



TE PAPA



PRESS

CATALOGUE 2023/2024
TE PAPA PRESS

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NEW ZEALAND'S UNIQUE MUSEUM PUBLISHER

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



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Flora

Celebrating Our Botanical World

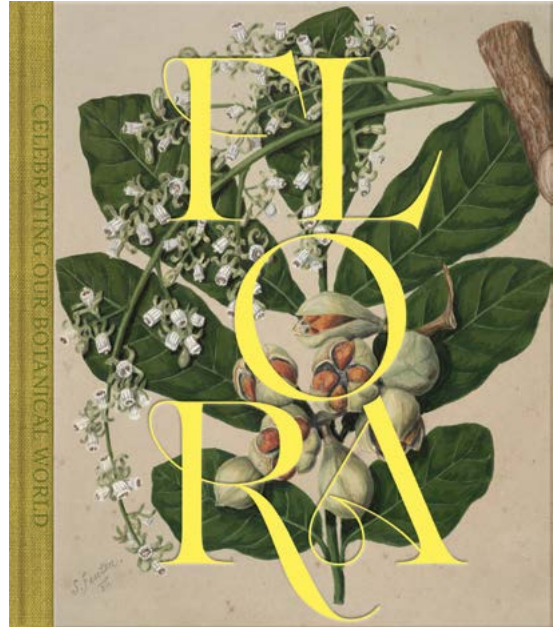
EDITED BY CARLOS LEHNEBACH, CLAIRE REGNAULT, REBECCA RICE, ISAAC TE AWA AND RACHEL YATES

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. His expertise lies in the native orchids of Aotearoa.

CLAIRE REGNAULT is Senior Curator New Zealand Histories and Cultures at Te Papa. She is the author of several books. Her most recent, *Dressed*, won the Illustrated Non-Fiction Award at the 2022 Ockham New Zealand Book Awards.

REBECCA RICE is Curator of New Zealand Historical Art at Te Papa and has a special interest in early botanical art. She is working on a book on the taonga associated with the New Zealand Wars held at Te Papa.



ISAAC TE AWA is Curator Mātauranga Māori at Te Papa. He is a practising weaver and is actively collecting for Te Papa's contemporary taonga Māori collection.

RACHEL YATES is a former Curator Pacific Cultures at Te Papa, where she worked closely with Pacific maker communities. 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

LOOK
INSIDE

AUTHOR
Q&A

Ngā Kaihanga Uku

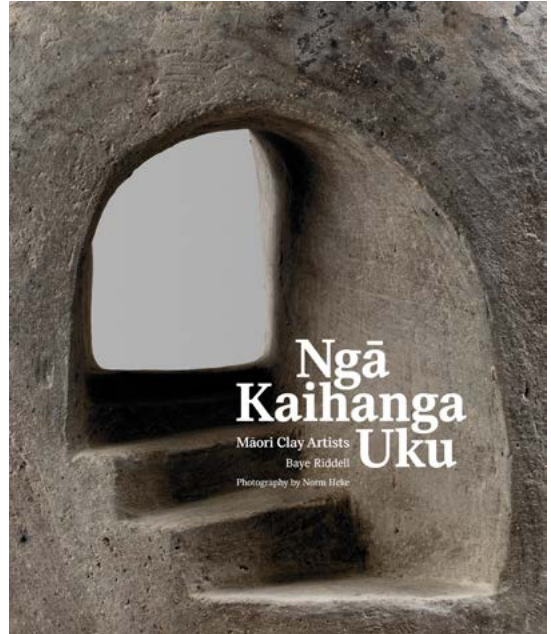
Māori Clay Artists

BAYE RIDDELL

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

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

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



PUBLISHED: October 2023

ISBN: 978-0-9951384-5-2

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

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

Home magazine

LOOK
INSIDE

AUTHOR
Q&A



Baye Riddell

Night Poets, Te Whānau a Raukaporo
b. 1950
Lives in Tokoroa Bay, Teitahiāhi

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

Baye was educated in both Māori and English. He studied science and mathematics; there were no art classes, apart from one period a week in the first year. After high school, at his parents' insistence Baye enrolled in the pre-entry year for medical school at Otago University in Dunedin. Freed from the strict discipline and the religious environment of St. Stephen's, Baye indulged in student social life in Dunedin, and after making a half-hearted effort for two years, he 'dropped out' and began a period of artistic exploration. In 1970 they moved to Christchurch, where the art establishment and experimental counter-culture movement began to shape his world view. As well as 2012. Musicians such as Dylan, Cohen, Hendrix, Joplin, The Beatles, The Rolling Stones and The Doors influenced our generation's dissatisfaction and disillusionment with the rampant capitalist culture sweeping across through the 60s and 70s, and the writings of Heidegger, Heidegger, Tardieu, Lyotard, Carlos Castaneda, Jack Kerouac and Alan Ginsberg ... As a young man isolated from family, I participated wholeheartedly in this ethos of experimentation and deconstruction of entrenched conventional perceptions and norms. Against this backdrop and the growing alternative movement in New Zealand, I shaped a personal philosophy that placed value on simplicity, cooperation and self-sufficiency.¹⁰

They worked as a couple of jobs, including at the Lake Adams Pottery – the oldest commercial pottery in New Zealand. His introduction to studio pottery, though, came through a studio friend, Paul Fisher. Watching Paul throw a pot on the wheel instantly captivated Baye's imagination and fueled an emerging dream of living a self-sufficient life in Teitahiāhi. Paul Fisher was firmly entrenched in the highest creative aesthetic and thought. Baye spent time working, glazing and basic firing. Baye built his own oil-fired kiln at North New Brighton and fired an exhibition with Paul at Christchurch's Upper Downstairs Gallery in 1974. However, Baye was unimpressed by the veneer given by New Zealand potteries

1007 Baye Riddell's bio sketch in Tokoroa Bay in 2022

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Photograph: November 2011, at Teitahiāhi, Tokoroa Bay, New Zealand. © Baye Riddell. Courtesy of Teitahiāhi Art & Research.

Through Shaded Glass

Women and Photography in Aotearoa New Zealand 1860–1960

LISSA MITCHELL

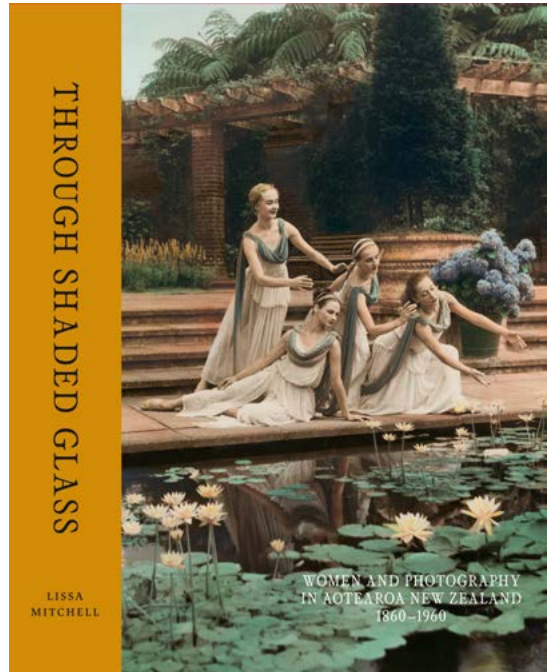
The contribution of women to the first century of photography has been overlooked across the world, including in New Zealand. With few exceptions, photographic histories have tended to focus on the male maker. This important book tilts the balance, unearthing a large and hitherto unknown number of women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

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

PUBLISHED: June 2023

ISBN: 978-0-9951384-9-0

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



“A lavishly-illustrated blockbuster of a book . . .”

Mary Macpherson, *Landfall*

LOOK
INSIDE

AUTHOR
Q&A

CHAPTER 1 the photographic studios

A magical aspect of photography has always been its ability to record time and mark out even the most mundane occurrence as an event.⁴ The people and things recorded became immediate, reaching across distance and time. In his 1991 book, *Photography in New Zealand*, Hardwicke Knight noted that while people in Britain and Europe made photography a possibility, it was only in colonial locations such as Aotearoa New Zealand, where materials and skills were limited, that photography was used by 'those with more than ordinary enterprise and perseverance'.⁵

Opposite: Darrig Clearing, Sarah Coombidge and Christina McMillan working in the McMillan studio in Stratford in 1901. James McMillan. Stratford. Gelatin dry plate glass negative. Alexander Turnbull Library (L.1.3.01537-0).



To start the trip, Westland rode on horseback alone for two days from Christchurch to Double Hill Station. There she met her husband, who had travelled by rail and then mail cart with their equipment and supplies – 'our bedding, clothing and photographic plates... carried in two long brown canvas bags'.⁶ The next day the Westlands, their guide (identified only as Charlie) and a station hand who was in charge of the pack horses rode for another day to the campsite. Worried about damage, the couple opted to carry their cameras on their backs rather than among their luggage.

From the campsite, the Westlands and Charlie explored the area, taking day trips to climb peaks, saddles and glaciers. They saw wild horses and seas, and endured the attention of sea. The view from a knob⁷ in the Butler Range set Westland into a photographic frenzy: 'The grand stretch of mountains demoralized me, and I photographed all round me without waiting till I had knuckled, consequently later on, when I rambled off towards the Ramsay glacier, I had no plates left to take Mt Whitcombe from a grander point of view', she wrote in her journal.⁸ On what became known as Jim's Knob, named for James Westland, Charlie built a small cairn of stones and 'we left our names there, and a spoil plate from my husband's camera'.⁹

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

One of the Westlands' tasks before going to sleep was to change the plates in the camera, avoiding the light of the moon when it rose suddenly and 'flooded the tent with light'¹⁰ in which case the job had to be done awkwardly under the sleeping bag.

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

Robin White

Something is Happening here

**SARAH FARRAR, JILL TREVELYAN
AND NINA TONGA**

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

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

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

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

PUBLISHED: May 2022

ISBN: 978-0-9951384-3-8

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



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

Steve Braunias, Newsroom

AUTHOR
Q&A

LOOK
INSIDE

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

NEW ZEALAND
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BEST BOOKS
2022

Florence and Hereweka

Jill Trevelyan

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

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

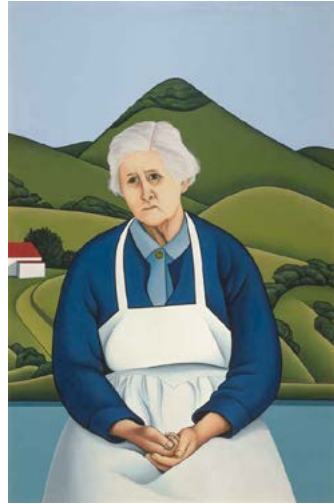
A photograph of Florence (page 66) shows White's starting point: "I saw her clothing, and the way it folded, the way the light and the dark were reticulated." Next she developed drawings of her mother in front of Hereweka Harbour Cone, the hill she had painted so often. An early image (page 66) shows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

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

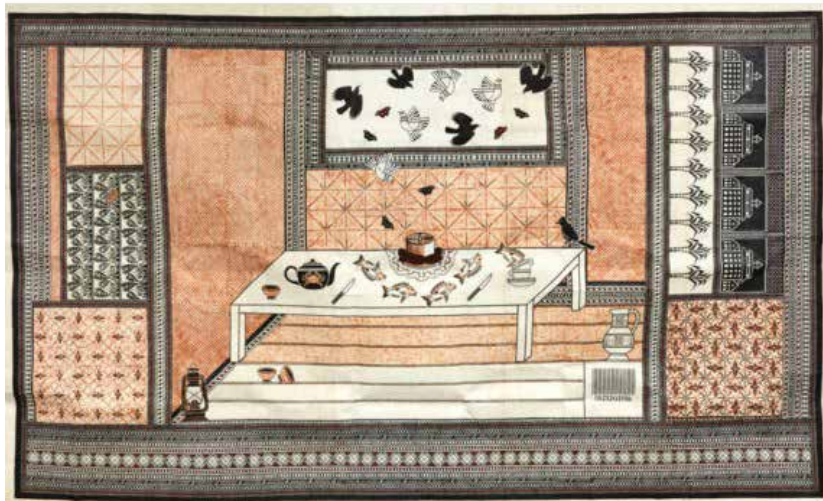
and *Harbour Cone* is also a portrait of a generation – those women who endured two world wars and a depression. She comments, "The depression taught a harsh lesson in economy, and my mother learnt to make do with next to nothing. Her boast has always been that the kids were neat and tidy and clean,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

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

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



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



Robin White, Temari Cabakunorone and Raha Fihia
 Something is happening here: Living in a material world (2007)
 barks, cloth, earth pigments, natural dye
 2700 × 2380 mm

Nga Tai Whakarongorua | Encounters

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

**REBECCA RICE AND MATARIKI
WILLIAMS**

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

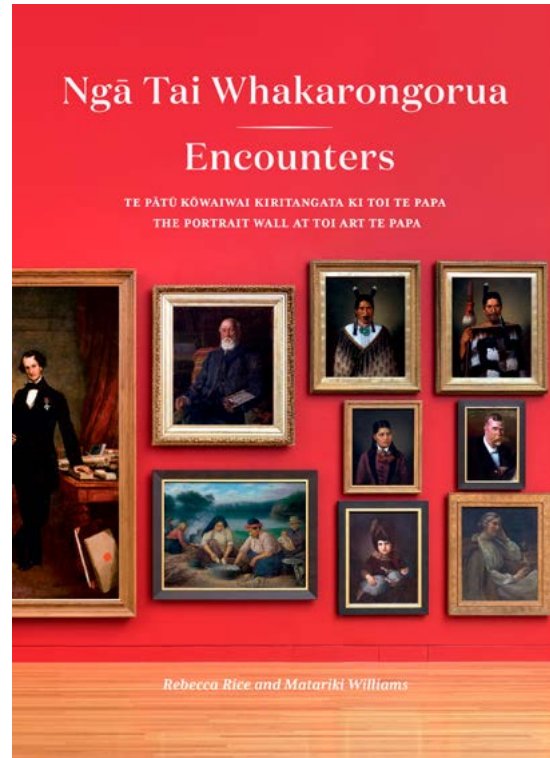
REBECCA RICE is the Curator of New Zealand Historical Art at the Museum of New Zealand Te Papa Tongarewa.

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

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ISBN: 978-0-9951136-5-7

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



WINNER: BEST
SMALL EXHIBITION
CATALOGUE, 2022
AWAPA AWARDS

LOOK
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AUTHOR
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Ko Poetua te tamāhine a Oroo, he kōrangitira nō Ra'ātea. I te wā e ū ana te kaupuke o James Cook (he kaitoro nō Piritana) ki i te tau 1777, i tana haerenga tuatoru, ka whakarēra ia e tokorua o āna kaumōana. I hopukina a Poetua rātou ko tana tāne, ko tana tungāne hoki e Cook, hei akiaki i te tangata whenua ki te whakahoki atu i te tokorua rā.

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

Kua whakaaahua a Poetua e Webber hei Atua Kariki – heoi, kua ūhia kē ki te tapa, kua ki tētahi o ngā kākahu lawhito o Ūropi. Kei te mau tahi (patu rangō) a Poetua. He mea hanga ki ngā hūhūhū kua whakatinahia ki te kakau rākau, ki te kakau kōwi rānei – he tohu o tōna mana nui. Kua āta whakanikohia te tatau (tāmoko) i runga i ngā ringaringa o Poetua.

John Webber (1751–93)
Ingarangi

Poetua [*Poetua*], daughter of Oroo, chief of Uaietee [Ra'ātea], one of the Society Isles, 1785
Peita hinu, kōnawehi, frame 1660 × 1160mm
He mea hoko 2010 (2010-0029-1)

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

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

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

John Webber (1751–93)
England

Poetua [*Poetua*], daughter of Oroo, chief of Uaietee [Ra'ātea], one of the Society Isles, 1785
Oil on canvas, frame 1660 × 1160mm
Purchased 2010 (2010-0029-1)



Te aho hihī katikati

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

- a** Mā te aho hihī katikati ka ahei ngā kaiwhakatikatika ki te kite i ngā momo wānhi. Kua pania te tinana o Mrs Devereux ki te wānhi o te ao hohu, he orangitea te tae ki raro i ngā hihī katikati. He kārīkīhaura tana tūru me te wahi o muri. He tohu tēra i pania te pikitia ki te kāpia māori i mua.
- b** Ki konei, kua mukua kē te wānhi mai i te kanohi me te kikowhiti o Mrs Devereux. Ko te mahi tuatahi a ngā kaiwhakatikatika he tango atu i te wānhi mai i te kiri – he māmā ake te muku atu i ngā kano mātātea i ngā kano mātāuri.
- c** E tohu ana te tapawhā i te wahi i whakamātauria tētahi wai matū e ngā kaiwhakatikatika hei tango atu i te wānhi kia kore ai te peita ki raro iho e pā kinohia.

Ultraviolet light

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

- a** Conservators use UV light to identify different varnishes. Mrs Devereux's body has been coated with a modern synthetic varnish, which appears cloudy blue under UV light. Her chair and the background are a patchy green, indicating an earlier layer of natural resin.
- b** Here, Mrs Devereux's face and forearm have already been cleaned of varnish. Conservators often remove varnish from flesh tones first – light-coloured pigments are usually less delicate than darker colours.
- c** A square patch shows where conservators have tested a chemical solution to remove the varnish without damaging the paint beneath.

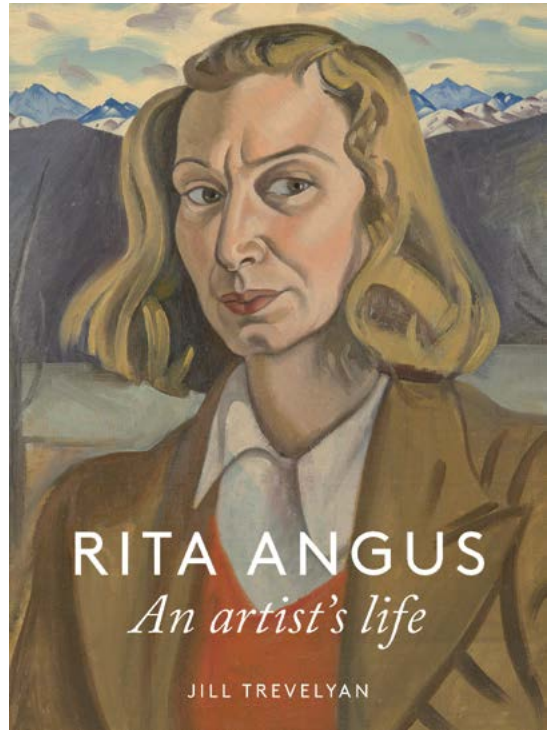
Rita Angus

An Artist's Life

JILL TREVELYAN

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

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



PUBLISHED: April 2021

ISBN: 978-0-9951338-2-2

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

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

New Zealand Listener

FINALIST:
PANZ NEW ZEALAND
BOOK DESIGN
AWARDS 2022

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

LOOK
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Q&A



CHAPTER FOUR

SEPTEMBER 1934–JULY 1938

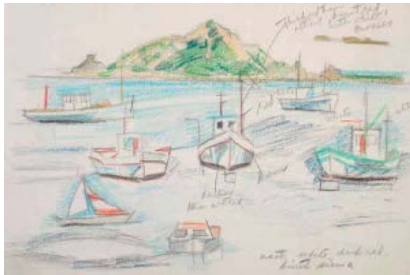
'Live in a suitcase'

RITA NOW FACED THE challenge of finding enough work to become self-supporting, but her timing could hardly have been worse. The Depression was still biting and unemployment had recently reached a record high. Moreover, she remained in a weakened state after her illness – thin, anaemic and easily tired. Working from a one-room flat in Cranmer Square, she became a freelance commercial artist, 'learning to be one, and adjust myself without home, hostel or marriage to protect me'.⁷ The struggle to earn a living meant little time for art, and in the next year and a half she produced no major paintings and all but ceased exhibiting.⁸

Soon after her separation, Rita's friend Jean Stevenson invited her to submit illustrations for the *Press Junior*, a newly established weekly supplement to Christchurch's daily paper.⁹ Inspired by a similar supplement in Melbourne's *Argus*, the eight-page paper, edited by Stevenson, was an ambitious attempt to provide stimulus and diversion for children: 'a serious little sheet with a serious object'.¹⁰ Content was supplied by an impressive list of local talent: Monte Holcroft and J. R. Hervey wrote stories, while the ethnologist Johannes Andersen and the writer-mountaineer John Pascoe contributed regular articles. Holcroft, who met Rita when she began to illustrate his stories in mid-November 1934, remembered

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

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Boats, Island Bay, c.1962
Wellington/Napier sketchbook (DyP 633), c.1968, p. 11
Coloured pencil, 198 x 271 mm
Museum of New Zealand Te Papa Tongarewa, on loan from the Rita Angus Estate
Boats, Island Bay, 1962–63
Oil on hanebowl, 610 x 610 mm
Private collection

Railways Studios

How a Government Design Studio Helped Build New Zealand

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

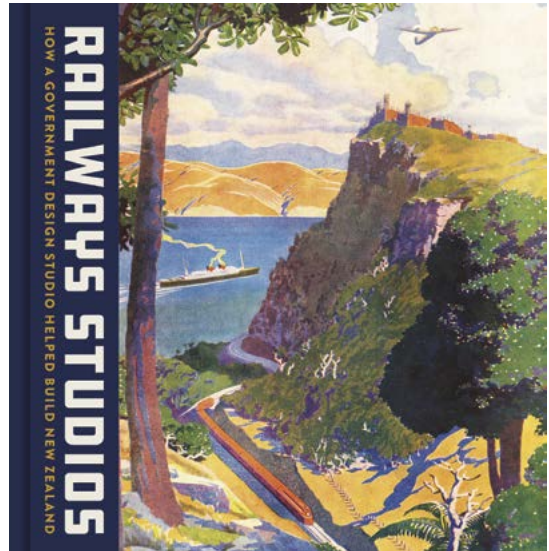
For many decades the Railways Department's design studios, Railways Studios, was New Zealand's 'go-to' advertiser. Its tourism and product ads appeared on railway-station hoardings and billboards throughout the land. It developed some of New Zealand's most iconic graphics, brought together in this treasure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

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

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

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

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



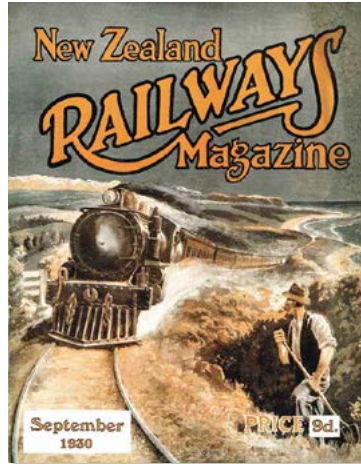
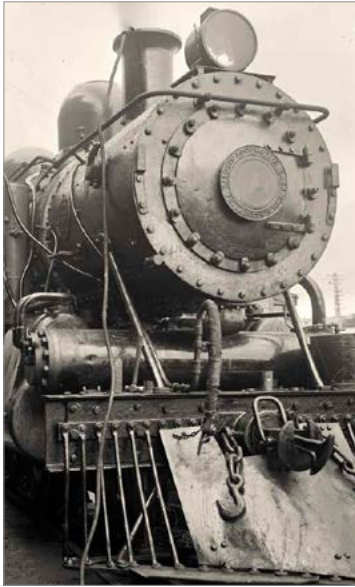
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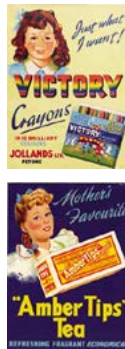
Hardback, 265 x 250 mm, 384 pages, \$70

LOOK
INSIDE

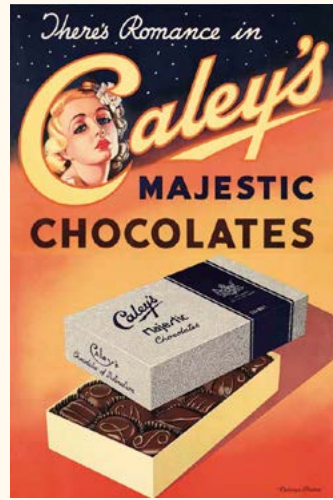
AUTHOR
Q&A



Each issue of RAILWAYS Magazine contains 100 pages of news, features, photographs and much more. It is published on a regular basis and is a must for all railway enthusiasts. The magazine is published in New Zealand and is available in other countries. The magazine is published in New Zealand and is available in other countries. The magazine is published in New Zealand and is available in other countries.



West's Soft Drink Co. Ltd.
 150, Market Street, Auckland
 Telephone: 150
 1930
 1930
 1930
 1930



Crafting Aotearoa

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

**KARL CHITHAM,
KOLOKESA U MĀHINA-TUAI AND
DAMIAN SKINNER**

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

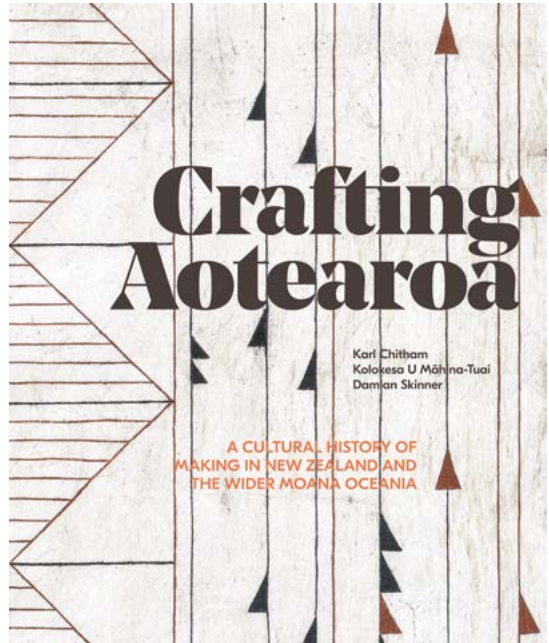
KARL CHITHAM (Ngā Puhī) is Director of the Dowse Art Museum and was formerly Director and Curator of Tauranga Art Gallery.

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

DAMIAN SKINNER is a Pākehā art historian and curator.

LOOK
INSIDE

AUTHOR
Q&A



PUBLISHED: November 2019

ISBN: 978-0-9941362-7-5

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

WINNER: BEST
BOOK, MULTIMEDIA
AND PUBLICATION
DESIGN AWARDS
2020

WINNER: BEST
TYPOGRAPHY
AWARD, PANZ
BOOK DESIGN
AWARDS 2020

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

Craft on board

2

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

¹⁰¹ These Chinese ceramics — food and drink containers and eating vessels — miss no mark of the gold-field material from which most of the Chinese collection at Te Papa Otago Settlers Museum is derived. None of these items was crafted in New Zealand but rather represent the impressive supply chain initiated and maintained by Chinese merchants in Otago to source foodstuffs from Guangdong and Hong Kong, which they then distributed overseas throughout Otago via a network of Chinese stores. This enabled the Chinese gold seekers to maintain a Chinese lifestyle, especially regarding their diet, despite the thousands of kilometers separating them from their home villages in Guangdong. Selin Brorström

of Yugoslavia. At the bottom of the racial hierarchy were Asian immigrants, especially Chinese and Indian people, who were consistently discriminated against.¹⁰²

The contribution of craftspeople from countries other than the United Kingdom should not be overlooked, nor should the challenges they faced in establishing themselves in Aotearoa.¹⁰³ In the second half of the nineteenth century there was an influx of Chinese to the goldfields of southern Aotearoa, most of whom came from Guangdong Province, around the city of Guangzhou (known as Canton). They arrived in substantial numbers from 1866 after the Otago Chamber of Commerce invited them to immigrate from Victoria, Australia, to work the local goldfields that were being deserted by European miners seeking their fortunes elsewhere.

Miners built their own dwellings using readily available materials in the tradition of make-do that was common to settlers in Aotearoa. They produced their own interior furnishings, too. Missionary Alexander Don noted that Chinese miner huts usually had a chimney fireplace, a sleeping platform built of sawn timber and planking, recesses or box cupboards for food, a meat safe, a bucket or washing basin, water containers, often made out of kerosene cans, a chest for storing rice and, for seating, wooden boxes that had previously held candles, tobacco or peanut oil. Don wrote approvingly that ‘The thousands of home-made articles in Chinese huts everywhere are so many witnesses to their handiness.’¹⁰⁴

Professional craft was present in these Chinese communities. A description of the large Chinese camp at Lawrence, published in the *Otago Daily Times* in 1869, observed that ‘Native artisans are few in number, still there are one or two ingenious tradesmen amongst them. There is a working jeweller, a carpenter, a baker and a hairdresser, all apparently doing a fair stroke of business.’¹⁰⁵

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



¹⁰²

¹⁰³

Scenic Playground

The Story behind New Zealand's Mountain Tourism

**PETER ALSOP, DAVE BAMFORD
AND LEE DAVIDSON**

Featuring over 600 spectacular images, *Scenic Playground* draws on a treasure trove of publicity – posters, advertisements, paintings, hand-coloured photos and more – and explores how New Zealand built its reputation as an alpine playground, and how mountains became central to belonging to Aotearoa.

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

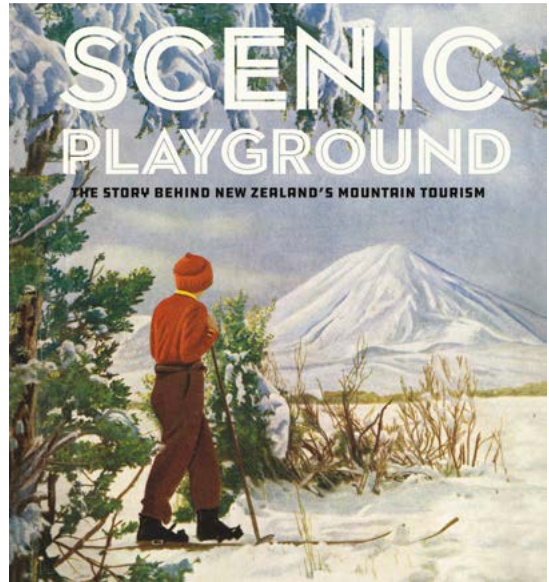
DAVE BAMFORD is now an independent tourism advisor who has worked extensively in New Zealand on regional tourism strategies, business plans and national park recreational opportunities.

LEE DAVIDSON teaches in the Museum and Heritage Studies programme at Victoria University of Wellington.

PUBLISHED: November 2018

ISBN: 978-0-9941460-2-1

Hardback, 280 x 250 mm, 416 pages, \$80



“... an absorbing treasure.”

Stuff

WINNER:
GRAND PRIZE + MOUNTAIN
AND ADVENTURE HERITAGE
AWARD, 2019 NEW ZEALAND
MOUNTAIN FILM AND
BOOK FESTIVAL

LOOK
INSIDE

AUTHOR
Q&A

New Zealand Art at Te Papa

EDITED BY MARK STOCKER

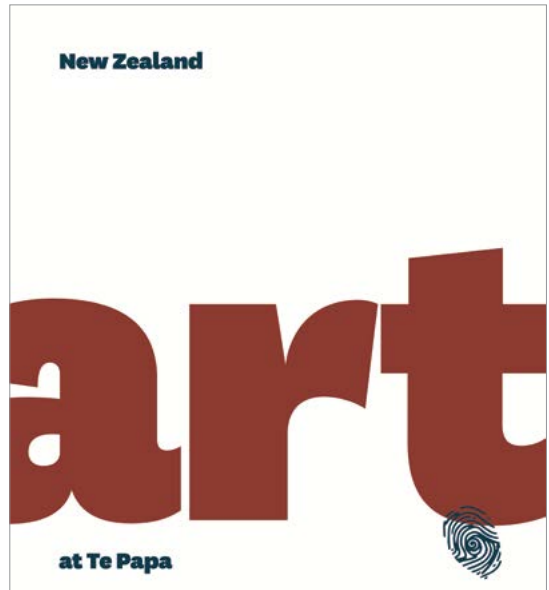
Te Papa holds New Zealand's national art collection, the origins of which date back to 1865. In this elegant hardback, Te Papa's curators and a range of other expert art writers discuss 268 works from the museum's collection. From early colonial artworks through to recent acquisitions, their essays offer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

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

PUBLISHED: October 2018

ISBN: 978-0-9941460-3-8

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



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

Art News New Zealand

LOOK
INSIDE

EDITOR
Q&A



Michael Smither

Tog's tea party (1968)

oil on hardboard, 1075 x 1075 mm, purchased 1982 with New Zealand Lottery Grants Board funds

Big ooddy (1970)

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

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

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

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

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

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

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

Smither 1



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Petrus van der Velden

Storm at Wellington Heads (c.1908)

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

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

In Storm at Wellington Heads, van der Velden introduces a human element, the seamed gullies bearing the elements and the fiercest gusts of wind lurching on the stormy seas. This links the painting in mood and theme to an earlier series of paintings from the Netherlands, where Federal scenes he depicted the harsh reality of the lives of the Maastricht fishermen and their families, and their often unresisted battle with the forces of nature. Storm at Wellington Heads weaves together threads of style and sensibility, which pervade all of van der Velden's paintings to varying degrees. The late Dutch realist noted: "The Jan van der Steen [Otago] and Maastricht together, and in a better sense works and other landscapes there is common a recognition of the infinite Creator's presence in all creation, of the Creator's power and our insignificance".

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



1 R. Rodney Wilson, van der Velden, Art & Hill Head, Wellington, 1976, p. 61.

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Ten x Ten

Art at Te Papa

EDITED BY **ATHOL MCCREDIE**

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

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

PUBLISHED: October 2017

ISBN: 978-0-9941362-5-1

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



LOOK
INSIDE

EDITOR
Q&A

Peter Peryer

Tulipe, invecchiati (2007)

inkjet print, 500 x 666 mm

pumehart.com

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

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



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Anne Estelle Rice

Portrait of Katherine Mansfield (1911)

oil on canvas, 105 x 120 mm

pumehart.com with 15,000,000 NZD

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

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

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

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The Beach Activity Book

99 Ideas for Activities by
the Water Around Aotearoa
New Zealand

RACHEL HAYDON,
ILLUSTRATED BY PIPPA KEEL

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

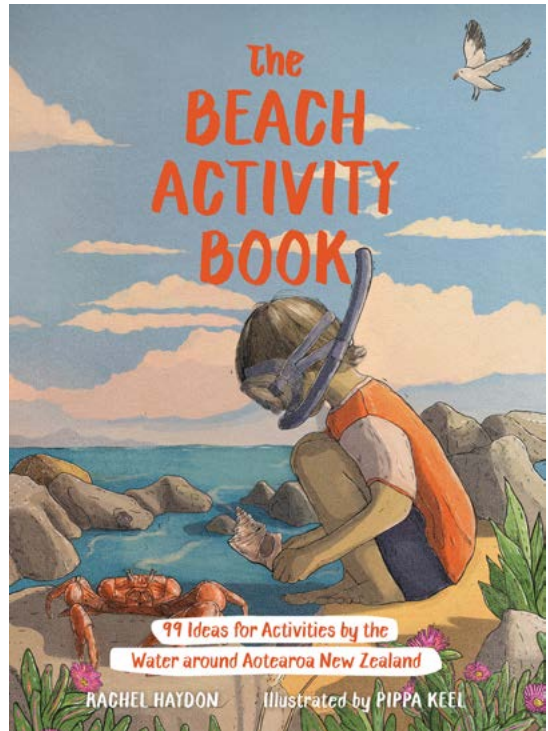
RACHEL HAYDON has more than 18 years' experience of teaching science to children of all ages in schools, museums, zoos and aquariums around the world. She is the General Manager of the National Aquarium of New Zealand.

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

PUBLISHED: January 2024

ISBN: 978-1-99-116551-0

Limpbound, 270 × 200 mm, 176 pages, \$35





COLOURS OF NATURE

Nature is a rainbow!

Take a good look around you at all the wonderful colours and patterns that animals have.

There are many ways that colours help living things survive in nature. Here are some examples.



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

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



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



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

Dimorphism: When males and females are different sizes or have different colour patterns. Usually the males have the more striking colours and patterns so they can compete for the females' attention! For example, the pūakitaki or pūtāngitangi / 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?



SEA LETTUCE



VELVET WEED



LEATHER KELP



FLATJACK



CRAB CLAW/FINGER



SPOTTED TOP SNAIL SHELL



PUMICE



CLAM SHELL



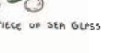
CAT'S EYE SHELL



DRIFTWOOD STICK



A SMOOTH STONE



PIECE OF SEA GLASS



BURNT WOOD



SOMETHING THAT DOESN'T BELONG...

You can check your answers on page 157.



Mangō

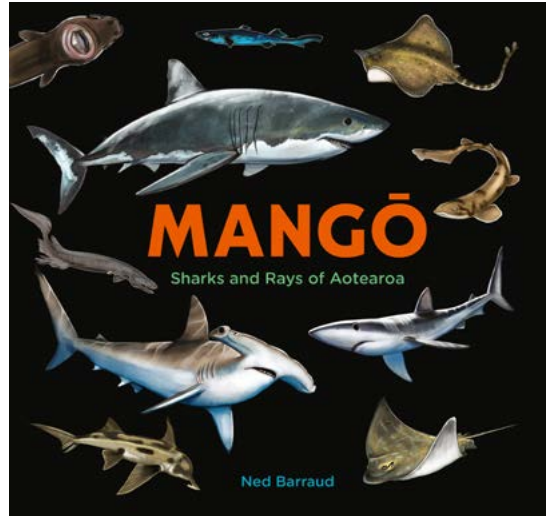
Sharks and Rays of Aotearoa

NED BARRAUD

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

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

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



PUBLISHED: October 2023

ISBN: 978-1-99-116556-5

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

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

Paula Green, Poetry Box

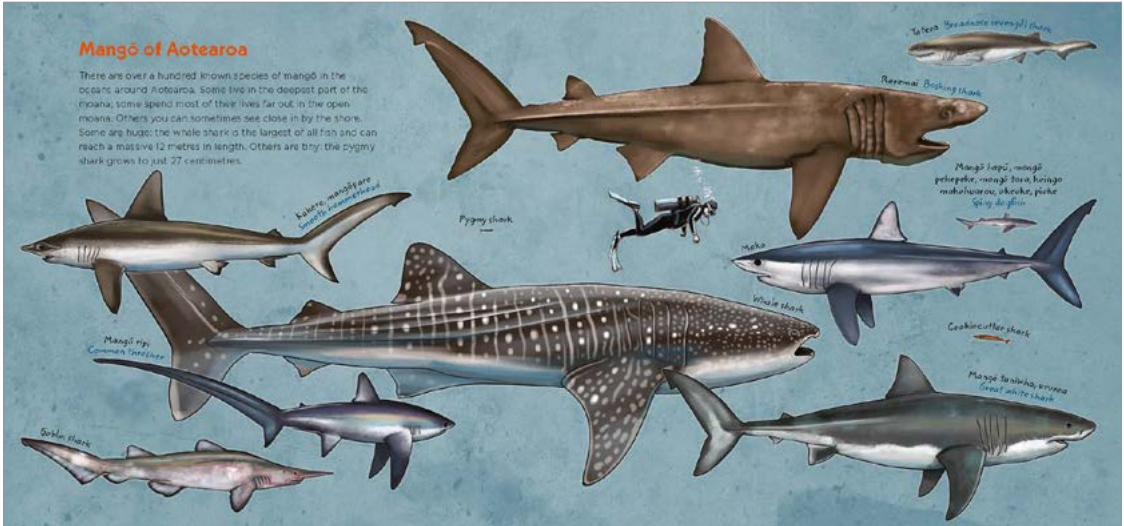
NOTABLE NON-FICTION BOOK, STORYLINES AWARDS 2023

LOOK
INSIDE

AUTHOR
Q&A

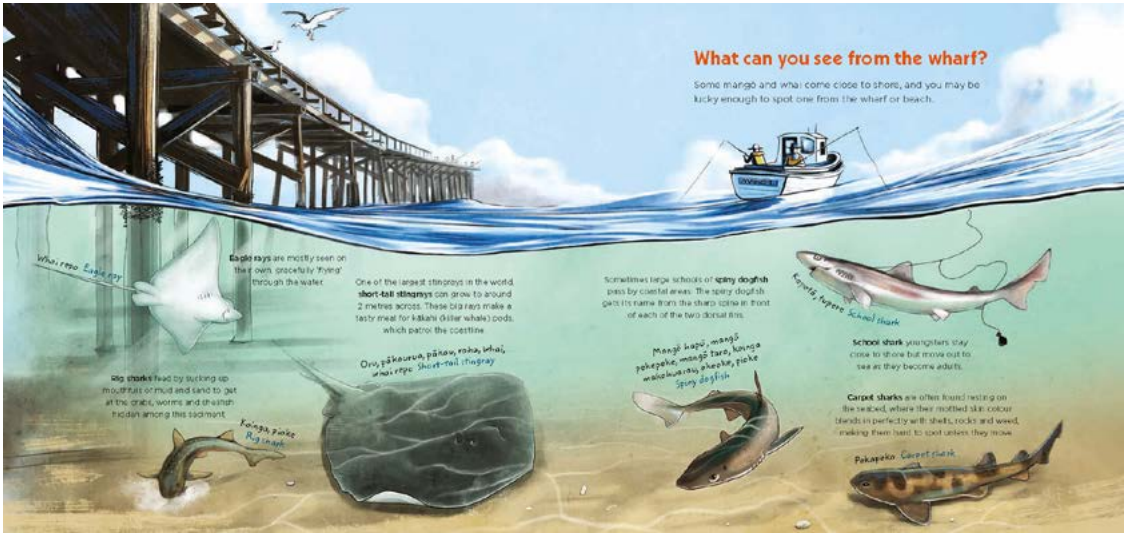
Mangō of Aotearoa

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



What can you see from the wharf?

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



Lost in the Museum

**VICTORIA CLEAL AND
ISOBEL JOY TE AHO-WHITE**

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

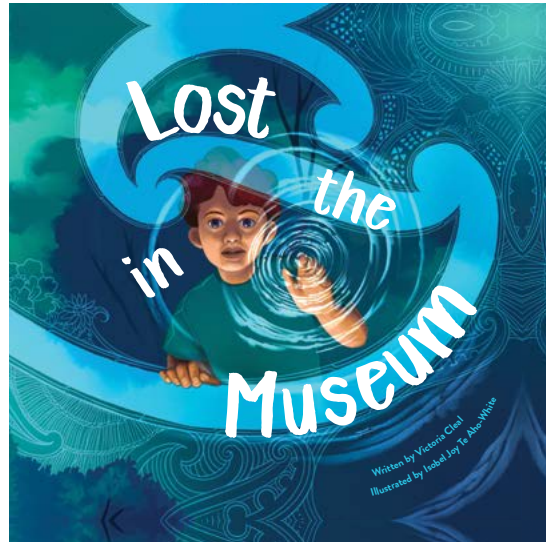
VICTORIA CLEAL works as a writer and editor at Te Papa. She worked on the *Te Taiao | Nature* exhibition and several stories for the children's TV series *He Paki Taonga* and its associated book.

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

PUBLISHED: March 2022

ISBN: 978-0-9951384-2-1

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



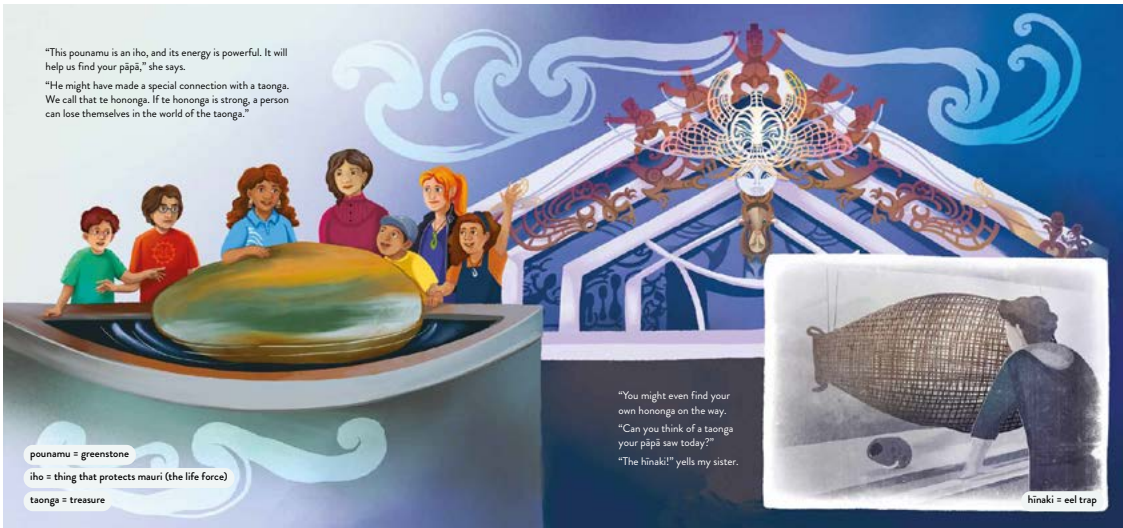
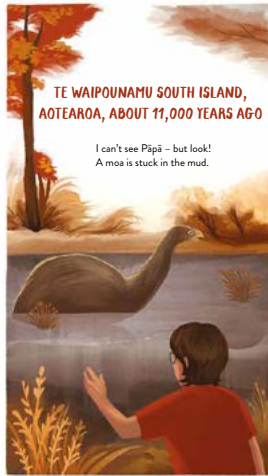
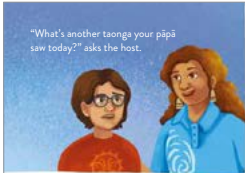
“A feel-good, exciting adventure story that is sure to create special memories for all who read it!”

NZ Booklovers

LOOK
INSIDE

AUTHOR
Q&A

READ-ALONG
WITH
SUZY CATO



Why is that Spider Dancing?

The Amazing Arachnids of Aotearoa

SIMON POLLARD AND PHIL SIRVID

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

SIMON POLLARD is a spider biologist and award-winning natural history photographer and writer.

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

PUBLISHED: October 2021

ISBN: 978-0-9951338-9-1

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



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

Kids Books NZ

LOOK
INSIDE

AUTHOR
Q&A

2022 'BACK
A BOOK'
CHALLENGE

Eyelash mites

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

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

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

like the idea of a tiny arachnid living on your face, most people have them, and they rarely cause any problems.

However, scabies mites (*Sarcoptes scabiei*) are not so discreet. They burrow into your skin and make you itch and develop rashes. They can spread from person to person easily, especially in overcrowded places. Fortunately, they can be easily treated with various medicines.



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



▶ A microscopic scabies mite.

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



▶ A crowded nursery of nursery-web spider babies.

SPIDER KINDERGARTEN

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

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

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

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

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

NOTABLE NON-
FICTION BOOK,
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2022

WINNER:
BEST CHILDREN'S
BOOK, MAPDA
AWARDS 2022

FINALIST:
PANZ BOOK
DESIGN AWARDS
2022

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

WRITTEN BY DAHLIA MALAEULU
TRANSLATED BY NIUSILA
FAAMANATU-ETEUATI

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

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

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

PUBLISHED: May 2021

ISBN: 978-0-9951384-6-9

Board book, 160 x 160 mm, 26 pages, \$19.99



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

Samoa Observer

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

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

LOOK
INSIDE

AUTHOR
Q&A

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

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



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

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

'Ula



Whiti

Colossal Squid of the Deep

**VICTORIA CLEAL AND ISOBEL JOY
TE AHO-WHITE**

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

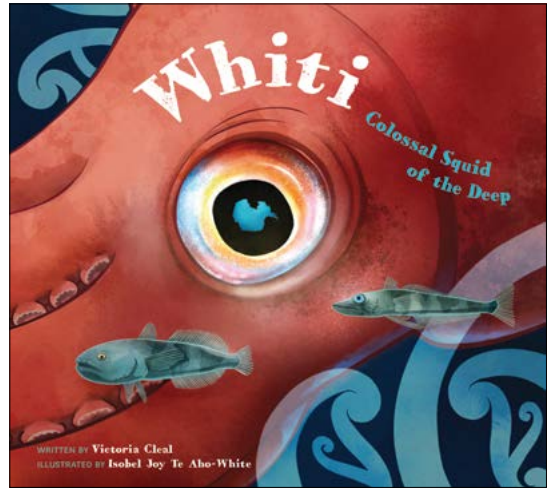
VICTORIA CLEAL has been a writer and editor at Te Papa for nearly five years, most recently working on the Te Taiao | Nature exhibition and several stories for the children's TV series *He Paki Taonga* and its associated book.

ISOBEL JOY TE AHO-WHITE (Ngāti Kahungungu ki te Wairoa, Rongomaiwahine, Ngāi Tahu, Ngāti Irakehu) is a graphic artist with a diploma in Visual Arts (UCOL) and a Bachelor of Design (Hons) majoring in illustration from Massey University.

PUBLISHED: October 2020

ISBN: 978-0-9951338-0-8

Hardback, 230 x 250 mm, 32 pages, \$29.99



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

The Spinoff

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

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

LOOK
INSIDE

AUTHOR
Q&A

Glowing in the dark

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

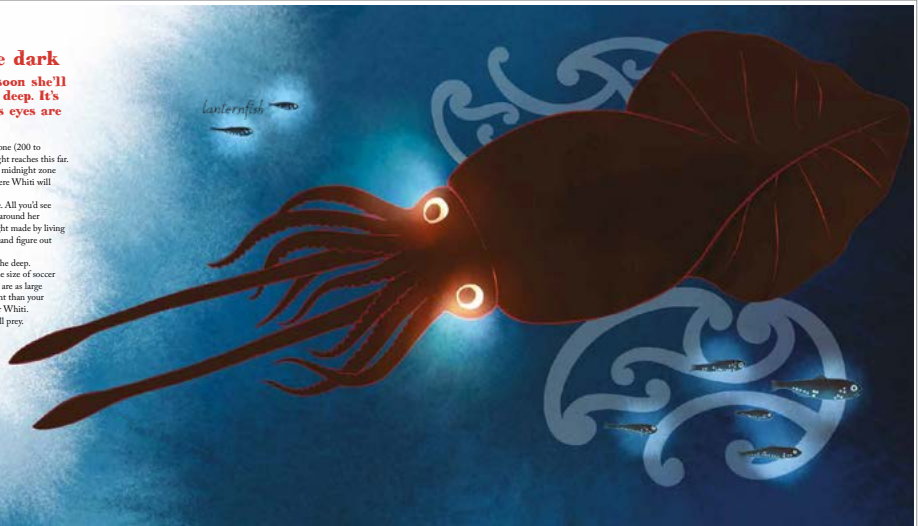
She travels down through the twilight zone (200 to 1,000 metres deep). Only a tiny bit of light reaches this far. Deeper... deeper... Now she's in the midnight zone (1,000 to 4,000 metres deep). This is where Whiti will live from now on – in darkness.

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

Whiti sees better than any animal in the deep. Her karu are the biggest in the world, the size of soccer balls! The pupils of these enormous karu are as large as apples. They let in 144 times more light than your pupils. Daylight would now be agony for Whiti. But down here, those sharp karu see all prey. And she's about to attack...

Lights of the deep

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



Squid celebrity

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

Way back in 2007, the New Zealand fishing boat *San Aspiring* hauled up a colossal squid in the Ross Sea. She was dying, and couldn't be saved.

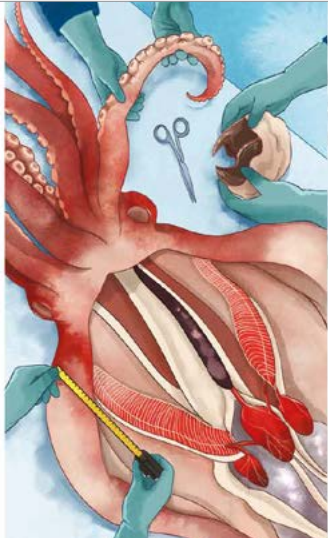
The crew knew this was an amazing find – an almost fully grown colossal squid in good shape. Earlier, people had found beaks and other body parts in whale and fish stomachs. But a whole colossal squid was incredibly rare.

What would you do with a dead colossal squid? The crew froze this ngū into a cube like an iceblock, and sent her to Te Papa in Wellington.

Scientists at the national museum and around the world were excited about this *Megafroteuthis hamiltoni* (the colossal squid's scientific name). But how could they safely defrost a 'squidblock' weighing 495 kilograms?

The experts filled a tank with saltwater, added some subzero ice and defrosted the ngū at 10 degrees Celsius. Success! Then, they carefully cut her open to study her body parts. Next, they put her in a bath of chemicals to stop her from rotting. Finally, they built a special tank with a glass lid and lowered her in. Now she was ready to be put on display.

This is the only whole colossal squid on display in the world! Millions of people have visited her.



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

Te Papa's squid stash

Te Papa actually has four colossal squid, but the other three aren't in such good shape. The museum also has six giant squid, and thousands of other ngū and their relatives – some are whole, while others are just bits.

They can't all be displayed – that would take up loads of room. Instead, they're stored in another building. The colossal and giant squids are in steel tanks the size of ten bathtubs. Smaller species are in jars or plastic buckets. All are kept in special preserving liquids.

Scientists study the ngū to learn more about these animals and their world.

Goodbye, Whiti!

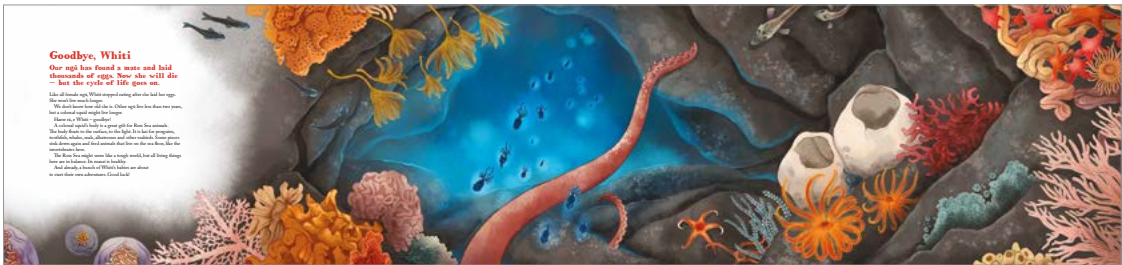
Our ngū has found a water world and laid thousands of eggs. Now she will die – but the cycle of life goes on.

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

How do you get rid of a corpse? You bury it. Or you burn it. Or you compost it. Or you recycle it. Or you throw it away. Or you bury it. Or you burn it. Or you compost it. Or you recycle it. Or you throw it away.

The ngū is a special case. It's a corpse, but it's also a treasure. It's a piece of history. It's a piece of science. It's a piece of art. It's a piece of nature. It's a piece of life.

And she's a star at Te Papa. Millions of people have visited her. She's a celebrity. She's a legend. She's a hero. She's a champion. She's a champion.



The Nature Activity Book

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

RACHEL HAYDON,
ILLUSTRATED BY PIPPA KEEL

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

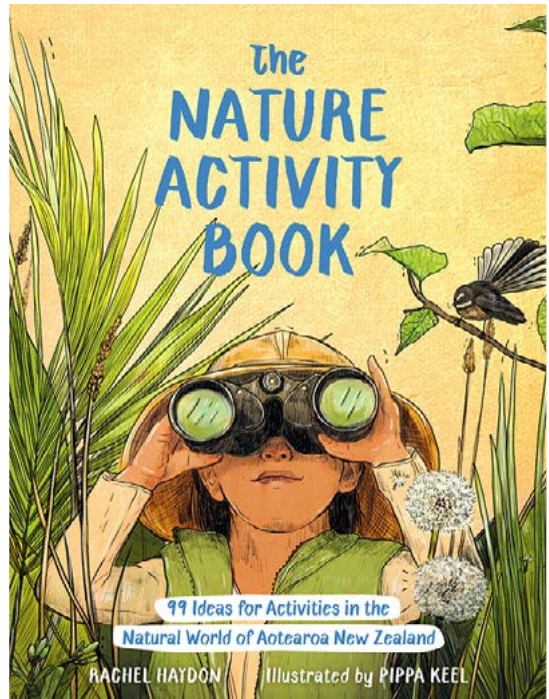
RACHEL HAYDON has more than 18 years' experience of teaching science to children of all ages in schools, museums, zoos and aquariums around the world. She is the General Manager of the National Aquarium of New Zealand.

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

PUBLISHED: August 2020

ISBN: 978-0-9951136-8-8

Limpbound, 270 x 200 mm, 176 pages, \$35



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

LOOK
INSIDE

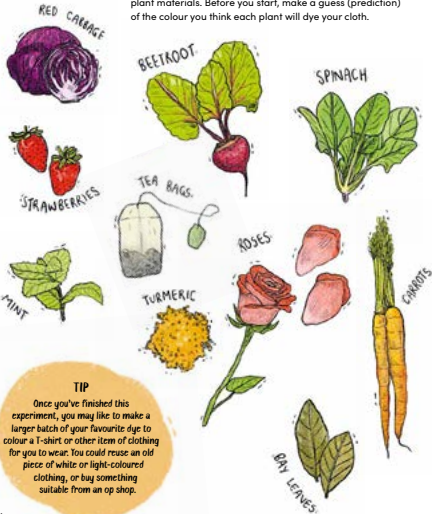
AUTHOR
Q&A



NATURE'S DYES

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

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



TIP

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

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NATURE'S DYES



YOU WILL NEED:

Scissors (make sure to ask an adult if you need help)

Clear old white cloth or T-shirt

Plant materials for making dyes, such as red cabbage, spinach or mint leaves, bay leaves, turmeric, celery leaves, carrots, onion skins, blackberries, red and pink roses, avocado skins, beetroot, walnut shells, tea leaves, coffee grounds

Chopping board and sharp knife

Glasses, jars or small containers (as many as the colours you want to try)

Warm or hot water to make dyes (but cool water will also work)

Cold water for rinsing (a nearby tap will do)

Optional - glue, tape or a stapler to attach your colour samples to your book

WHAT TO DO:

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

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

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

75



CURIOSITY IS KING

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

I am watching: _____

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



IDEAS

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

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

76



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

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

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

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



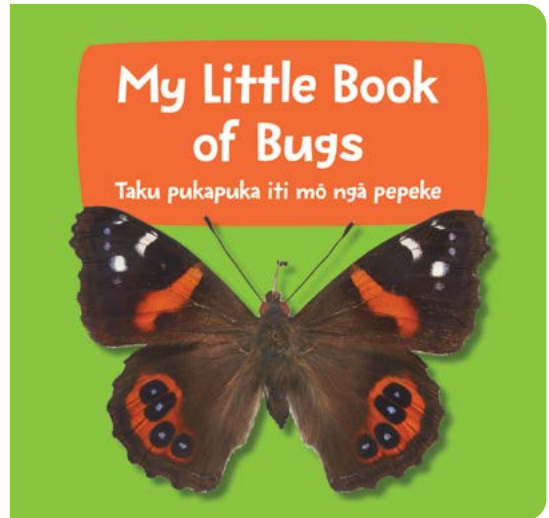
My Little Book of Bugs

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

PUBLISHED: September 2020

ISBN: 978-0-9951338-7-7

Boardbook, 160 x 160 mm, 34 pages, \$19.99



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

WINNER:
NOTABLE
NON-FICTION BOOK,
STORYLINES AWARDS
2021

LOOK
INSIDE

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

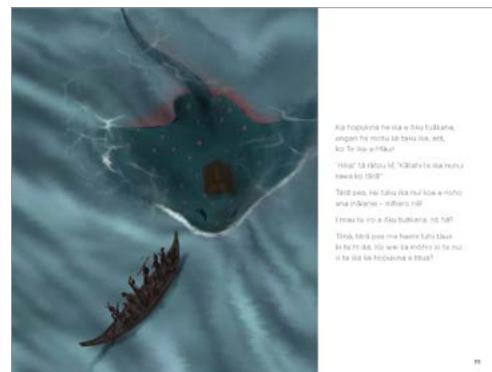
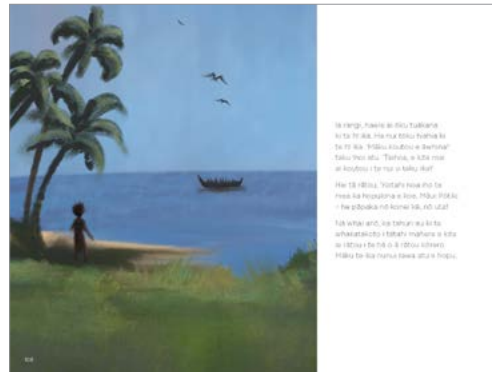
ISBN: 978-0-9951136-1-9

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

Why is That Lake So Blue?

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

SIMON POLLARD

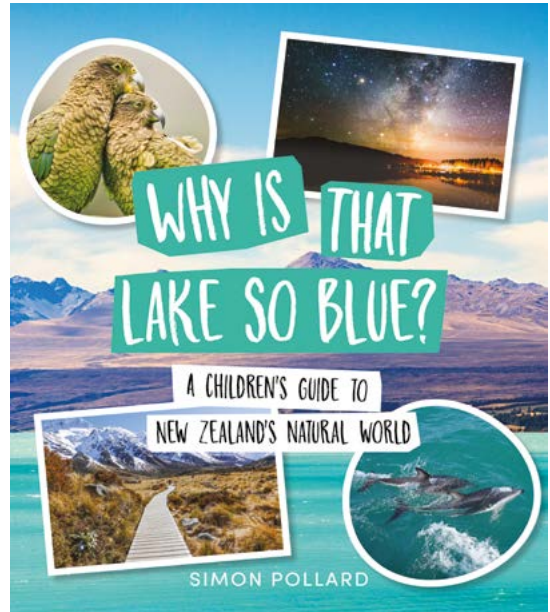
Why is our place magic? Why are its islands shaky? Why are our mountains tall and our forests green? Why are some lakes so blue? What happens beneath the waves? What changed when mammals arrived? In this fun-filled, fact-rich book, award-winning science writer Simon Pollard shares the magic, secrets,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

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

PUBLISHED: October 2018

ISBN: 978-0-9941460-1-4

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



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

Radio Live

NOTABLE
NON-FICTION BOOK,
STORYLINES BOOK
AWARDS 2019

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

LOOK
INSIDE

AUTHOR
Q&A



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

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

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

Evolution off the grid

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



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

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

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



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

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

prey while walking on the ground.

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

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

14

15

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

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



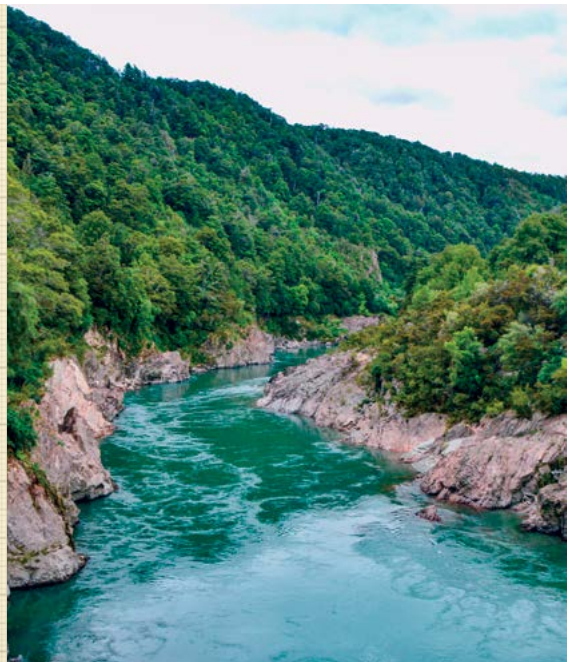
The Roaring Forties are not just windy – as these winds race towards New Zealand, they also pick up moisture from the sea and then drop it as rain when they hit land.

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

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

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

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



16

The New Zealand Art Activity Book

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

HELEN LLOYD

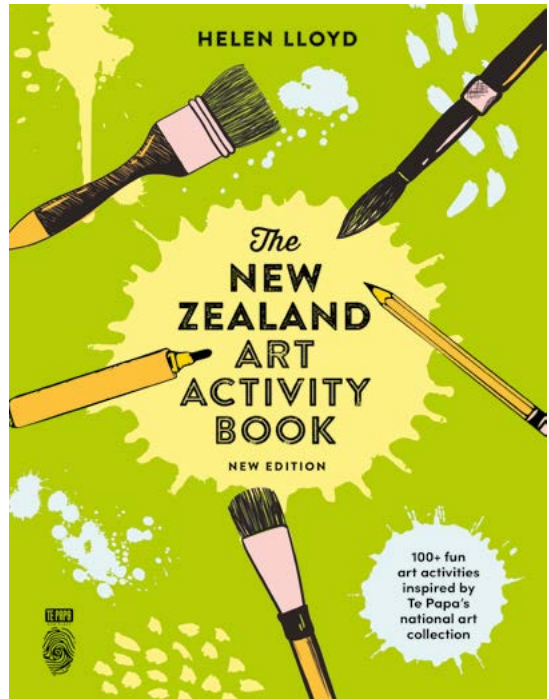
Bursting with art activities, this fun new edition of Te Papa Press's art activity book is designed to introduce young New Zealanders to a variety of different creative processes. It includes reproductions of 51 historical and contemporary works from Te Papa's art collection, new works commissioned from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

HELEN LLOYD is a Gallery Educator at City Gallery Wellington. She is a qualified art teacher with a visual art and art history degree and a Master's in museum and gallery education. Helen has 20 years' experience of teaching art to children of all ages in schools, museums and galleries in the United Kingdom, Russia and New Zealand, including Te Papa, where she held the position of Senior Education Programmer.

PUBLISHED: October 2017

ISBN: 978-0-9941362-3-7

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



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

The Reader, Booksellers New Zealand

FINALIST:
BEST EDUCATIONAL
BOOK, PANZ BOOK
DESIGN AWARDS
2018

LOOK
INSIDE

AUTHOR
Q&A

PAINTED URN

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

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

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

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

What else can you see?

- _____
- _____
- _____
- _____

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



12

YOUR OWN LEGEND

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

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



13



WHAT IS YOUR FAVOURITE SHAPE OR PATTERN IN NATURE?

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

IDEAS

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



Write down why you like this pattern.

10



NATURE TAKING SHAPE

Find as many shapes around you as you can.

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

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

2D



porohika/
circle



tapawhi rite/
square



tapawhi hāngai/
rectangle



porotaha/
oval



tapatoru/
triangle



tapuamo/
hexagon

3D



poi/sphere



rungo hōia/
cylinder



mataono rite/
cube



poro-tapawhi hāngai/
cuboid



kōko tapatoru/
triangular prism



poro-tapuamo/
hexagonal prism



kōko hōia/
cone

TIP

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

11

My New Zealand Board Books

JAMES BROWN

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

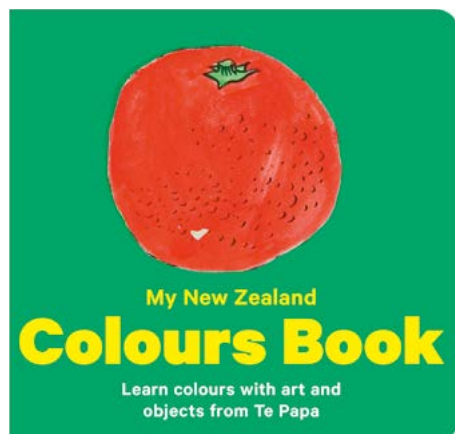
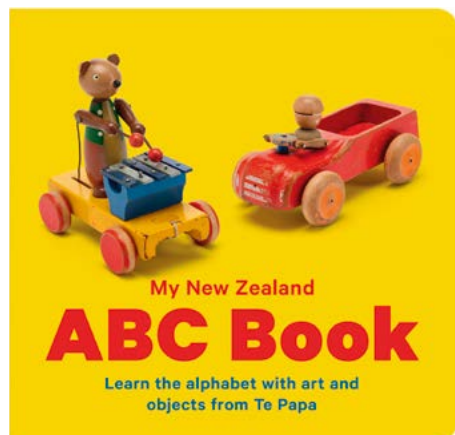
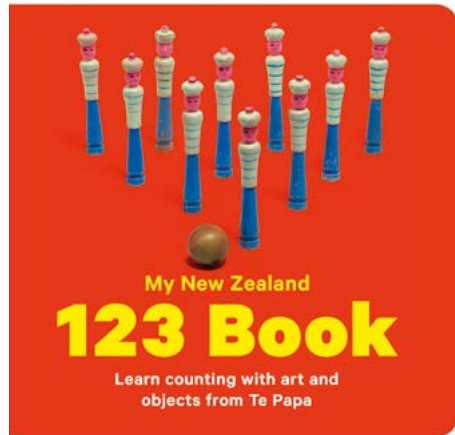
PUBLISHED: November 2014

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

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

ISBN (COLOURS): 978-0-9876688-9-9

Boardbook, 180 x 180 mm, 38–40 pages, \$19.99



100 Amazing Tales from Aotearoa

**SIMON MORTON AND
RIRIA HOTERE**

Te Papa stores more than two million treasured items in trust for the nation. Each object in *100 Amazing Tales from Aotearoa* tells a unique story about the culture and history of the nation, science and exploration, and the deep and personal stories of Māori taonga.

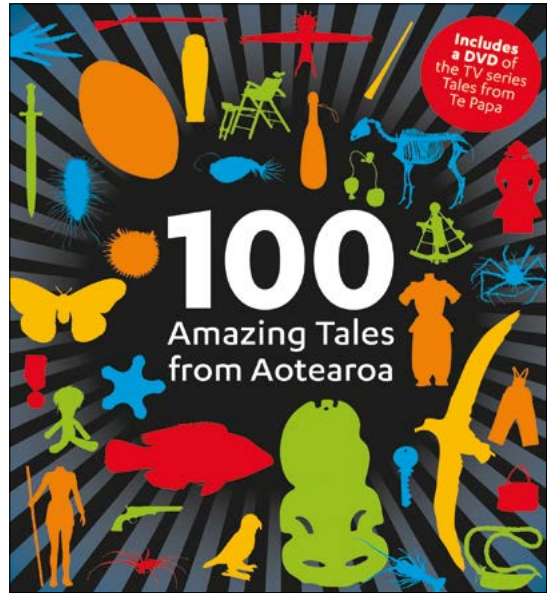
SIMON MORTON is a Wellington-based broadcaster and presenter.

RIRIA HOTERE (Ngāti Maniapoto and Te Aupōuri) is an actor in *Kōrero Mai* and a former member of Te Papa's education team. She is currently a Resource Developer at HUIA.

PUBLISHED: September 2012

ISBN: 978-1-877385-79-7

Limpbound, 240 x 210 mm, 224 pages, \$34.99



'A colourful, accessible history book for the whole family.'

North & South

WINNER: BEST NON-FICTION BOOK, NZ POST CHILDREN'S BOOK AWARDS 2013

WINNER: ELSIE LOCKE MEDAL FOR NON-FICTION, LIANZA CHILDREN'S BOOK AWARDS 2013

LOOK INSIDE

Te Ata o Tū

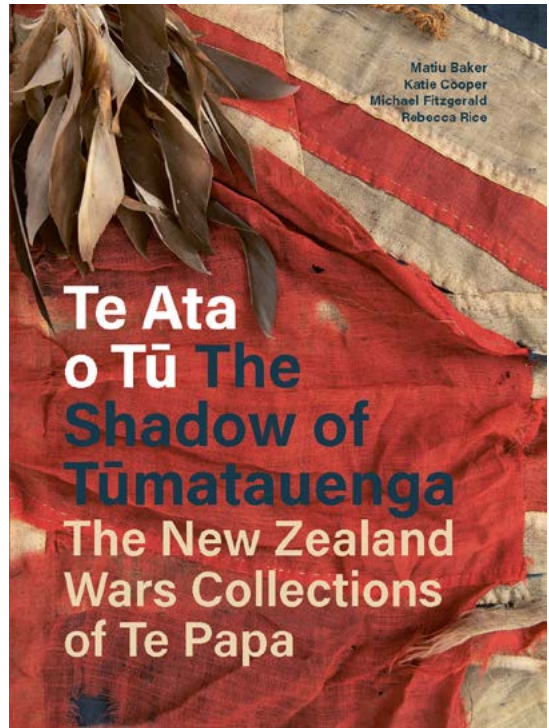
The Shadow of Tūmatauenga The New Zealand Wars Collections of Te Papa

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

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

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

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



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

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

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

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


PUBLISHED: March 2024

ISBN: 978-0-9941460-8-3

Hardback, 250 × 190 mm, 480 pages, \$70

Part One Contested Authority 1809–1863

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The Union Jack flies over the North	36
From Wairau to Pōneke	43
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Taiaha kura, Te Tai Hauāuru (west coast North Island), c.1850, māori, unknown. Wood with pūka shell inlay, wool, dog hair, mika, length 1020mm. Jane Hanley Collection, purchased 1955 (ME00130)

Taiaha kura is the name for taiaha that are finished with tauri – a collar of leathers above the upoko – and awe made of dog hair. In this taiaha the maker has replaced the tauri with red woolen cloth consistent with the material used in the iconic 'Madder' military tunics worn by British imperial forces in the nineteenth century. This taiaha, from the John Hanley collection, is registered as being from the 'west coast', implying the western Taranaki coastline, and is likely to have been used by Taranaki or Te Ahi Awa during the New Zealand Wars. [18]

The prisoners' patu

Opposite: Patu, attributed to Taranaki iwi. Quartzite stone, length 360mm. Reverend GJ Hammond Collection, purchased 1904 (ME000378)

The striking quartzite patu shown opposite was collected by the Rev. Thomas Godfrey Hammond and is part of a collection of Māori material purchased in 1904 by Augustus Hamilton, second director of the Colonial Museum, under the Māori Antiquities Act 1901. Hammond served as a Methodist minister in the Manawatu from 1874 and became the first resident minister in Palmerston North in 1877. He later ministered in the Hokianga, before settling in Pātea, where he lived and worked for the remainder of his life. Hammond enjoyed enduring relationships with Māori and was often styled as one of the 'Māori scholars' of his time. He also collected a vast collection of taonga Māori, mostly from north and south Taranaki and Whanganui. Several items in the collection have associations with the New Zealand Wars and are mostly from the South Taranaki region, including this unusual patu, which is thought to have been fashioned by Māori prisoners from south Taranaki. After Tihokowaru suddenly abandoned Taurangaika pā in

February 1869, imperial and colonial troops, supported by Māori from Ngāti Porou, Te Whārau-a-Apanui and Ngāti Te Rangi, spent the following months in a scorched-earth campaign of the countryside, destroying Māori economic targets and searching for remnants of his force. The campaign was brutal and often indiscriminate. Numerous Māori villages and gardens were put to the torch or plundered, and Māori were even summarily executed on sight.¹⁹

In June 1869 government forces closed in on a remote refuge of the Pakakohi iwi in the Pātea interior. With few fighting men and fewer resources, the chiefs Taurua and Wharematangi agreed to submit peacefully in return for their safety. One hundred and twenty-three men, women and children surrendered themselves into government custody, and in the following weeks another 110 Pakakohi surrendered and were imprisoned at Pātea. Ninety-four men were shipped to Wellington Barracks and tried for treason. Whanganui leaders and, in Wellington, Wi Takio Ngātata appealed for the men to be allowed to stay in Wellington. In spite of these appeals, in October 1869, 74 men were convicted and sentenced to seven years' hard labour. In November they were transported to Otago to serve their sentence in the Dunedin gaol. The prisoners endured difficult conditions and were employed building roads and other infrastructure, or just breaking rocks.²⁰ For many it was effectively a death sentence; one of their number died within minutes of being received in the gaol. Thereafter, cold, disease and slave labour, combined with the worry about their families left to the tender mercies of Ngāti Porou ... did their fatal work.²¹

For a people who thrived among the social cohesiveness of family and clan, the separation from whānau was probably the worst deprivation, leading guard commander Charles Ferris to write that 'it is my opinion, if [the prisoners] were to have word from their women and children it would make a great deal of difference in them.'²²


The government began to make secret plans to send the captured women and children, along with the elderly, to settle on Ngāi Tahu land outside Dunedin, where the prisoners would join them on their release. Catching wind of this intention, the women of Pakakohi wrote to the government on 12 September 1870:

[I]s it true – that you have stated that we are to be taken to Otago? Give heed you and your council we don't want to go. We would rather stay where we are. It would be preferable to send our husbands, who are now in Otago back here again. Mr McLean and Council it is not right to propose to carry us off to that place ...'²³

Receiving no response, they wrote again on 30 October:

Have you received it or not? ... we did not want to go to Otago but that our husbands should be brought back to us because sufficient punishment has been inflicted by you upon us in sending them to Otago to die. We therefore ask for you to send back to us those who are yet alive.'²⁴

The plan was eventually abandoned, and the surviving prisoners were released in 1872. Eighteen men died during their imprisonment. [18]



A New Kind of War 1864–1868 207

Tiny Statements

A Social History of Aotearoa New Zealand in Badges

**STEPHANIE GIBSON AND
CLAIRE REGNAULT**

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

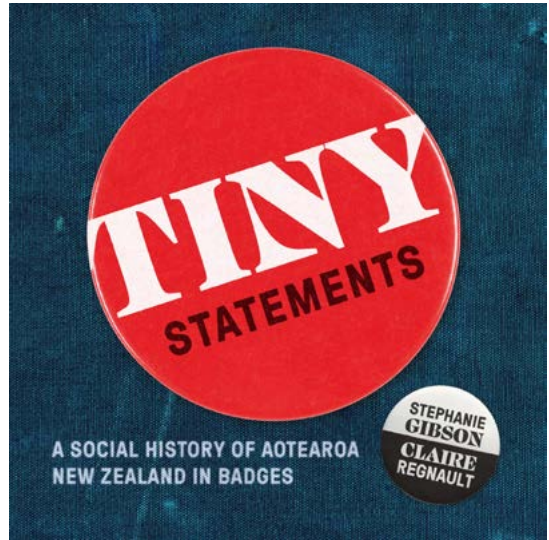
STEPHANIE GIBSON is Curator New Zealand Histories and Cultures at Te Papa. She researches the material and visual culture of protest, conflict and reform, as well as everyday life in Aotearoa New Zealand. Her continuing museological research focuses on museums and community participation.

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

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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

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Q&A



TINY STATEMENTS

SOCIAL AND CULTURAL ACTIVITIES



Badges of courage

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

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

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

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

Hal: All Racist Tours badge, 1973. By HART (Hal: All Racist Tours), New Zealand. 44 x 57 mm. Gift of the Estate of Bob and Carmen Smith, 2025. In Page CPM24862.

HART 1973 badge, 1973. By HART, New Zealand. 44 x 57 mm. Gift of Mac Smith, 2025. In Page CPM24862.

STOP the '81 Tour badge, 1981. By HART, New Zealand. 44 x 57 mm. Gift of Anna Egan, 2024. In Page CPM24862.

Fight Apartheid badge, 1985. By HART, New Zealand. 44 x 57 mm. Gift of Anna Egan, 2024. In Page CPM24862.



TINY STATEMENTS

HUMAN RIGHTS



Gallipoli

The Scale of Our War

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

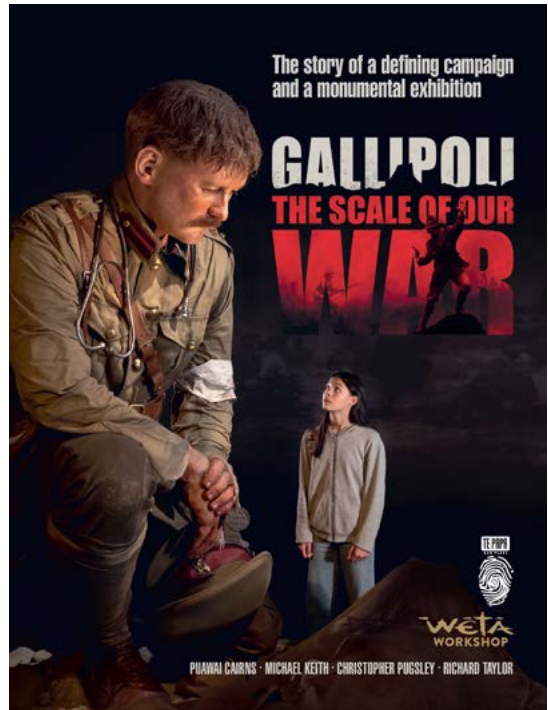
Why were New Zealanders at Gallipoli, and what did they endure? This illustrated exhibition companion details the human scale of the Gallipoli campaign and goes behind the scenes to tell how the exhibition was made. It takes readers up-close to the remarkable giants of the exhibition and their stories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

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

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

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

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



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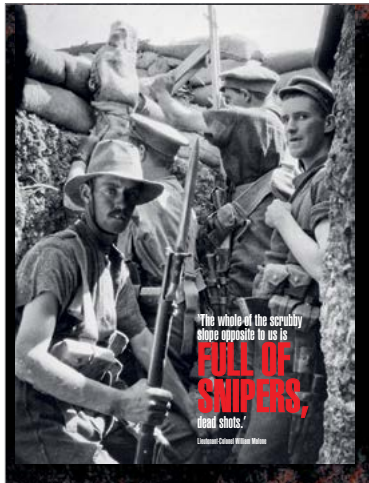
Limpbound, 250 x 190 mm, 236 pages, \$35

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With an actress work on the face of George (bottom right), the structure for the face is created by the CNC computer-automated control machine. Multiple joint pieces of rough work on the initial clay layer; details are added in the final stage. (4) The modeler uses the finishing touches to the clay before the pieces are fired in a kiln. (5) Technician David Brundage checks the base of the piece applied to the silicon skin layer. (6) The completed head with silicon skin, dentures and loose dentures.



heavy casualties. Overly ambitious, the move lacked both planning and coordination and the soldiers' bravery could not compensate for poor planning by the New Zealand commanders. The seven hours caused a deep loss of morale and a breakdown in cohesion among the battalions that followed them. This was particularly so for the Chaguanos, who carried out the attack. As Private Peter Thompson wrote in his diary, 'My regiment was literally cut to pieces, and although we charged several times, we were unable to gain any ground under such a terrible fire... At the first red call... in my opinion, it was of no account.' The Anzac failed attack on July 200 continued for Hamilton that it was necessary to relieve the Australians and New Zealanders with a British advance from Cape Helles.

8 May: Krithia, Cape Helles

On the night of 7-8 May the 244 men of the New Zealand Infantry Brigade and the 2548-strong 2nd Australian Brigade were transferred from Anzac Cove to Cape Helles. Facing Krithia on 8 May, at 11:44, the New Zealanders were ordered to attack from 500 metres behind the British front line. The Ottoman, prepared and dug in, caused heavy casualties even before the men reached the British front trenches, and any advance beyond this was stopped by enemy machine-gun and rifle fire after

200-300 metres. The open ground among the scattered trees was covered in wild daisies, which the New Zealanders referred to in their letters as the 'daisy patch'. Fifty years later Cecil Maillon of the Canterbury Infantry Battalion (see page 162) would write a classic account of his Gallipoli experience that included this terrible day: 'Hugging the ground in front, I saw we began to dig. Heavily with our puny entrenching tools but soon the four men raised me away from one dead, two with broken legs and the other badly wounded in the shoulder.' The Australians suffered a similar fate in an equally ferocious attack during the afternoon. After suffering 835 casualties that day, and 2800 since the 25 April landing, the New Zealanders were now only 1700 strong. At half-strength, Malvern's Wellington was the strongest of the four battalions.

The disaster of Krithia demonstrated the inability of British and Anzac commanders to adapt their thinking in order to overcome the growing strength and complexity of the Ottoman defences. They seemed to consider that heavy alone was sufficient, but it was not. Malvern 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 Coyne's NEZ A Division. These were surplus sailors, sailors and marines, many of them men boys with very little military training. Captain James Wallingford, who was described as 'our soul who never sleeps', held them together by placing his machine guns in support and hand-picking Elby of the best shots from the recently arrived New Zealand reinforcements to work in pairs as snipers among the inexperienced sailors. On 12 May the Royal Marines were relieved by

OPPOSITE New Zealanders in the trenches on Second Ridge at Quinn's Post. In the background, a sniper takes aim through a trench on a partridge rifle, against 18 metres of parapet. The ground is so wet that the trench is a quagmire. The trench is so wet that the trench is a quagmire. The trench is so wet that the trench is a quagmire.



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*

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The explorer's dog

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

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

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

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

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Hei Taonga mā ngā Uri Whakatipu

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

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

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

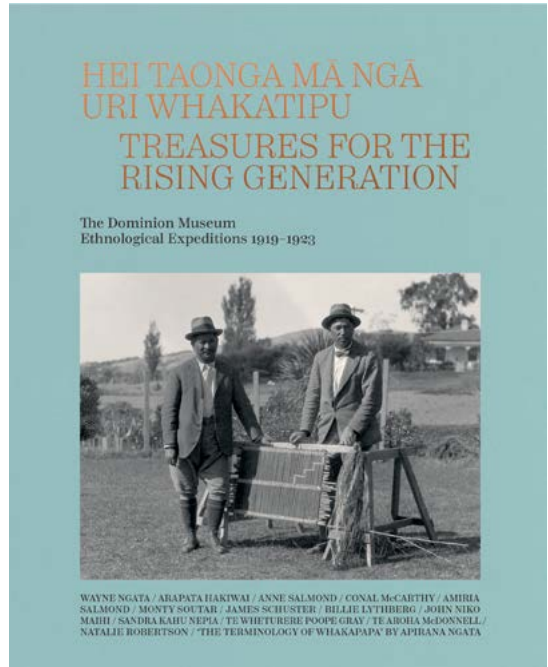
PUBLISHED: November 2021

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

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

Kennedy Warne, Kete Books

LONGLISTED:
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FINALIST:
PANZ BOOK
DESIGN AWARDS
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Jane McDonald photographed three old friends. From left, Ihu, Hehema, Elston Bass and Aprana Ngata as father, Paratene Ngata, on the veranda of Ngata's home, the Bangalow, at Waioamatani, Waipoua River, in 1922.



In 1865, Rāpata Wahawa and others of Ngāti Porou fought against supporters of the Pai Mārire religion known as Haahuu followers of the Taranaki prophet Te Ua Haumēne²¹ who had entered Ngāti Porou territory. He appealed to the provincial superintendent, Donald McLean²² for reinforcements. When the fighting ended, an amnesty was signed and many of the Haahuu prisoners were sent to Napier; the remainder were forced to take an oath of allegiance to Queen Victoria and the Church of England.²³

Later that year, McLean implored Rāpata, his nephew Paratene and 300 Ngāti Porou warriors to join government forces in an attack on Haahuu supporters at Waerenga a Hika pā in Gisborne—a battle that would not have been forgotten when Aprana Ngata organised the Hui Aroha in Gisborne more than fifty years later.²⁴ At Waerenga a Hika, Paratene met the prophet leader Te Kooti Arākirangi, who with his followers was catching horses from abandoned Pākehā farms in the district.²⁵

When Rāpata and Paratene returned home to Waipoua after this battle, food was scarce. They were called back to Gisborne, where Paratene gathered blankets, clothes and food for a foot for his relatives at Hautaono, north of Tokomaru. Impressed by his generosity, a young woman named Katerina (whose father, Abel Enoch, was part English, part Jewish)²⁶ fell in love with him and, in a dream, composed a waata aroha for Paratene. With the approval of their elders, the couple were married at Taparoa in late 1867, and Rāpata put his nephew and protégé in charge of the sheep run at Waioamatani. Paratene also set up a store at Te Aroha and became a trader.²⁷ After seven years of marriage, Paratene and Katerina were still childless. During this time, Paratene had a child, Hone Te Ihu,²⁸ with Harata Fox, daughter of Rāpata's sister Rūhira Te Rūma and Mathew Fox. At first, Hone was raised by Paratene and Katerina. Although Katerina was fond of the boy, she yearned for a child of her own. During bouts of depression, she would starve herself and say to Paratene, 'I am finished with your child. Concerned for her, Paratene eventually sent Hone to his half-sister Pane and her husband Aprana Tatau, who raised him at Whareponga.²⁹

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

Katerina, I have done my best with you. You shall have two children, both boys, but take great care of your children. If you should ride a horse, ride slowly. If men kiss with me, when your son is born I shall die. He will bring me bad luck. Why did you come to me? Why did you not go to somebody else?³¹

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

Not long after he was born, Paratene and Katerina went to live at Repoura with Rāpata and his wife Harata Te Ihu, both of whom schooled the boy in ancestral knowledge. In 1871, with the support of Donald McLean, Rāpata established the first native school on the East Coast at Waioamatani, which Aprana attended.³³ He later described the night classes in which the teacher, Mr Green, put the children through their times tables, greeted by loud applause from the watching elders.³⁴ Seven years later, when Queen Victoria awarded Rāpata Wahawa a sword of honour for his war services, he decided to build a carved meeting house, Porourangi at Waioamatani, hoping to reconcile Ngāti Porou and bring them back together. Porourangi (named after their eponymous ancestor) which was finally opened in 1888, was the setting for much of the work carried out by the fourth Dominion Museum Ethnological Expedition in 1923. It was located next to Aprana's home, Te Wharehou (also known as the Bangalow), almost on the site where Niu, Tiren had stood, and below his ancestral pā, Pupata.³⁵

Ngāti Porou were early adopters of sheep farming, and by 1873 there were 14,000 sheep on land to the south of the Waipoua River. Three years later, when the Native Land Court began holding hearings in Waipoua, Rāpata urged his people to ratify their claims to their land through the Land Court, and to make lands they were not using available for Pākehā settlement. He and his wife Harata, a feisty battler in the Land Court, shared their knowledge with Paratene, who became a Native Land Court assessor. While these new battles over land were being fought Ngata, at nine years old, was sent to Te Aute College in Hawke's Bay to get a Pākehā education.³⁶ Te Aute had been founded in 1854 by Samuel Williams, a Church Missionary Society (CMS) minister, as a college for Māori boys, with support from Donald McLean and a leading Hawke's Bay rangatira, Te Hāpuku, whose people gave land for the school. In 1878 when John Thomson, a dedicated teacher from England who had served as a missionary in India, was appointed as headmaster, Te Aute was transformed; it offered mathematics, science and New Zealand law as well as Anglo-Saxon, Latin, French and English, and prepared students for the professions.³⁷



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

Dressed

Fashionable Dress in Aotearoa New Zealand 1840 to 1910

CLAIRE REGNAULT

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

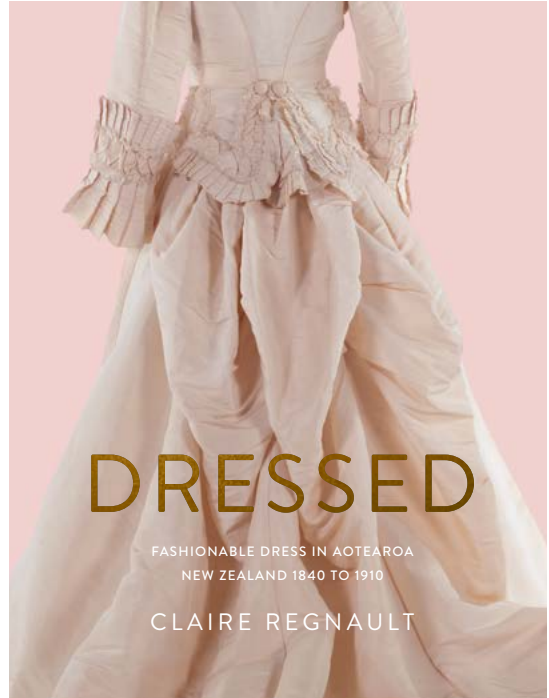
CLAIRE REGNAULT is Senior Curator New Zealand Culture and History at Te Papa and has worked as a curator in the art gallery and museum sector since 1994. Her curatorial practice is eclectic in nature and she is particularly passionate about New Zealand's fashion history.

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“... 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

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

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

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

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

Eliza was not simply a 'colonial helpmeet' operating on the periphery. As Catherine Bishop writes in her book *Women Mean Business: Colonial Business Women in New Zealand* (2019), 'when Eliza suddenly died in 1867, Henry immediately sold up, telling potential buyers that "connections already established is very extensive", underscoring both his wife's centrality to the family business and her marketing ability'.² Henry described the business as 'large and remunerative' for those willing, as Eliza was, to devote their attention to it.³ Eliza Wrigley is just one of several businesswomen featured in this book who worked either alongside their husbands and family members or independently to make a living in the clothing trade.



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



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

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

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



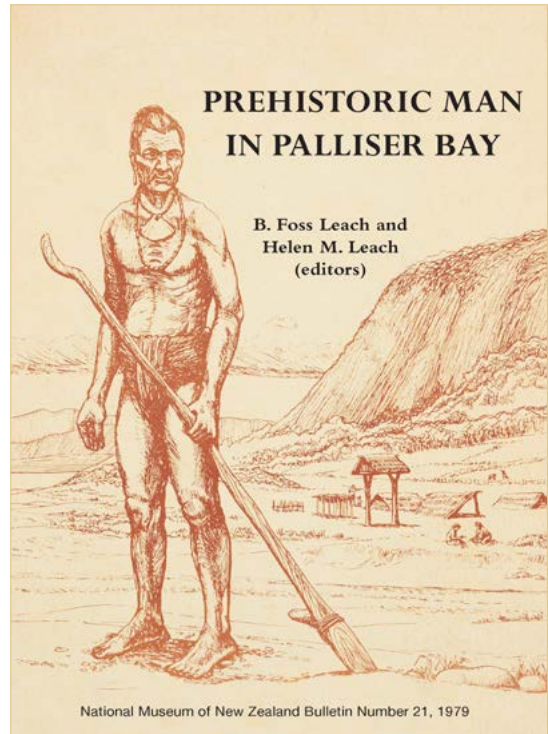
Prehistoric Man in Palliser Bay

**EDITED BY FOSS LEACH
AND HELEN LEACH**

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

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

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



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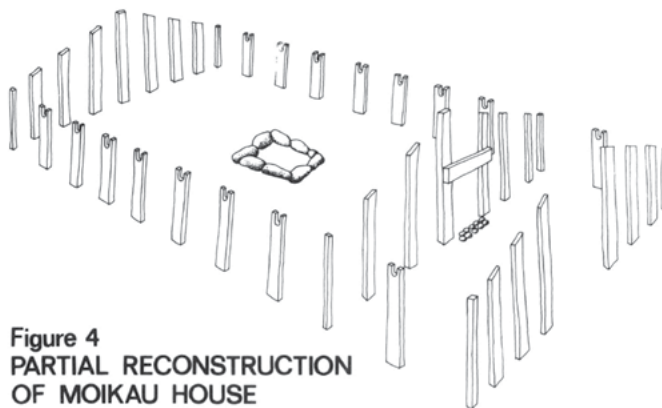


Figure 4
PARTIAL RECONSTRUCTION
OF MOIKAU HOUSE

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

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

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

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

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

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

Protest Tautohetohe

Objects of Resistance, Persistence and Defiance

Stephanie gibson, matariki williams and
puawai cairns

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

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

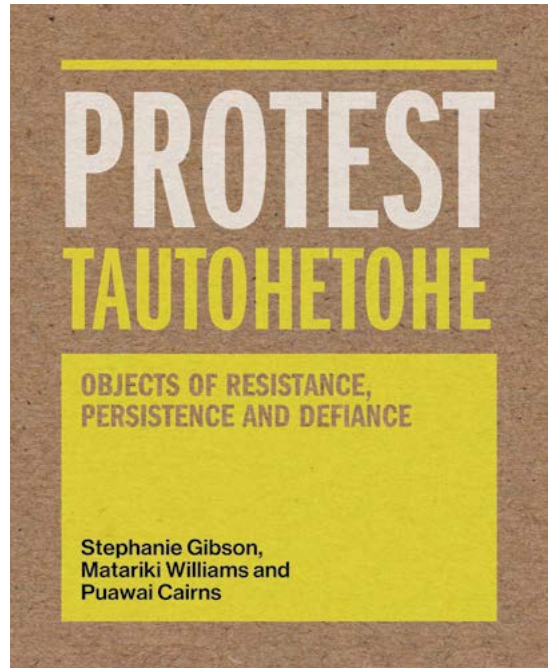
MATARIKI WILLIAMS (Tūhoe, Te Atiawa, Ngāti Whakaeue, Ngāti Hauti), formerly Curator Mātauranga Māori at the Museum of New Zealand Te Papa Tongarewa, is Pou Hītori Māori Matua | Senior Māori Historian at Manatū Taonga | Ministry for Culture and Heritage

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

PUBLISHED: November 2019

ISBN: 978-0-9941460-4-5

Flexibind, 250 x 195 mm, 416 pages, \$70





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



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

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

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

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

Women Against the Tour, 31 August 1981. By the Evening Post. Alexander Turnbull Library (PK0247227-00002987)

Objects of solidarity

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

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

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

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

PROTEST DATUM/THEME

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

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

PROTEST DATUM/THEME

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

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

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

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



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

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

The Cook Voyages Encounters

The Cook Voyages Collections of Te Papa

JANET DAVIDSON

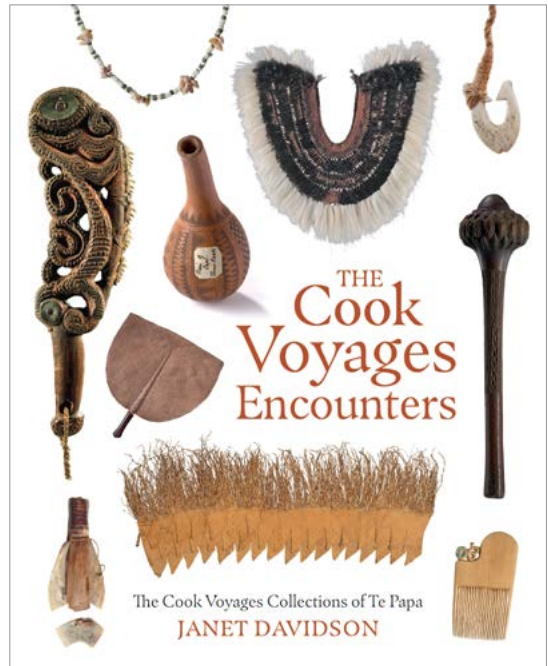
Almost 250 years after James Cook first sighted Aotearoa in October 1769, world-wide interest in all aspects of his exploration of the Pacific endures. In this handsome book, widely respected Pacific scholar Janet Davidson details the collection of Māori, Pacific and Native American objects associated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

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

PUBLISHED: October 2019

ISBN: 978-0-9941362-8-2

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



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

Scoop

LOOK
INSIDE

AUTHOR
Q&A

Sydney Parkinson's skilful depictions of tools, fish hooks, household items and vessels from Tahiti were a later engraving by W. Doring, but an arrangement that holds true in regard for the original purpose and function of each artifact. The engraving appeared in *A Journal of a Voyage to the South Seas, in the Majesty's ship the Endeavour*, published in 1772.



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MUSIC, DANCE, SPORT AND AMUSEMENTS

During the voyages, music and dance served as entertainment and also as a means of bridging the gap between voyagers and local inhabitants.

The voyagers were often entertained with dances, particularly in the Society Islands and Tonga, and sometimes replied with displays of marching by the marines and the playing of bagpipes. In the Society Islands, they were also entertained with theatrical performances. Dance paddles were acquired in Tonga and Rapa Nui.

At least six bamboo nose flutes and two conch-shell trumpets were acquired in the Society Islands. Skin-covered drums were collected in the Society and Austral Islands and in Hawai'i, but were apparently unknown elsewhere. The only other musical instruments collected in Hawai'i were the gourd rattles used by dancers and depicted by Webber, and a single gourd nose whistle.

Both bamboo and bone nose flutes were collected in Tonga; the latter sometimes had elaborate incised decoration. Tongans also had pan pipes (thinner pieces of bamboo of varying length, bound together).

The largest number and widest variety of musical instruments now found in museum collections around the world were collected in Aotearoa.

They are mostly made of wood, some with carved decoration, and include two double pūtōrino and seven single pūtōrino (huge flutes), two nguru and one kōanau (short carved flutes), two plain wooden flutes, a plain bone flute, a short pūkōka (wooden trumpet), two long pūkōka and a pūtātara (conch-shell trumpet).

Despite this richness, Banks wrote, 'Instrumental music they have not, unless a kind of wooden pipe or the shell called 'Tironea' Trumpet... may be called such.'⁷⁶ The only form of dance the voyagers were treated to in Aotearoa was what Banks described as their 'song of defiance' (the haka). However, in the same context Banks also wrote: 'Besides this they have several songs which their women sing prettily enough in part, they are all in a slow melancholic style...'

There are three pūtōrino and a nguru of certain or probable Cook-voyage provenance in Te Papa (opposite and page 228), as well as an unproven example of a kōanau in the Oldman collection (page 229).

In Nooska Sound, the voyagers were welcomed by people singing from their canoes, and replied with music played on two French horns, and then with drum and fife.

Entertainments and sports other than music and dance provided little in the way of curiosities. Boxing, wrestling and club fighting were demonstration sports in Tonga, and boxing was also a feature of Hawaiian entertainment. Archery was an important chiefly sport in the Society Islands, where special stone pavements were built for it,⁷⁸ and in Hawai'i. Bows and arrows were used to shoot birds in the Society Islands and elsewhere. Rats and mice were shot with bows and arrows as sport in various island groups. Several sets of a bow with quiver and arrows were collected, as well as a single arrow and two empty quivers. Casting a javelin or dart was another important sport in many parts of Polynesia. One example of such a javelin was collected in the Society Islands.

Children played with tops; a single example is known from the Society Islands. 'Ula maika or gaming stones attracted the attention of the voyagers in Hawai'i; a number were collected but only about seven are known. They are flat, some discs ranging in diameter from about 7 to 9 cm. Some so-called gaming sticks were also collected in Hawai'i.

Surfing, still an important sport in Hawai'i today, was described by Cook and Tanwell, who saw men, but also boys and girls, using long narrow boards, while Clerke observed them using these boards to paddle extremely rapidly around the ships. On the first voyage, Banks observed some Tahitians 'amuse or exercise themselves in a manner truly surprising; using the stern of an old canoe.'⁷⁹

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The pūtōrino could be played as a single flute (like the same bugle flute), but it could also be played as a cross-blown flute. It is shaped like the cocoon of the case moth and is said to possess both male (bragging) and female (flute) voices.

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Te Papa Te Taiao Nature Series: Native Insects of Aotearoa

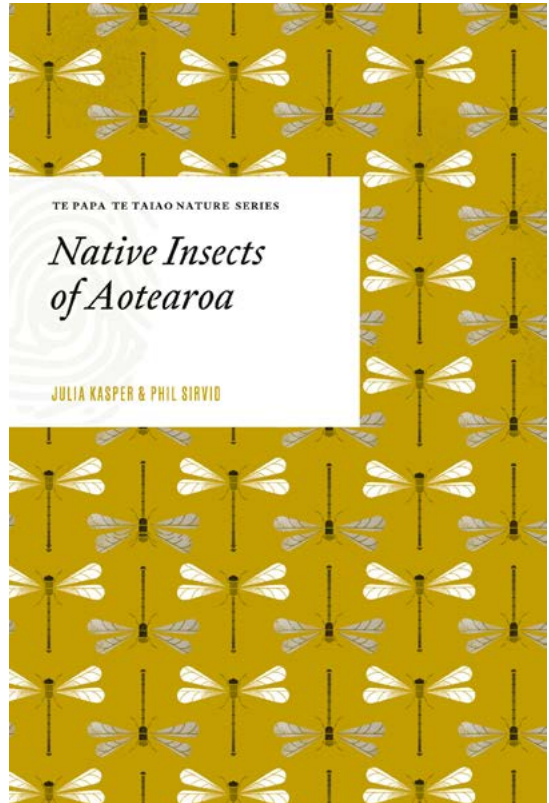
JULIA KASPER AND PHIL SIRVID

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

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

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

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



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

PUBLISHED: November 2023

ISBN: 978-1-99-116554-1

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

LOOK
INSIDE

AUTHOR
Q&A



WELLINGTON TREE WĒTĀ

Hemideina crassidens

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

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

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

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

Status in Aotearoa: Endemic

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RANGO PANGO NEW ZEALAND BLUE BLOWFLY

Calliphora quadrimaculata

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

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

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

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

Status in Aotearoa: Endemic



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Te Papa Te Taiao Nature Series: Native Shells of Aotearoa

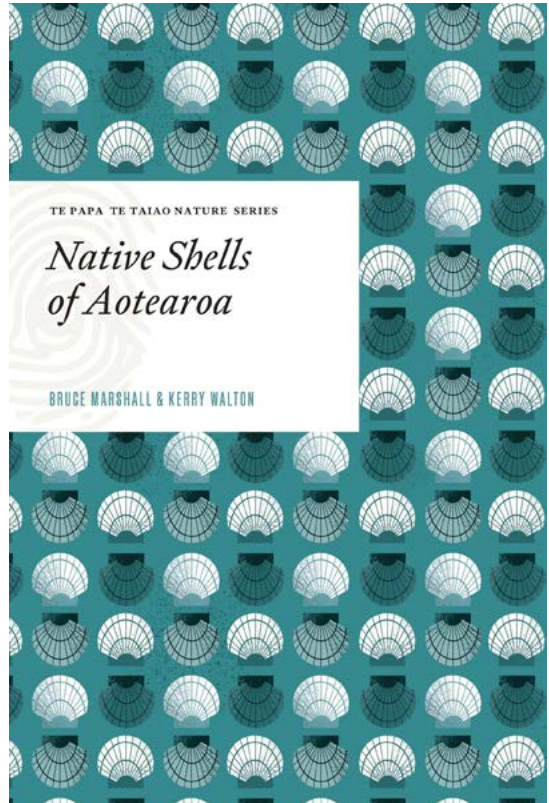
**BRUCE MARSHALL AND
KERRY WALTON**

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

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

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

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



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

PUBLISHED: November 2023

ISBN: 978-1-99-115091-2

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

LOOK
INSIDE

AUTHOR
Q&A



**KARARURI, PĀUA
BLACK-FOOT PĀUA**

Haliotis iris

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

Size: Shell length to 202mm.

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

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

Haliotis australis

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

Size: Shell length to 123mm.

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

**KOIO, MARAPEKA
VIRGIN PĀUA**

Haliotis virginica

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

Size: Shell length to 75mm.

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

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**KĀKIHI, RŌHARU
ENCRUSTED LIMPET**

Patelloida corticata

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

Size: Shell length to 32mm.

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

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

Aliaxicon fragilis

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

Size: Shell length to 18mm.

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

**KĀKIHI, NGAKIHI
ORNATE LIMPET**

Celiana ornata

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

Size: Shell length to 54mm.

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

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Te Papa Te Taiao Nature Series: Native Birds of Aotearoa

MICHAEL SZABO

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

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

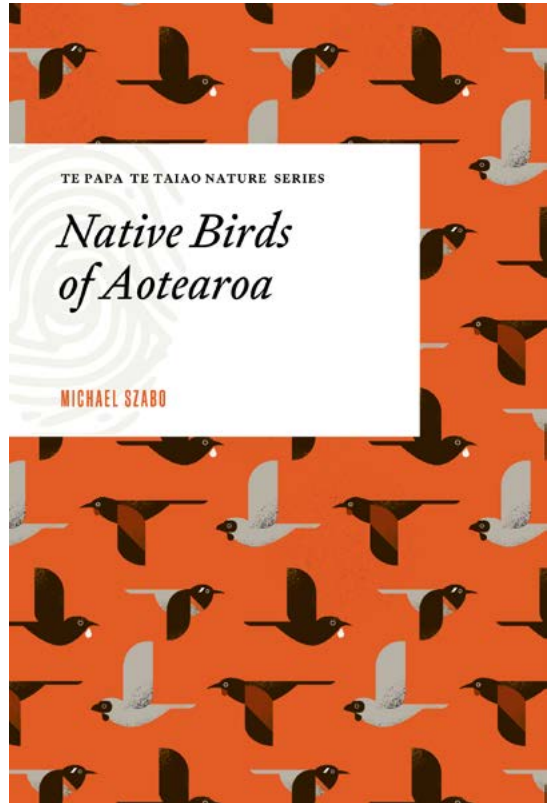
ALAN TENNYSON is Curator Vertebrates at Te Papa where he researches vertebrate animal groups and specialises in fossilised and living birds.

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

PUBLISHED: October 2022

ISBN: 978-1-99-115094-3

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



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

Keith Woodley, *Birds New Zealand* magazine



KORORĀ NEW ZEALAND LITTLE PENGUIN

Eudyptula minor minor



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

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

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

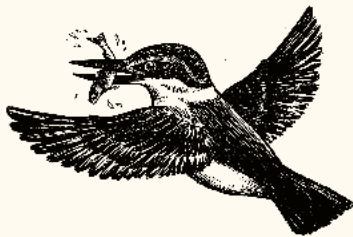
Status in Aotearoa: Native

Conservation status: Declining

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KŌTARE NEW ZEALAND KINGFISHER

Todiramphus sanctus vagans



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

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

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

Status in Aotearoa: Native

Conservation status: Not threatened

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Te Papa Te Taiao Nature Series: Native Plants of Aotearoa

**CARLOS LEHNEBACH AND
HEIDI MEUDT**

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

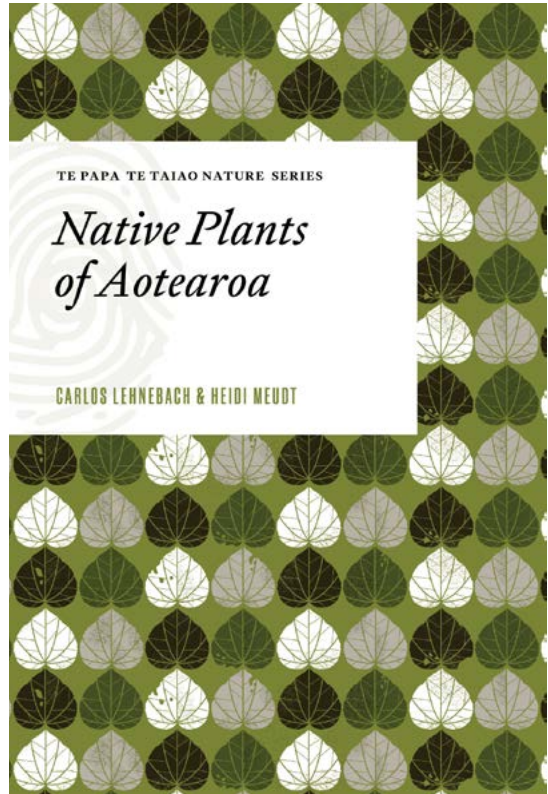
DR CARLOS LEHNEBACH (Te Papa Curator Botany) studies the diversity, evolution and conservation of New Zealand flowering plants.

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

PUBLISHED: October 2022

ISBN: 978-1-99-115093-6

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



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

NZ Booklovers





**PŌWHIWHI
NEW ZEALAND BINDWEED**

Calystegia tuguriorum

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

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

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



**KŌWHAI NGUTU-KĀKĀ
KĀKĀ BEAK**

Cilanthus punicus

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

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

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

Nature Stilled

JANE USSHER

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

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

PUBLISHED: October 2020

ISBN: 978-0-9951136-9-5

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



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

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LOOK
INSIDE

AUTHOR
Q&A

Plate 026

[Previous]

Ceacoecypha pusilla
Chatham Island snipe

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

Plate 027

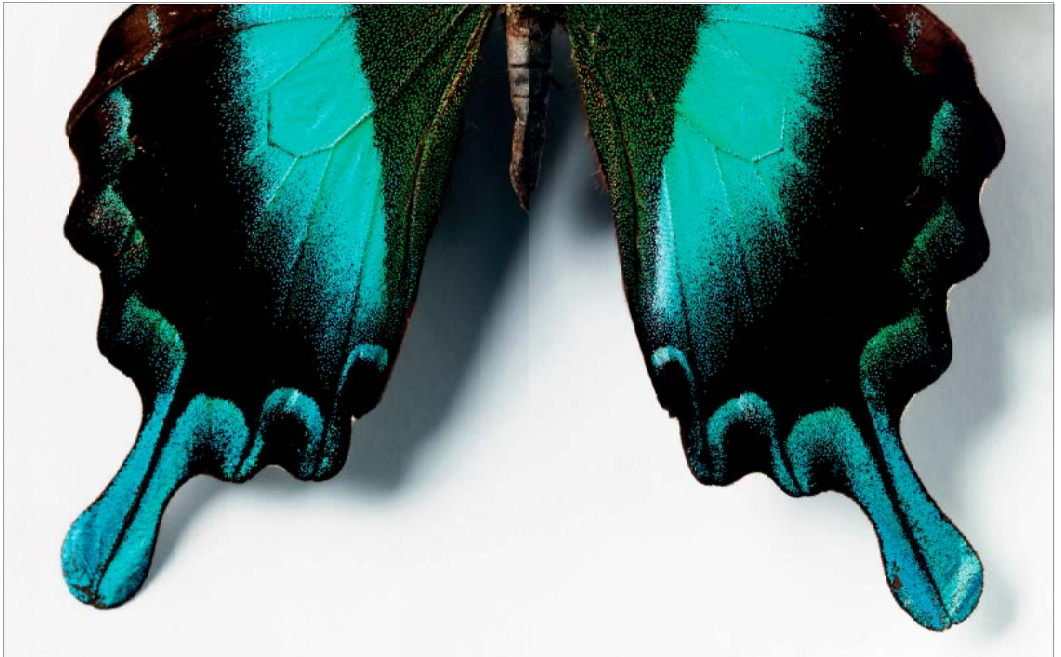
[Opposite]

Apteryx caerul
Little spotted kiwi
Kivi pukupuku

Study skins of two female little spotted kiwis from Kapiti Island (OR.02320A, collected by Jim Jolly, February 1965; OR.02320B, collected by Roger Colbourne, 10 April 1980).



064



Lost Gold

Ornithology of the Subantarctic Auckland Islands

EDITED BY COLIN MISKELLY AND CRAIG SYMES

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

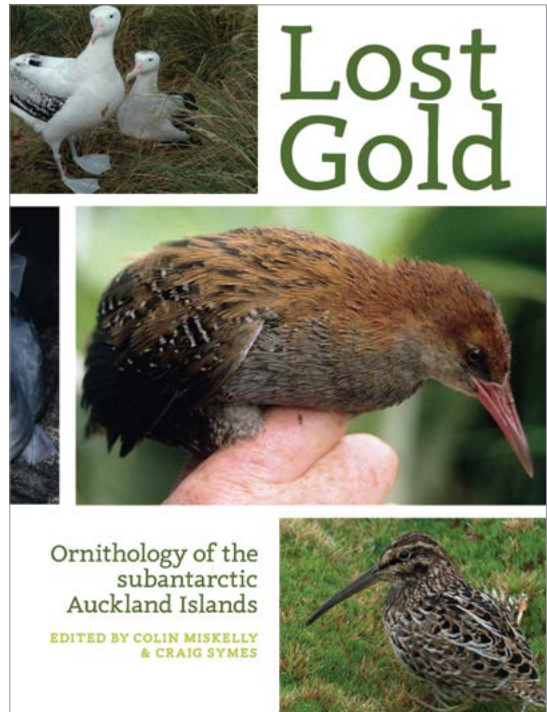
COLIN MISKELLY is an ornithologist, employed as Curator Vertebrates at Te Papa since 2010. His research on snipe and seabirds first took him to the subantarctic region in 1982, and has led to an ongoing interest in these remote islands and their spectacular wildlife.

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

PUBLISHED: May 2020

ISBN: 978-0-9951136-6-4

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

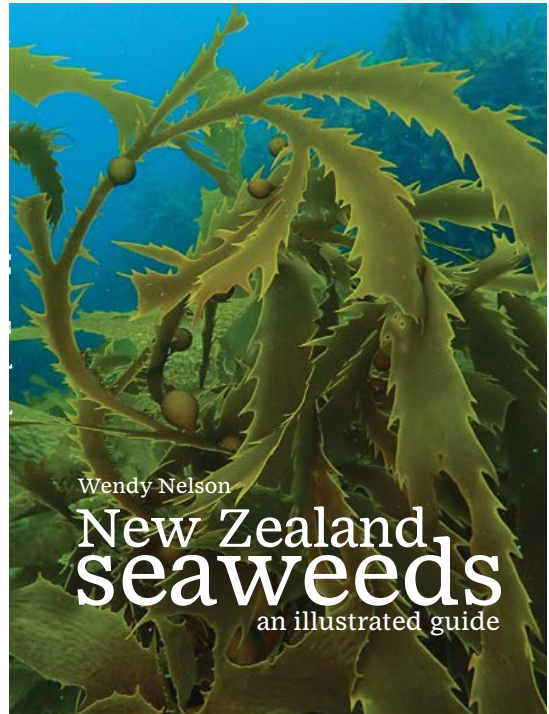


New Zealand Seaweeds

An Illustrated Guide

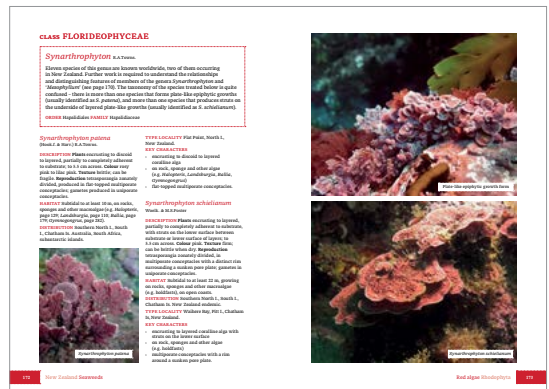
WENDY NELSON

A fully revised and completely redesigned edition of the first photographic identification guide to New Zealand's unique marine algae, by the country's pre-eminent seaweed expert. *New Zealand Seaweeds* contains over 500 photographs and illustrations, covering over 250 key species of green, brown and red algae. An essential reference for professional and recreational users.



WENDY NELSON is a Professor of Biological Sciences at the University of Auckland and Principal Scientist – Marine Biology at the National Institute of Water and Atmospheric Research. She specialises in marine phycology, particularly the biosystematics of macroalgae of New Zealand, with research on floristics, evolution and phylogeny, as well as ecology and life history studies.

PUBLISHED: March 2020
ISBN: 978-0-9951136-0-2
 Limpbound, 230 x 160 mm, 352 pages, \$65



100 Natural History Treasures of Te Papa

EDITED BY SUSAN WAUGH

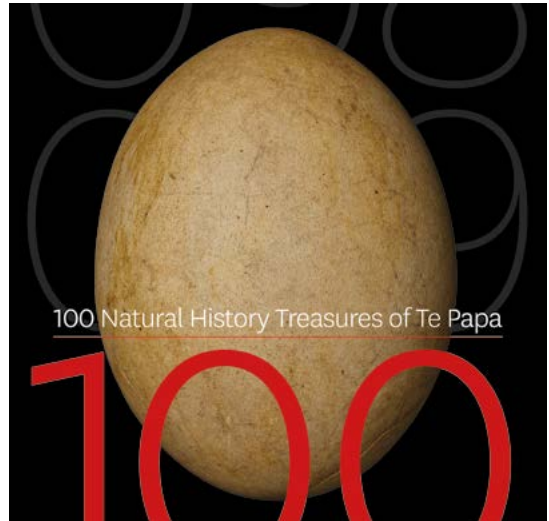
In this fascinating book Te Papa's science team showcases 100 objects that demonstrate the breadth and depth of Te Papa's enormous collection. The objects housed by the museum range from fossilised bones of the extinct Haast's eagle and specimens collected on Cook's first voyage to deep-sea-dwelling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

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

PUBLISHED: May 2019

ISBN: 978-0-9941460-5-2

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



“ . . . effortlessly informative . . . ”

New Zealand Geographic

LOOK
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EDITOR
Q&A

Cicadas

Cicadidae family

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

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

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

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



Laughing owl

Ninox albifacies

In August 2015, I received a most unexpected phone call: Would Te Papa be interested in purchasing a specimen of a laughing owl? How could this be? This large owl became extinct in about 1914, and only 25 mounted specimens were known worldwide. Even more surprisingly, the caller also offered an egg. Again, there were only 10 laughing owl eggs known to exist, and we thought we knew where every one of them was held.

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

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

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



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

Buller's Birds of New Zealand

The Complete Work
of JG Keulemans

GEOFF NORMAN

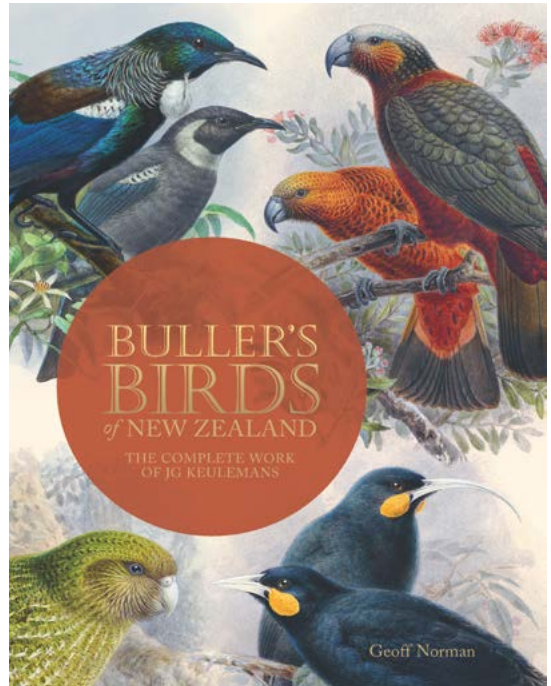
Buller's Birds of New Zealand: The Complete Work of JG Keulemans presents the complete set of 95 definitive nineteenth-century images of New Zealand's native birds, reproduced in rich, luminous colour. It includes paintings accompanied by up-to-date taxonomic information in English and te reo Māori,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

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

PUBLISHED: October 2014

ISBN: 978-0-9876688-6-8

Hardback, 280 x 210 mm, 164 pages, \$65



LOOK
INSIDE

BULLER'S BIRDS OF NEW ZEALAND



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

minuted, as well as scientifically accurate. His more dramatic works were reminiscent of Audubon, but without the latter's prevaricant artistic licence.

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

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

• • •

THE COMPLETE WORK OF JG KEULEMANS



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

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

RED-CROWNED PARAKEET • KĀKĀRIKI
Cyanoramphus novaezelandiae

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

YELLOW-CROWNED PARAKEET • KĀKĀRIKI
Cyanoramphus auriceps

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



Whales and Dolphins of Aotearoa New Zealand

BARBARA TODD

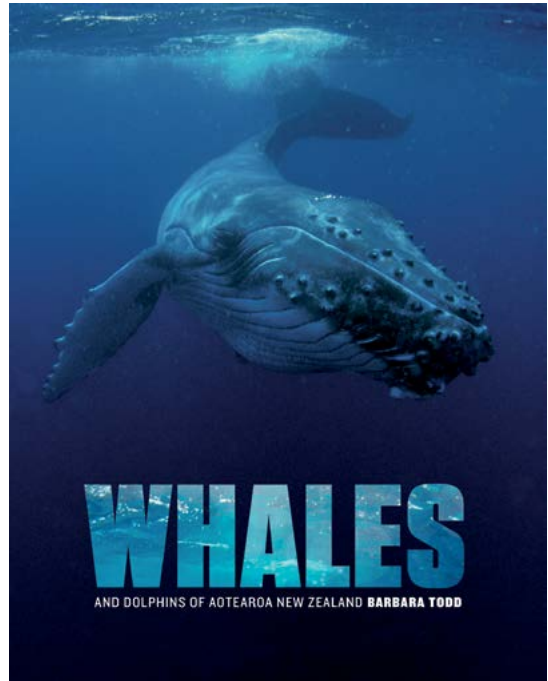
Whales and Dolphins brings the underwater world of cetaceans to life with a special focus on the whales and dolphins of the South Pacific. Drawing on the internationally touring Te Papa exhibition *Tohorā | Whales*, this richly illustrated book uses a powerful combination of storytelling, science and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

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

PUBLISHED: March 2014

ISBN: 978-1-877385-71-1

Limpbound, 270 x 205 mm, 304 pages, \$44.99



The Essential Audrey Eagle

Botanical Art of New Zealand

AUDREY EAGLE

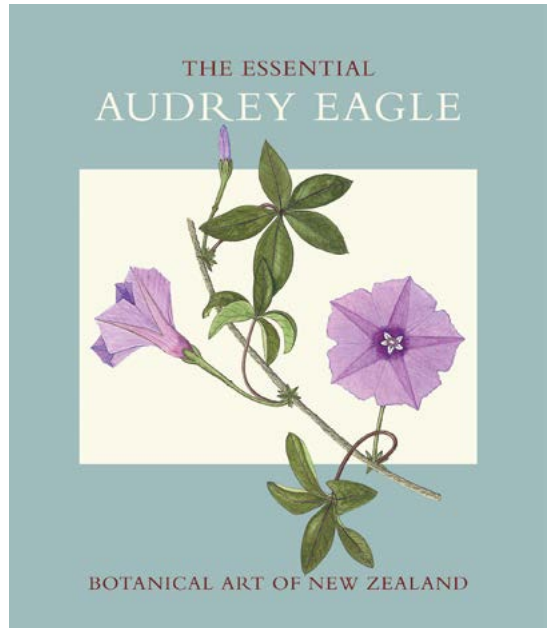
An accessible, affordable edition based on the award-winning modern classic *Eagle's Complete Trees and Shrubs of New Zealand*. More than 150 full-colour, full-page reproductions show each native plant in technically superb detail.

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

PUBLISHED: September 2013

ISBN: 978-1-877385-90-2

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



LOOK
INSIDE

Tatau

Samoaan Tattoo, New Zealand Art, Global Culture

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

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

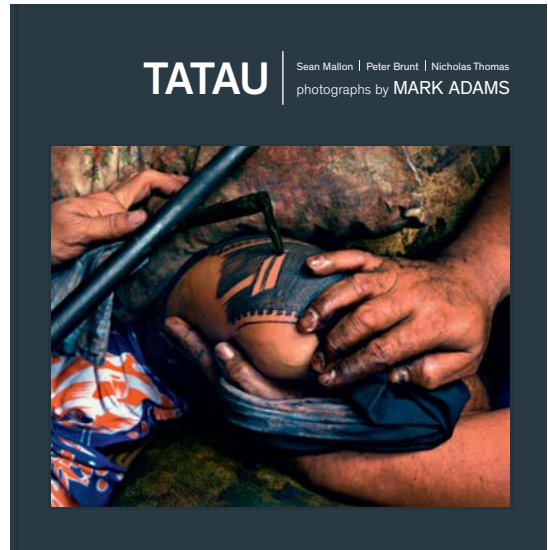
PUBLISHED: May 2023

ISBN: 978-1-99-115098-1

Hardback, 290 x 290 mm, 308 pages, \$75

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 millieux in North America, Europe and elsewhere.

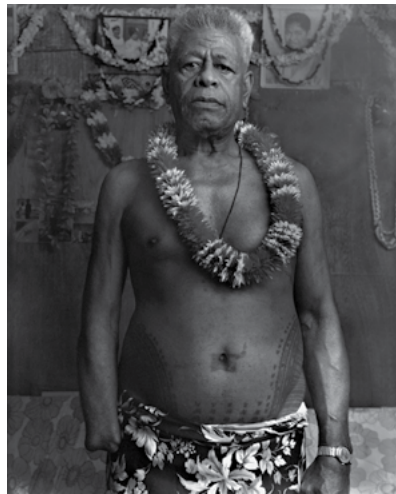
The book has a double interest. It is concerned with the story of tatau and the implications of tatau's remarkable globalisation. Though its format is not biographical, it tracks the lives and the work of Paulo Sillape II, his brother Petek, and his cousin Sira Tavaui Paulo Kiofo Ah Ken. Paulo was the pre-eminent figure of modern Samoan tattooing, a brilliantly innovative and often controversial man, who wanted tatau to be seen as an art of international importance, and who was killed tragically in 1998. Tavaui documents the practice of these tafa'afafaga (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 tafa'afaga, Peter Bruist writes on the

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



Lāuga

Understanding Samoan Oratory

SADAT MUIAIVA

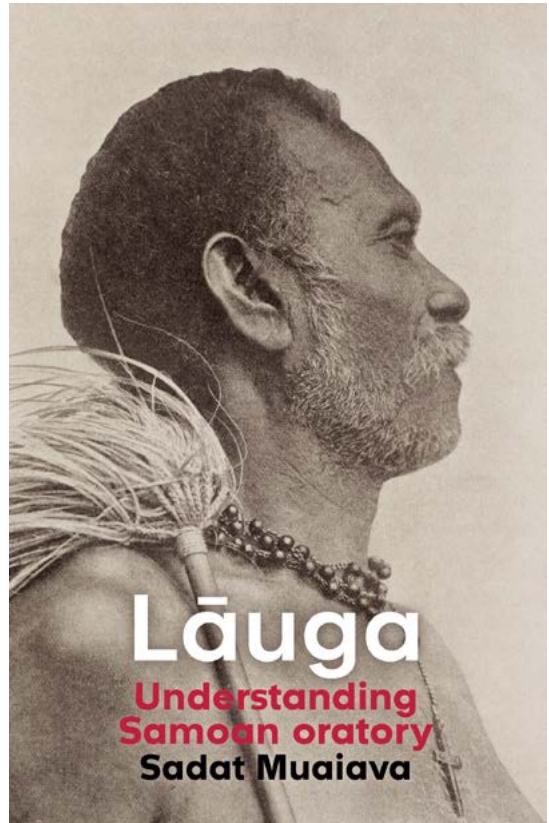
Lāuga, or Samoan oratory, is a premier cultural practice in the fa'asāmoa (Samoan culture). This accessible book explains the intricacies of lāuga and its key stages and is an ideal companion for those who may be called upon to speak at significant occasions, those wanting to improve their knowledge 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'afa (Lotofaga, Aleipata). His primary research interest is the interdisciplinary domains of the Samoan (and Pacific) language and culture in the homeland, the Pacific, and in diasporic contexts.

PUBLISHED: June 2022

ISBN: 978-0-9951384-4-5

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



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LOOK
INSIDE

AUTHOR
Q&A



1.

FOFOLA SĀ

The folasaga
of a lāuga

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

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

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

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

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

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

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



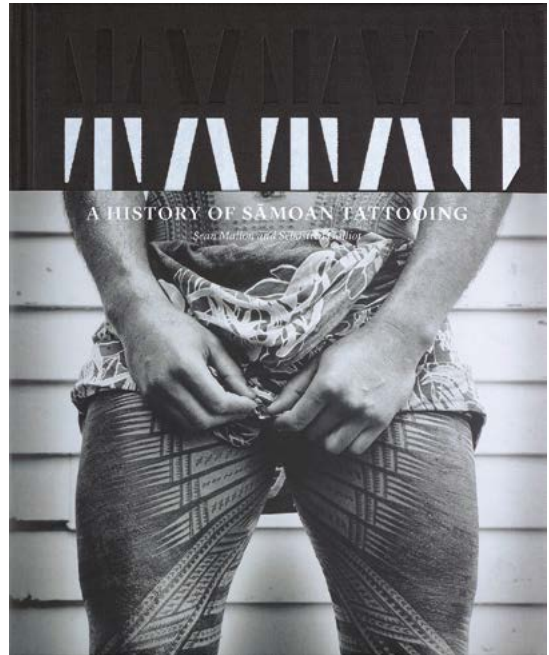
Tūfāfāfe Lauaki Namulau'ulu Mamoe of Safotu'afafai, Sava'iti, was renowned throughout Sāmoa for his talents as an orator and political negotiator. Lauaki was the first leader of the political movement Mau o Pule, which challenged German rule in Sāmoa and later grew into the national Mau resistance movement. In 1909, Lauaki was exiled to Saipan in the Mariana Islands along with nine other matai and their families. In 1915, the New Zealand government sent a ship to bring Lauaki and his supporters home, but he died during the return voyage. PHOTOGRAPH BY THOMAS ANDREW. C.1900-6. ALEXANDER TURNBULL LIBRARY, WELLINGTON. PACCOLL-SONG-008

Tatau

A History of Samoan Tattooing

**SEAN MALLON AND
SÉBASTIEN GALLIOT**

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



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

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

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



Tatau: The cultural continuum

Stain Mallon
10 August 2017

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

TM What is your family connection to tatau?

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

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

TT I have been tattooing since 2008. Growing up, tatau was a visible part of my everyday life. My dad's family tattooed. He been tattooing for as long as I can remember and tattooing left his cultural progress as development from my art practice and research. What was at college became really interested in the art, its history and traditions, the history and significance, and began designing tattoos for family and friends. After college went on to complete a BFA at Elam School of Fine Arts and take a visual history. It was a reward to connect them together at my studies. I did part a piece for my uncle in Wellington which he took to the Maori Roger to tatau. I was 18 into it. It was these sessions, photographs that inspired and that with Roger about tattooing. In 2009 my husband had and had of me design tattooed by Roger. During the session experienced my first time using a tattoo machine as he showed me to do. Some of the things Roger was really encouraging and I was really grateful for the time that with him. My dad was also supportive and helped me get the equipment I needed to start and was the first person to get me the half tatau, which is not an easy road to take, but the reward is of support, encouragement and admiration from my family and a number of tatau artists that met along the way.

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

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

stories. My style also references design from Samoan women (tattooed painted bark) and local motifs. It also references the history of flowers, ferns, leaves and other symbols of significance to the Maori. It's inspired by my heritage, traditions and the innovation and creativity found throughout the Pacific and the design. More recently I have been inspired by the different styles, tattoo artists and their different styles. I've been tattooing the "tatau" as more culturally specific. That has women wearing adornments from their ancestral groups. I've done some of these women as tattoos and the best thing about how the tatau can be used to tell our own stories.

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

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

TM What has been some of the awards?

TT It's been really exciting to be able to connect or connect people with their cultural heritage. I have collaborated with people having their tatau designs - which is often an award in itself. I've been inspired by the people who are wearing them in the skin. To be able to play a part in the cultural continuum. Tatau is an honour and a privilege that I don't take for granted.



Fig. 1

Fig. 1



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

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



Fig. 1

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Fig. 1

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.

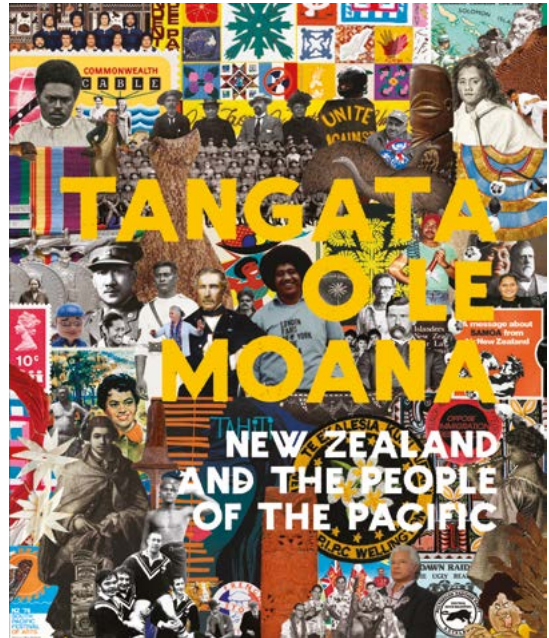
KOLOKESA MĀHINA-TUAI is a former curator of Moana Oceania cultures at the Museum of New Zealand Te Papa Tongarewa.

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

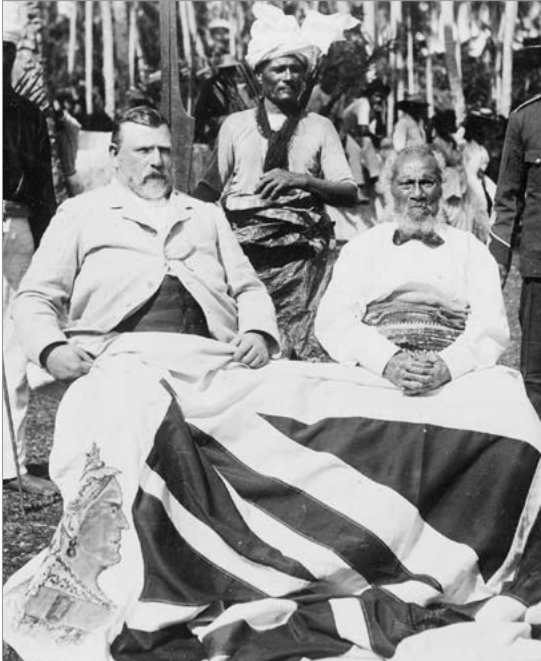
PUBLISHED: May 2012

ISBN: 978-1-877385-72-8

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



LOOK
INSIDE



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

DAMON SALESA

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

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

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

18,200 people.¹ He did not note that in 1901 nearly one-third of that population was already ruled by New Zealand. By 1906, that proportion would reach much more than one-half and only around one-half of those were Maori living in New Zealand. Percy Smith personified the inextricable links between the colonialism in New Zealand and New Zealand's subsequent colonialism in other Pacific archipelagos. His presence in Niue seemed an omen, the herald of a new empire.

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

164 A LAND OF MILK AND HONEY?



Waiata College in Auckland has a strong association with scholarship students from the Pacific Islands. The dress uniform features a Tongan 'ta'ovala (sash) and a New Zealand government emblem. 1996.

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

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

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

TANGATA O LE MOANA 165

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

The 1950s also brought increased migration to New Zealand, which meant that New Zealand's educational neglect would soon come home to roost. Improving the education system was in the language of the United Nations, an obligation of the 'sacred trust' between administering nations and non-self-governing territories, but it was also far more urgently a domestic New Zealand concern. All these motives combined to loosen purse strings and by the mid-1960s New Zealand was spending on Pacific Island education ten to twenty times annually what it had spent in 1945. This new and drastically improved educational infrastructure was to become one of New Zealand's most important legacies in the Pacific. An essential aspect of this infrastructure was the way in which it regionalised and internationalised Islands education.²

New relationships, based on expertise, training, funding and exchange, established after the Second World War were the bedrock of modern education in the Islands. That said, the fundamentally divergent expectations of the parties to such relationships could still hamper progress. A unique case study published in 1992, *Migration and Health in a Small Society: The case of Tokelau*, considered the effects of colonial administration on the migrant and non-migrant population of Tokelau, an atoll group that saw very high levels of resettlement to New Zealand during the 1960s-80s. It noted that between 1965 and 1972, scholarships were offered to Tokelauan students, but in a rather random manner with no consistency either in the number of scholarships awarded each year or in the age group targeted. From 1973, these elements were formalised, with an average of fourteen to fifteen students per year entering intermediate and secondary schools in New Zealand. There was, however, a marked lack of communication over expectations: the New Zealand authorities regarded the students



A Pacific-style beaded necklace featuring the Waiata College initials and colors. 2015. Since 1988, the school has taught Pacific scholarship students.

Te Hei Tiki

An Enduring Treasure in a Cultural Continuum

DOUGAL AUSTIN

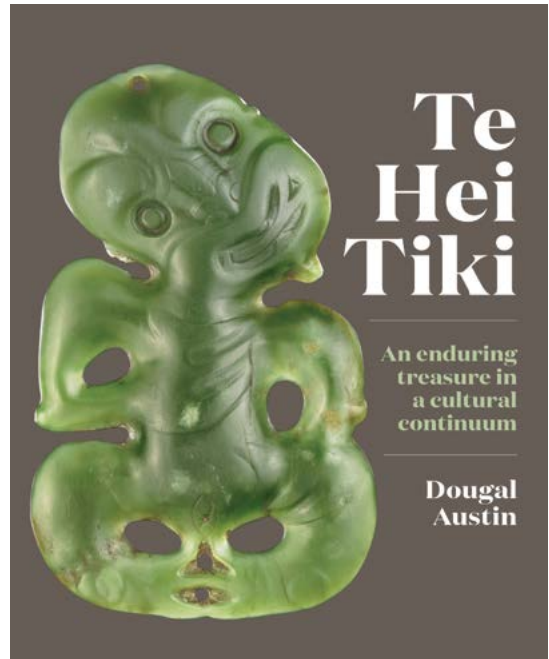
Of all Māori personal adornments, the human figure pendants known as hei tiki are the most famous, highly prized and culturally iconic. This book examines and celebrates the long history of hei tiki and the enduring cultural potency of these taonga, or cultural treasures.

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

PUBLISHED: September 2019

ISBN: 978-0-9951031-4-6

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



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

North & South

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

LOOK
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Q&A



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

CLOCKWISE FROM TOP LEFT:
 Hei tiki, type I, pounamu (nephrite), polished shell; 151 x 73 x 15 mm. Hei tiki, type I, pounamu (nephrite); 127 x 88 x 19 mm. Hei tiki, type II, pounamu (nephrite), heat treated; 127 x 65 x 12 mm. Hei tiki, type II, pounamu (nephrite); 121 x 73 x 9 mm.

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

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

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

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



Joel Mansons (left) and Lewis Gardiner (right) at work at Rikau Jade, Roturua, South.

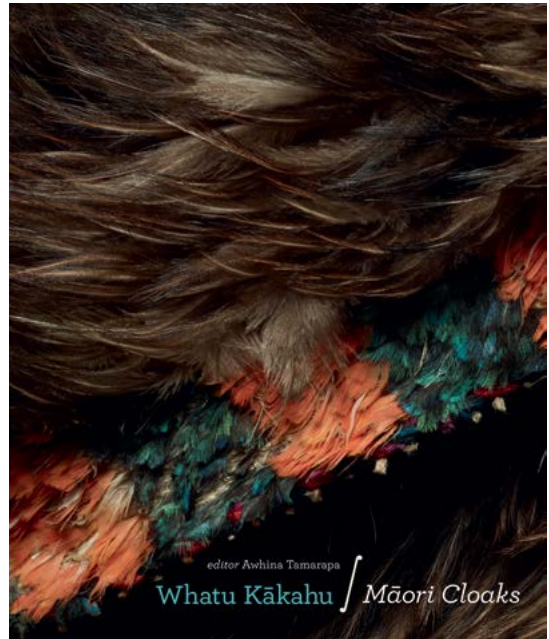
Whatu Kākahu

Māori Cloaks

EDITED BY AWHINA TAMARAPA

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

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



PUBLISHED: August 2019

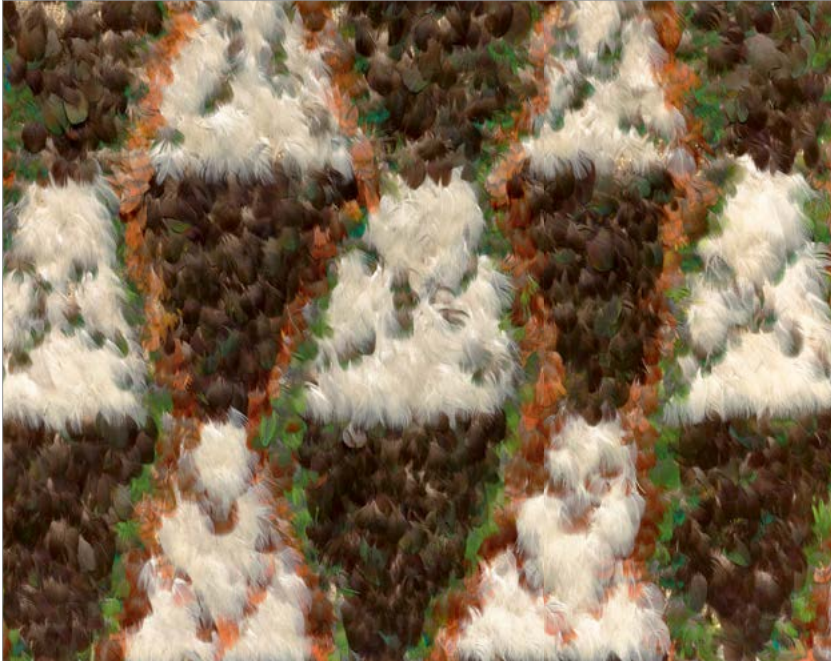
ISBN: 978-0-9951136-3-3

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

FINALIST:
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NEW ZEALAND POST
BOOK AWARDS
2021

LOOK
INSIDE

EDITOR
Q&A



Ngā Kākahu o Te Papa
The Cloaks of Te Papa

Awhina Tamarapa



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

This kahu kuri was one of four dogskin cloaks collected by Sir Walter Buller, who described them as 'A specially valuable collection of Maori garments - two of the dogskin cloaks in a perfect state of preservation'. According to museum records, it was acquired by an early Wellington settler from a Te Anaua chief in around 1842 and was bought by Buller in 1890; in 1911 his son gifted it to the Dominion Museum.

The kaupapa, or body of the kahu kuru is muka (New Zealand flax fibre) twined in compact single-pair twining. These are six wraps (six threads) per centimetre. The also puka (lapping rows) are in three sets of single elliptical inserts, 220 mm and 260 mm from the bottom, and 160 mm from the top of the shoulders. The narrow strips of dogskin are between 2 mm and 4 mm in width. The strips commence from the bottom and are overlaid end to end, with a slight overlap. They vary in length, with the white body strips 180-230 mm long, and the shorter brown pieces forming blocks of brown on the side edges. The strips are woven onto the puka (the single-pair compact self-twining that forms the kaupapa) with two-ply muka threads, worked horizontally from left to right.

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

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

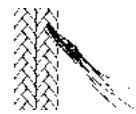
The tūhiko bands (side borders) consist of six also row and eight whana per centimetre, of natural and traditionally dyed black and brown also in the second pattern. Worked from the inside, the pattern is revealed when the cloak is turned back.



Close-up view of dog hair strands, or aua, incorporated into the kaupapa twined muka whana.



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



Aua attached to both side edges of the cloak.

Previous page Detail of the kahu hāhara on page 105

Ko Rongowhakaata

The Story of Light and Shadow

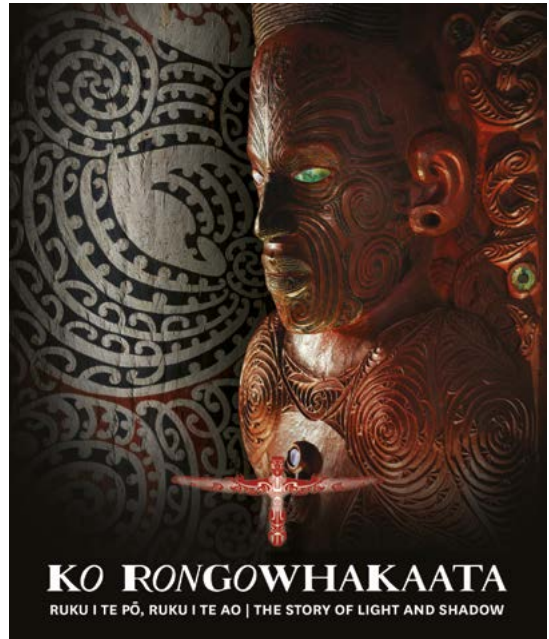
RONGOWHAKAATA IWI

The *Ko Rongowhakaata: The Story of Light and Shadow* exhibition at Te Papa was a window into the world of Rongowhakaata, the prominent iwi from the Tūranganui-a-Kiwa (Gisborne) region. This book, written in English and te reo Māori, backgrounds some of the iwi's greatest treasures and heirlooms, stories and relationships, and contemporary artistry.

PUBLISHED: September 2018

ISBN: 978-0-9941362-9-9

Limpbound, 250 x 190 mm, 168 pages, \$40



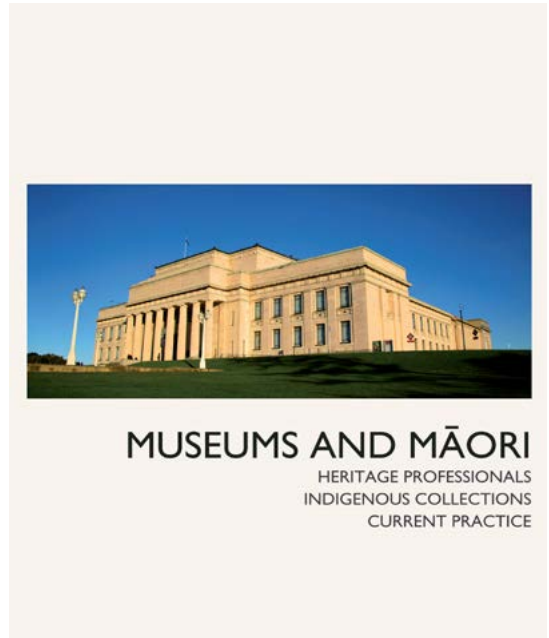
LOOK
INSIDE

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

CONAL MCCARTHY

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

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



PUBLISHED: April 2011

ISBN: 978-1-8773857-0-4

Limpbound, 244 x 172mm, 288 pages, \$69.99

LOOK
INSIDE

AUTHOR
Q&A

Museum of New Zealand Te Papa Tongarewa Souvenir Guide

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

PUBLISHED: October 2019

ISBN: 978-0-9951136-4-0

Limpbound, 160 x 130 mm, 112 pages, \$9.99



LOOK
INSIDE

Te Papa's unique marae, Rongomaraeroa, is a place where all cultures can come together.



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.



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CONTACT US

CONTACT DETAILS

Te Papa Press

Museum of New Zealand Te Papa Tongarewa
55 Cable Street, Wellington 6011
New Zealand

PO Box 467, Wellington 6140
New Zealand

EMAIL: tepapapress@tepapa.govt.nz
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COVER IMAGE: Based on the kapowai or giant bush dragonfly (*Uroetala carovei*), designed by Tim Denee for *Native Insects of Aotearoa*, by Julia Kasper and Phil Sirvid, published in November 2023.



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