



CATALOGUE 2026
TE PAPA PRESS



TE PAPA PRESS

NEW ZEALAND'S UNIQUE MUSEUM PUBLISHER

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

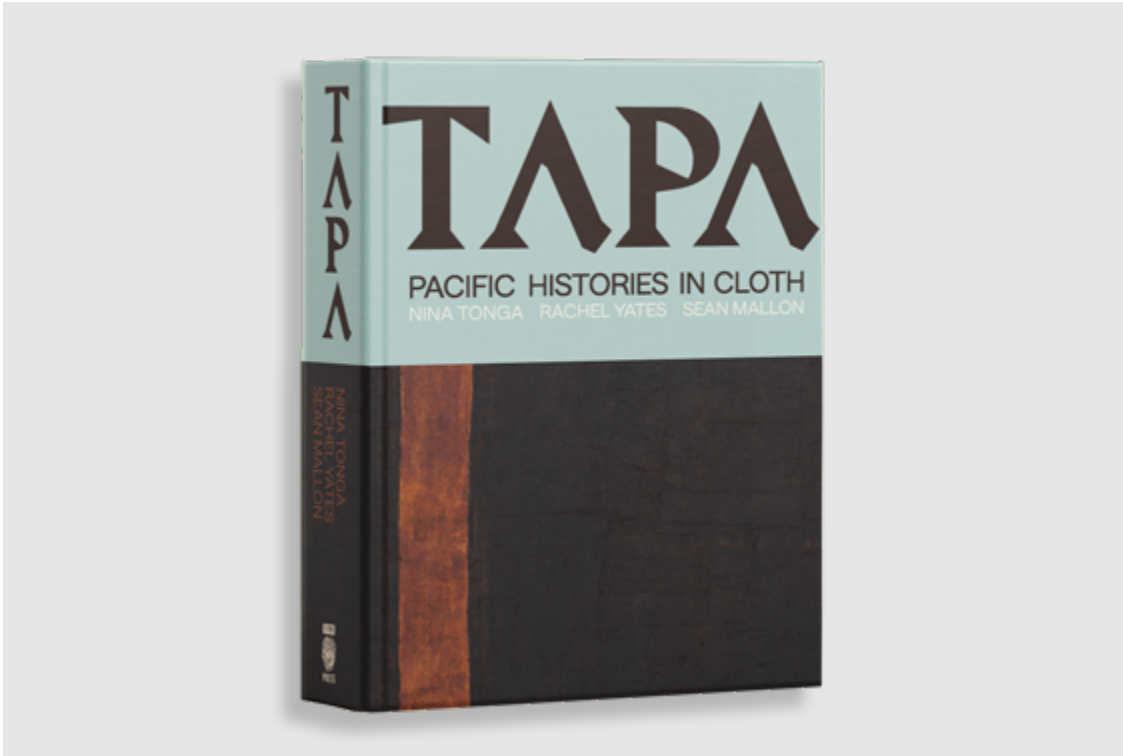


CONTENTS

2026 Titles	4
Awards Winners and Finalists	22
Backlist Highlights	24
Art	26
Children's	54
History	82
Natural History	100
Pacific Cultures	128
Taonga Māori	138
About Te Papa	144
Posters	148
Sales and distribution	150
Contact us	151



2026 TITLES



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



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).

PUBLISHED: October 2026
ISBN: 978-1-99-107210-8
Limpbound, 270 x 200 mm, 160 pages, \$35

WRITE!

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 calm?
- How did it make me feel inside?

CREATE AND PLAY WITH NATURE

Arts, crafts and imaginative activities in urban nature.

DO!

MINI ADVENTURES

Plan a mini adventure for you, your friends and family. You might even challenge people to do one each, to 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, snacks)

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, 15-20 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!

COLLECT!

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.

Place 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 a bunnet for a party!

MAKE!

NATURE INK DOODLES

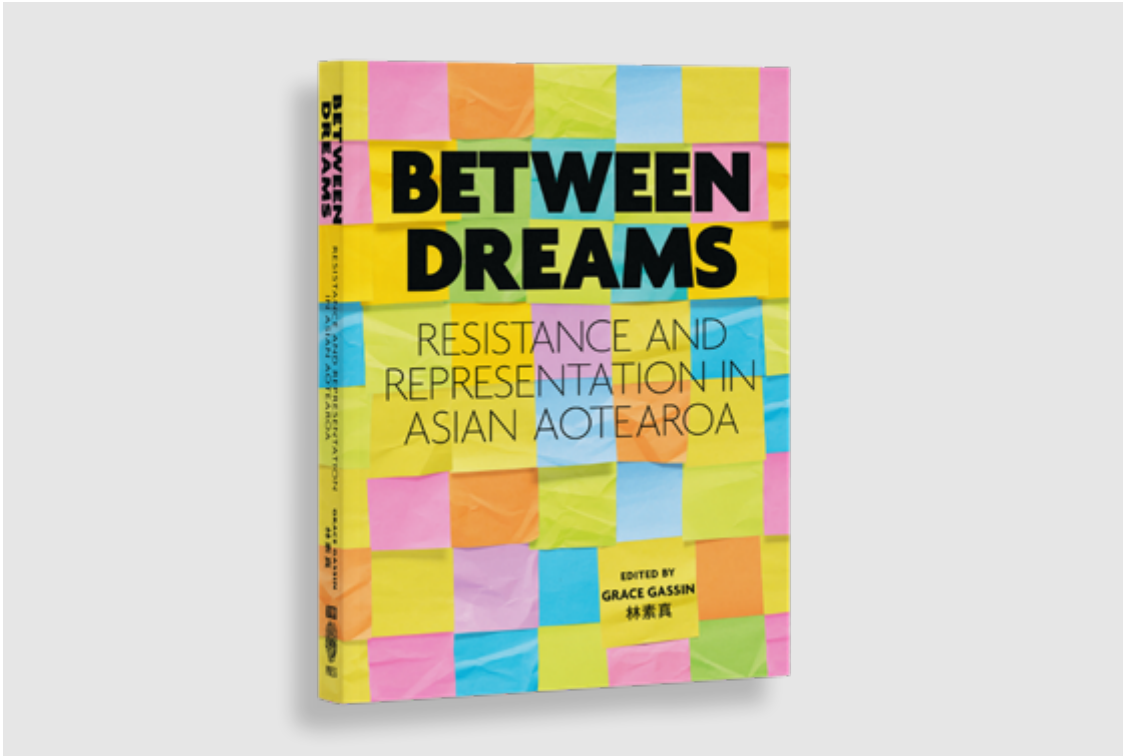
Brew inks from berries or bark to paint with. You may be able to use your potions (from Create a nature potion box, see page 107) to do this activity.

YOU WILL NEED:

- Berries, bark, petals or leaves (e.g. rose petals – pink, lavender leaves – green, lavender flowers – yellow, elderberry berries – purple/blue)
- Apron or old clothes (in case of spills)
- Small jars or bowls for mixing
- Puffin, 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 brown or black.
3. Slowly add a little warm water to each mixture to create your ink. Stir and let them steep (like a tea bag in a cup of hot water) until the ink darkens 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.

Contents	
Foreword	1
Introduction	1
1. OUR IDENTITY: NEW ZEALANDERS	18
2. OUR IDENTITY: NEW ZEALANDERS	18
3. OUR IDENTITY: NEW ZEALANDERS	18
4. OUR IDENTITY: NEW ZEALANDERS	18
5. OUR IDENTITY: NEW ZEALANDERS	18
6. OUR IDENTITY: NEW ZEALANDERS	18
7. OUR IDENTITY: NEW ZEALANDERS	18
8. OUR IDENTITY: NEW ZEALANDERS	18
9. OUR IDENTITY: NEW ZEALANDERS	18
10. OUR IDENTITY: NEW ZEALANDERS	18



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.

PUBLISHED: May 2026
ISBN: 978-1-99-116558-9
Flexibind with jacket, 230 x 170 mm, 288 pages, \$50

AUTHOR Q&A

LOOK INSIDE

“A compelling and important read”

Lyn Potter, NZ Booklovers

5. WHOSE HISTORIES ARE WE TELLING?

Between Dreams

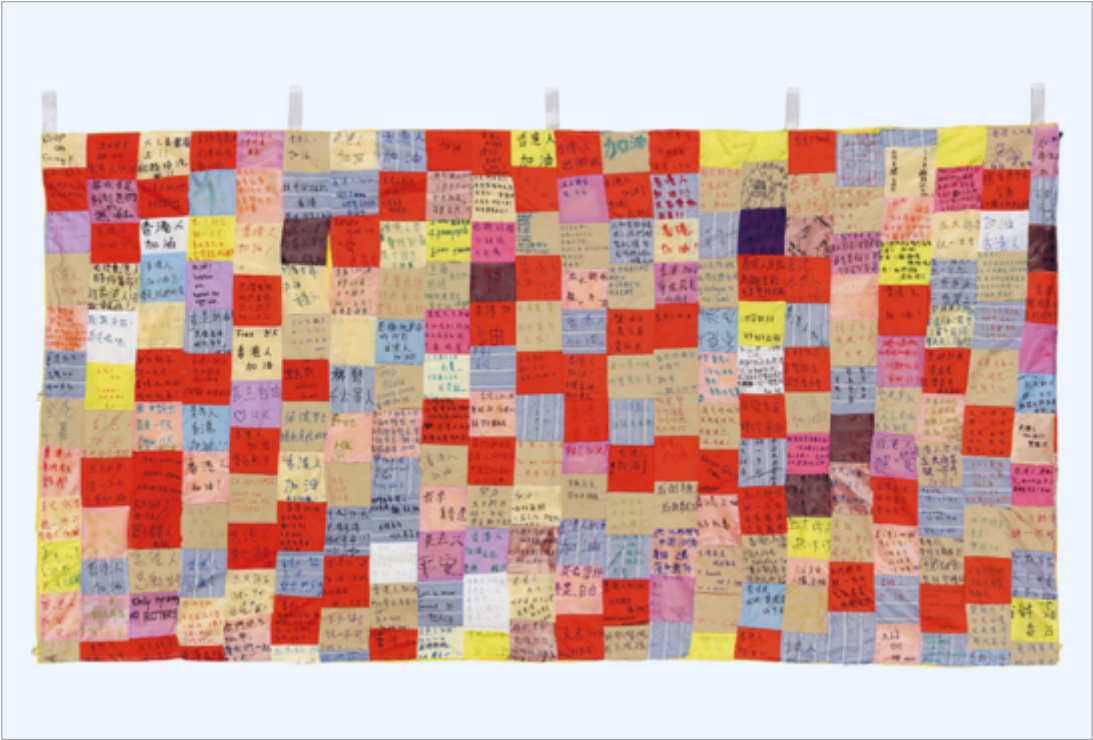
184

projects, and I had so much fun.
(translated from Tagalog)

Prior to moving to Antenna 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).
In 2025, Dennis again collaborated with Marc Conraco, as well as musician Magenta and moving image artist Mariadelle Camit, to create the immersive fashion installation

Any *Edifying Balawen* (The Golden Devils), which was exhibited at Studio One Toi Toi in Tinalandia Museum 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'.



223

Objects of Resistance and Representation

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 can't see 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 Antenna. 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 weapon.
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).

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*

AUTHOR Q&A

LOOK INSIDE

EXHIBITION ON NOW AT TE PAPA

NIGHTHAWKS RERE POU

02.

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 tūi 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 French takes Michelangelo's *Awakening Slave* as the source for a central visual motif.



106

A Red Tipped Swan – Fifties at Whangape
Anne Noble
1982
Colour photograph, 100 x 100 mm
Purchased 2002, Te Papa (01-046752)



107

Burnt House
Fiona Pardington
2008
Colour photograph, 100 x 100 mm
Purchased 2002, Te Papa (01-046753)



88

89



106

Shakti Devi and Singh Chai
Lisa Reihana
2018
Pigment print, 100 x 100 mm
Purchased 2002, Te Papa (01-046754)



107

Christine Webster
Christine Webster
2008
Pigment print, 100 x 100 mm
Purchased 2002, Te Papa (01-046755)



OCKHAM NEW ZEALAND BOOK AWARDS

PAST WINNERS



Dressed

Fashionable Dress in Aotearoa New Zealand
1840 to 1910

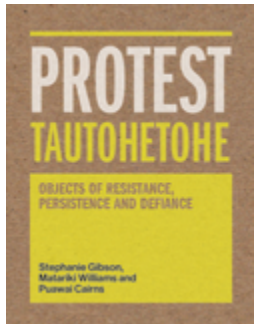
CLAIRE REGNAULT

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

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.

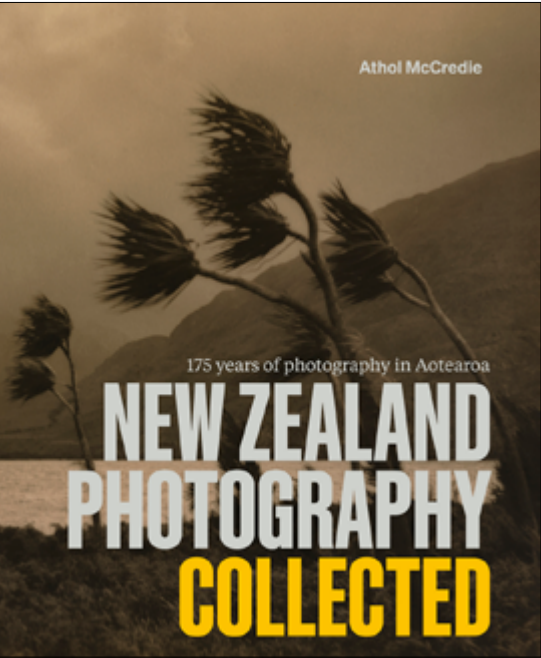
When it was first published in 2015, *New Zealand Photography Collected* was a landmark book, captivating audiences. In this fully revised and enriched edition, of the more than 400 images, almost half are new, reflecting the dynamic and increasingly diverse nature of the collection, allowing for previously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

AUTHOR Q&A

LOOK INSIDE

FINALIST: BEST ILLUSTRATED BOOK, PANZ BOOK DESIGN AWARDS 2026

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*



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.

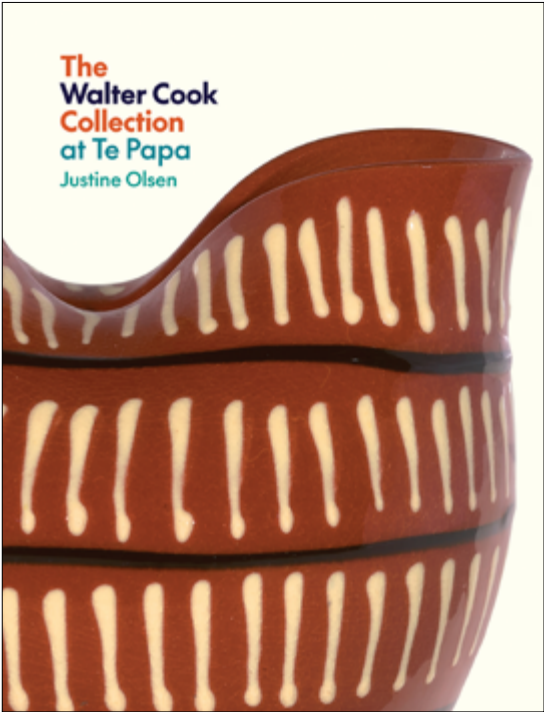
Richly illustrated with over 300 objects, from art pottery to Danish design, this book showcases the stars of the collection while offering an engaging short course in design history.

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

Peter Stupples, *Otago Daily Times*

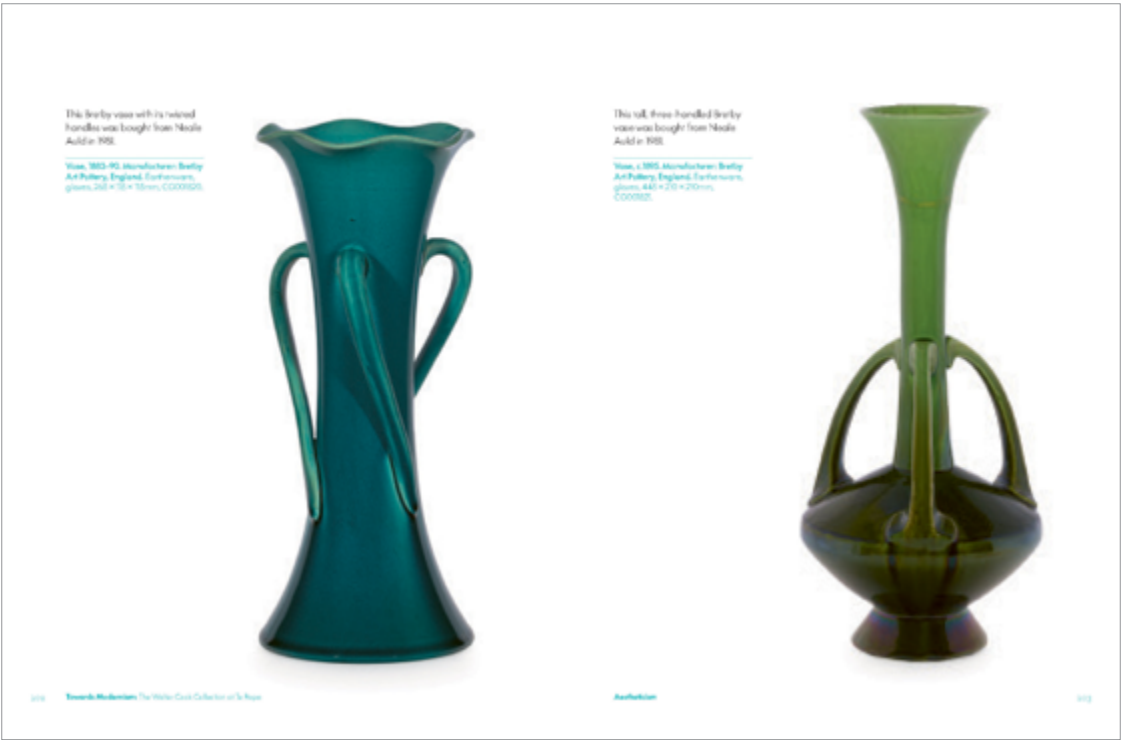
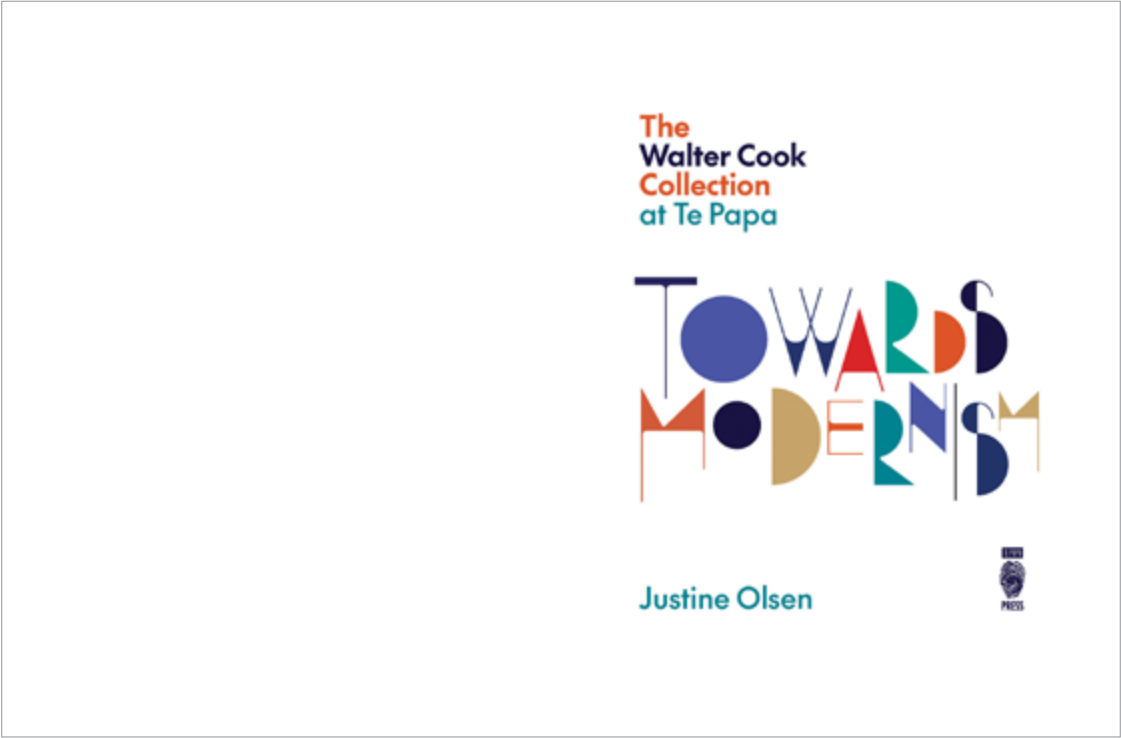
AUTHOR
Q&A

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



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



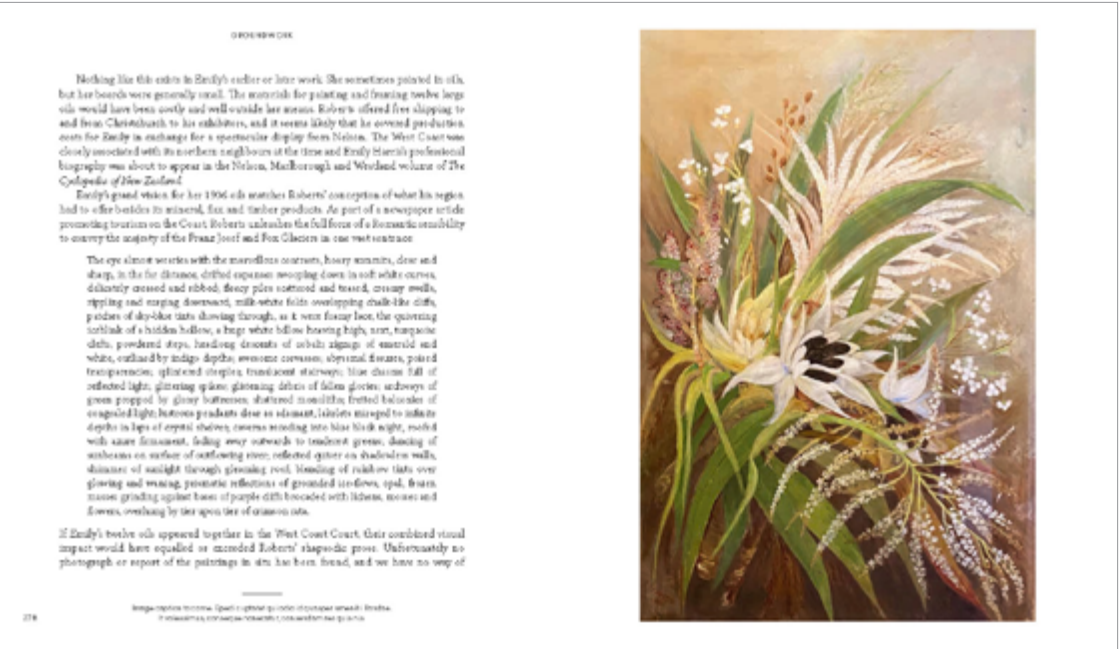
MICHELE LEGGOTT is a poet and editor with a consuming interest in archives and the poetics of memory. She has published 11 collections of poetry and was the New Zealand Poet Laureate 2007–9.

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



Central Otago Couture

The Eden Hore Collection

JANE MALTHUS AND CLAIRE REGNAULT, PHOTOGRAPHS BY DEREK HENDERSON

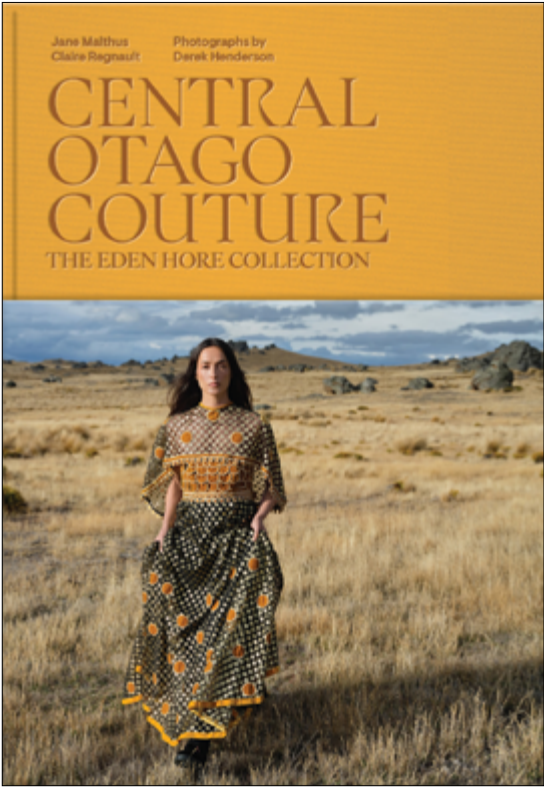
Central Otago Couture tells the compelling story of high-country farmer Eden Hore’s string of eccentric and memorable obsessions, from Miss New Zealand shows to a menagerie of animals, at the centre of which was his collection of over 270 high-fashion garments.

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 Exhibition and Programmes Manager at Tauranga Museum and Honorary Research Associate 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



Leslie Adkin

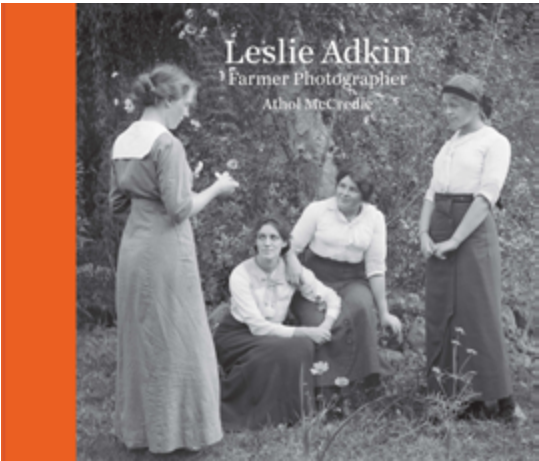
Farmer Photographer

ATHOL McCREDIE

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

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

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



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

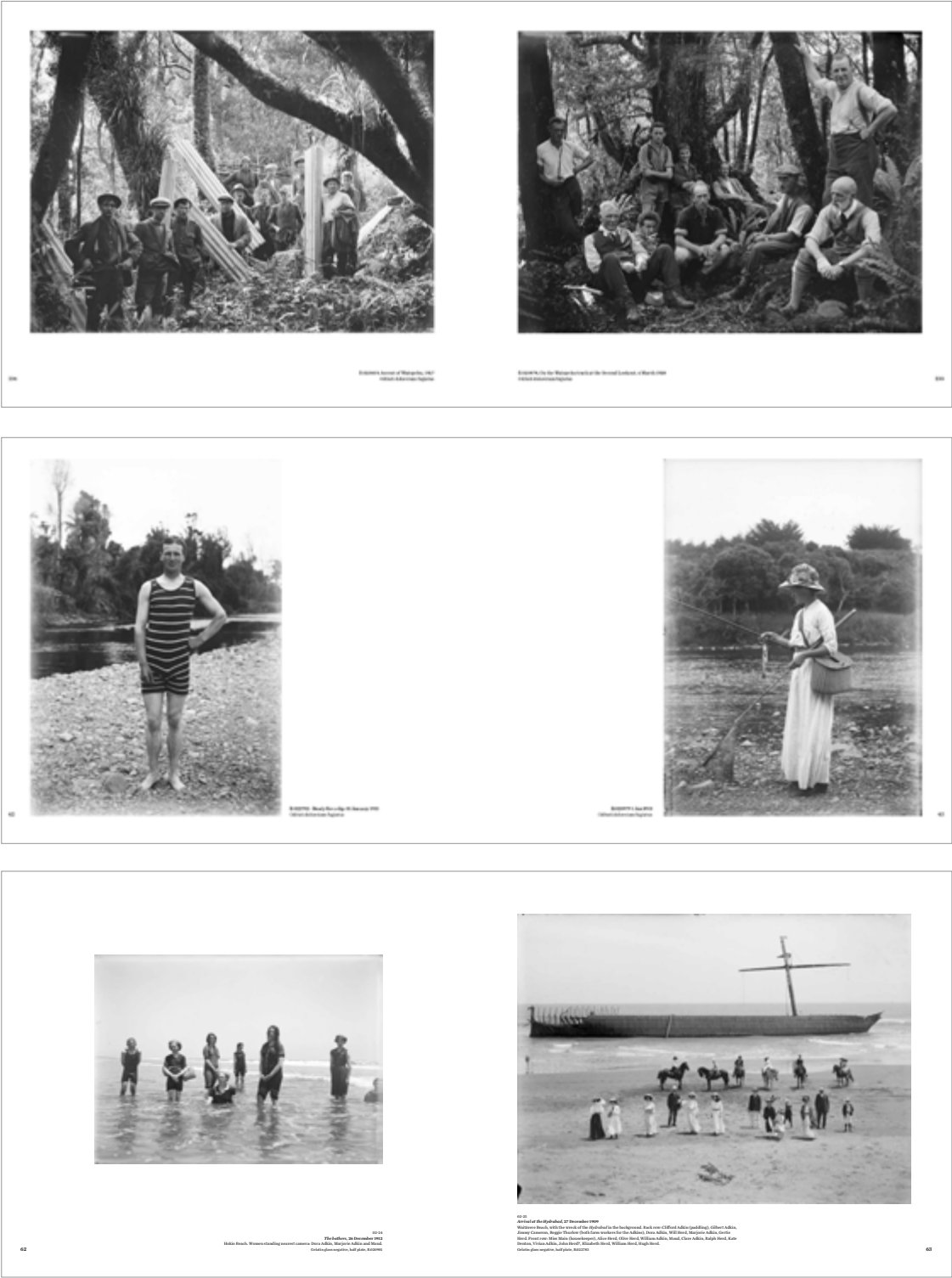
“Leslie Adkin: Farmer Photographer arrives as a discovery and a revelation. ... I can think of few books I’ve read in recent times with such a sense of wide-eyed wonder.”

Hamish Coney, *Aotearoa NZ Review of Books*

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

LOOK
INSIDE

AUTHOR
Q&A



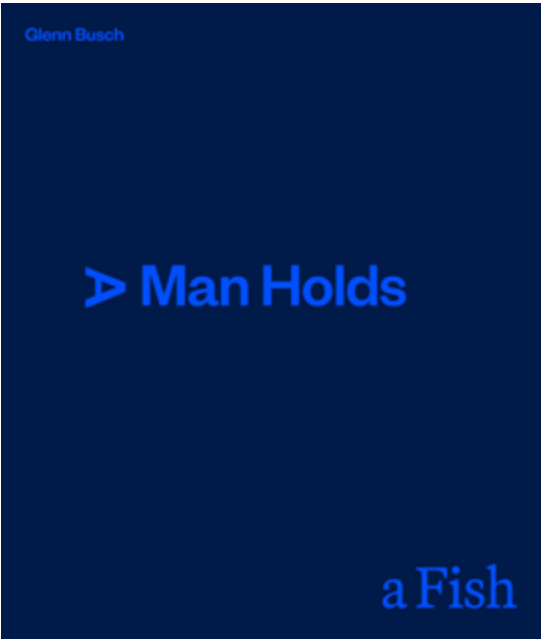
A Man Holds a Fish

GLENN BUSCH

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

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

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



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

Virginia Were, *PhotoForum*

LOOK
INSIDE

AUTHOR
Q&A



Dear Colin, Dear Ron

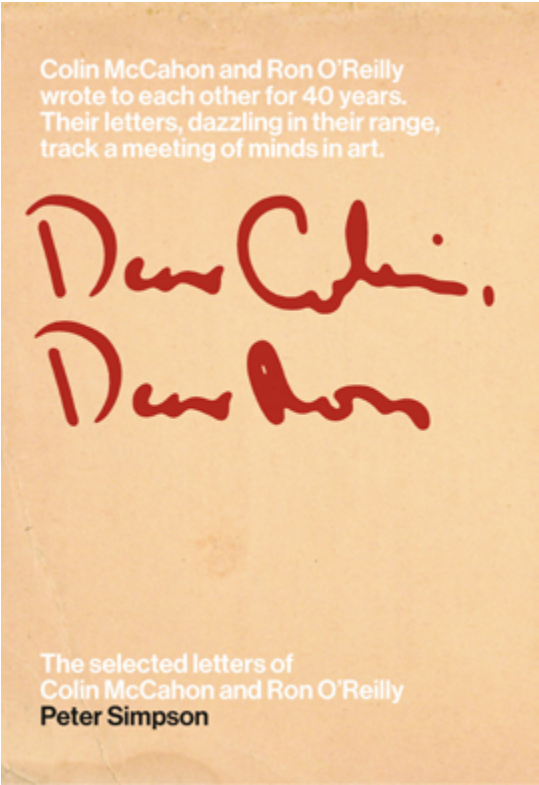
The Selected Letters of Colin McCahon and Ron O'Reilly

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

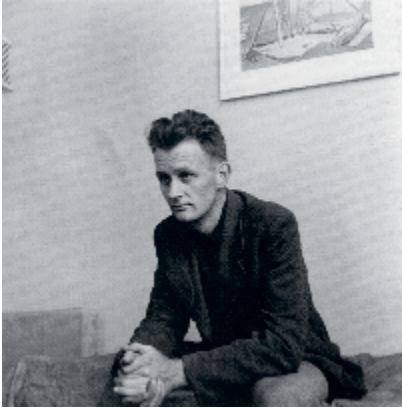


“A magnificent achievement in scholarship. It is also a typically handsome and accessible production by Te Papa Press.”

Martin Edmond, *Newsroom* book of the week

LOOK
INSIDE

AUTHOR
Q&A



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

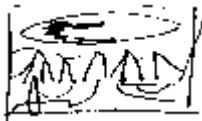
Within McCahon's extensive letter-writing activity (many hundreds if not thousands of letters in total), his correspondence with O'Reilly is probably the largest and most prolonged. The earliest of their 360 or so surviving letters (fairly equally divided in number between them) were exchanged in 1944, 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 "Taiari Pet" as seen in the Middlemarch district¹⁵⁹ but enclosed in it there is a Collingwood landscape.¹⁶⁰ The hills are a great yellow & green caterpillar. The church white red & black. The flat land in front of the hills blue & spring green. The spring colours here have affected me. Have taken snaps today of recent work & if at all good will send prints.

At last we have our building permit and can go ahead with the job,¹⁶¹ such of it as we can do on our very limited finance. Which reminds me – should anyone with capital visit you & appear interested in Anne¹⁶² Js 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 people¹⁶³ Js 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] & Jeffiner¹⁶⁴ Shirley as well!

... Well what are you doing about the Auckland job¹⁶⁵? It doesn't sound too bad. In fact could you find yourself a better combination of jobs – the library and the Art Gallery.¹⁶⁶ 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 paper¹⁶⁷) – not very magnificent at all but it's a start.¹⁶⁸

— 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.¹⁶⁹

The exhibition at Mod. Books in Dunedin has closed down.¹⁷⁰ Have had very little news of what was said or any such. There may be reproductions in the next 'Landfall'¹⁷¹ It all depends on the way things photograph I imagine.



ABOVE *Crucifixion with lamp*, oil on hardboard, 765 x 915 mm, 1947, 11C, cm000837. (See pages 24, 51, 140 n286.)

BELOW *Caterpillar landscape*, oil on paper on canvas, 740 x 1085 mm, 1947, The Dowse Art Museum, cm000901. (See pages 24, 55, 56, 65, 82, 111, 118, 134 n125 & 127, 295.)

Flora

Celebrating Our Botanical World

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

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

CARLOS LEHNEBACH is Curator Botany at Te Papa.

CLAIRE REGNAULT is Exhibition and Programmes Manager at Tauranga Museum and Honorary Research Associate 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*



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

LOOK
INSIDE

AUTHOR
Q&A

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



Through Shaded Glass

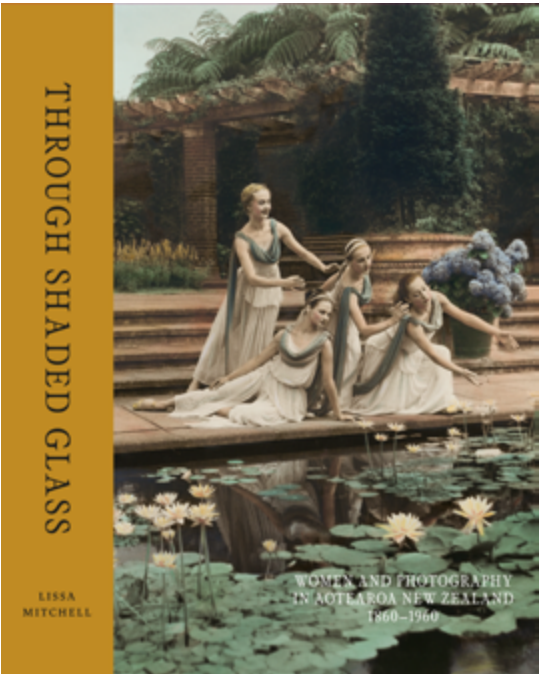
Women and Photography
in Aotearoa New Zealand
1860–1960

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. They have a degree in art history from Te Herenga Waka Victoria University of Wellington. Prior to a career in photographic history, Mitchell was an experimental filmmaker.

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



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

Hamish Coney, *Aotearoa NZ Review of Books*

LOOK
INSIDE

AUTHOR
Q&A

FINALIST:
BEST LIFESTYLE BOOK,
NZ BOOKLOVERS
AWARDS 2024



Robin White

Something is Happening Here

SARAH FARRAR, JILL TREVELYAN
AND NINA TONGA

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

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

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

NINA TONGA is 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.

PUBLISHED: May 2022
ISBN: 978-0-9951384-3-8
Hardback, 280 x 210 mm, 304 pages, \$70

LOOK
INSIDE

AUTHOR
Q&A

TOURING
EXHIBITION

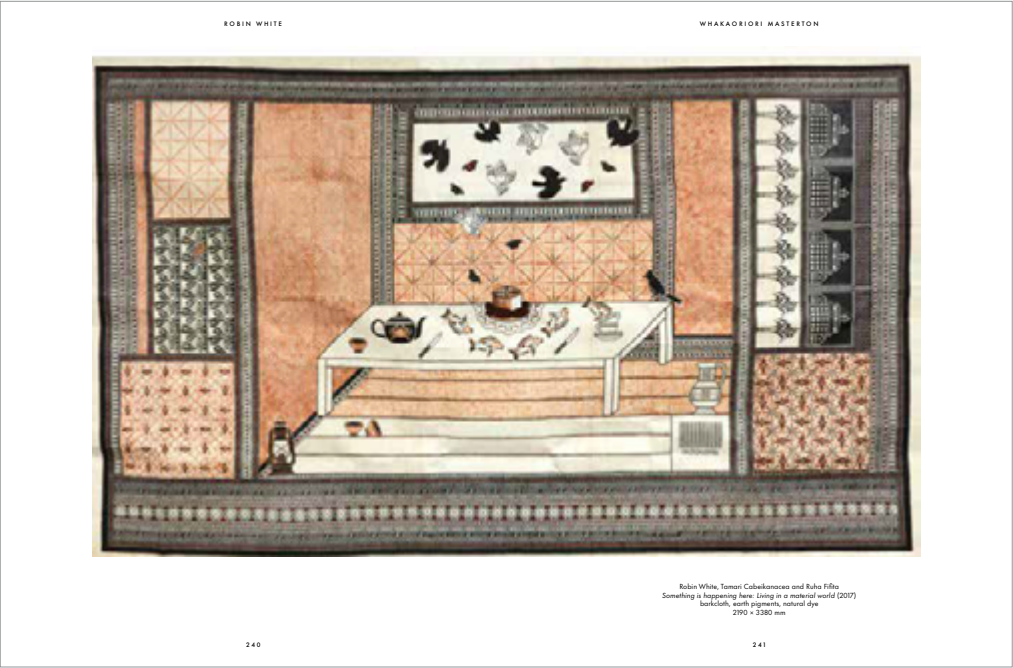


“Everyone concerned with this beautiful illustrated book about the life and career of one of our greatest living artists ... ought to take a bow. It's a really first-class, luscious book.”

Steve Braunias, Newsroom

NEW ZEALAND
LISTENER
BEST BOOKS
2022

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



Nga Tai Whakarongorua | Encounters

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

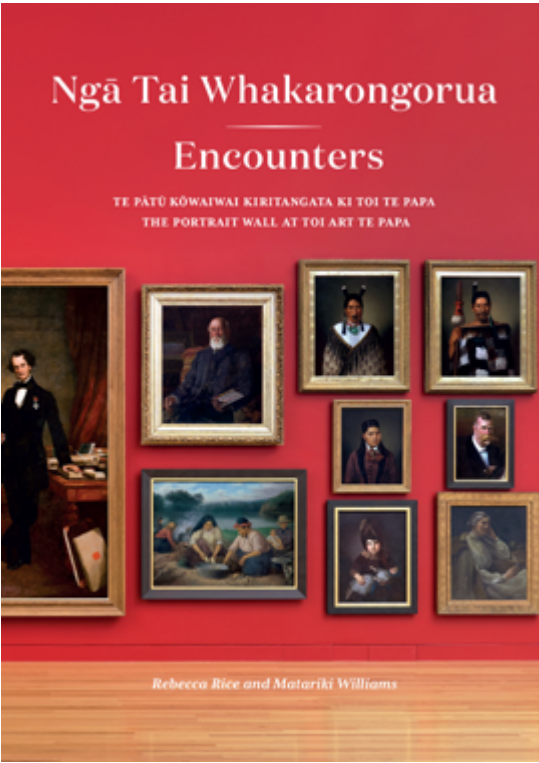
REBECCA RICE AND MATARIKI WILLIAMS

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

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

MATARIKI WILLIAMS (Ngāi Tūhoe, Ngāti Hauiti, Taranaki, Ngāti Whakaue, Te Atihaunui-a-Pāpārangi) is an independent curator, educator and writer.

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

Kō Poetua te tamahine a Oreo, he rangatira nō Ra'ātea. I te wā e ū ana te kaupuke o James Cook (he kaitoro nō Piratana) ki i te tau 1777, i tana haerenga tuatoru, ka whakarērea ia e tokorua o āna kaumoana. I hopukina a Poetua rātou ko tana tāne, ko tana tungāne hoki e Cook, hei akiaki i te tangata whenua ki te whakahoki atu i te tokorua rā.

Nā te ringatoi a te kaupuke rā, nā John Webber ētahi huahua o Poetua i tā, ā, ka tutuki tana mahi peita i tana hokinga atu ki Rānana. I te tau 1875, ko *Poetua* te kōwaiwai kiritangata tuatahi ki te whakaatu i tētahi wahine nō Te Moana-nui-a-Kiwa ki te hunga nō Ūropi – chara i te whakaahua o tētahi wahine hapū e mauherea ana ki runga i tētahi kaupuke tauwi, engari kē he wahine ātaahua e menemene ana, e karapoti ana e ngā rīkau matomato o tōna motu.

Kua whakakahuaia a Poetua e Webber hei Atua Kariki – heoi, kua ūhia kē ki te tapu, kua ki tētahi o ngā kākahu tawhito o Ūropi. Kei te mau tahirī (patu rangō) a Poetua. He mea hanga ki ngā humuhuru kua whakatinahia ki te kakau rākau, ki te kakau kōiwi rānei – he tohu o tōna mana nui. Kua āta whakanohia te tatau (tāmoko) i runga i ngā ringaringa o Poetua.

John Webber (1751–93)
Ingarangi
Poetua [Poetua], daughter of Oreo, chief of Uliaitea [Ra'ātea], one of the Society Isles, 1785
Peita hinu, kānawehi, frame 1660 × 1160mm
He mea hoko 2010 (2010-0029-1)

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

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

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

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

a Ma te aho hihī katikati ka ahei ngā kaiwhakatikatika ki te kite i ngā momo wānhi. Kua pania te tinana o Mrs Devereux ki te wānhi o te ao hou, he orāngitea te tae ki raro i ngā hihī katikati. He kārīkīhaura tana tūru me te wāhi o muri. He tohu tēra i pania te pikitia ki te kāpia māori i mua.

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

c E tohu ana te tapawhā i te wāhi i whakamātauria tētahi wai mātī e ngā kaiwhakatikatika hei tango atu i te wānhi kia kore ai te peita ki raro iho e pa kinohia.

Te aho hihī katikati

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

Ultraviolet light

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

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

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

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

Rita Angus

An Artist's Life

JILL TREVELYAN

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

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

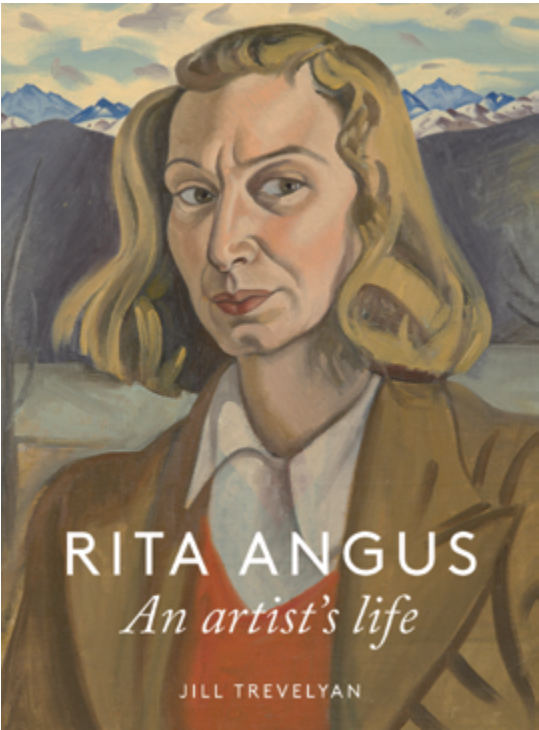
PUBLISHED: April 2021
ISBN: 978-0-9951338-2-2
Flexibind, 230 x 170 mm, 448 pages, \$60

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



“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



CHAPTER FOUR

SEPTEMBER 1934–JULY 1938

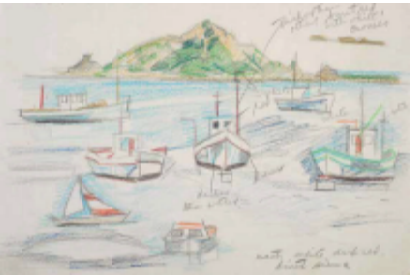
‘Live in a suitcase’

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

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

Self-portrait, 1936–37
Oil on canvas, 400 x 300 mm
Dunedin Public Art Gallery, purchased 1980

71



Boats, Island Bay, c.1962
Wellington/Napier sketchbook (Dip 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

Rākau

The Ancient Forests of Aotearoa

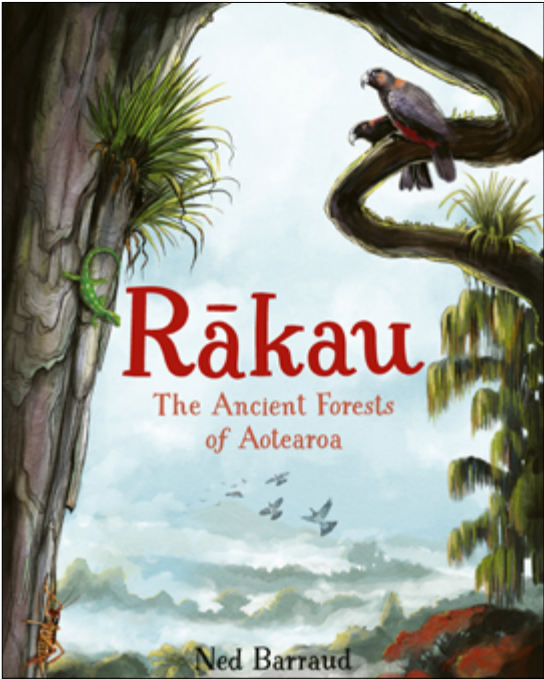
NED BARRAUD

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



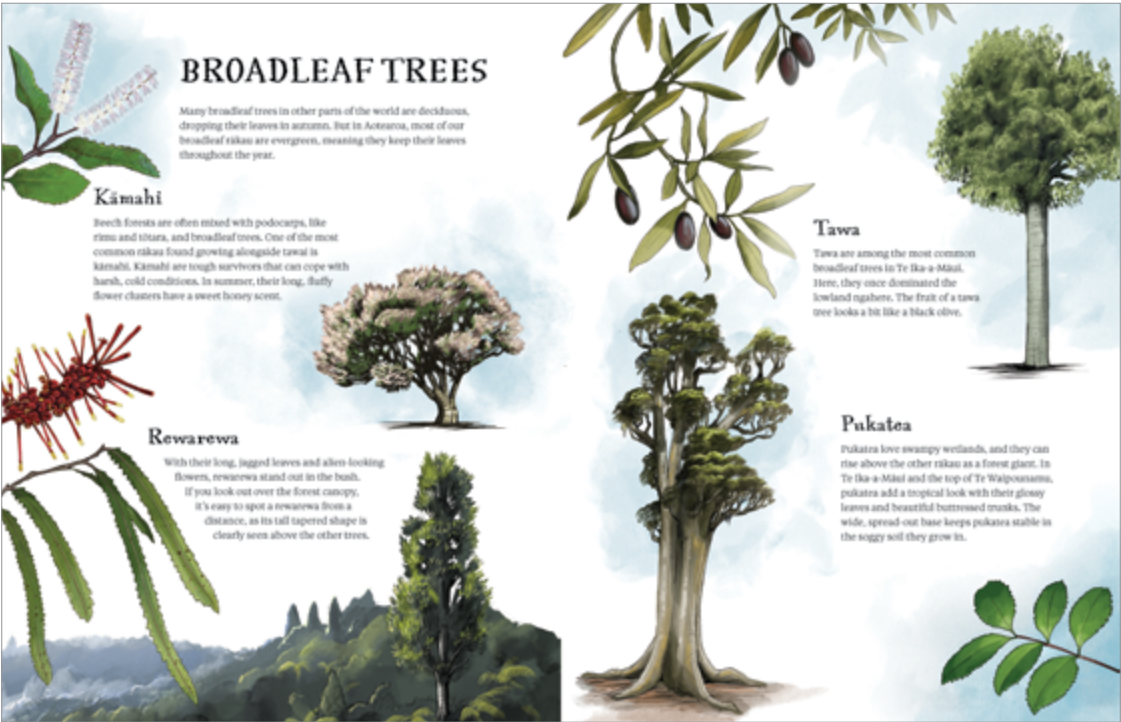
“To read this gorgeous book is to read the bush again, to read deeper into the past and deeper into the present. The sublime illustrations bring each tree to life, while the facts will help you read the trees in new lights.”

Paula Green, Poetry Box

FINALIST:
BEST CHILDREN'S
BOOK, PANZ BOOK
DESIGN AWARDS
2026

LOOK
INSIDE

AUTHOR
Q&A



The Incredible Insects of Aotearoa

SIMON POLLARD AND PHIL SIRVID

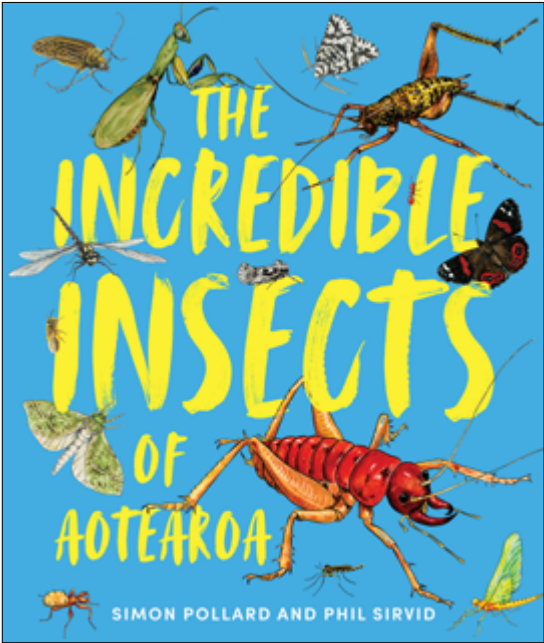
What do you call a grasshopper dressed as a gladiator? Why are sandfly bites so itchy? What links insects and Māori whakairo (carving)? How does a glow worm glow? Why does this book include sorcerers, vampires and dragons? What makes insects in Aotearoa so special?

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



WHAT'S IN THIS BOOK?

AOTEAROA – A LAND OF INCREDIBLE INSECTS	7
ALL ABOUT OUR INCREDIBLE INSECTS	17
MEET OUR INCREDIBLE INSECTS	41
Homes and backyards	43
Forests	57
Caves	71
Mountains	77
Rivers, streams and lakes	87
Coasts and islands	97
CARING FOR OUR INCREDIBLE INSECTS	107
What does that word mean?	109
Who wrote this book?	122
Meet the mātauranga Māori expert	124
Who helped make this book?	125
What page is that on?	126



Wonderful wētā

The giant wētā are probably our most famous insects. One species, *Wētāpunga* (*Deinacrida heteracantha*), is one of the heaviest insects on Earth – one female full of eggs was found to weigh 71 grams. Usually they weigh closer to half of that, but this is still more than a mouse or a sparrow. Even though females can be 75 millimetres long or more, wētāpunga were still devoured by introduced predators such as rats, which wiped them out on our main islands. Fortunately, breeding programmes and the conservation of their habitat has seen them thrive on offshore islands. Another wētā found only on offshore islands is the Mercury Islands tuatara. Although not as large as wētāpunga, they have a huge pair of tusks. Other species of wētā live in the most

A giant wētā posing for the camera.

unexpected places, including high on the mountains of the Southern Alps, where they turn into living ice cubes to survive the freezing temperatures of winter. Deep in the darkness of Nelson caves, long-legged wētā can jump over 2 metres to escape our longest-legged spider. Wētā also live on remote subantarctic islands. When threatened, one species of tuatara jumps into streams and hides underwater for a few minutes until the danger has passed and it is safe to return to the forest floor. Tree wētā can make themselves at home in our backyards, and you might hear them calling at night. As you read on, you'll become more familiar with different wētā that walk, run, dive and sing throughout Aotearoa.



A grasshopper dressed as a gladiator.

GRASSHOPPERS DRESSED AS GLADIATORS

There are over one hundred different species of wētā living in Aotearoa and you won't find them anywhere else in the world. Wētā are part of the order Orthoptera, which includes grasshoppers, locusts and crickets. There are two groups of wētā in Aotearoa. First, there are the true wētā. These all belong to the family Anostostomatidae. The true wētā in Aotearoa include giant, tree, ground and tuatara wētā. They usually have stout bodies that look like they are covered in protective armour and large hind legs. Many look like grasshoppers dressed as gladiators. They have ravenous relatives (mostly in the southern hemisphere) such as king crickets in Australia and *Pachymeria* in South Africa. Second, there are the cave wētā (family Rhaphidophoridae). They tend to have thinner bodies, with long legs and long antennae. Despite their name, they are also found in forests and mountain ranges. Cave wētā have relatives in most parts of the world. Although some wētā are ravenous, most live on a diet of insects, fungi and occasionally lichen. They will also scavenge on the remains of dead animals. One species found on a remote subantarctic island with practically no vegetation lives on the remains of dead seabirds. It is easy to tell whether an adult wētā is male or female. Only females have a sword-like structure sticking out of their rear abdomens (see page 10). This is called an ovipositor, and they use it to lay eggs.

The Te Papa Activity Book

HELEN LLOYD,
ILLUSTRATED BY PIPPA KEEL

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

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

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

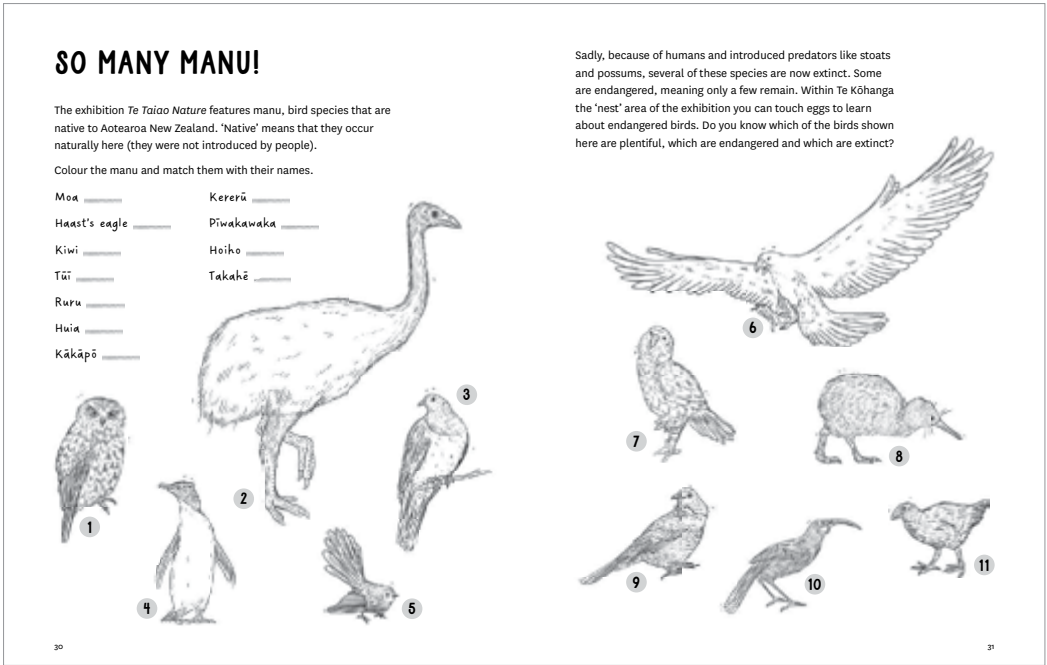
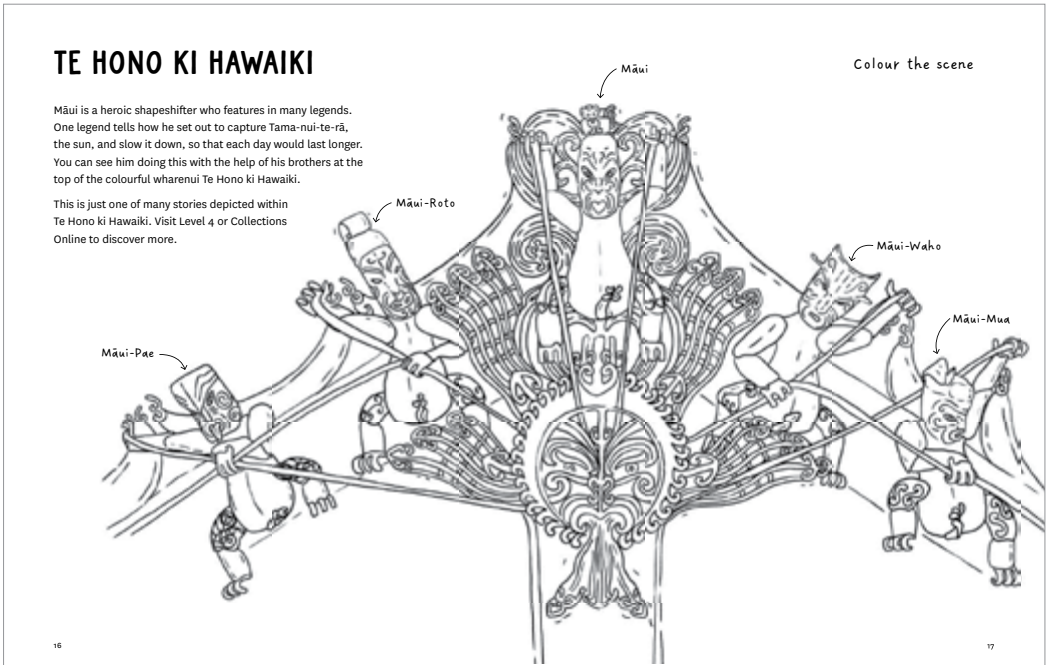
PIPPA KEEL is an award-winning illustration designer, with an honour's degree in illustration and a huge love of the great outdoors!

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



LOOK
INSIDE

AUTHOR
Q&A



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 was the General Manager of the National Aquarium of New Zealand and is now CEO of Orana Wildlife Park, Christchurch.

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

LOOK
INSIDE

AUTHOR
Q&A



“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

COLOURS OF NATURE

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

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

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

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

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

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

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

Can you find another example of each colouration type?

Disruptive camouflage _____

Cryptic camouflage _____

Countershading _____

Flash colouration _____

Dimorphism _____

Warning colouration _____

SEASIDE SEARCH AND FIND

Can you find these fourteen items in this seaside scene?

You can check your answers on page 157.

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 Nelson-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.”

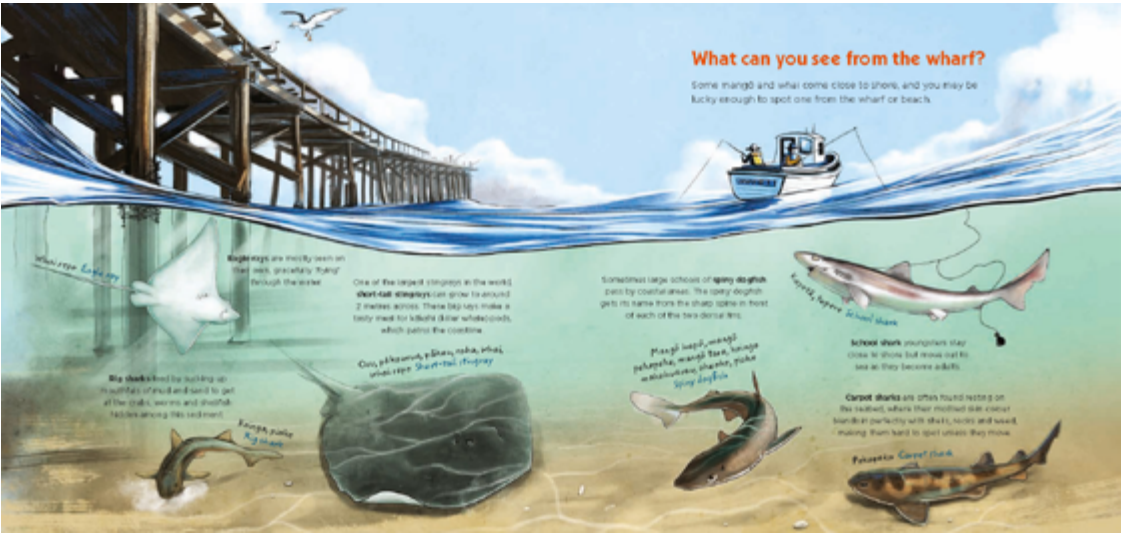
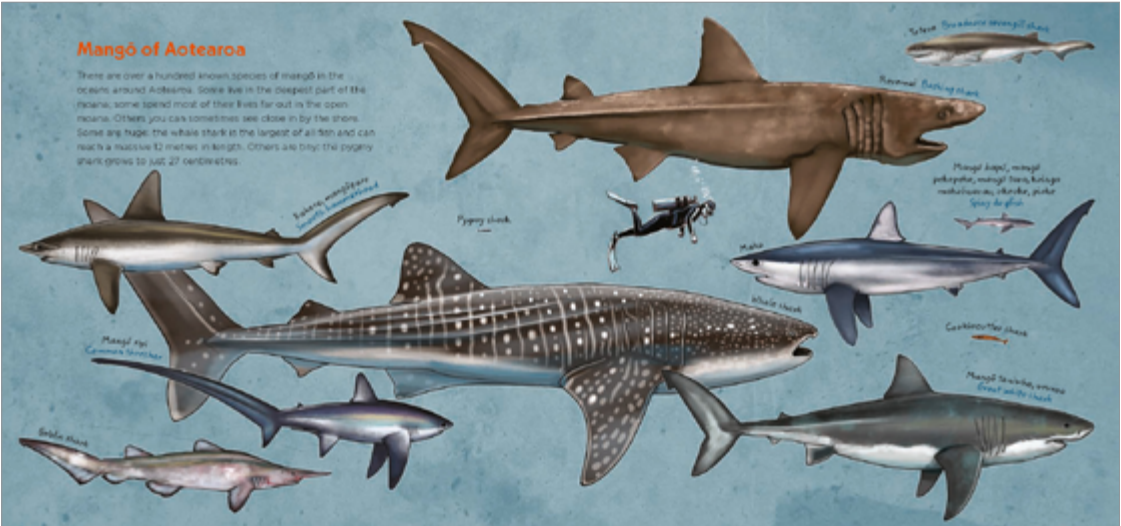
Paula Green, Poetry Box

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

NOTABLE NON-
FICTION BOOK,
STORYLINES AWARDS
2023

LOOK
INSIDE

AUTHOR
Q&A



Lost in the Museum

VICTORIA CLEAL AND
ISOBEL JOY TE AHO-WHITE

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

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

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

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



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

NZ Booklovers

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

Bob Docherty, Bob's Book Blog



Why is that Spider Dancing?

The Amazing Arachnids of Aotearoa

SIMON POLLARD AND PHIL SIRVID

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

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

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

PUBLISHED: October 2021
ISBN: 978-0-9951338-9-1
Limpbound, 260 x 220 mm, 112 pages, \$29.99



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

Kids Books NZ

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

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

WRITTEN BY DAHLIA MALAEULU
TRANSLATED BY NIUSILA
FAAMANATU-ETEUA TI

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

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

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



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

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



Whiti

Colossal Squid of the Deep

VICTORIA CLEAL AND ISOBEL JOY
TE AHO-WHITE

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

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

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

PUBLISHED: 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.”

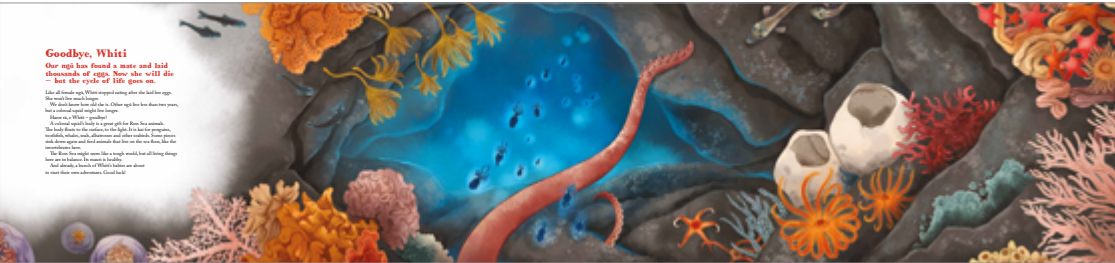
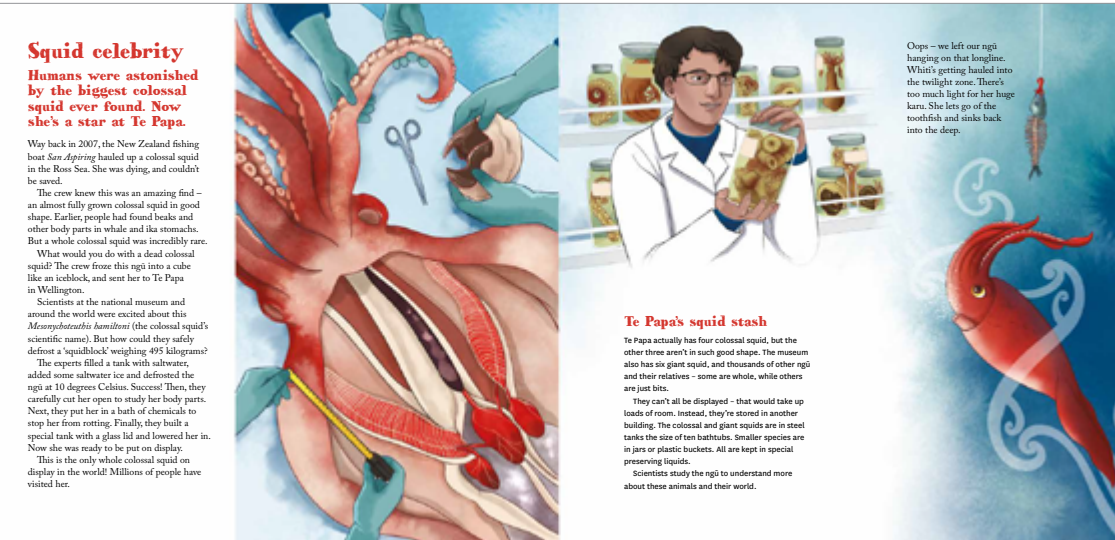
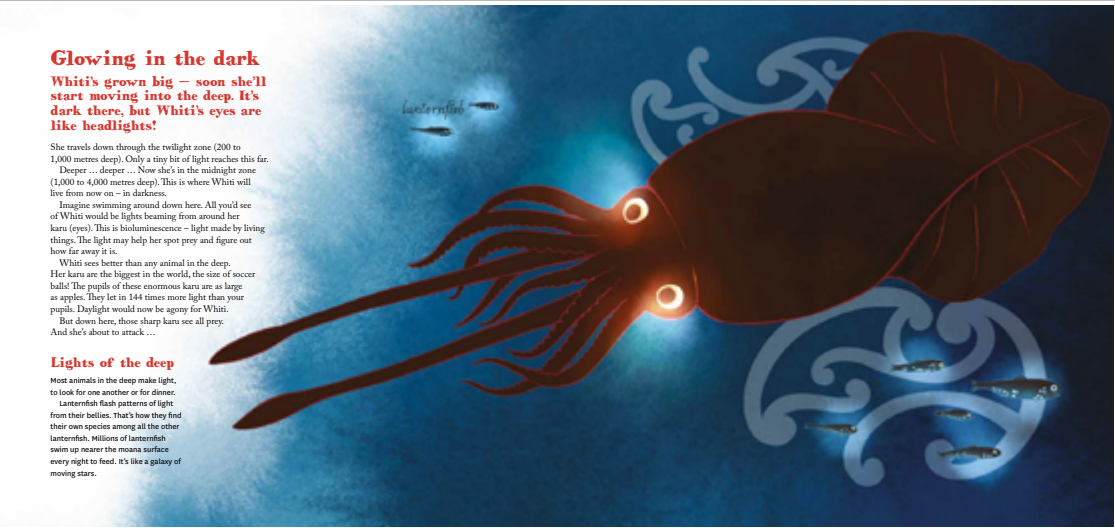
The Spinoff

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



The Nature Activity Book

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

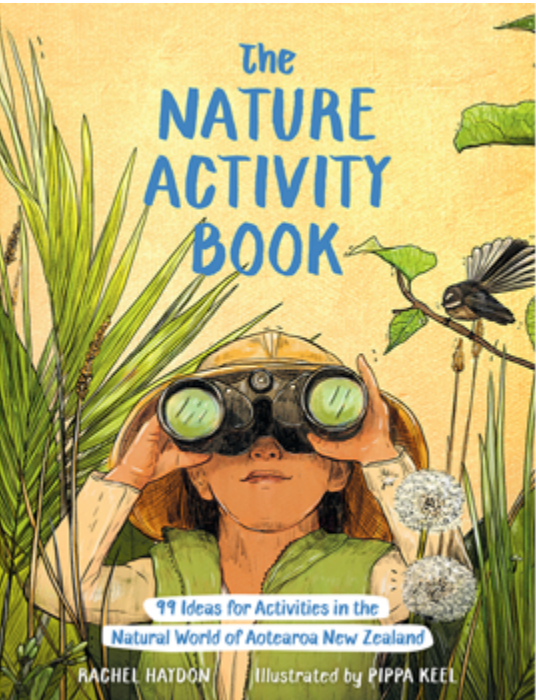
RACHEL HAYDON,
ILLUSTRATED BY PIPPA KEEL

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 was the General Manager of the National Aquarium of New Zealand and is now CEO of Orana Wildlife Park, Christchurch.

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



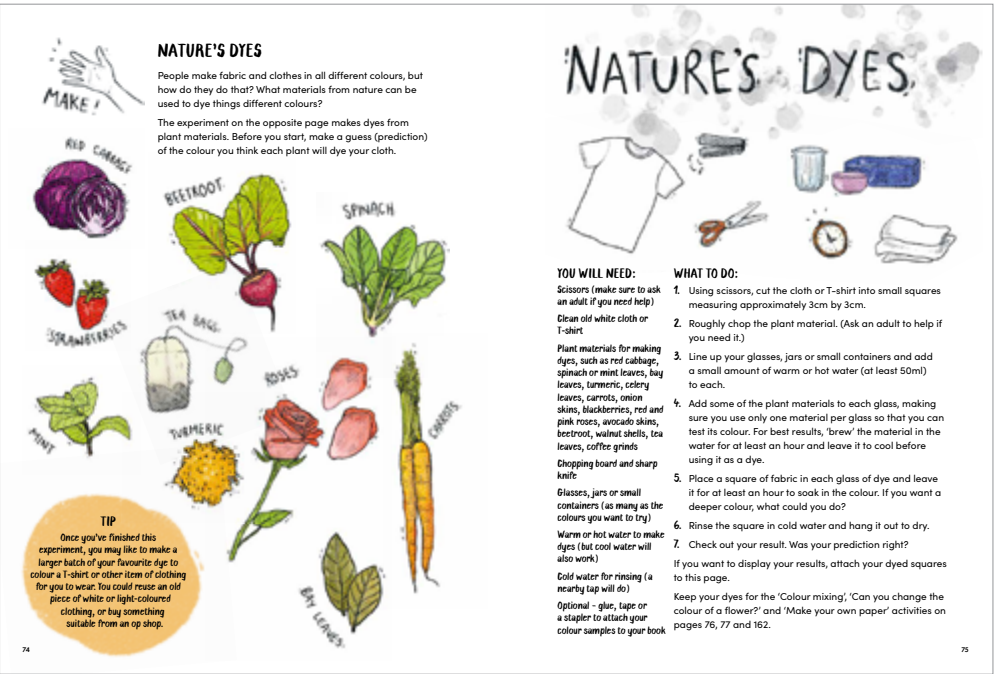
“The Nature Activity Book is exquisitely written, beautifully illustrated and lovingly crafted. It is a book that opens our understanding of and relations with the natural world.”

Paula Green, New Zealand Poetry Box

LOOK INSIDE

AUTHOR Q&A

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



My Little Book of Bugs

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

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

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

Judges’ comments, 2021 PANZ Book Design Awards

WINNER:
NOTABLE
NON-FICTION BOOK,
STORYLINES AWARDS
2021

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

LOOK
INSIDE



He Paki Taonga i a Māui

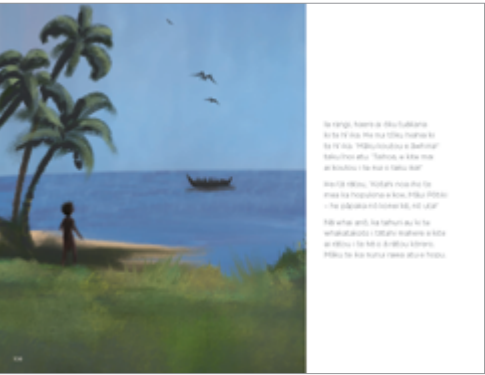
From Kupe’s anchor stone and Ruhia’s cloak, to a flute like the one used by Tutanekai, and Willie Apiata’s uniform, this treasury of stories – old and new – from Aotearoa springs from taonga held at Te Papa, and is accompanied by amazing images by some of Aotearoa’s best young illustrators. Te reo Māori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

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

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

NZ Booklovers

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



LOOK
INSIDE

AUTHOR
Q&A

The New Zealand Art Activity Book

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

HELEN LLOYD

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

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

PUBLISHED: October 2017
ISBN: 978-0-9941362-3-7
Limpbound, 270 x 200 mm, 160 pages, \$29.99



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

The Reader, Booksellers New Zealand



PAINTED URN

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

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

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

☐ harakeke | flax

☐ karuru | carved Māori head

☐ punga | anchor

☐ kuri | dog

☐ manaia | mythical Māori creature

☐ ponga | silver tree fern

What else can you see?

☐

☐

☐

☐

☐

☐

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

YOUR OWN LEGEND

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

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

WHAT IS YOUR FAVOURITE SHAPE OR PATTERN IN NATURE?

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

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

NATURE TAKING SHAPE

Find as many shapes around you as you can.

Play 'I spy' with two-dimensional (2D) shapes: 'I spy a circle' (Is it the centre of a daisy?)

Make the game more challenging by using three-dimensional (3D) shapes: 'I spy a sphere' (Is it an orange?)

2D

porohia/ circle

tapawhi rite/ square

tapawhi hōngai/ rectangle

tapawhi/ triangle

tapawhi/ hexagon

3D

poi/ sphere

mātara rite/ cube

poro-tapawhi hōngai/ cylinder

koriko tapawhi/ triangular prism

poro-tapawhi/ hexagonal prism

koriko hōia/ cone

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

My New Zealand Board Books

JAMES BROWN

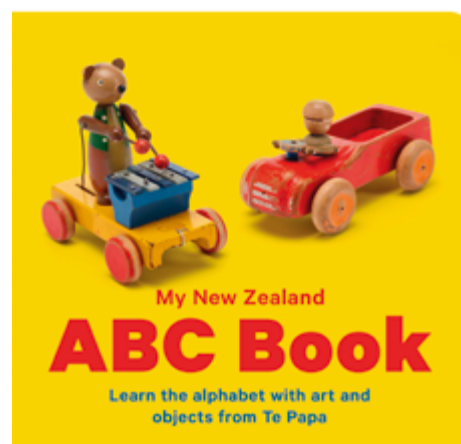
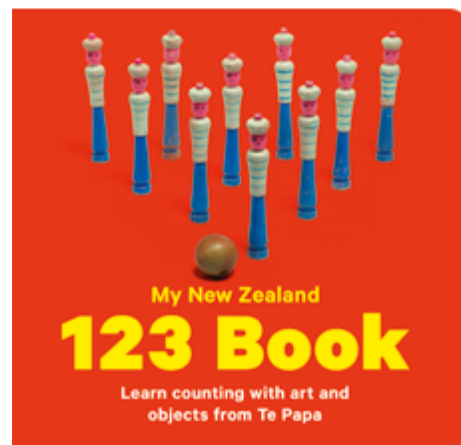
Beautiful and interesting paintings, sculptures, photographs and objects from Te Papa's collections take centre stage in these books for very young readers (0–3 year olds). *My New Zealand ABC Book*, *My New Zealand 123 Book* and *My New Zealand Colours Book* feature fun and engaging text that invites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

PUBLISHED: November 2014

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

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

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





HISTORY

Te Ata o Tū

The Shadow of Tūmatauenga

The New Zealand Wars

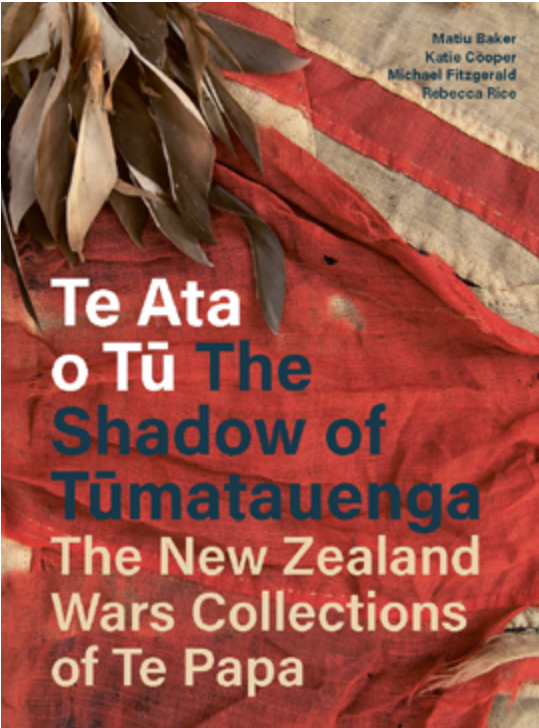
Collections of Te Papa

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.”



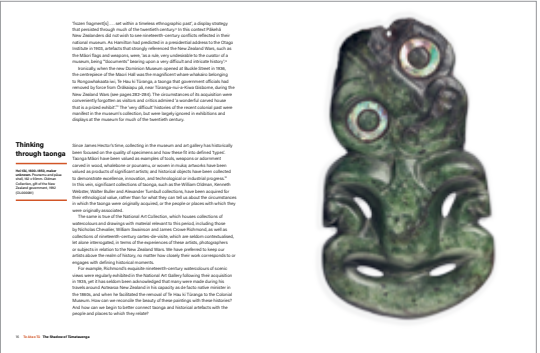
MATIU BAKER (Ngāti Toa Rangatira, Te Āti Awa, Ngāti Raukawa, Ngāti Whakaue) is Curator Historic Māori Visual Materials at Te Papa.

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



LOOK
INSIDE

AUTHOR
Q&A

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



Ready for action

During the New Zealand Wars newspapers in Britain were fed a steady stream of illustrations and accounts from military and naval artists and photographers in New Zealand, providing their readers with up-to-date news from the colonial front. By the middle of 1864 it was acknowledged that ‘with the urgent demands upon our space occasioned by the war in America, the war in Denmark, and other interesting transactions nearer home’ it was not possible to make use of all the material provided. In July 1864, however, the *Illustrated London News* revisited a watercolour sketch sent by Colonel George Carey, noting that ‘the news brought by the last mail has rendered [it] more valuable than when we received it two months ago’.²⁰¹

The sketch in question was this view of Tauranga Harbour made in February 1864, just months before the battle at Pukehinahina (Gate pā), showing imperial troops on site and ready for action. It was published in the same issue of the *Illustrated London News* as Horatio Gordon Robley’s view in *Breach of Gate Pa* (see page 182), offering background context for an account of the battle. 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 lively’, and a newspaperman in Auckland suggested that it would afford the British public the ‘opportunity of beholding one of the finest natural havens and one of the greatest future cities of the north island of New Zealand’.²⁰² [pgs]

Tiny Statements

A Social History of Aotearoa New Zealand in Badges

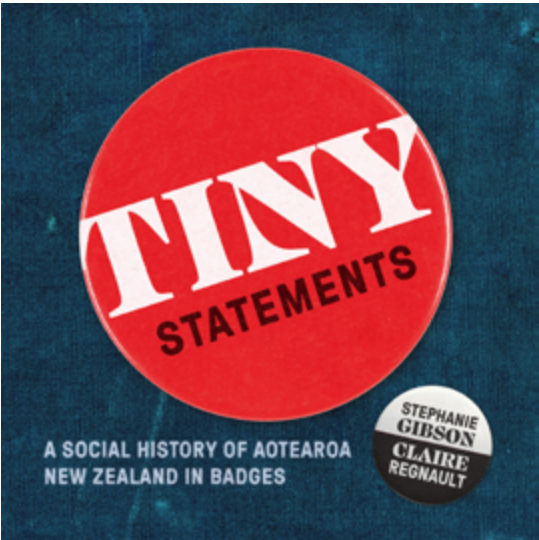
STEPHANIE GIBSON AND
CLAIRE REGNAULT

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 Exhibition and Programmes Manager at Tauranga Museum and Honorary Research Associate at Te Papa. Her curatorial practice is eclectic, 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



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 Deputy Chief Executive Audience and Experience at the Museum of New Zealand Te Papa Tongarewa 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.

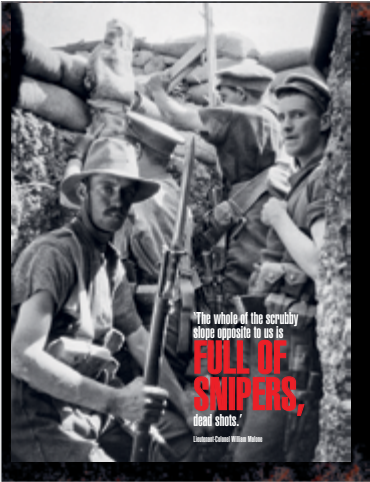


PUBLISHED: December 2022
ISBN: 978-1-99-115095-0
Limpbound, 250 x 190 mm, 236 pages, \$35

LOOK
INSIDE

AUTHOR
Q&A

EXHIBITION
ON NOW AT
TE PAPA



heavy casualties. Overly ambitious, the move had both planning and coordination and the soldiers' bravery could not compensate for poor planning by the New Zealand commanders.

The seven hours caused a drop in morale and a breakdown in cohesion among the battalions that followed them. This was particularly so for the Chagres, who carried out the attack. As Private Peter Thompson wrote in his diary, 'My regiment was literally cut to pieces, and although we charged several times, we were unable to gain any ground under such a terrible fire... At the first red call... in my opinion, 14 out of 20 answered.' The 'Anzac' failed attack on July 200 confirmed for Hamilton that it was necessary to relieve the Australians and New Zealanders with a British advance from Cape Helles.

8 May: British, Cape Helles

On the night of 7-8 May the 25th and 26th of the New Zealand Infantry Brigade and the 25th strong 2nd Australian Brigade were transferred from Anzac Cove to Cape Helles. Facing Gallipoli on 8 May, at 11am, the New Zealanders were ordered to attack from 500 metres behind the British front line. The Ottomans, prepared and dug in, caused heavy casualties even before the men reached the British front trenches, and any advance beyond this was stopped by enemy machine-gun and rifle fire after 200-300 metres. The open ground among the scattered trees was covered in wild daisies, which the New Zealanders referred to in their letters as the 'daisy patch'. Fifty years later Cecil Maitland of the Canterbury Infantry Battalion (see page 160) would write a classic account of his Gallipoli experience that included this terrible day. 'Digging the ground in frantic terror we began to dig. Heavily with our puny entrenching tools but soon the first men raised one were lying one dead two with broken legs and the other badly wounded in the shambles.'

The Australians suffered a similar fate in an equally ferocious attack during the afternoon. After suffering 435 casualties that day, and 2800 since the 24 April landing, the New Zealanders were now only 1500 strong. At half-strength, Maitland's Wellington were the strongest of the four battalions.

The disaster of Gallipoli demonstrated the inability of British and Anzac commanders to adapt their thinking in order to overcome the growing strength and complexity of the Ottoman defences. They seemed to consider that bravery alone was sufficient, but it was not. Maitland was scathing in his criticism, telling Johnston that a night advance would have been far more effective and led to far fewer casualties.

Meanwhile, inside the Anzac perimeter, men from the Royal Naval Division replaced the New Zealand Infantry Brigade within Gallipoli's VZ & A Division. 'These were surplus sailors, sailors and marines, many of them men who had very little military training. Captain Jesse Wallingford, who was described as 'our wall who never sleeps', held them together by placing his machine-gun in support and hand-picking fifty of the best shots from the recently arrived New Zealand reinforcements to work in pairs as snipers among the inexperienced sailors. On 12 May the Royal Marines were relieved by



Dogs in Early New Zealand Photographs

INTRODUCTION BY MIKE WHITE

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

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

PUBLISHED: April 2022
ISBN: 978-1-99-115090-5
Hardback, 190 x 125 mm, 160 pages, \$34.99



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

Sharon Newey, *NZ House & Garden*

LOOK
INSIDE

AUTHOR
Q&A



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 sheepherding, goldmining and droving. In 1868 he accompanied geologist and Canterbury Museum founder Julius von Haast into southern Westland, and from that time his interest in geology, flora and fauna drove a life of independent exploration and surveying. His maps and recordings of plant and bird life were of great value to the government, and in 1889 he was finally put on the payroll of the Survey Department, which occasionally referred to him in its official reports as ‘Mr Explorer Douglas’. His contribution to information on resources and routes was recognised with the Royal Geographical Society’s Gill Memorial Prize in 1897. Douglas lived simply and frugally, hunting and fishing and occasionally picking up work droving for extra money. He was accompanied on his often dangerous explorations of some of the most rugged terrain in New Zealand by a dog. For many years it was Topsy; his last canine companion was the Border Collie Betsey Jane.

Hei Taonga mā ngā Uri Whakatipu

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

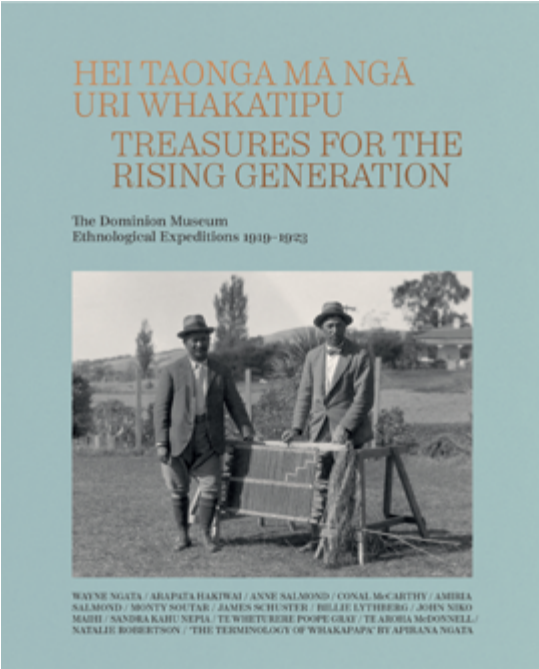
WAYNE NGATA, ANNE SALMOND, NATALIE ROBERTSON, AMIRIA SALMOND, MONTY SOUTAR, BILLIE LYTHBERG, JIM SCHUSTER AND CONAL MCCARTHY

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



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 Exhibition and Programmes Manager at Tauranga Museum and Honorary Research Associate at Te Papa. 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.”

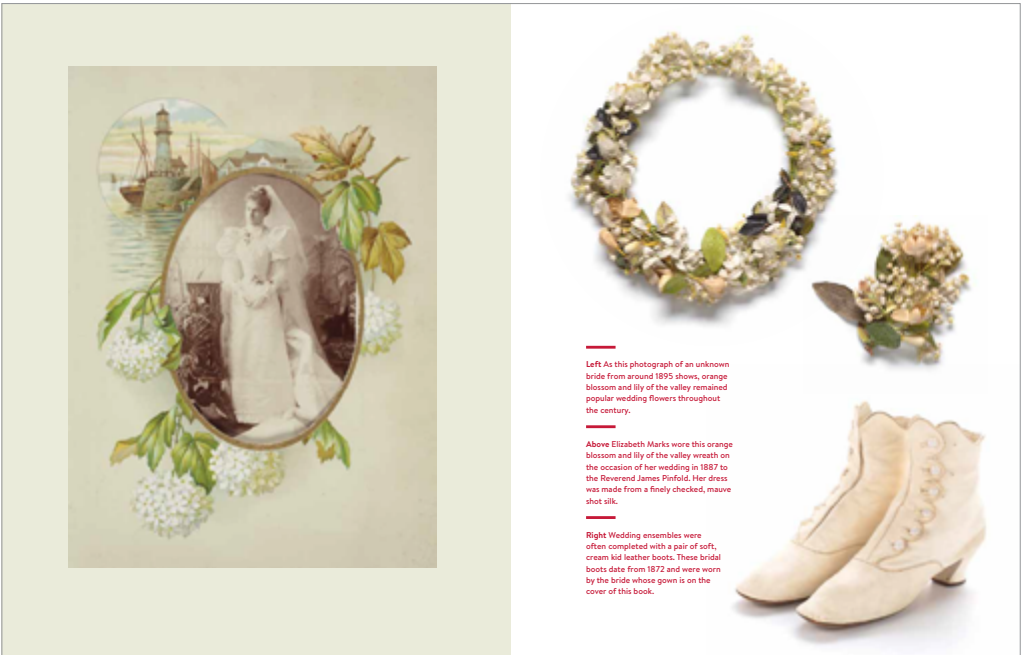
Good Magazine

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

Fashion Theory

LOOK
INSIDE

AUTHOR
Q&A



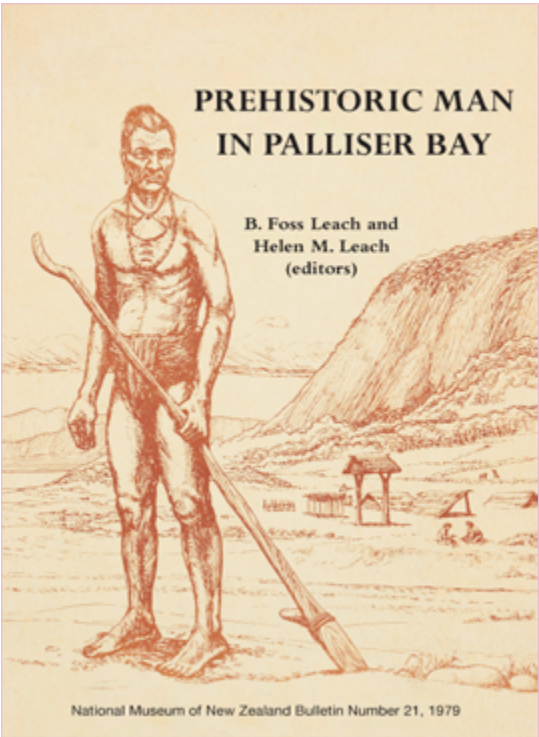
Prehistoric Man in Palliser Bay

EDITED BY FOSS LEACH
AND HELEN LEACH

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

FOSS LEACH CNZM is a New Zealand prehistorian. A strong advocate of collaborative cross-disciplinary research in archaeological science, he has published more than 100 scientific papers and books. He has contributed scholarly evidence to the Waitangi Tribunal for both the Crown and Māori claimants for hearings of Ngāi Tahu, Muriwhenua, Te Roroa 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.



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

LOOK
INSIDE

AUTHOR
Q&A

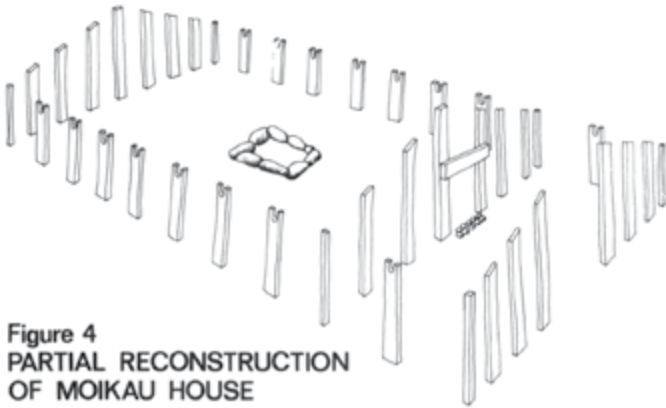


Figure 4
PARTIAL RECONSTRUCTION
OF MOIKAU HOUSE

The post holes averaged 15.5 cm in depth, varying from 24 to 8 cm. Posts were accurately placed along the side walls, each post matching one on the wall opposite. Other walls were not so regular. The porch side walls were broken up by a single post, the opposite gaps between posts being 74 and 75 cm and, next to the inner wall, 111 and 98.5 cm.

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

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

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

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

Protest Tautohetohe

Objects of Resistance,
Persistence and Defiance
STEPHANIE GIBSON, MATARIKI WILLIAMS
AND PUAWAI CAIRNS

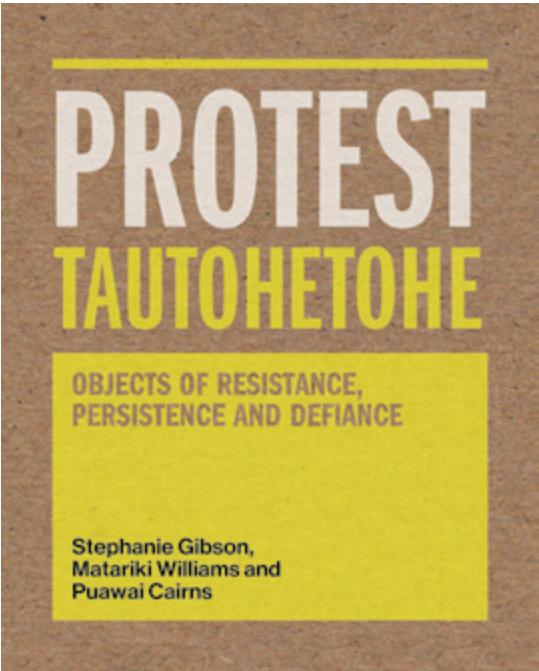
Aotearoa New Zealand has a long legacy of activism. This richly illustrated book brings together over 350 objects made by protesters to proclaim and symbolise their causes and their struggles, and is a vivid reflection of 200 years of resistance and persistence.

STEPHANIE GIBSON is Curator New Zealand Histories and Cultures at Te Papa. Her continuing museological research focuses on museums and community participation.

MATARIKI WILLIAMS (Ngāi Tūhoe, Ngāti Hauiti, Taranaki, Ngāti Whakaue, Te Atihaunui-a-Pāpārangi) is an independent curator, educator and writer.

PUAWAI CAIRNS (Ngāti Pūkenga, Ngāti Ranginui, Ngāiterangi) is Deputy Chief Executive Audience and Experience at Te Papa.

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.”

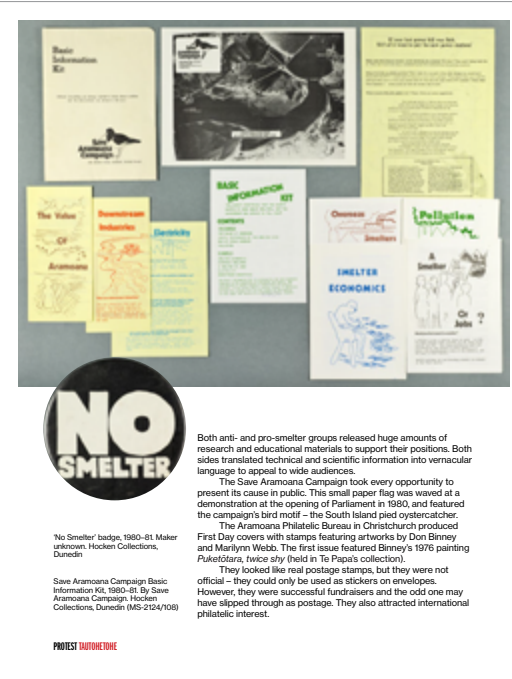
Judges’ comments,
2020 Ockham New Zealand Book Awards

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

Capital Trees

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

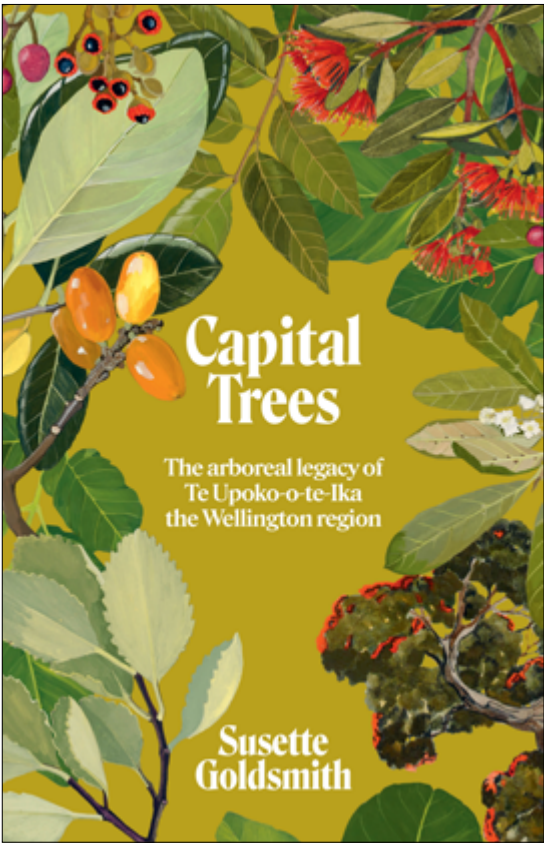
SUSETTE GOLDSMITH

From the fossil forest of Titahi 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* journeys across 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: 978-1-99107209-2
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

FINALIST: BEST NON-ILLUSTRATED BOOK, PANZ BOOK DESIGN AWARDS 2026



Contents
Introduction / 7
Part One Purposeful Comings Together 15
Part Two Native Trees and Fake Native Trees 95
Part Three Natural Monuments 157
Afterword / 239
Tree List / 248
Glossary / 252
Notes / 254
Further Reading / 266
About the Photography and Illustrations / 268
Image Credits / 269
Acknowledgements / 270
Index / 272



Te Papa Te Taiao Nature Series (Boxed Set)

VARIOUS AUTHORS

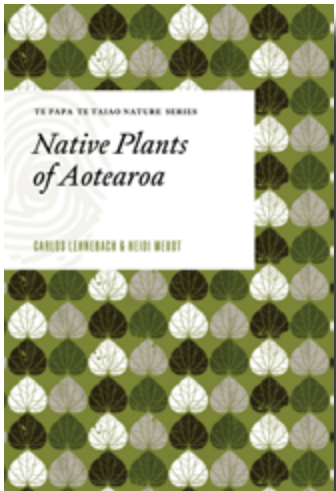
The six titles published in the *Te Papa Te Taiao Nature Series* have been such a hit that they are now available together in a gorgeous slipcase edition. Each title is written by Te Papa curators and species experts and includes specialist illustrations and insights into the museum’s fieldwork and collections.

[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



Te Papa Te Taiao Nature Series:
**Native Fishes
of Aotearoa**

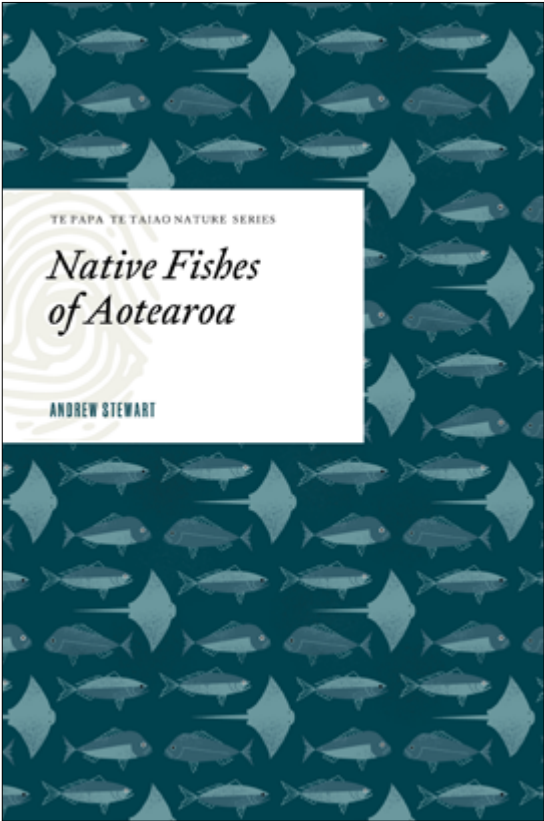
ANDREW STEWART

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.

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.

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





**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.

47



RED-BANDED PERCH

Hypoplectrodes huxtili

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 Manawatuwhi Three Kings Islands to the southern Tini Hēke 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.

58

Te Papa Te Taiao Nature Series:
Native Spiders of Aotearoa

PHIL SIRVID

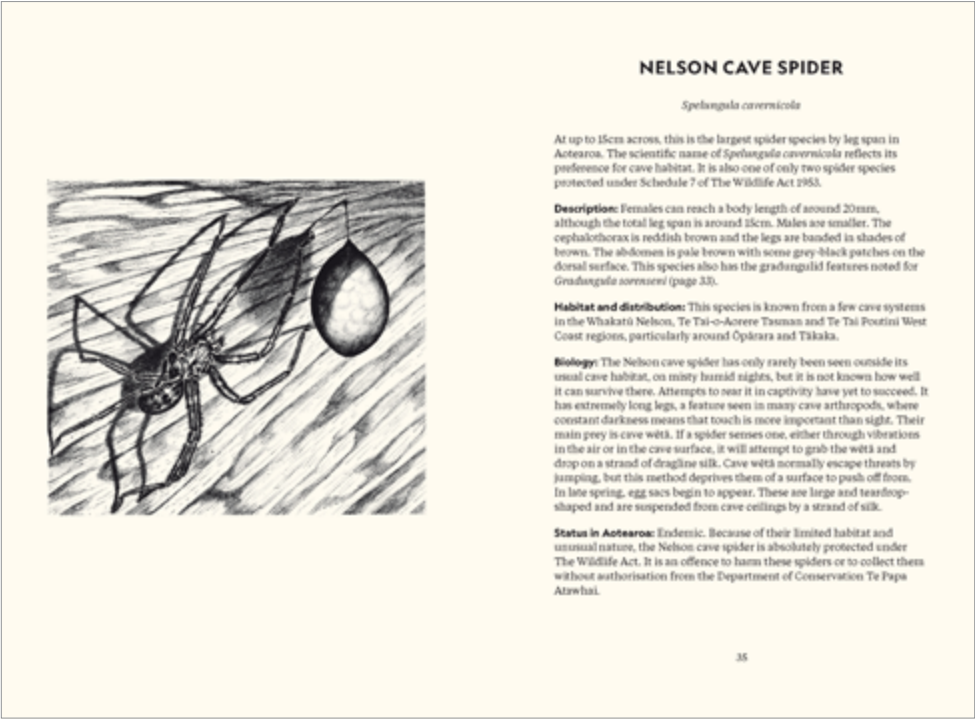
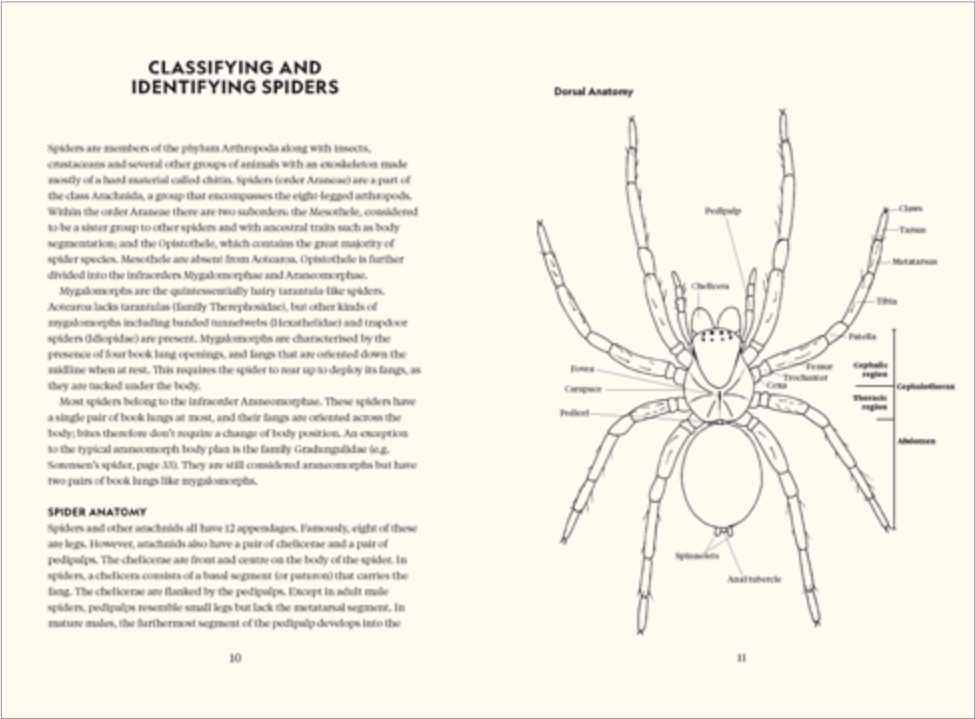
Part of the wildly popular *Te Papa Te Taiao Nature Series*, *Native Spiders of Aotearoa* is an accessible, handsomely illustrated guide to fifty of New Zealand’s most interesting native arachnid species, most of which are endemic to New Zealand.

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*.



PUBLISHED: October 2025
ISBN: 978-1-99-107211-5
Hardback, 184 x 125 mm, 136 pages, \$27



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
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Q&A

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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.

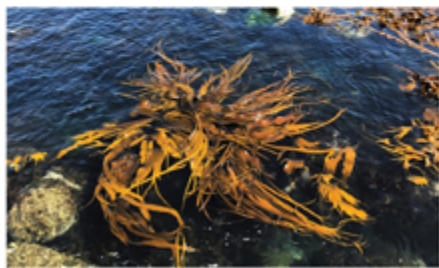
96

The headland has shrubland and dunesland 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 rimanga kelp forest off the eastern side of the headland, and headland tracks can be accessed from Breaker Bay beach, the Pan of Brands or Churchill Park.

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

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

These apex predator mega-sharks specialise in ambushing prey, so are very stealthy. Keep an eye out for the pods of alie 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, tūnaki Caspian terns



Rimanga bull kelp.

97



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



New Zealand white-eye bird singing near the Treehouse.

98

tauhou silvereye feast on them.

The interesting insect life here includes luminous titwai glowworms, pinky-sized Wellington tree wētā, fluttering kahaka monarch butterflies, flightless stick insects, and singing kōhikihī wētā cicadas. To see the titwai 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 fengī by the tracks in autumn and winter, such as collared earthtits, ruby bunnets, the local endemic chasterelle mōhōtoto *Caerhirsia wellingtonensis* and the poisonous red-capped fly agaric toadstool, an introduced species.



Aotearoa mōhōtoto.

GETTING THERE/AROUND

There is easy public access via the number 2 bus that runs along Lambton Quay to the Founders' Entrance and the West Entrance along Glenmore Street, or the cable car from Lambton Quay, or on foot from The Terrace through Bolton Street Cemetery up to the rose garden. There is limited parking near the rose garden. Free maps are available at the main entrances and the Treehouse Visitor Centres. The top of the cable car, Lady 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.

99

included under the name *C. trilobus*. Te Papa botany curator Carlos Lehnerbach and colleagues have segregated and described five new species from this group, but more may exist; some, such as the above-mentioned '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 pēka-a-waka bamboo orchid appear in October–December on the ground and tree trunks (upper tawhai forest). The raspika Easter orchid flowers on the ground and fallen tree trunks here during February–April. Its porcelain-white flowers fill the tawhai forest with their heady sweet scent, and to watch a kahurangi 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 pōke cup orchid flowers in the pine block in

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

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

The tall tree ferns that grow along the Kōwhiri Track include mānuka black tree fern, kōtore soft tree fern and punga silver fern. The smaller ground ferns here, such as *Asplenium kidney fern* and *Kōwhiri* hound's tongue fern, are abundant near the stream crossing on the way up the Kōwhiri. Mata musku flimsy fern, fan-like flimsy fern and screw fern are more widespread.

If you take the ferry from the city to

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 kōwhiri 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-ly 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 Rangitikei, at the mid-point of the island, back before the government bought the island

100

included under the name *C. trilobus*. Te Papa botany curator Carlos Lehnerbach and colleagues have segregated and described five new species from this group, but more may exist; some, such as the above-mentioned '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.

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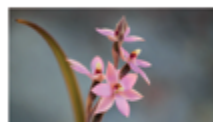
If you take the ferry from the city to



Caladenia chlorostyla red stem.



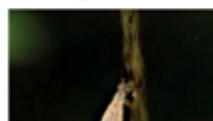
Mānikū common sun orchid.



Hāwhiri sun orchid, pink.



Caladenia chlorostyla green fingered.



Hāwhiri black orchid, brown.



Caladenia viridiflora orchid.



Hāwhiri black orchid, brown.

102

Identification Guide to the Ferns and Lycophytes of Aotearoa New Zealand

LEON PERRIE AND PAT BROWNSEY

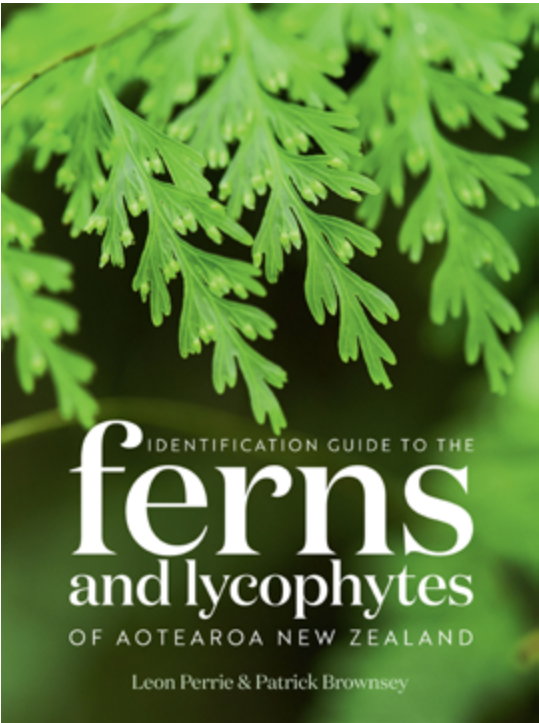
Compiled and written by Te Papa’s foremost fern experts, this fully illustrated guide is for anyone wanting to understand, identify and distinguish between over 200 of the most commonly encountered species of ferns and lycophytes found across Aotearoa.

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



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.

76 Asplenium

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 appressed. The lamina segments are often broad. Grows only near the coast, on the ground in forest and scrub, and on exposed rocks.

Compare with *Asplenium appendiculatum* subsp. *appendiculatum*. Frond lengths: 40–670mm

77 Asplenium

Asplenium bulbiferum
moukei, hen and chickens fern
ASPLENIACEAE

Distinguished by its more-or-less tufted, large, rectangular fronds divided 2–3 times, with closely set, broad pinnae; mostly green rachis appressed, with lateral wings; broad rachis scales mostly without hairlike apices; and many bulbils on older fronds. Fronds < 300mm long are usually sterile.

Grows in forest, usually in wetter habitats.

Compare with *Asplenium gracillimum* and *A. × lucrastrum*. Frond length: 290–1000mm

Te Papa Te Taiao Nature Series:
**Native Insects
of Aotearoa**

JULIA KASPER AND PHIL SIRVID

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

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

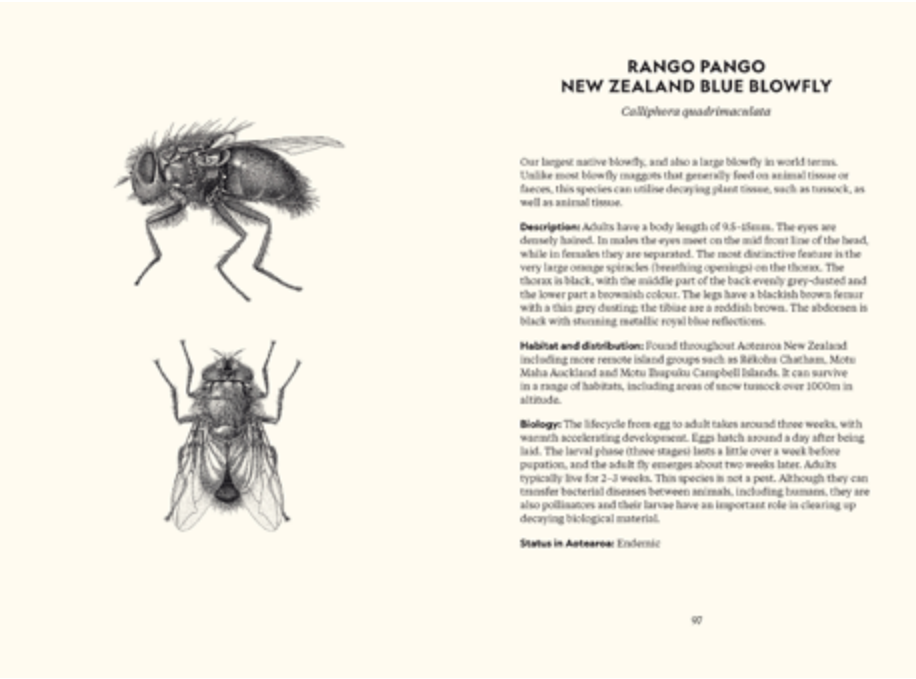
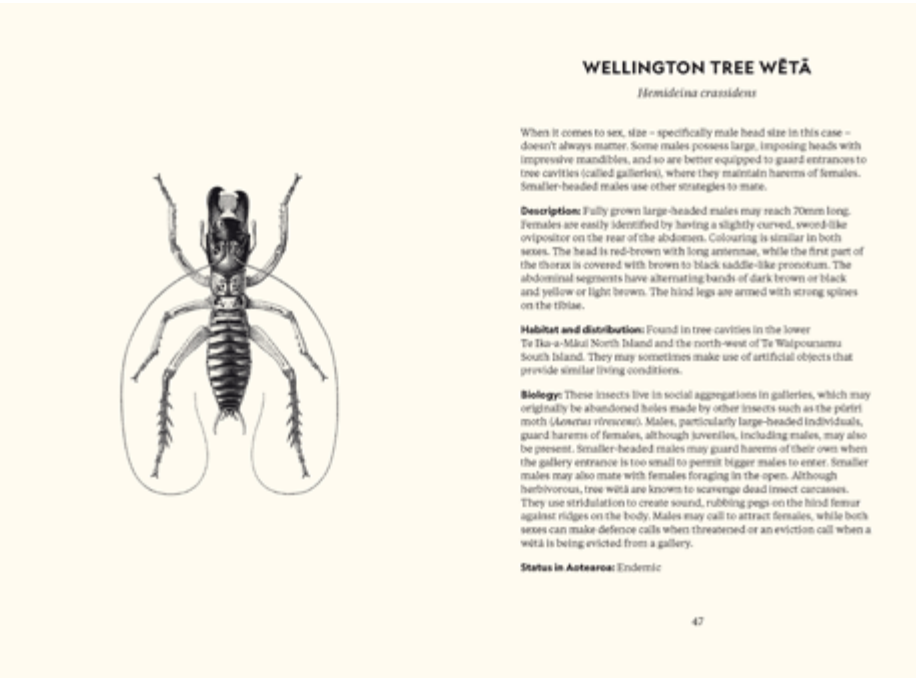
The book is charmingly illustrated with scientific drawings by Des Helmore (*Fauna of New Zealand* series) and reproductions of the entomological paintings of George Vernon Hudson (*An Exquisite Legacy*). It’s the perfect companion for the outdoors and for browsing at home or on holiday.

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

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



PUBLISHED: November 2023
ISBN: 978-1-99-116554-1
Hardback, 184 × 125 mm, 136 pages, \$27



Te Papa Te Taiao Nature Series:
**Native Shells
of Aotearoa**

BRUCE MARSHALL AND
KERRY WALTON

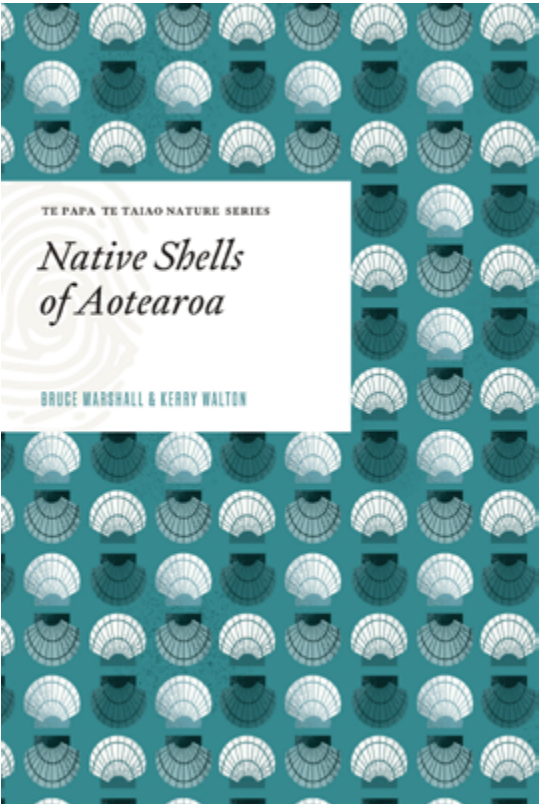
Part of the *Te Papa Te Taiao Nature Series*, this accessible introduction to a range of the aquatic and terrestrial shell-bearing molluscs encountered in New Zealand is written by two experts from our national museum, Te Papa.

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

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

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

KERRY WALTON is Curator Invertebrates at Te Papa and PhD candidate in the Department of Zoology, University of Otago. His research focuses on understanding the distributions of mollusc species,

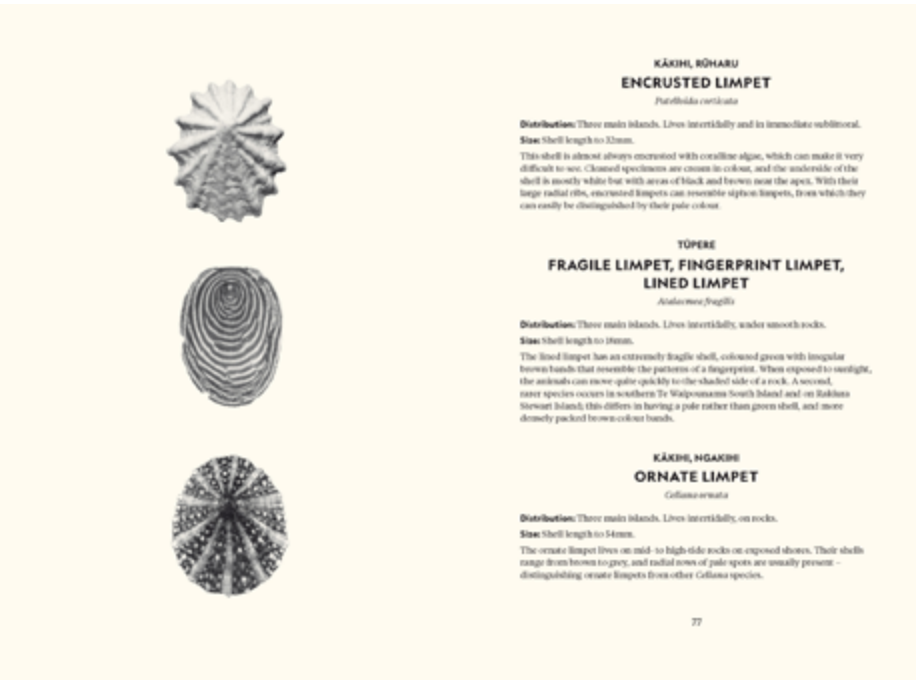
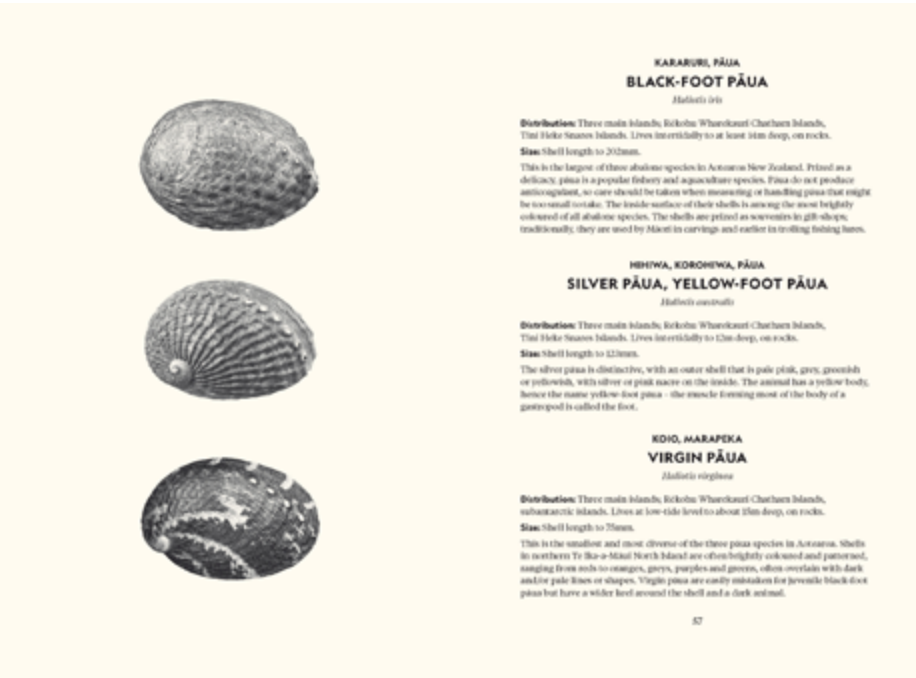


how these species differ, and how their differences came to be through evolution and dispersal.

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

LOOK
INSIDE

AUTHOR
Q&A



Te Papa Te Taiao Nature Series:
**Native Birds
of Aotearoa**

MICHAEL SZABO

Part of the *Te Papa Te Taiao Nature Series*, this accessible, handsomely illustrated guide to Aotearoa New Zealand’s native bird species has wide appeal.

Native Birds of Aotearoa describes 60 of our most interesting species, reflecting the range of subtropical, temperate and subantarctic habitats across our islands. Entries include useful descriptions on each species and insights into the museum’s fieldwork and collections.

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

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

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

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



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

Keith Woodley, *Birds New Zealand* magazine

LOOK
INSIDE

AUTHOR
Q&A

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 meows and trumpeting, and a contact ‘bark’ at sea.

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

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

Status in Aotearoa: Native
Conservation status: Declining

69

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 pūkoko (page 41), including one bird that fatally speared a ruru in the eye with its sharp bill. They have a wide range of calls, the most distinctive being the staccato kek-kek-kek territorial call.

Habitat: Forest, mangrove, wetland, coastal and urban habitats from Te Rerega 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, weta, skinks, mice and small birds.

Status in Aotearoa: Native
Conservation status: Not threatened

93

Te Papa Te Taiao Nature Series:
**Native Plants
of Aotearoa**

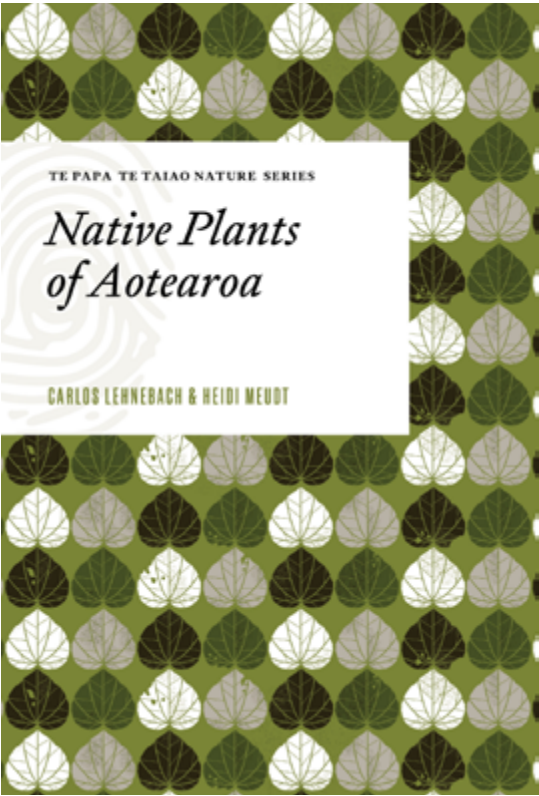
CARLOS LEHNEBACH AND
HEIDI MEUDT

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

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

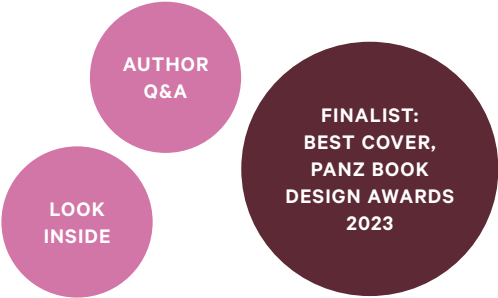
DR HEIDI MEUDT (Te Papa Curator Botany) is a researcher whose collections-based research focuses on the evolution and classification of native New Zealand flowering plants, especially forget-me-nots.

PUBLISHED: October 2022
ISBN: 978-1-99-115093-6
Hardback, 184 x 125 mm, 132 pages, \$2



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

NZ Booklovers



PŌWHIWHI
NEW ZEALAND BINDWEED

Calystegia tuguriorum

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

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

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

49

KŌWHAI NGUTU-KĀKĀ
KĀKĀ BEAK

Clianthus puniceus

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

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

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

63

Nature Stilled

JANE USSHER

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

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

PUBLISHED: October 2020
ISBN: 978-0-9951136-9-5
Hardback, 250 x 202 mm, 368 pages, \$70



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

Design Assembly

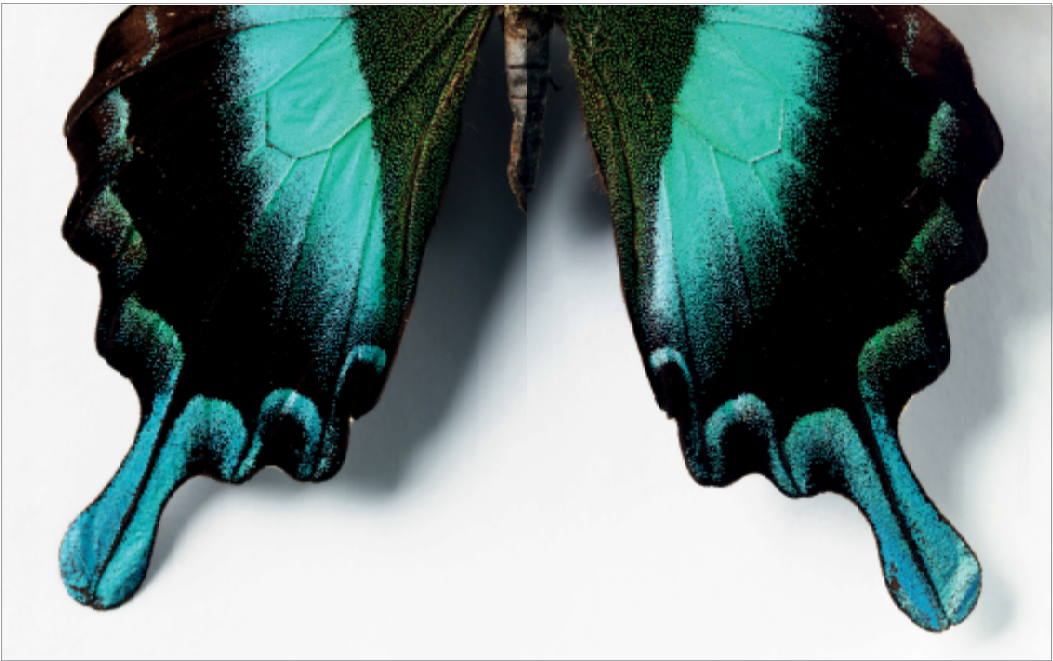
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BEST BOOK AND
BEST ILLUSTRATED
NON-FICTION BOOK,
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AWARDS 2021

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INSIDE

AUTHOR
Q&A



Buller’s Birds of New Zealand

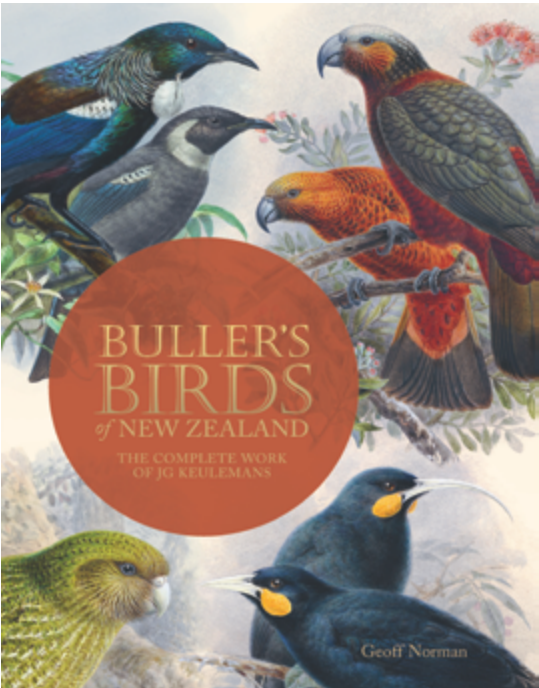
The Complete Work of JG Keulemans

GEOFF NORMAN

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

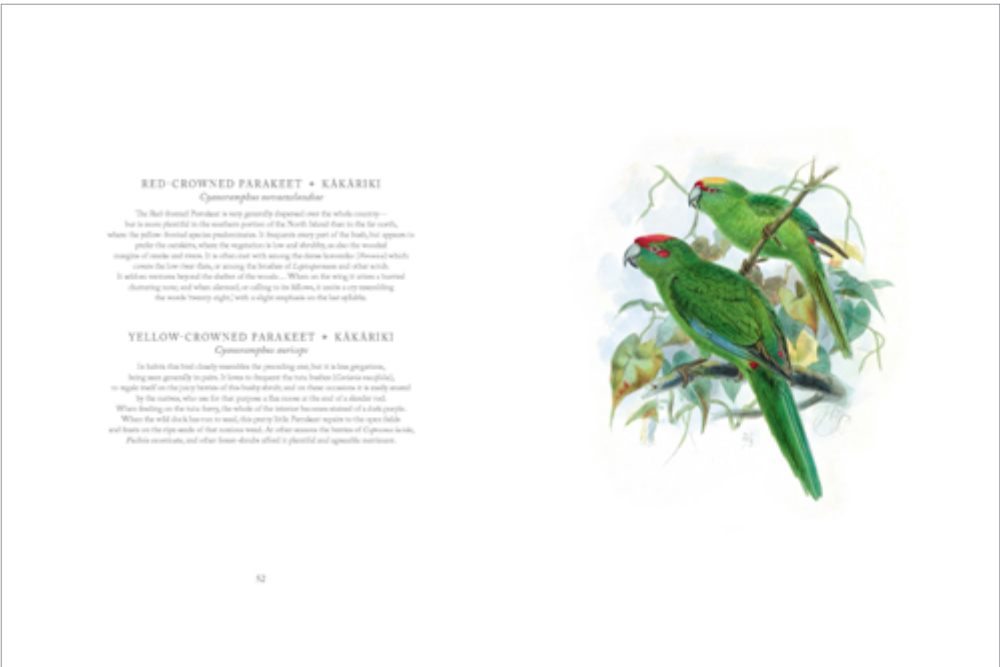
GEOFF NORMAN holds qualifications in science and environmental studies and has worked in publishing for over 25 years. *Buller’s Birds of New Zealand: The Complete Work of JG Keulemans* is his first full-length book.

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



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

North & South





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

LOOK INSIDE

AUTHOR Q&A



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

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

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

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



Preface

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

The book has a double interest. It is concerned with the story of tatau and the implications of tatau’s remarkable globalisation. Though its focus is not biographical, it tracks the lives and the work of Paulo Sulu’ape II, his brother Petelo, and his cousin Sulu’ape Paulo Iosefo Ah Ren. 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 tufuga tatau (tattooing experts) and others and interprets it in the recent history of Polynesian tattooing, in the Samoan diaspora and in the wider tattoo world.

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

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

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



Paulo S
22.1.1978, Chalfont Crescent, Māngere, south Auckland
Sulu’ape II, Sulu’ape

Lāuga

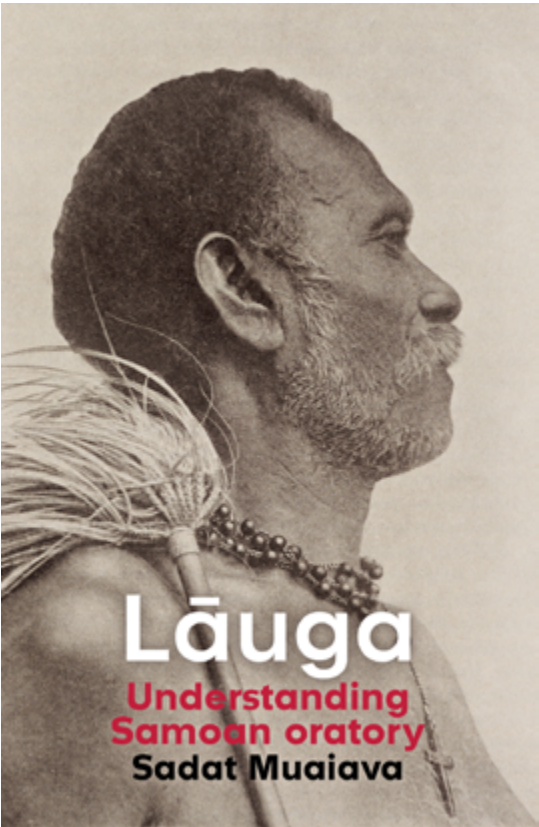
Understanding Samoan Oratory

SADAT MUIAIVA

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

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

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



**FINALIST:
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PANZ BOOK
DESIGN AWARDS
2023**

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

**LOOK
INSIDE**

**AUTHOR
Q&A**

‘Ua pōa ma mamou le faafo ma le oia e pei o le ‘upu to Pō ma Aa ma to fa faa ma faafuatu i lalo. The sacredness of today reminds me of the saying from the story of Pō ma Aa whose residence is said to have been protected by spears?’

The thing about the filasaga, 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 filasaga because words are food to the Samoan soul, in both happy and sad times.

Views about what a filasaga is and should consist of vary, but in general come down to two approaches. The first is that a filasaga refers only to the alagi’upu,⁷ mualigapaga,⁸ tala ma, and biblical phrases used to begin a lāuga. Held in fondness by Samoans, alagi’upu and mualigapaga are an elite component of the gagana Sāmoa because of their origins in significant events in the past. The second view is that a filasaga is not confined to alagi’upu and mualigapaga, 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 filasaga 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 transition of this filasaga is my own.
8. Alagi’upu are proverbial expressions that originate from an ancient story.
9. Mualigapaga 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 malafono 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 tāpu’āi 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’afālauga, 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.

Tūfotale Lauaki Namakau’u Mamoe of Safotufafai, 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 Salomon in the Mortiana 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.1900-11, ALEXANDER TURNBULL LIBRARY, WELLINGTON, PACCOLI-SOONG-CHOH

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.

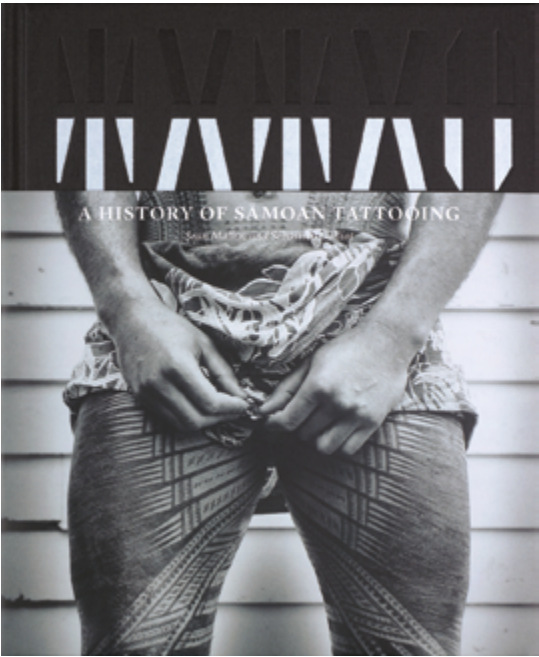
SEAN MALLON, of Sāmoan (Mulivai, Safata) and Irish descent, is Senior Curator Pacific Cultures at the Museum of New Zealand Te Papa Tongarewa.

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

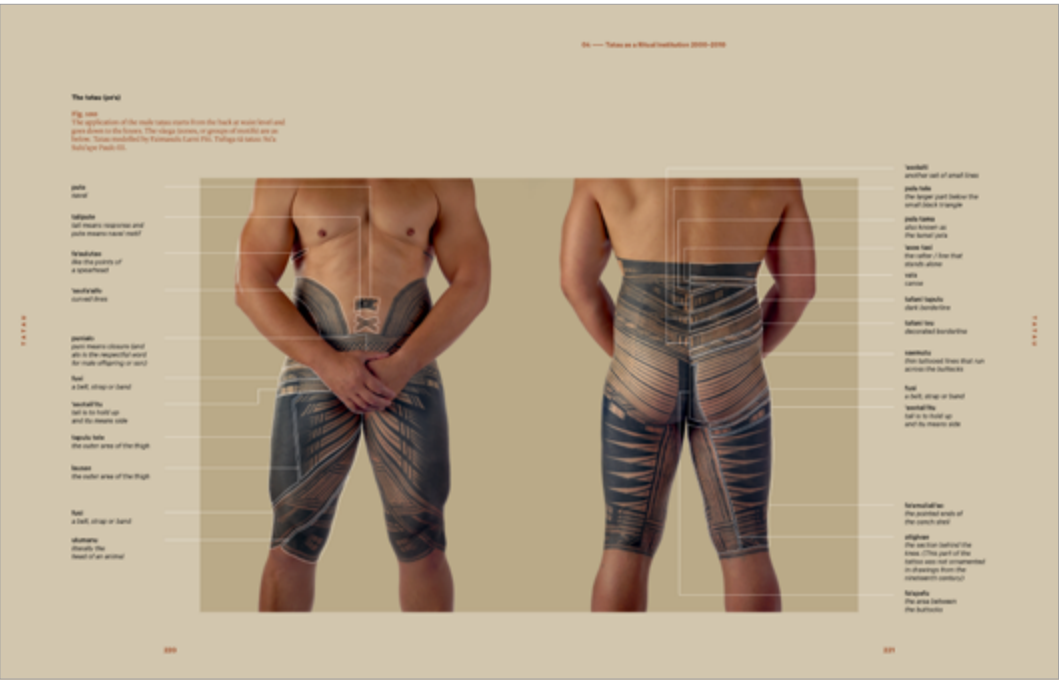


“a visual feast ... a milestone in contemporary publishing ... a book that will expand and enrich the knowledge of readers throughout Aotearoa, the Pacific and beyond”

Douglas Lloyd Jenkins,
Ockham New Zealand Book Awards 2019 convener

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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.

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



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

New Zealand Heritage Journal

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

Waikato Times

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 colonialism in New Zealand and New Zealand's subsequent colonialism in other Pacific archipelagos. His presence in Niue seemed an omen, the herald of a new empire.

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





TAONGA MĀORI

Te Hei Tiki

An Enduring Treasure in a Cultural Continuum

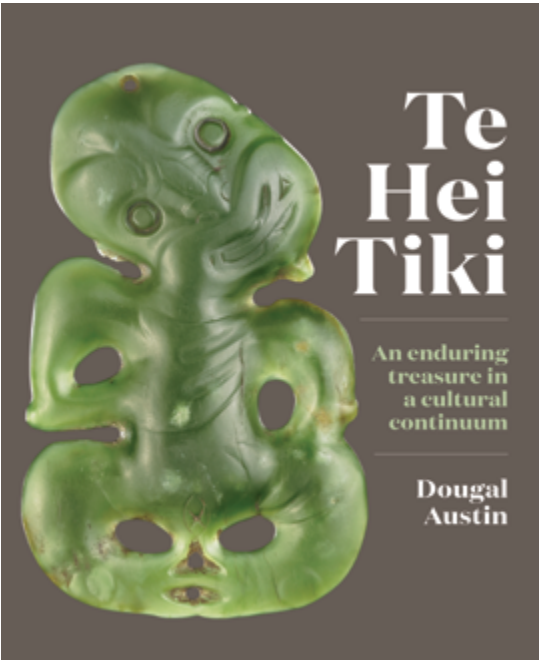
DOUGAL AUSTIN

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 Māori at Te Unua Museum of Southland, and was previously Senior Curator Mātauranga Māori at Te Papa. He has a particular research interest in the origins, development, cultural use and significance of hei tiki.

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



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

CLOCKWISE FROM TOP LEFT:
Hei tiki, type I; pounamu (nephrite), plus 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), head treated; 127 x 86 x 15 mm. Hei tiki, type II; pounamu (nephrite), 121 x 73 x 9 mm.

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

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

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

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



Joel Marsden (left) and Lewis Gardiner (right) at work at Rākau Jade, Rotorua, 2018.

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.

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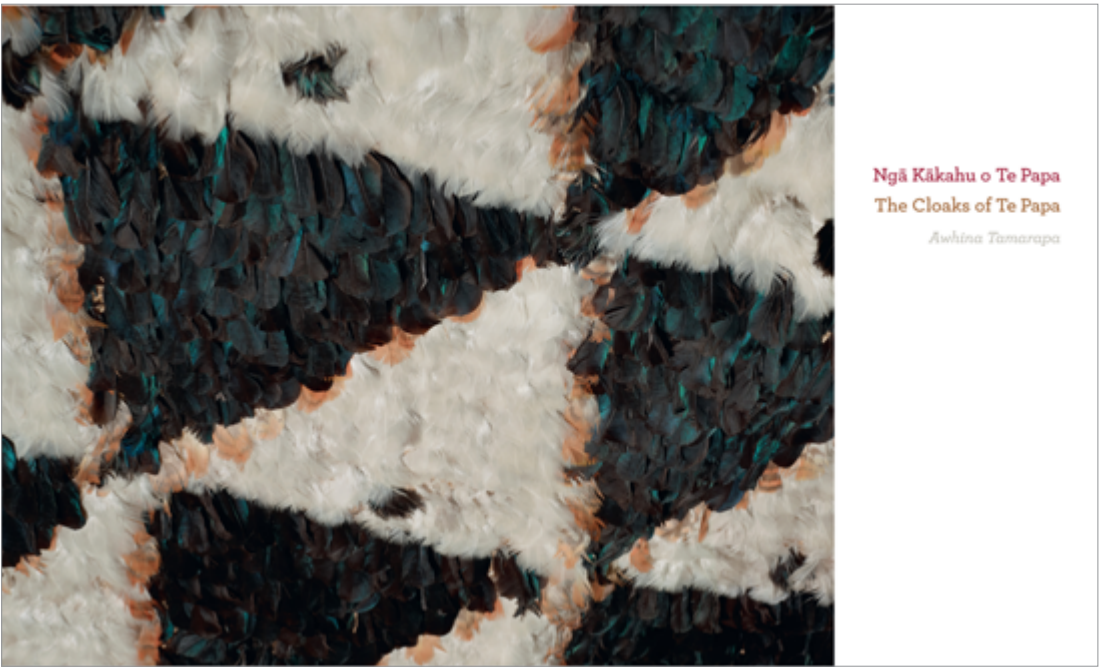
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ISBN: 978-0-9951136-3-3
Hardback, 290 x 235 mm, 224 pages, \$75

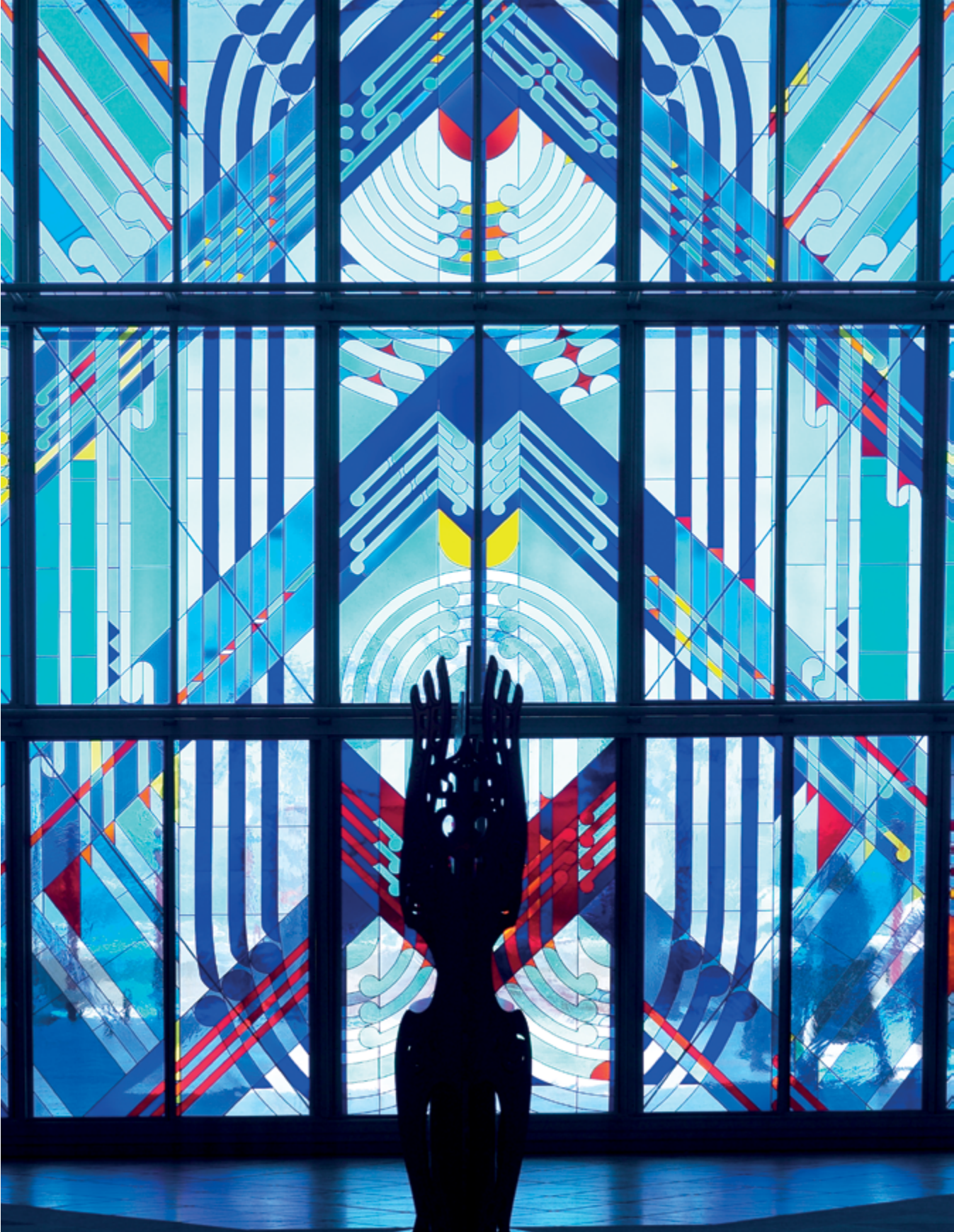
“Whatu Kākahu is the definitive description of Māori cloaks in Te Papa’s collections. Illustrated throughout with stunning photographs that document the subtle beauty of these cultural treasures”

Scoop

LOOK
INSIDE

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 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 wharenihi, the meeting house. The name of the wharenihi is Te Hono ki Hawaiki, which speaks of the connection with Hawaiki (the place of spiritual origin for Māori).

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

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

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

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

 The Museum



OUR PLACE – TE PAPA

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

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

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

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

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



POSTERS

POSTERS

Badges of Aotearoa New Zealand poster

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

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Fishes of New Zealand Poster

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

NZ RRP: \$24.99

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

Poster, A1, 841 x 594 mm



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INDIVIDUAL SALES

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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