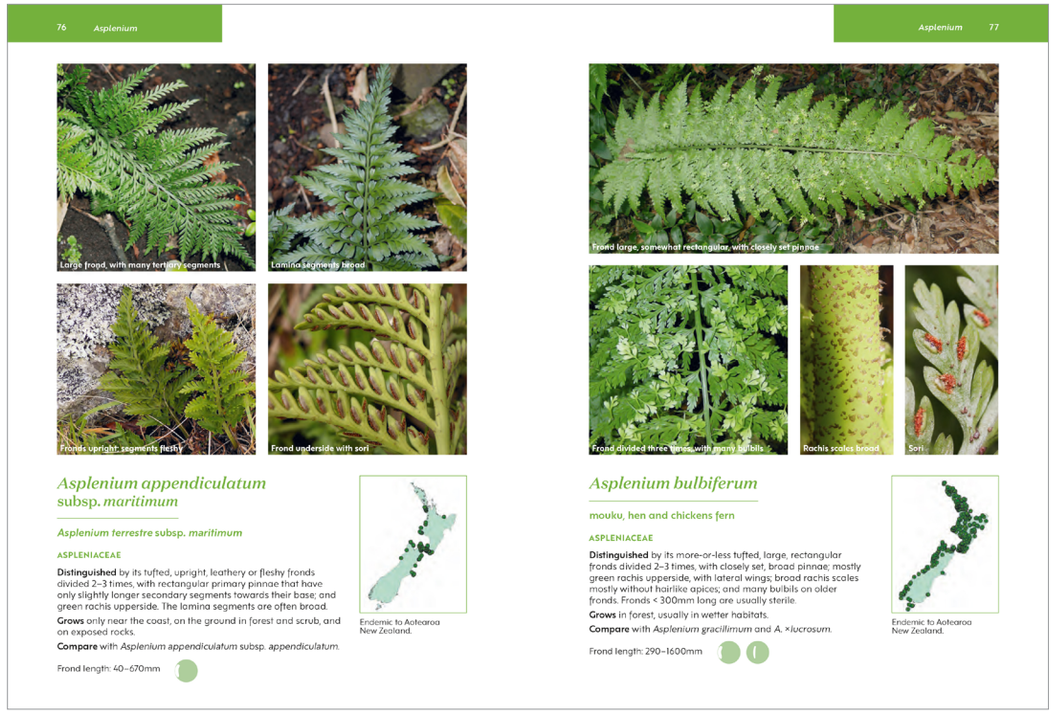

16

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.

Can you locate a fertile frond or stem?
Yes
See Illustrated glossary pp. 18–28 for details on fertile fronds and stems
No
Is it a tree fern over 2m tall?
Yes
It will be a *Cyathea* or *Dicksonia*
See Species scan p. 51 to find a match
See Species profiles pp. 126–131 and pp. 137–140
No
See Guide to genera pp. 30–40
Identify the shape and position of the sori or other reproductive structures and check the other listed characteristics. Did you find a match?
Yes
No
Can you check another frond or stem on the same plant or find a similar looking plant that is fertile in the area?
Yes
No
See Species profiles pp. 64–266
Check the species within a genus to compare against the images and diagnostic characteristics. Can you find a matching species?
Yes
No
See Species scan pp. 44–61
Can you narrow down the possible species by comparing it to the pictures?
Yes
No
Congratulations, you have identified your fern or lycophyte.
See Appendix 1 p.270
Check against species in other genera of the same family. Did you find something?
Yes
No
It may not be possible to identify the fern or lycophyte species at this time. You could upload a photo to www.iNaturalist.nz and the community may be able to assist you.

Dicksonia fibrosa, page 52


76 *Asplenium*

Large frond, with many tertiary segments
Lamina segments broad
Fronds upright, segments fleshy
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.

Asplenium 77

Frond large, somewhat rectangular, with closely set pinnae
Frond divided three times, with many bulbils
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.* ×*lucrosum*.

Frond length: 290–1600mm

Endemic to Aotearoa New Zealand.

NATURAL HISTORY

Te Papa Te Taiao Nature Series:
Native Insects of Aotearoa

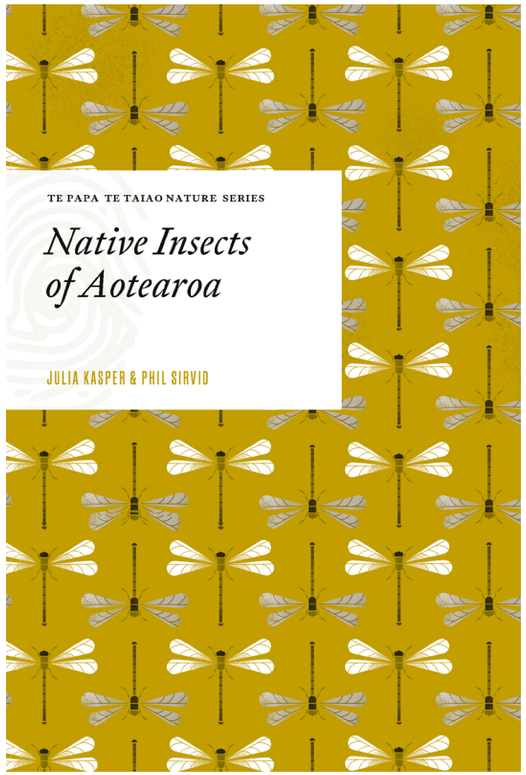
JULIA KASPER AND PHIL SIRVID

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

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

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

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



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

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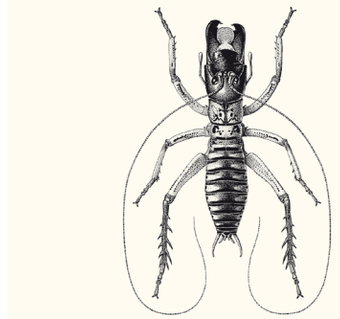
Hardback, 184 × 125 mm, 136 pages, $27

LOOK INSIDE

AUTHOR 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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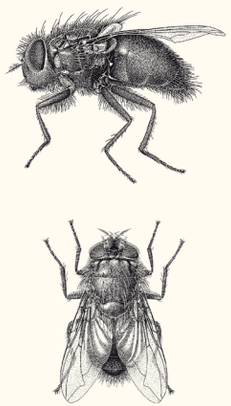

RANGO PANGO NEW ZEALAND BLUE BLOWFLY

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 Rēkohu Chatham, Motu Maha Auckland and Motu Ihupuku 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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NATURAL HISTORY

Te Papa Te Taiao Nature Series:

Native Shells of Aotearoa

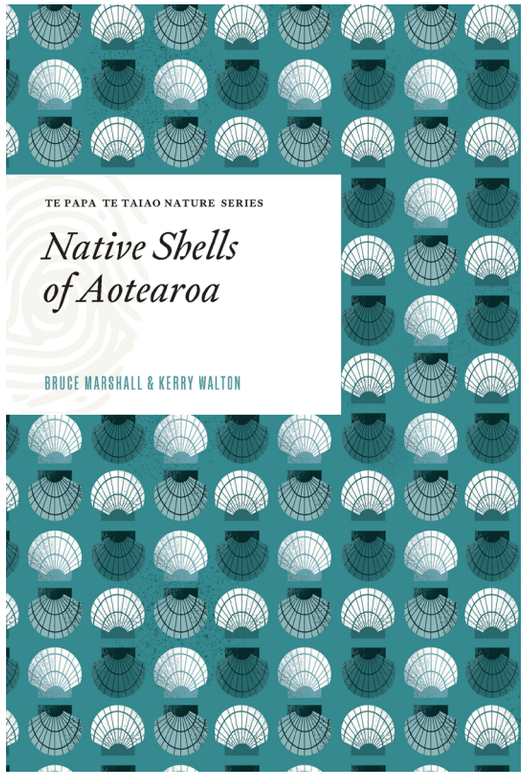
BRUCE MARSHALL AND KERRY WALTON

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.

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LOOK INSIDE

AUTHOR Q&A



KARARURI, PĀUA
BLACK-FOOT PĀUA
Haliotis iris

Distribution: Three main islands; Rēkohu 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 to take. The inside surface 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, KOROHIWA, PĀUA
SILVER PĀUA, YELLOW-FOOT PĀUA
Haliotis australis

Distribution: Three main islands; Rēkohu 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 virginea

Distribution: Three main islands; Rēkohu 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, RŪHARU
ENCRUSTED LIMPET
Patelloida corticata

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

Size: Shell length to 32mm.

This shell is almost always encrusted with coralline algae, which can make it very difficult to see. Cleaned 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
Atalacmea 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 Waipounamu South Island and on Rakiura Stewart Island; this differs in having a pale rather than green shell, and more densely packed brown colour bands.

KĀKIHI, NGAKIHI
ORNATE LIMPET
Cellana 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 *Cellana* species.

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NATURAL HISTORY

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.

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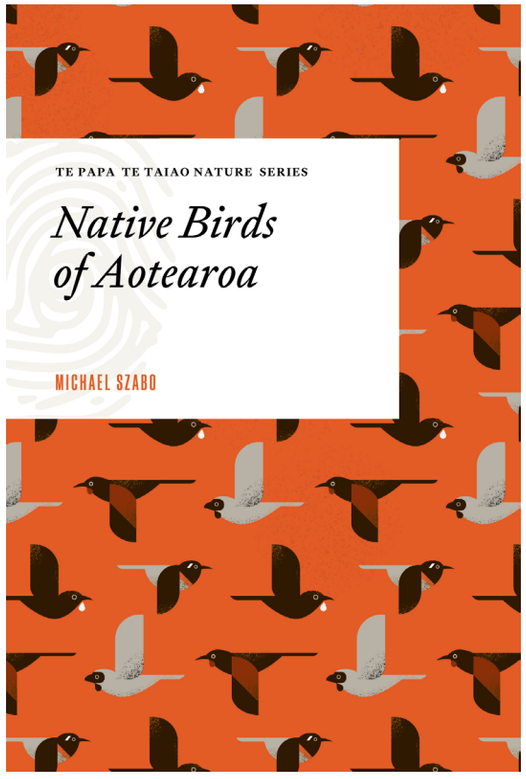
Hardback, 184 x 125 mm, 144 pages, $27



"A useful introduction [and] an excellent gift."

Keith Woodley, *Birds New Zealand* magazine

AUTHOR Q&A

LOOK INSIDE

FINALIST: BEST COVER, PANZ BOOK DESIGN AWARDS 2023



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 Rakiura 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 mews 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 Tīkapa Moana Hauraki Gulf, Te Whanganui-a-Tara Wellington, Te Tauihu-o-te-waka Marlborough Sounds, Te Pātaka-o-Rākaihautū, Oamaru and Muaupoko Otago Peninsula.

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

Status in Aotearoa: Native

Conservation status: Declining

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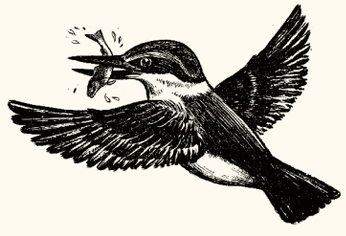

KŌTARE
NEW ZEALAND KINGFISHER

Todiramphus sanctus vagans

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

Habitat: Forest, mangrove, wetland, coastal and urban habitats from Te Rerenga Wairua Cape Reinga and Rangitāhua Kermadec Islands to Rakiura 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, wētā, skinks, mice and small birds.

Status in Aotearoa: Native

Conservation status: Not threatened

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NATURAL HISTORY

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.

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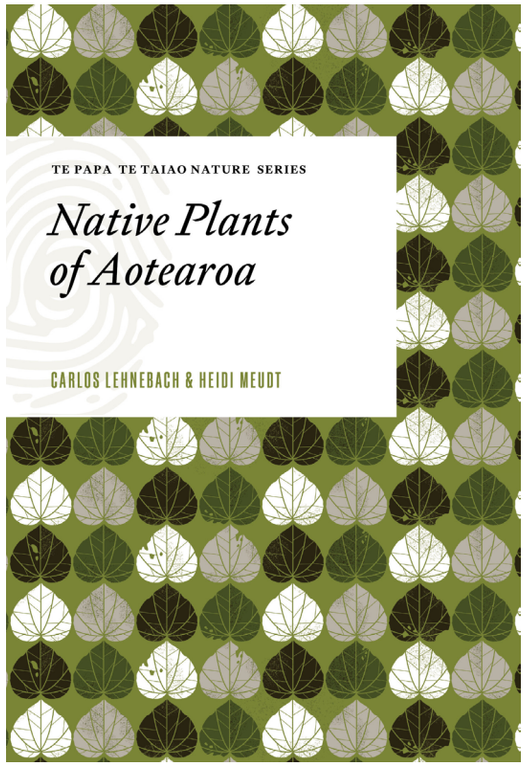

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AUTHOR Q&A

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FINALIST: BEST COVER, PANZ BOOK DESIGN AWARDS 2023



PŌWHIWHI
NEW ZEALAND BINDWEED

Calystegia tuguriorum

In addition to being native to Aotearoa, pōwhiwhi 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.

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KŌWHAI NGUTU-KĀKĀ
KĀKĀ BEAK

Clianthus puniceus

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

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

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

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NATURAL HISTORY

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



WINNER: BEST BOOK AND BEST ILLUSTRATED NON-FICTION BOOK, PANZ BOOK DESIGN AWARDS 2021

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

GOLD AWARD: DESIGNERS INSTITUTE OF NEW ZEALAND BEST DESIGN AWARDS 2021

LOOK INSIDE

AUTHOR Q&A

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

Design Assembly


Plate 026 [Previous]

Coenocorypha pusilla
Chatham Island snipe

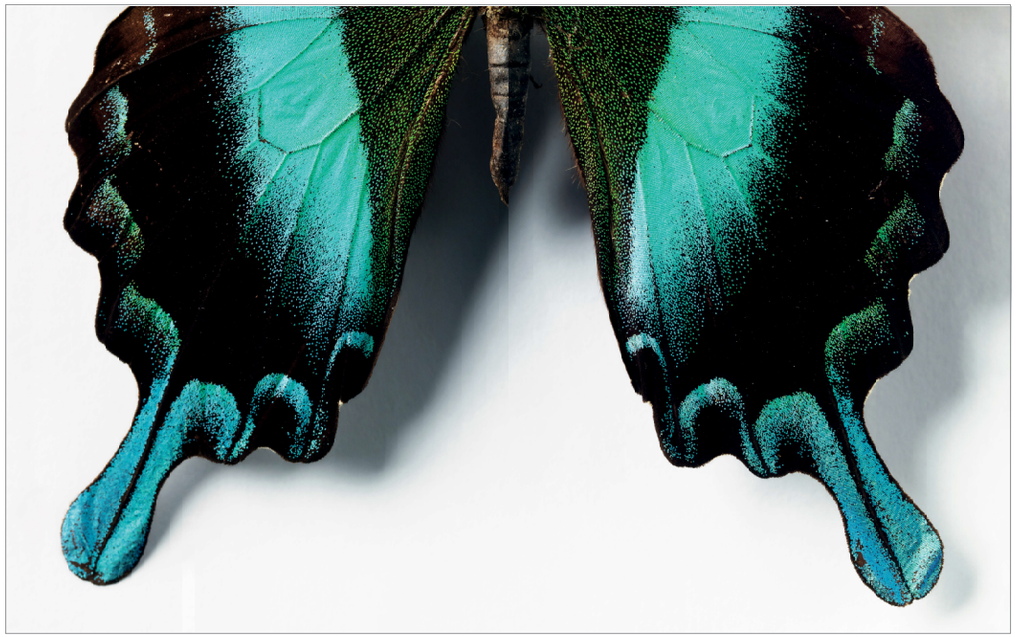
Twelve study skins of Chatham Island snipe, collected by an unknown person working for Henry Travers and Sigvard Dannefaerd on Rangatira South East Island, Rekohu Chatham Islands, probably in 1889 and 1900.

Plate 027 [Opposite]

Apteryx owenii
Little spotted kiwi
Kiwi pukupuku

Study skins of two female little spotted kiwi chicks from Kapiti Island (OR.023024, collected by Jim Jolly, February 1983; OR.024302, collected by Rogan Colbourne, 10 April 1989).

064



NATURAL HISTORY

Buller's Birds of New Zealand

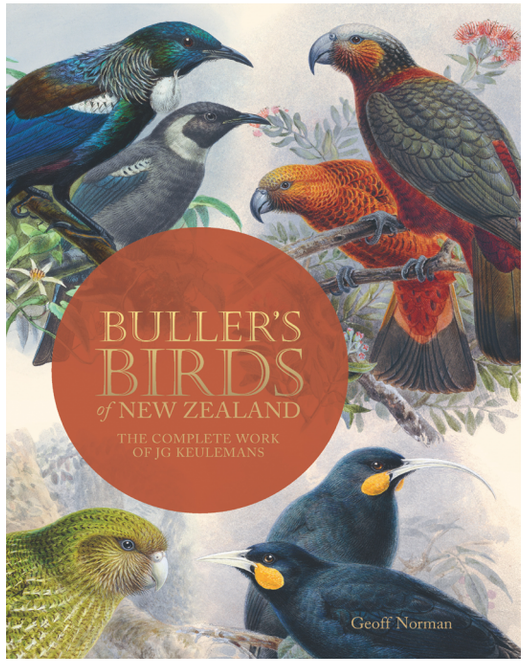
The Complete Work of JG Keulemans

GEOFF NORMAN

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

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

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



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

North & South

LOOK INSIDE







PACIFIC CULTURES

PACIFIC CULTURES

Tatau

Sāmoan Tattoo, New Zealand Art, Global Culture

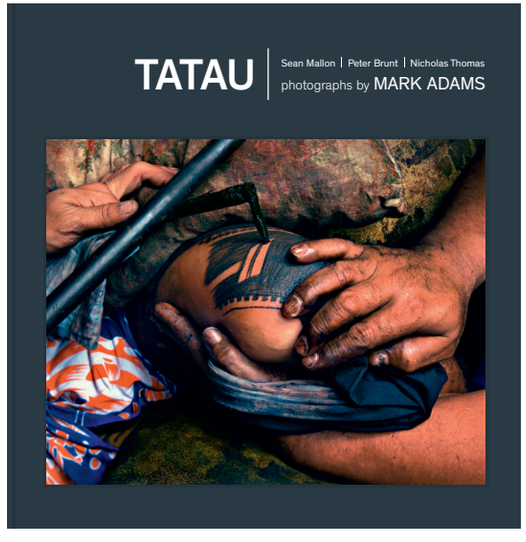
SEAN MALLON, NICHOLAS THOMAS AND PETER BRUNT, PHOTOGRAPHS BY MARK ADAMS

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

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

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

Pakilau Manase Lua, E-Tangata



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

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

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

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

LOOK INSIDE

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 milieux in North America, Europe and elsewhere.

The book has a double interest. It is concerned with the story of tatau and the implications of tatau's remarkable globalisation. Though its format is not biographical, it tracks the lives and the work of Pualo Sulu'ape II, his brother Petelo, and his cousin Su'a Tavui Pasina Iosefo 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 1999. Tatau documents the practice of these three tufuga tātatau (tattooing experts) and others and interprets it in the recent history of Polynesian tattooing, in the Samoan diaspora and in the wider tattoo world.

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

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

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

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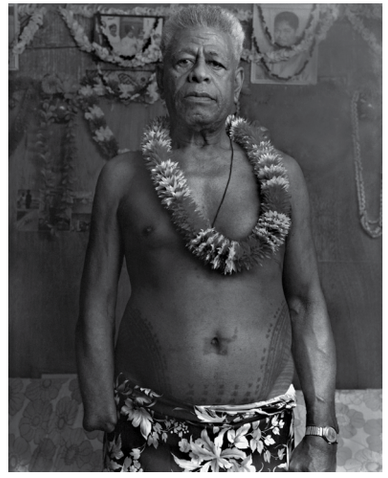


Plate 5
22.7.1978, Chalfont Crescent, Māngere, south Auckland
Epi's father, Mr Taofinu'u

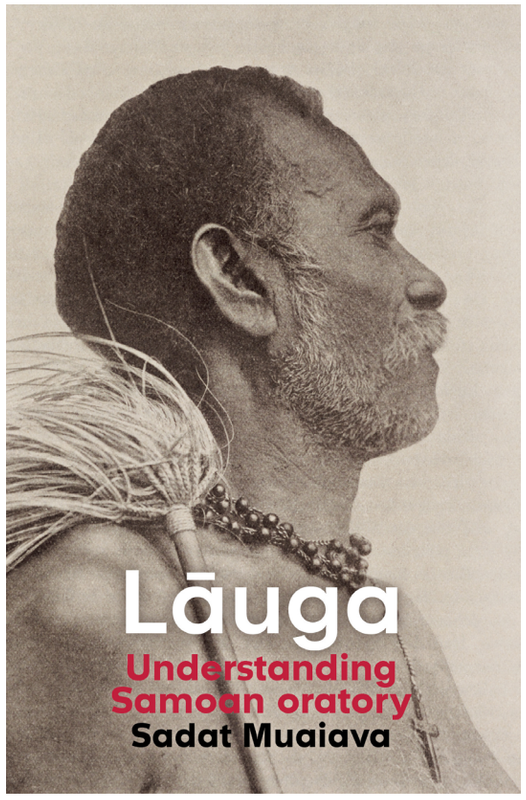
PACIFIC CULTURES

Lāuga

Understanding Samoan Oratory

SADAT MUAIAVA

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



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

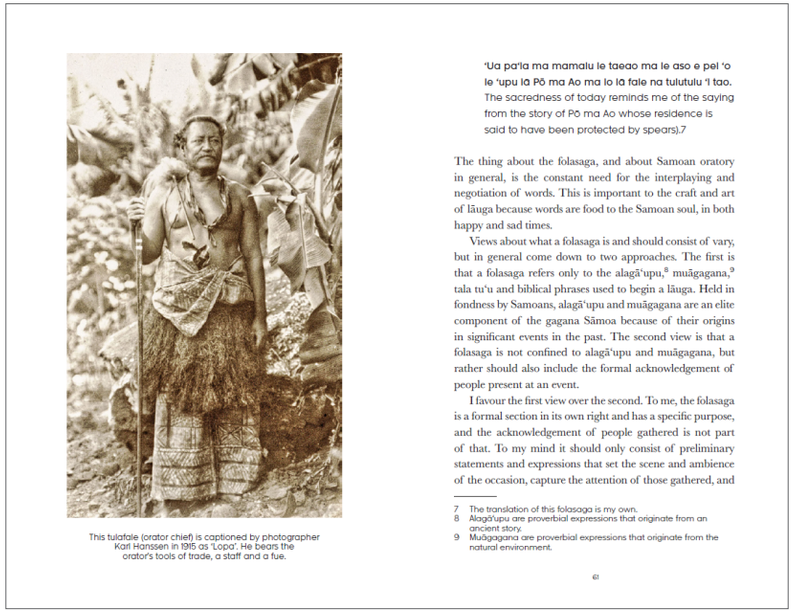
PUBLISHED: June 2022
ISBN: 978-0-9951384-4-5
Hardback, 198 x 129 mm, 336 pages, $45

FINALIST: BEST COVER, PANZ BOOK DESIGN AWARDS 2023

LONGLISTED: GENERAL NON-FICTION, OCKHAM NEW ZEALAND BOOK AWARDS 2023

LOOK INSIDE

AUTHOR Q&A



This tulafale (orator chief) is captioned by photographer Kari Hanssen in 1915 as 'Lopa'. He bears the orator's tools of trade, a staff and a fue.

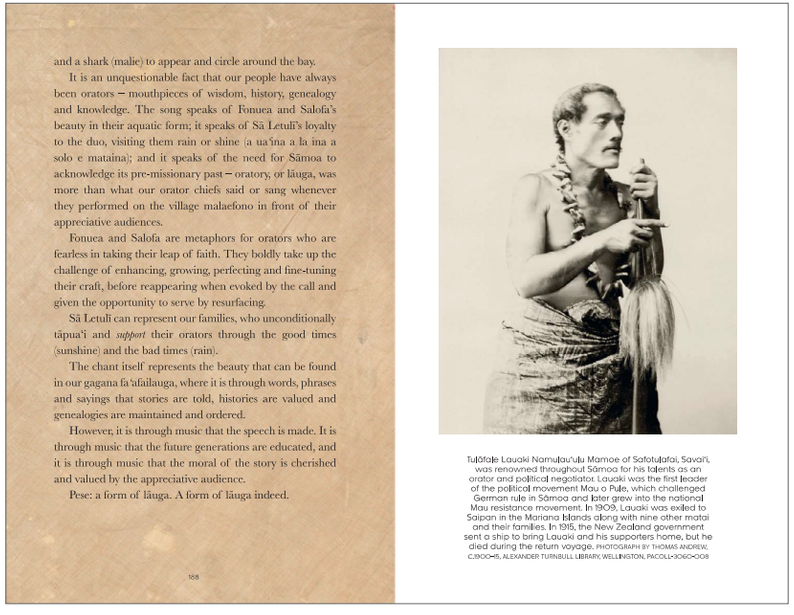
'Ua pa'ia ma mamalu le taeao ma le aso e pei 'o le 'upu iā Pō ma Ao ma lo lā fale na tulutulu 'i tao. The sacredness of today reminds me of the saying from the story of Pō ma Ao whose residence is said to have been protected by spears).7

The thing about the folasaga, and about Samoan oratory in general, is the constant need for the interplaying and negotiation of words. This is important to the craft and art of lāuga because words are food to the Samoan soul, in both happy and sad times.

Views about what a folasaga is and should consist of vary, but in general come down to two approaches. The first is that a folasaga refers only to the alagā'upu,[8] muāgagana,[9] tala tu'u and biblical phrases used to begin a lāuga. Held in fondness by Samoans, alagā'upu and muāgagana are an elite component of the gagana Sāmoa because of their origins in significant events in the past. The second view is that a folasaga is not confined to alagā'upu and muāgagana, but rather should also include the formal acknowledgement of people present at an event.

I favour the first view over the second. To me, the folasaga is a formal section in its own right and has a specific purpose, and the acknowledgement of people gathered is not part of that. To my mind it should only consist of preliminary statements and expressions that set the scene and ambience of the occasion, capture the attention of those gathered, and

7 The translation of this folasaga is my own.
8 Alagā'upu are proverbial expressions that originate from an ancient story.
9 Muāgagana are proverbial expressions that originate from the natural environment.



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 a la ina a solo e mataina); and it speaks of the need for Sāmoa to acknowledge its pre-missionary past – oratory, or lāuga, was more than what our orator chiefs said or sang whenever they performed on the village malaefono in front of their appreciative audiences.

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

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

The chant itself represents the beauty that can be found in our gagana fa'afailauga, 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.

Tulāfale Lauaki Namulau'ulu Mamoe of Safotulafai, Savai'i, was renowned throughout Sāmoa for his talents as an orator and political negotiator. Lauaki was the first leader of the political movement Mau o Pule, which challenged German rule in Sāmoa and later grew into the national Mau resistance movement. In 1909, Lauaki was exiled to Saipan in the Mariana Islands along with nine other matai and their families. In 1915, the New Zealand government sent a ship to bring Lauaki and his supporters home, but he died during the return voyage. PHOTOGRAPH BY THOMAS ANDREW, C.1900–15, ALEXANDER TURNBULL LIBRARY, WELLINGTON, PACOLL-3060-0008

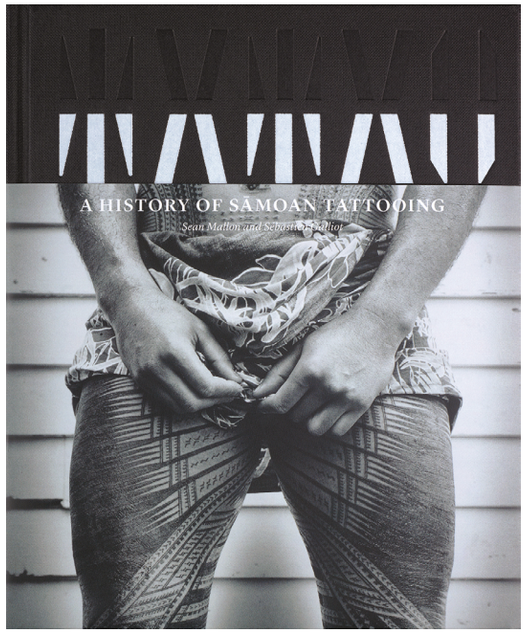
PACIFIC CULTURES

Tatau

A History of Sāmoan Tattooing

SEAN MALLON AND
SÉBASTIEN GALLIOT

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



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

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

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

LOOK INSIDE

AUTHOR Q&A

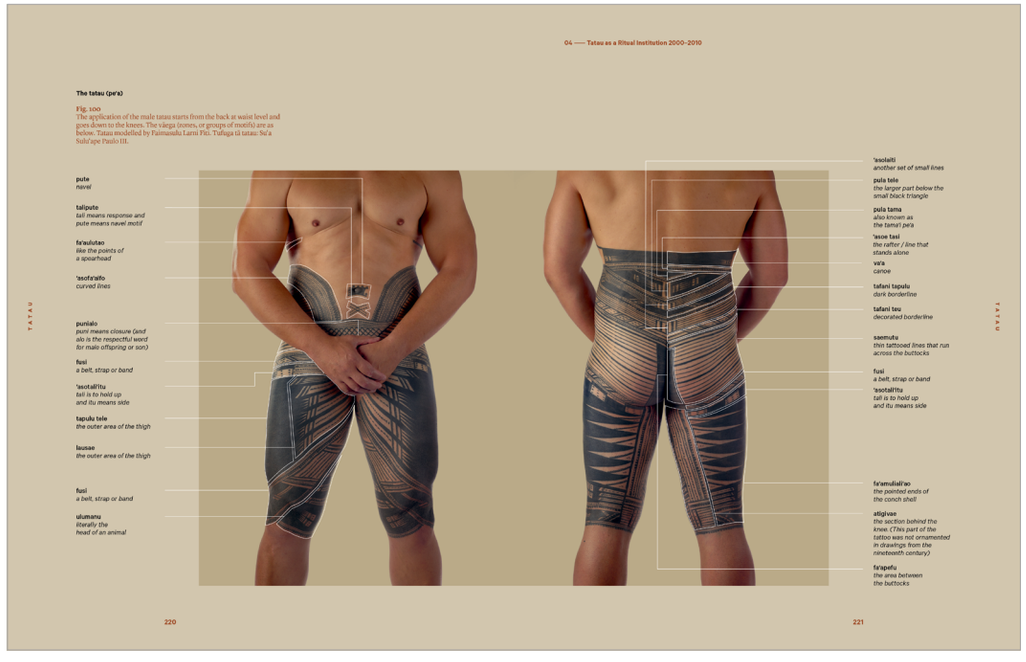
"a visual feast... a milestone in contemporary publishing... a book that will expand and enrich the knowledge of readers throughout Aotearoa, the Pacific and beyond"

**Douglas Lloyd Jenkins,
Ockham New Zealand Book Awards 2019 convenor**

WINNER: BEST ILLUSTRATED NON-FICTION BOOK, OCKHAM NEW ZEALAND BOOK AWARDS 2019

WINNER: BEST BOOK, PANZ BOOK DESIGN AWARDS 2019





PACIFIC CULTURES

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

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New Zealand Heritage Journal

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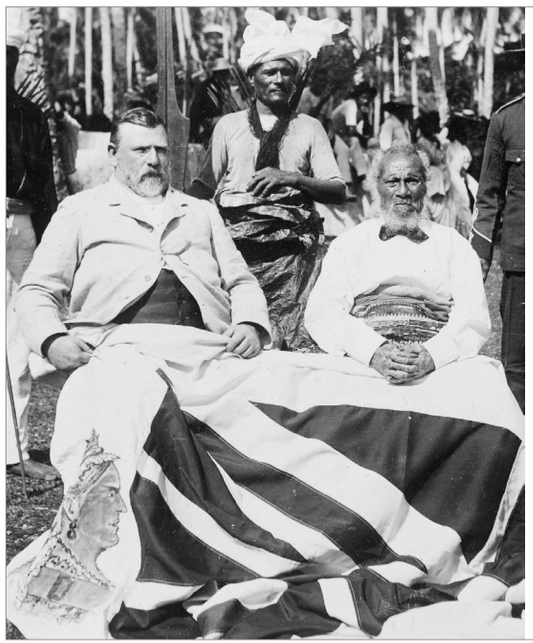
LOOK INSIDE

EXHIBITION ON NOW AT TE PAPA



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 Māori, he was (in the eyes of many, at least) an expert on Māori and on the land and was thus master of two principal objects of New Zealand's colonial rule.

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

Smith had already written his deeply influential history on the Polynesian homeland, *Hawaiki: The whence of the Maori*. He had calculated the origins of Māori ancestors and had (now infamously) calculated the hows and whens of their arrival in New Zealand. In *Hawaiki*, Smith was clearly impressed by the great achievement of the Polynesians, who he estimated had settled an area covering more than 2 million square miles of ocean and who numbered at that time around 181,200 people.[1] He did not note that in 1901 nearly one-third of that population was already ruled by New Zealand. By 1926, that proportion would reach much more than one-half and only around one-half of those were Māori living in New Zealand. Percy Smith personified the inextricable links between the colonialism in New Zealand and New Zealand's subsequent colonialism in other Pacific archipelagos. His presence in Niue seemed an omen, the herald of a new empire.

When Smith arrived in Niue, New Zealand was itself a colony just six decades old. Yet for almost all of that short history, prominent colonials, 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.[2] 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



Wesley College in Auckland has a long association with scholarship students from the Pacific Islands. This dress uniform features a Tongan ta'ovala (waist mat) and tupenu (wrapped garment), 1996.

highlighted in a memo from the secretary of the Cook Islands Department (CIDEP) in Wellington to the resident commissioner in the Cook Islands, with 'the aim of education in NZ being to give the lads an opportunity of attending a good NZ 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'.[7] From 1956 onwards, the scheme was more organised, with processes in place to administer expenses and transportation costs.[8]

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 fill numbers of Native Medical Practitioners (NMPs) the only positions available are on the education staff'.[9] 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 1945. A key player in shaping the UN's decolonising vision, Fraser was aghast 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 Beeby. The change was palpable. Cook Islands Māori, Niuean, Sāmoan 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 1953, 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 Sāmoa.

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 administrating 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.[10]

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 1963 and 1972, scholarships were offered to Tokelauan students, but in a rather random manner, with no consistency either in the number of scholarships awarded each year or in the age group targeted. From 1972, these elements were formalised, with an average of fourteen to fifteen students per year entering intermediate and secondary schools in New Zealand. There was, however, a marked lack of communication over expectations: the New Zealand authorities regarded the students

A Pacific-style beaded necklace featuring the Wesley College initials and colours, 2011. Since 1928, the school has taught Pacific scholarship students.



TAONGA MĀORI

TAONGA MĀORI

Te Hei Tiki

An Enduring Treasure in a Cultural Continuum

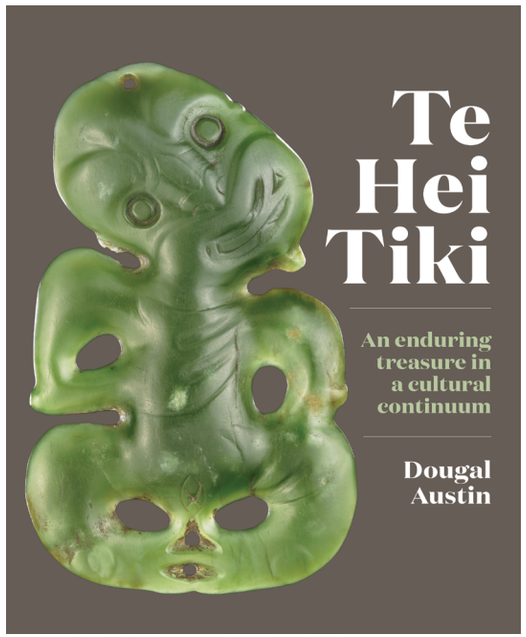
DOUGAL AUSTIN

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

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



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

North & South

LOOK INSIDE

AUTHOR Q&A



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 Tītore Tākiri from the Bay of Islands. Tītore 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

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

CLOCKWISE FROM TOP LEFT: *Hei tiki; type I; pounamu (nephrite), pāua shell; 151 x 73 x 15 mm. Hei tiki; type I; pounamu (nephrite), 127 x 86 x 19 mm. Hei tiki; type II; pounamu (nephrite), heat treated; 127 x 95 x 13 mm. Hei tiki; type II; pounamu (nephrite); 121 x 73 x 9 mm.*



Joel Marsters (left) and Lewis Gardiner (right) at work at Rākai Jade, Rotorua, 2018.

TAONGA MĀORI

Whatu Kākahu

Māori Cloaks

EDITED BY AWHINA TAMARAPA

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



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

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

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

Scoop

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

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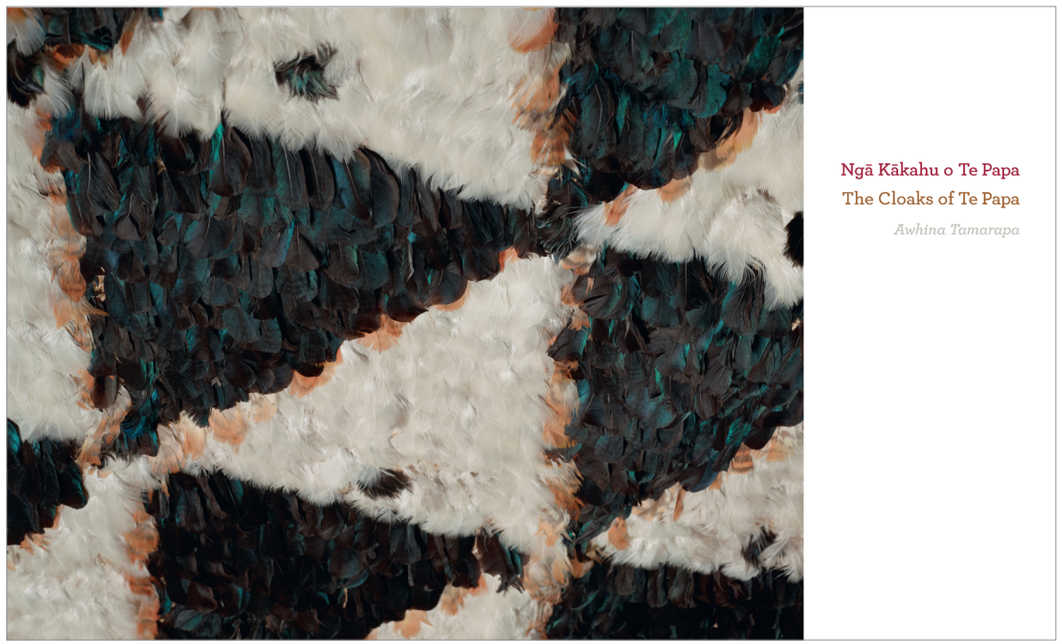
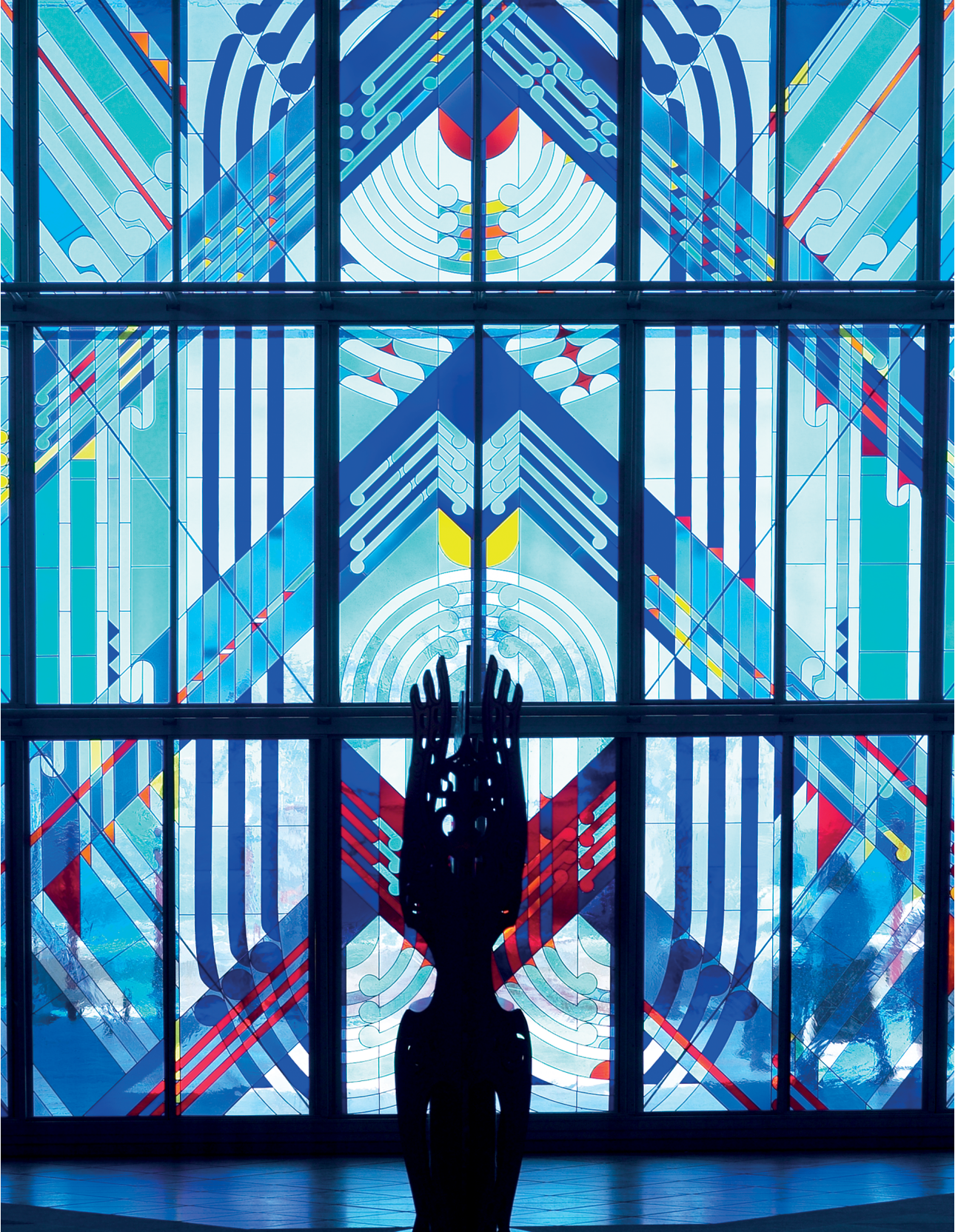
EDITOR Q&A







ABOUT TE PAPA

Museum of New Zealand Te Papa Tongarewa

Souvenir Guide

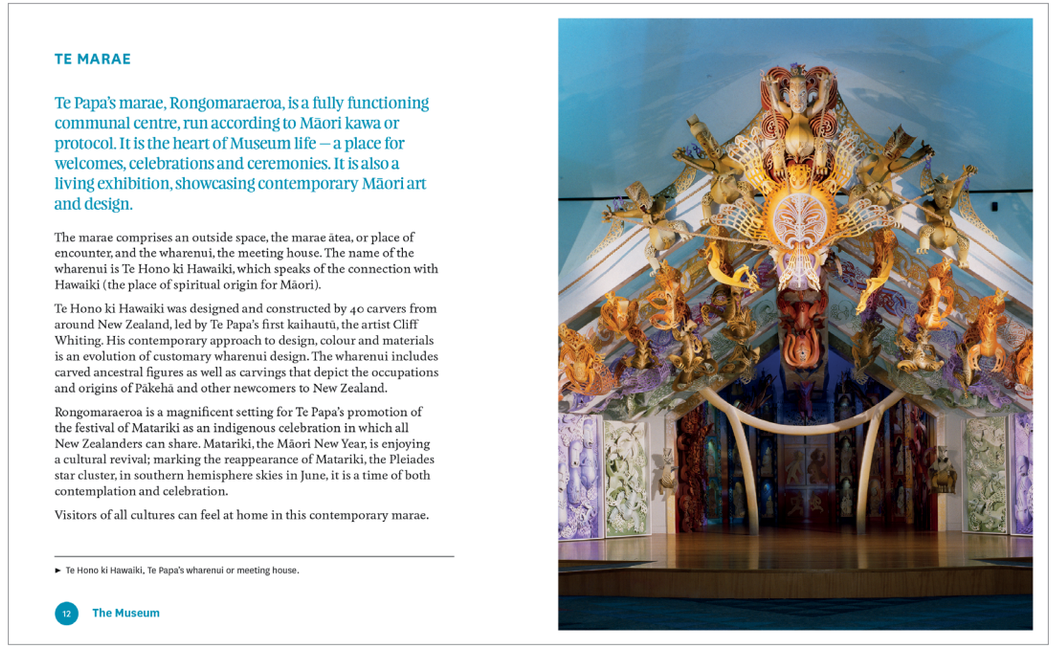
Haere mai and welcome to Te Papa, New Zealand's national museum. From the revolutionary Britten motorbike to precious Māori artefacts, this souvenir guide is the ideal companion for all visitors to the Museum of New Zealand Te Papa Tongarewa.

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



AVAILABLE ONLY DIRECTLY VIA TE PAPA STORE AND TE PAPA PRESS

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.

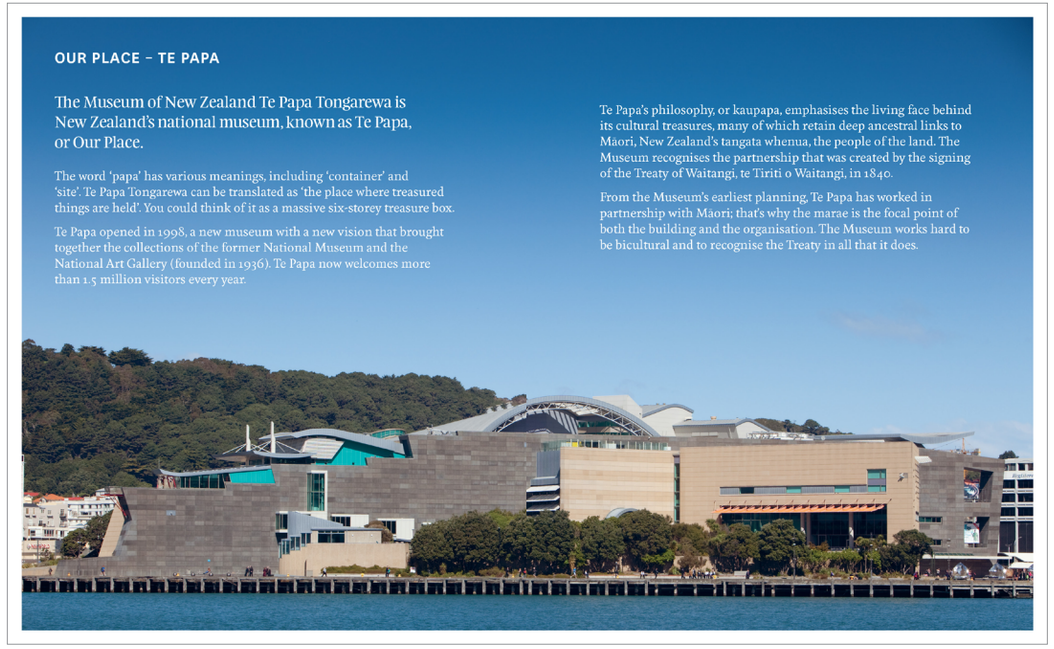
The marae comprises an outside space, the marae ātea, or place of encounter, and the wharenui, the meeting house. The name of the wharenui is Te Hono ki Hawaiki, which speaks of the connection with Hawaiki (the place of spiritual origin for Māori).

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 wharenui design. The wharenui 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 wharenui or meeting house.



OUR PLACE – TE PAPA

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

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

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

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

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

POSTERS

POSTERS

Badges of Aotearoa New Zealand poster



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

NZ RRP: $19.99
PRODUCT CODE: 978-1-99-115099-8
Poster, A2, 420 x 594 mm

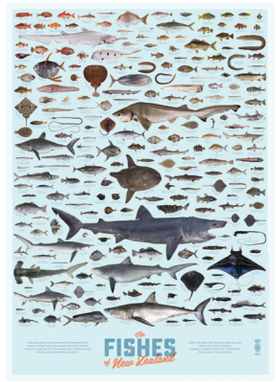
Native Birds of New Zealand Poster



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

NZ RRP: $24.99
PRODUCT CODE: 942-1-064003-54-6
Poster, 755 x 550 mm

Fishes of New Zealand Poster



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

NZ RRP: $24.99
PRODUCT CODE: 978-0-9941041-8-2
Poster, A1, 841 x 594 mm

SALES AND DISTRIBUTION

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Te Papa Press titles are available from the Te Papa Store, either in person or online (www.tepapastore.co.nz), through BookHub (www.bookhub.co.nz), and from all good bookshops throughout New Zealand.

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COVER IMAGE:
detail from Sari, Nirmala Balram, 2005,
Te Papa FE012618. Purchased 2011
from *Tapa: Pacific Histories in Cloth* and
Between Dreams: Resistance and Representation in Asian Aotearoa

page 4 IMAGE:
Portrait of a bride, Gillian Chaplin, 1983.
Collage of black-and-white photocopy cutouts, red crayon and white tape on heavy weave paper, 450 x 358 mm.
Purchased 1983 with New Zealand Lottery Board funds. Te Papa (1983-0052-1).
from *Slow Burn Ahi Tāmau: Women and Photography Māreikura Whakaahua*

page 26 IMAGE:
Hue Māhoe, 2015
John Penman (Ngāpuhi, 1958–), Aotearoa New Zealand
Photo-sensitive glass, māhoe leaf, 320 × 160 × 160 mm
ME024912, purchased 2016
from *Flora: Celebrating Our Botanical World*

page 54 IMAGE:
Illustration by Ned Barraud
from *Rākau: Ancient Forests of Aotearoa*

page 82 IMAGE:
Michael Hall, 2004 (Museum of New Zealand Te Papa Tongarewa, MA_I.209606)
from *Protest Tautohetohe: Objects of Resistance, Persistence and Defiance*

page 100 IMAGE:
Karaka drupes photographed in Karaka Bay by Jean-Claude Stahl © Te Papa
from *Capital Trees: The arboreal legacy of Te Upoko-o-te-Ika the Wellington region*

page 128 IMAGE:
Farringdon Street, Glen Innes, Auckland, Tattooing Faiga Mamea, Leota Schmidt (solo),
Tufuga tātatau: Su'a Sulu'ape Petelo
from *Tatau: Sāmoan Tattoo, New Zealand Art, Global Culture*

page 138 IMAGES
TOP: Hei Tiki by Charles Wilson.
Pounamu, pāua shell, red sealing wax
BOTTOM: Hei Tiki by Charles Wilson
Whalebone, pāua shell
photos by Norman Heke
from *Te Hei Tiki: An Enduring Treasure in a Cultural Continuum*

page 140 IMAGE
Glass doors of Rongomaraeroa, designed by sculptor Robert Jahnke
from *Museum of New Zealand Te Papa Tongarewa Souvenir Guide*