



Massey University Press

Spring 2025



Welcome! Haere mai!

Welcome to Massey University Press, a publisher of intelligent, relevant books for intelligent, inquiring readers. Just like our university, we want our books to shape the nation and drive the new New Zealand.

We've been in business since 2016, and in that time we've produced books of which we are hugely proud and we've won a clutch of awards. We are privileged to work with so many brilliant authors, designers, photographers and illustrators.

Welcome to our Spring 2025 catalogue, and please enjoy taking a look around.

Ngā mihi nui

Nicola Legat
Publisher

Cover image from *Case Studies: A story of plant travel*, by Felicity Jones and Mark Smith, published in October 2025



Contents

Architecture and design [5](#)

Art and photography [27](#)

Biography and memoir [69](#)

Children's and young adult [109](#)

Cookery [133](#)

Education [139](#)

Finance [143](#)

History [147](#)

Literature and poetry [215](#)

Media and politics [263](#)

Natural history [269](#)

Philosophy [275](#)

Security and defence studies [281](#)

Social work [289](#)

Society [295](#)

Te ao Māori [351](#)

Veterinary science and agriculture [365](#)

Sales and distribution [382](#)

Contact us [383](#)

ARCHITECTURE AND DESIGN

Te Whanganui-a-Tara Wellington Architecture

A walking guide

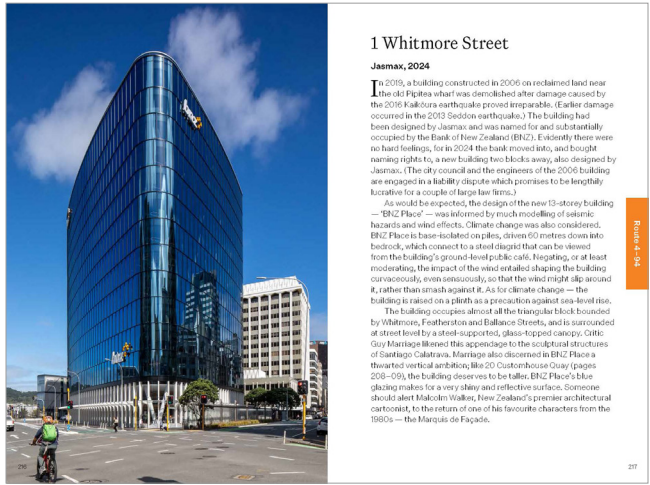
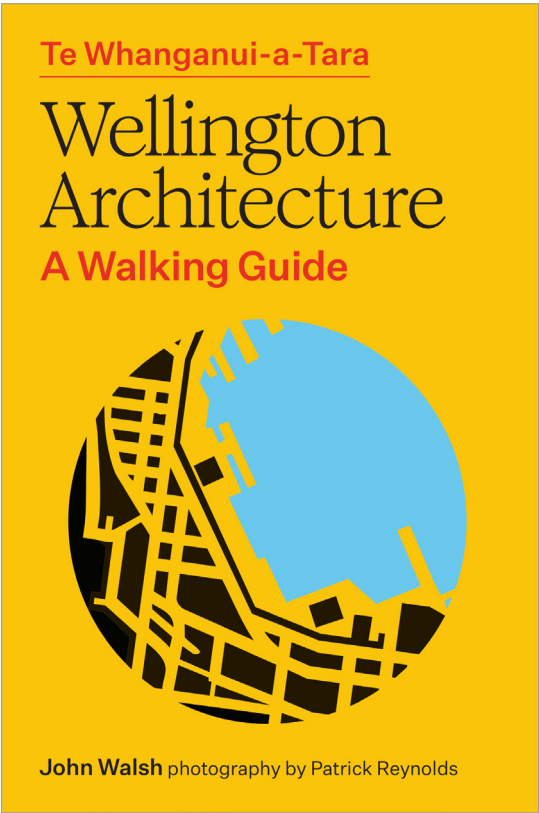
JOHN WALSH & PATRICK REYNOLDS

The third in the series of popular and handy guides to our urban architecture by the well-known team of writer John Walsh and photographer Patrick Reynolds. Now fully revised, updated and enlarged, this handy pocket-sized book curates a series of city walks that take in Wellington’s remarkably rich architectural heritage, guiding the reader from Oriental Bay through to Thorndon and many places in between. It’s the perfect guide for visitors to Wellington and also for locals who want to know more about their city, and a terrific introduction to a range of architectural styles and the careers of the architects who build this city.

PATRICK REYNOLDS is one of New Zealand’s best architectural photographers.

JOHN WALSH is the author of several major books on New Zealand architecture.

PUBLISHED: November 2025
ISBN: 9781991309174
Flexibound, 178 x 119mm. 312 pages. \$37



Olveston

Portrait of a home

JANE USSHER AND JOHN WALSH

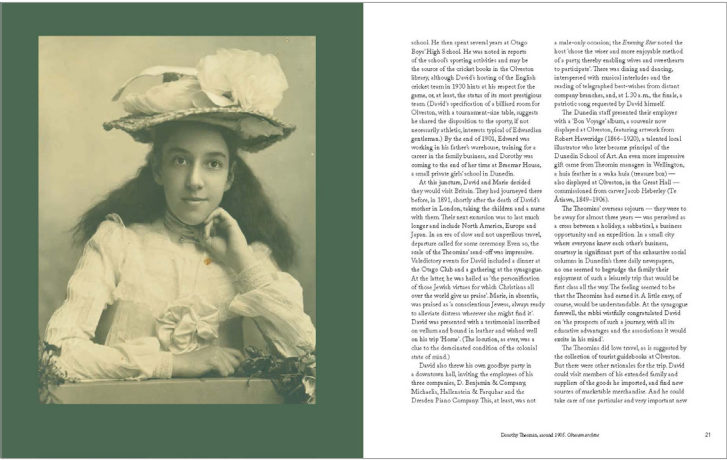
Olveston is one of New Zealand’s most remarkable and beautiful heritage homes. Designed by leading British architect Sir Ernest George, the beautifully cared-for house is now in public ownership and open for tours.

Olveston: Portrait of a home, evocatively photographed by Jane Ussher, documents its exquisite rooms full of treasures.

JANE USSHER MNZM is one of New Zealand’s most lauded photographers.

JOHN WALSH is the author of several major books on New Zealand architecture.

PUBLISHED: September 2025
ISBN: 9781991016782
Hardback with jacket, 295 x 235mm. 288 pages.
\$85



Woolsheds

The historic shearing sheds of Aotearoa New Zealand

ANNETTE O'SULLIVAN AND JANE USSHER

Exquisitely photographed by Jane Ussher, *Woolsheds* takes readers to historic sheep stations in the North and South islands and explores the rich histories of this key primary industry that are contained in their heritage shearing sheds.

From the oldest working woolshed in Mid Canterbury to woolsheds rebuilt after earthquakes, it is a celebration of the tenacity of the sheep-farming sector.

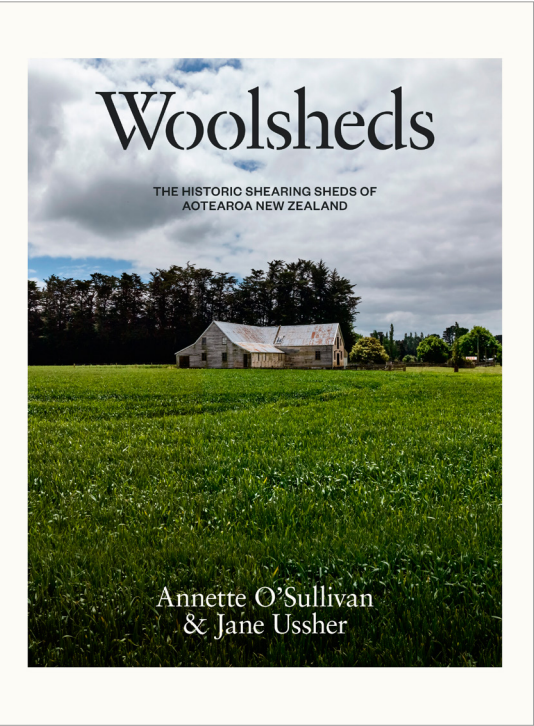
DR ANNETTE O'SULLIVAN is a design academic and former senior lecturer in typography at Massey University School of Design. Her doctorate examined the design histories of branding and identity on historic New Zealand sheep stations.

JANE USSHER MNZM is one of New Zealand's most lauded photographers.

PUBLISHED: November 2024

ISBN: 9781991016829

Hardback with jacket, 292 x 235mm. 336 pages.
\$85



‘This fascinating, stunning volume would be a memorable Christmas present for any lover of rural life’

ISABELLE TERESA, SELWYN TIMES

LOOK
INSIDE

AUTHOR
Q&A



Herbst

Architecture in context

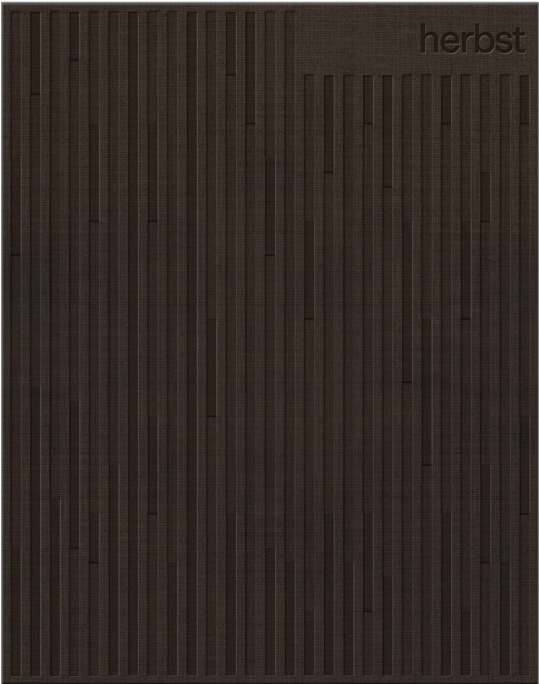
JOHN WALSH

In this handsome book, leading architecture writer John Walsh focuses on key Herbst projects that exemplify the practice’s reputation for creating buildings that are exquisitely detailed, legible, materially expressive, located in a lineage of New Zealand craft architecture, and acutely sensitive to place and context.

Beautifully designed, and with photographs by well-known architecture photographers Patrick Reynolds, Simon Devitt, Sam Hartnett, Jackie Meiring and Simon Wilson, this book should be part of every architecture book collection.

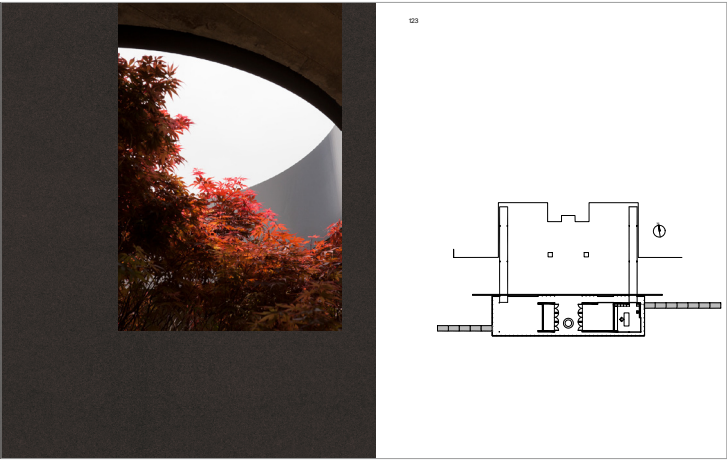
JOHN WALSH is a writer who specialises in architecture. For a decade he edited *Architecture NZ* and was managing editor of a stable of design magazines.

PUBLISHED: October 2024
ISBN: 9781991016591
Hardback, 280 x 220mm. 240 pages. \$75



‘It’s an absolute delight to read, with wonderful photographs. Of course it would make an ideal gift, but be warned, you will want one for yourself’

COLLEEN HAWKES, STUFF



Rewi

Āta haere, kia tere

JADE KAKE AND JEREMY HANSEN

A major tribute to the late architect Rewi Thompson (Ngāti Porou, Ngāti Raukawa), a visionary thinker who believed that great architecture is crafted through careful consideration of people and place. Written and edited by one of the rising stars of architecture and a well-known commentator on urban issues, this handsome book brings together the wide range of Thompson’s projects and interviews with those who worked with him. Beautifully designed by Tyrone Ohia.

JADE KAKE (Ngāpuhi — Ngāti Hau me Te Parawhau, Te Whakatōhea, Te Arawa) is an architectural designer, writer and housing advocate.

JEREMY HANSEN is director, communications and community at Britomart Group. He is a well-known writer and podcaster (*76 Small Rooms*) about architecture and urbanism and a former magazine editor, interviewer and presenter.

PUBLISHED: September 2023
ISBN: 9781991016416
Hardback, 250 x 190mm. 476 pages. \$75



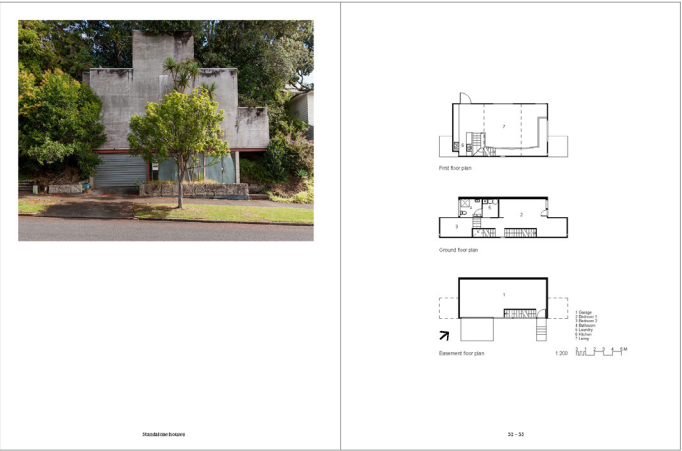
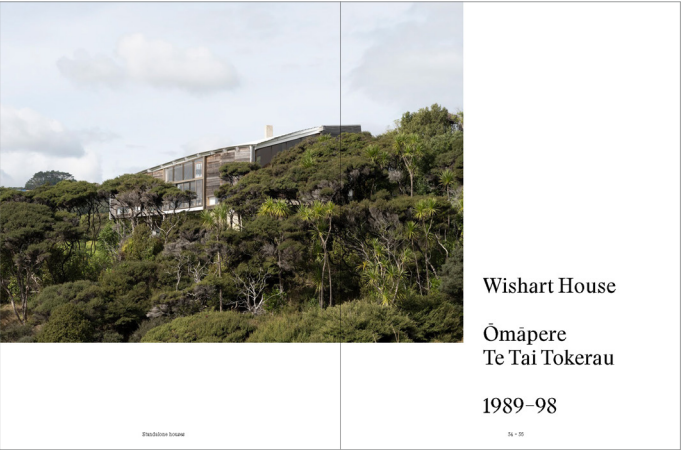
‘The book bubbles with Thompson’s energy, optimism and wit. It’s a dazzling resource, ready for the next generation to pick up the mantle’

THE GUARDIAN

LOOK
INSIDE

AUTHOR
Q&A

WINNER OF A PURPLE
PIN AT THE BEST
AWARDS AND WINNER
OF BEST BOOK AT THE
PANZ BOOK DESIGN
AWARDS 2024



Ōtautahi Christchurch Architecture

A walking guide
(revised edition)

JOHN WALSH AND
PATRICK REYNOLDS

The revised and extended edition of the second in the series of guides to New Zealand’s urban architecture by the well-known team of John Walsh and Patrick Reynolds. This handy pocket-sized book suggests a series of city walks that take in both the historic buildings that survived the earthquakes and the striking new buildings that have risen from the rubble — 79 buildings in total. It’s the perfect guide for visitors to Christchurch and also for locals who want to know more about their city.

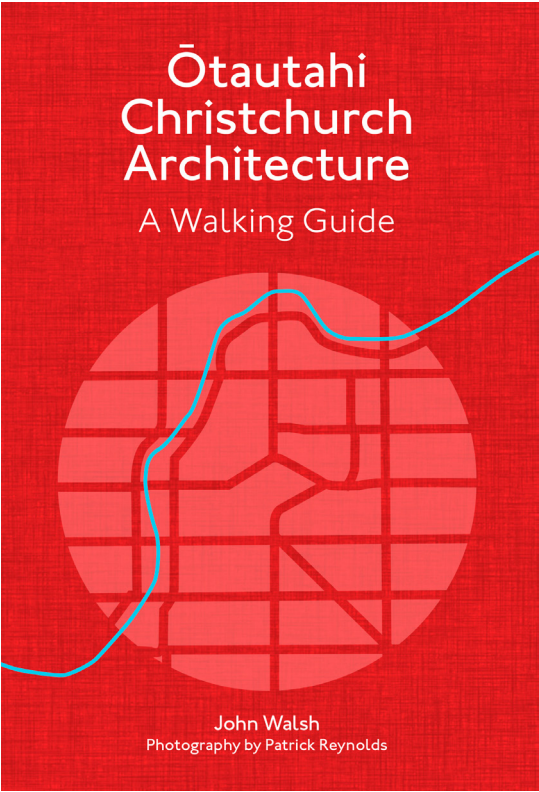
JOHN WALSH is a writer specialising in architecture.

PATRICK REYNOLDS is one of New Zealand’s best architectural photographers.

PUBLISHED: February 2023

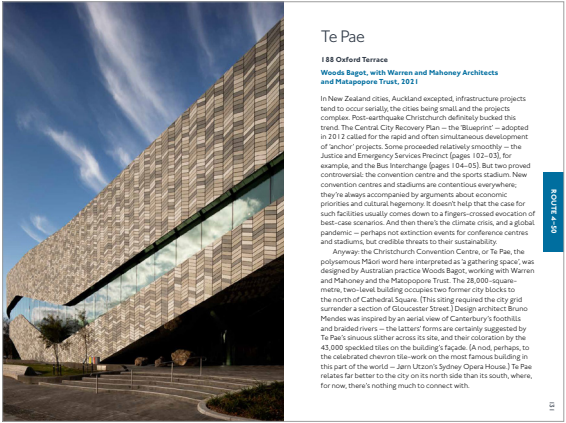
ISBN: 9781991016386

Limpbound, 178 x 119mm. 224 pages. \$30



*‘The feeling I get from
Walsh and Reynolds’ book
is one of optimism.’*

PHILIP MATTHEWS, NEWSROOM



Te Pae
188 Oxford Terrace
Woods Bagot, with Warren and Mahoney Architects
and Matapopore Trust, 2021
In New Zealand cities, Auckland excepted, infrastructure projects tend to occur serially, the cities being small and the projects complex. Post-earthquake Christchurch definitely bucked this trend. The Central City Recovery Plan – the ‘Blueprint’ – adopted in 2012 called for the rapid and often simultaneous development of ‘anchor’ projects. Some proceeded relatively smoothly – the Justice and Emergency Services Precinct (pages 102–03), for example, and the Bus Interchange (pages 104–05). But two proved controversial: the convention centre and the sports stadium. New convention centres and stadiums are contentious everywhere; they’re always accompanied by arguments about economic priorities and cultural hegemony. It doesn’t help that the case for such facilities usually comes down to a finger-crossed evocation of best-case scenarios. And then there’s the climate crisis, and a global pandemic – perhaps not extinction events for conference centres and stadiums, but credible threats to their sustainability. Anyway, the Christchurch Convention Centre, or Te Pae, the polysemous Māori word here interpreted as ‘a gathering space’, was designed by Australian practice Woods Bagot, working with Warren and Mahoney and the Matapopore Trust. The 28,000-square-metre, two-level building occupies two former city blocks to the north of Cathedral Square. (This siting required the city grid to be redefined a section of Gloucester Street.) Design architect Bruno Zevi was inspired by an aerial view of Canterbury’s footfalls and braided rivers – the latter’s forms are certainly suggested by Te Pae’s sinuous slither across its site, and their coloration by the 45,000 speckled tiles on the building’s facade. (A nod, perhaps, to the celebrated chevron tile-work on the most famous building in the part of the world – Jean-Louis Sydney Opera House.) Te Pae relates far better to the city on its north side than its south, where, for now, there’s nothing much to connect with.

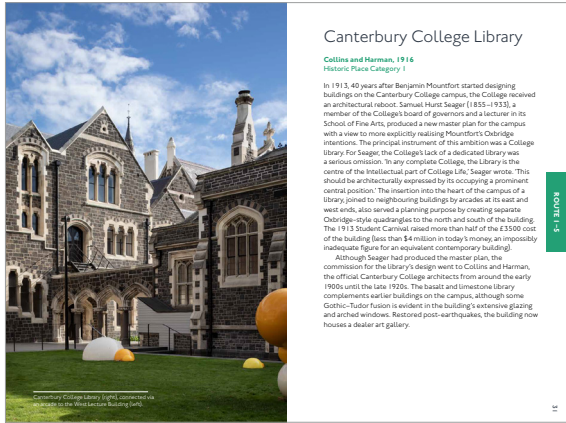
ROUTE 4-46

181



ROUTE 2: RIVER SIDE

This part of the central city, one-block deep on either side of the Ōtakaro Avon River, contains many important cultural and institutional buildings, including the city’s art gallery and Benjamin Mountfort’s Provincial Government Building. There are fine examples of concrete Modernism, among them CoCA Gallery and the office and townhouse designed by Miles Warren, the leading Christchurch architect of his generation. Two very different memorial sites are located on the route: one commemorates those who fell in the First World War, the other those who died in the earthquake of 22 February 2011. On the east bank of the river, The Terrace has been restored as a lively hospitality strip.



Canterbury College Library

Collins and Harman, 1916
Historic Place Category 1
In 1913, 40 years after Benjamin Mountfort started designing buildings on the Canterbury College campus, the College received an architectural rebuke. Samuel Hurst Seager (1855–1933), a member of the College’s board of governors and lecturer in its School of Fine Arts, produced a new master plan for the campus with a view to more explicitly realising Mountfort’s Oxbridge intentions. The principal instrument of this ambition was a College library for Seager; the College’s lack of a dedicated library was a serious omission. In any complete College, the library is the centre of the intellectual part of College life, Seager wrote. ‘This should be architecturally expressed by its occupying a prominent central position.’ The insertion into the heart of the campus of a library, joined to neighbouring buildings by arcades at its east and west ends, also served a planning purpose by creating separate Oxbridge-style quadrangles to the north and south of the building. The 1913 Student Council raised more than half of the £3000 cost of the building (less than \$4 million in today’s money, an impossibly inadequate figure for an equivalent contemporary building). Although Seager had produced the master plan, the commission for the library’s design went to Collins and Harman, the official Canterbury College architects from around the early 1900s until the late 1920s. The basalt and limestone library complements earlier buildings on the campus, although some Gothic-Tudor fusion is evident in the building’s extensive glazing and arched windows. Restored post-earthquake, the building now houses a dealer art gallery.

ROUTE 1-13

21

HomeGround

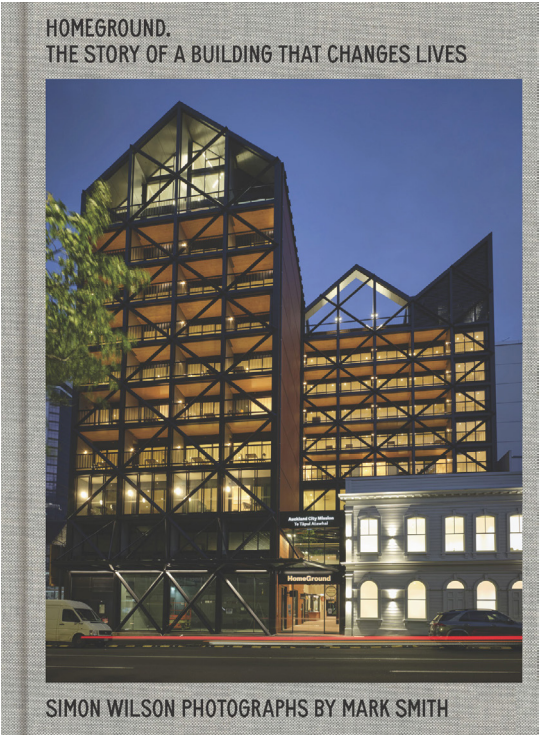
The story of a building that changes lives

SIMON WILSON

A celebration of HomeGround, the Auckland City Mission’s unique and visionary wrap-around social services complex, which opened in early 2022 after being a dream for over 20 years. Photographed by Mark Smith and with text by both renowned writer Simon Wilson and Professor Deidre Brown and Dr Karamia Muller of the School of Architecture at the University of Auckland, it is the portrait of a remarkable building designed by leading architecture practice Stevens Lawson. This book represents an enduring record of a remarkable building built for a remarkable organisation, created through the aroha and vision of many.

SIMON WILSON is one of New Zealand’s best-known journalists.

PUBLISHED: December 2022
ISBN: 9781991016041
Hardback, 255 x 200mm. 304 pages. \$65



‘In an era with so much bad news, this is a genuinely happy story — and one which shows how uplifting good architecture can be’

JENNY NICHOLLS,
WAIHEKE WEEKENDER

LOOK
INSIDE

AUTHOR
Q&A



Rooms

Inside remarkable New Zealand houses

JANE USSHER AND JOHN WALSH

The interiors photographer Jane Ussher knows a great room when she sees one. Over the years she has shot interiors ranging from Shackleton's Antarctic huts to highly specified mansions. In this superb book she focuses her camera on a range of rooms that she considers to be beautiful, intriguing, distinctive and unique. Shot in locations across New Zealand, the result is a mix of *World of Interiors* and the special panache that can be found only in Aotearoa. The 200-plus images are introduced by a superb essay by well-respected architecture writer John Walsh.

JANE USSHER is one of New Zealand's most distinguished photographers.

JOHN WALSH is a writer specialising in architecture and former editor of *Architecture New Zealand*.

PUBLISHED: October 2022

ISBN: 9781991016171

Hardback with jacket, 295 x 240mm. 352 pages.
\$85



*'Rooms is a balm to my
homebody soul. The pictures
in this book invite you in,
offer you a seat and a cuppa,
and gift you time alone to
take a good look around'*

CHARLOTTE FIELDING, THE SPINOFF

LOOK
INSIDE

AUTHOR
Q&A



Making Space

A history of New Zealand women in architecture

EDITED BY ELIZABETH COX

Overlooked, underpaid, and often undermined, New Zealand women architects have faced decades of struggle to maintain a position in a male-dominated profession, yet their work has been both important and of significance. This groundbreaking new book tells the story of their contribution to the creativity, built environment and community of New Zealand. Written by leading women architects, both in practice and in academia, the book's bold, vivid chapters surface dozens of remarkable women, including many whose careers have until now almost entirely been lost to the historical record.

ELIZABETH COX is a Wellington historian who specialises in both architectural and women's history.

PUBLISHED: October 2022
ISBN: 9781991016348
Flexibound with jacket, 250 x 220mm.
448 pages. \$65

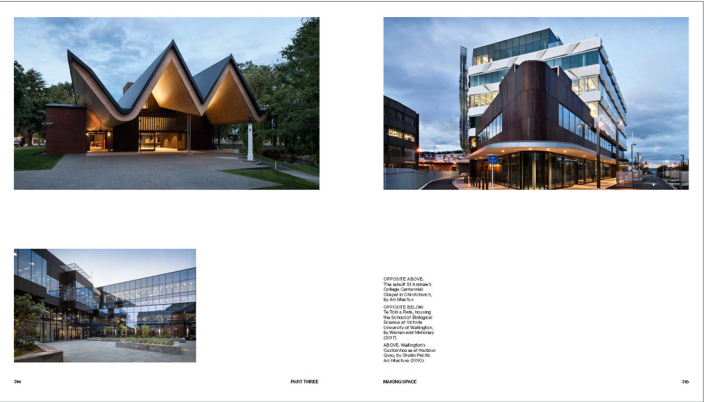


'Fills in this missing piece of New Zealand's architectural history'

KELLY DENNETT, STUFF

'A timely and much-needed record'

FEDERICO MONSALVE, HOME



Wellington Architecture

A walking guide

JOHN WALSH AND
PATRICK REYNOLDS

The third in the series of guides to our urban architecture, this handy pocket-sized book offers five city walks that take in Wellington’s remarkably rich architectural heritage, guiding the reader from Oriental Bay through to Thorndon and many places in between.

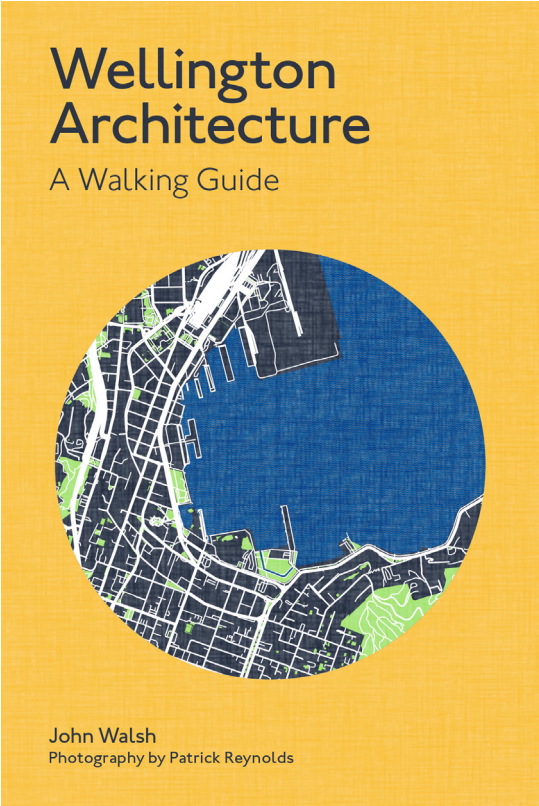
JOHN WALSH is a writer specialising in architecture and former editor of *Architecture New Zealand*.

PATRICK REYNOLDS is one of New Zealand’s best architectural photographers.

PUBLISHED: April 2022
ISBN: 9781991151100
Limpbound, 178 x 119mm. 296 pages. \$30

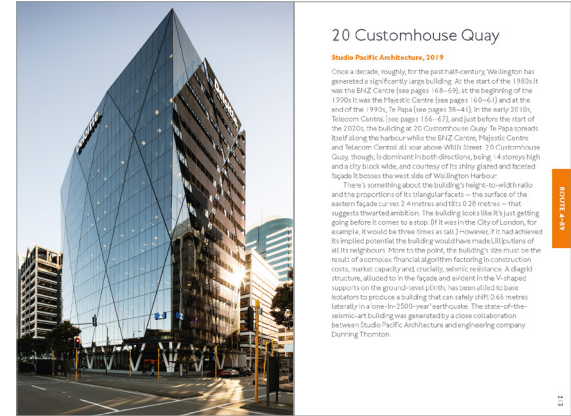
LOOK
INSIDE

AUTHOR
Q&A



*‘A visually sumptuous guide
to 120 of Wellington’s most
interesting buildings’*

DANIEL K BROWN,
ARCHITECTURE NEW ZEALAND



20 Customhouse Quay

Studio Pacific Architecture, 2019

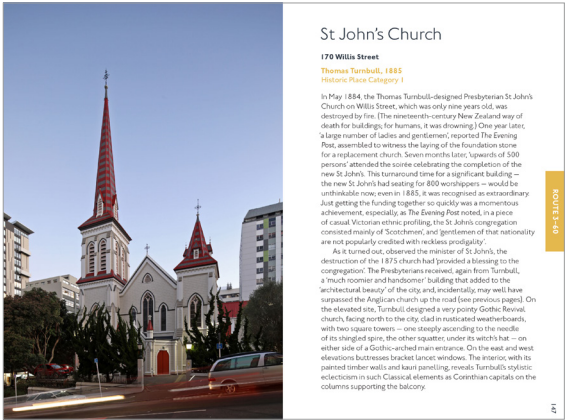
Once a decade, roughly, for the past half-century, Wellington has generated a significantly large building. At the start of the 1980s it was the BNZ Centre (see pages 68–69), at the beginning of the 1990s it was the Pacific Centre (see pages 40–41) and at the end of the 1990s, it was the New Zealand Post Centre (see pages 166–167), and just before the start of the 2000s, the building at 20 Customhouse Quay. The new building itself along the harbour while the BNZ Centre, Pacific Centre and Telecom Centre all sat above Willis Street. 20 Customhouse Quay, though, is different in both directions, being 4 stories high and a city block wide, and courtesy of its star-glass and faceted facade, it faces the west side of Wellington Harbour. There's something about the building's height-to-width ratio and the proportions of its triangular facade – the surface of the eastern facade curves 2.4 metres and 0.18 metres – that suggests thwarted ambition. The building looks like it's just getting going before it comes to a stop. If it was the City of London, for example, it would be three times as tall. However, it has achieved its implied potential: the building would have made little use of all its neighbours. More to the point, the building's site must be the result of a complex physical algorithm factoring in construction costs, market capacity and, crucially, seismic resistance. A diaphragm structure, allowed to in the facade and evident in the V-shaped supports on the ground-level glass, was used to isolate the building to produce a building that can safely resist 9.45 metres laterally in a zone 1 2500-year earthquake. The state-of-the-art seismic-art building was generated by a close collaboration between Studio Pacific Architecture and engineering company Dunning Thornton.



ROUTE 2: TE ARO FLAT

CIRCA 3 KILOMETRES

The blocks west of Kent and Cambridge Terraces and south to Te Ngākau Civic Square constitute a part of the city given over to what planners call 'mixed use'. In other words, the neighbourhoods have some grit and texture. Commercial activities range from car yards to restaurants, and cultural venues include a theatre, art gallery and playhouses. The architecture of this area of atypically flat land – some of which was heaved up in the 1855 earthquake – is an eclectic mix of styles from the early twentieth century and the Modern era. Around Te Ngākau Civic Square several mid-century Modernist buildings keep company with the Classical Town Hall, Brutalist Central Police Station and Post-modern library. This route includes hotels, religious buildings and Wellington's School of Architecture. It also visits the remnant enclave of Wellington's Chinatown, and humanly scaled Cuba Street, which over the past two decades has become the Bohemian centre of the city.



St John's Church

170 Willis Street

Thomas Turnbull, 1885

Historic Places Category 1

In May 1884, the Thomas Turnbull-designed Presbyterian St John's Church on Willis Street, which was only nine years old, was destroyed by fire. (The nineteenth-century New Zealand way of death for buildings, for humans, it was drowning.) One year later, a large number of ladies and gentlemen, reported The Evening Post, assembled to witness the laying of the foundation stone for a replacement church. Seven months later, upwards of 500 persons attended the service celebrating the completion of the new St John's. The turnaround time for a significant building – the new St John's had seating for 800 worshippers – would be unthinkable now, even in 1885. It was recognised as extraordinary just getting the funding together so quickly was a momentous achievement, especially as The Evening Post noted, in a piece of casual Victorian ethnic profiling, the St John's congregation consisted mainly of Scotchmen, and gentlemen of that nationality are not popularly credited with reckless prodigality. As it turned out, observed the minister of St John's, the destruction of the 1875 church had provided a blessing to the congregation. The Presbyterians received, again from Turnbull, a 'much roomier and handsomer' building that added to the 'architectural beauty' of the city and incidentally may well have surpassed the Anglican church up the road (see previous pages). On the elevated site, Turnbull designed a very pretty Gothic Revival church, facing north to the city, clad in rusticated weatherboards, with two square towers – one steeply ascending to the needs of its ringed spire, the other squatter, under its witch-hat – on either side of a Gothic-arched main entrance. On the east and west elevations buttresses bracket lancet windows. The interior, with its painted timber walls and larch paneling, needs Turnbull's eclectic eclecticism in such Classical elements as Corinthian capitals on the columns supporting the balcony.

The Architect and the Artists

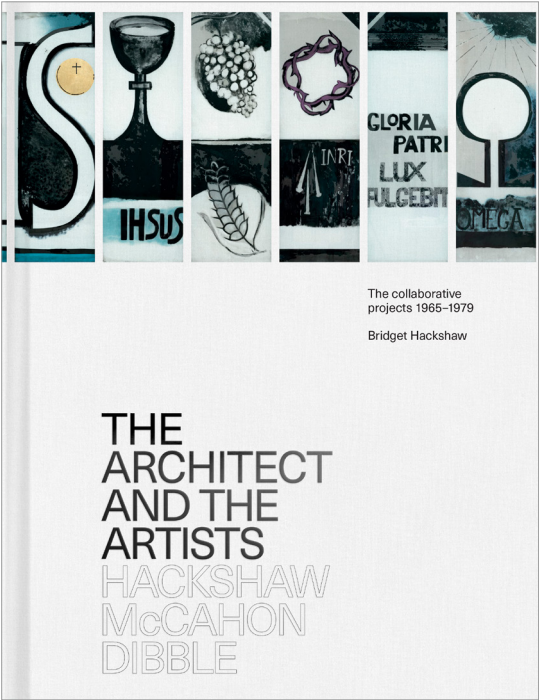
Hackshaw, McCahon, Dibble

BRIDGET HACKSHAW

A beautiful and important book about the remarkable collaboration between the modernist architect James Hackshaw (a member, for a time, of the famous Group Architects), the painter Colin McCahon and the then young sculptor Paul Dibble on 12 New Zealand buildings — from churches to school halls. Drawing on interviews with James Hackshaw before his death and on the McCahon archive, this book brings into the light a body of work and a collaboration that has been little known or examined, even by old McCahon hands.

BRIDGET HACKSHAW is the daughter of James Hackshaw. She has a Master of Arts from the University of London, and in 2019 she completed a course in architectural photography at the London College of Communication. .

PUBLISHED: October 2021
ISBN: 9780995143111
Hardback, 260 x 200mm. 240 pages. \$65



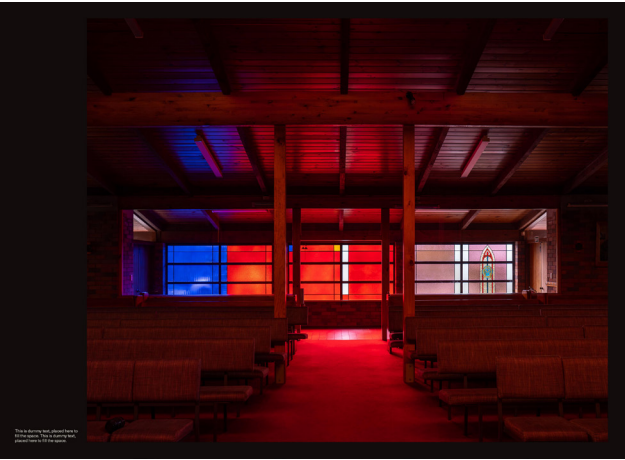
'An intimate tribute and a classic example of the whole being greater than the sum of its parts'

**JUDGES' COMMENTARY, 2022 OCKHAM
NEW ZEALAND BOOK AWARDS**

LOOK
INSIDE

AUTHOR
Q&A

**WINNER OF THE
2022 OCKHAM
NEW ZEALAND
BOOK AWARDS BEST
FIRST BOOK AWARD**



Auckland Architecture

Revised Edition

JOHN WALSH AND
PATRICK REYNOLDS

In this handy pocket guide, updated in 2021 with the inclusion of 19 new buildings, architecture writer John Walsh teams up with photographer Patrick Reynolds to offer a self-guided walking tour of 65 significant Auckland buildings, from Britomart to Ponsonby and from the Victorian era to the twenty-first century. The sparkling and informative text is accompanied by maps for each of the five walking routes. On the bestseller list for many weeks when it was first published in 2019, this book is perfect for Aucklanders and visitors alike.

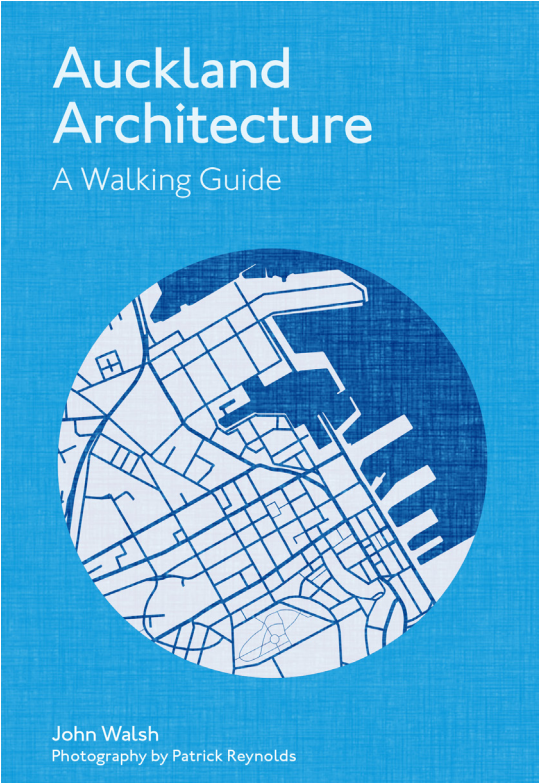
JOHN WALSH is a writer specialising in architecture. He is the author (with photographer Patrick Reynolds) of several major books on architecture.

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PUBLISHED: May 2021

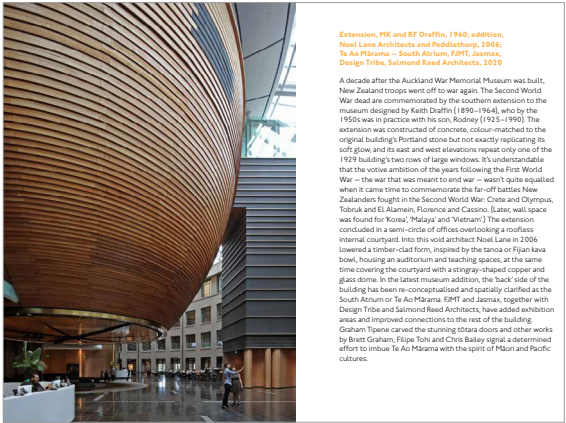
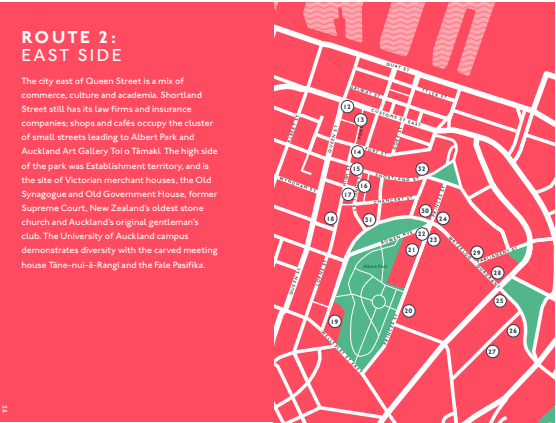
ISBN: 9780995146594

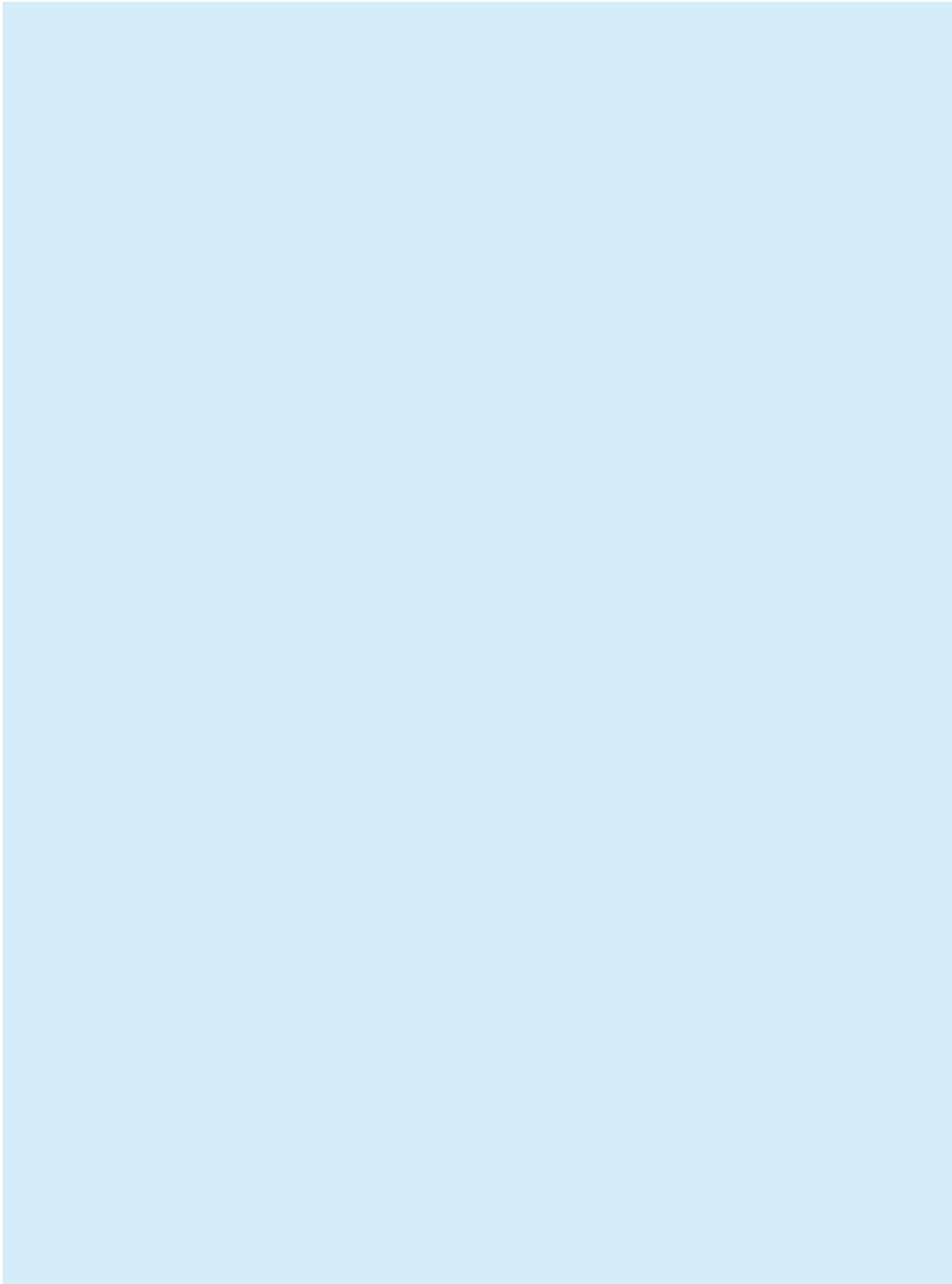
Limpbound, 178 x 119mm. 176 pages. \$25



*‘The ideal slim volume for
Aucklanders and visitors
to become acquainted
with the architectural
gems of Auckland City’*

THE NATIONAL BUSINESS REVIEW





Case Studies

A story of plant travel

FELICITY JONES AND
MARK SMITH

In 1829, London physician Dr Nathaniel Bagshaw Ward sealed a plant inside a glass container — a simple experiment that helped change the way plants were transported across the world, transforming gardens, ecosystems and lives in the process.

This book traces that story through photographs and essays, pairing striking contemporary images of cased plants — shot in New Zealand and in the United Kingdom — with reflections on the implications of plant transfer/movement.

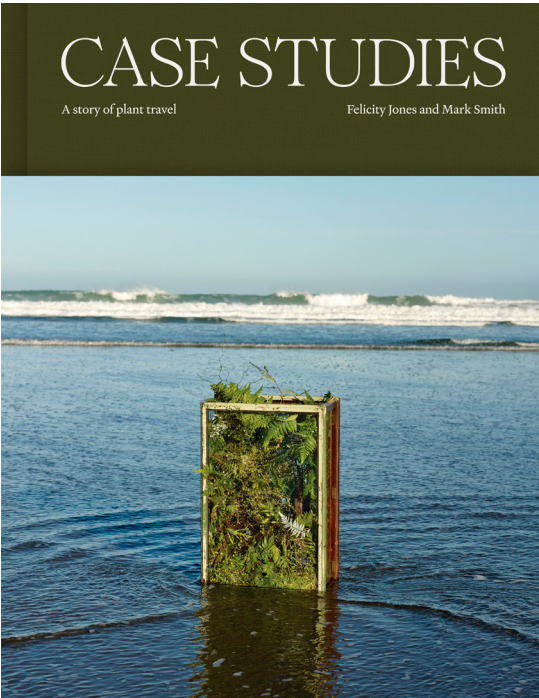
FELICITY JONES has led a wide-ranging creative life as a musician, gardener and botanical artist

MARK SMITH has been making photographs since the late 1970s. His work has appeared in many national and international publications, as well as in galleries.

PUBLISHED: October 2025

ISBN: 9781991016959

Hardcover, 300 x 220mm. 304 pages. \$85



LOOK
INSIDE

AUTHOR
Q&A

Mark Adams

A survey — He kohinga whakaahua

SARAH FARRAR

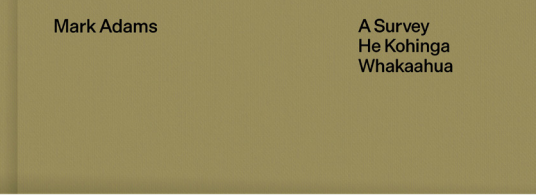
Mark Adams is one of Aotearoa New Zealand’s foremost documentary photographers. His remarkable images have been exhibited in Aotearoa and internationally, and he is represented in most of New Zealand’s major art institutions. Over a 50-year career, his focus on cross-cultural sites in the landscape, Samoan tatau, Māori–Pākehā interactions, sites visited by James Cook during his three voyages, and important sites in Te Waipounamu, reflect his engagement with our postcolonial history. This book is the first ever detailed consideration of his entire body of work.

SARAH FARRAR is head of curatorial and learning at Auckland Art Gallery Toi o Tāmaki and was formerly senior curator art at the Museum of New Zealand Te Papa Tongarewa.

PUBLISHED: April 2025

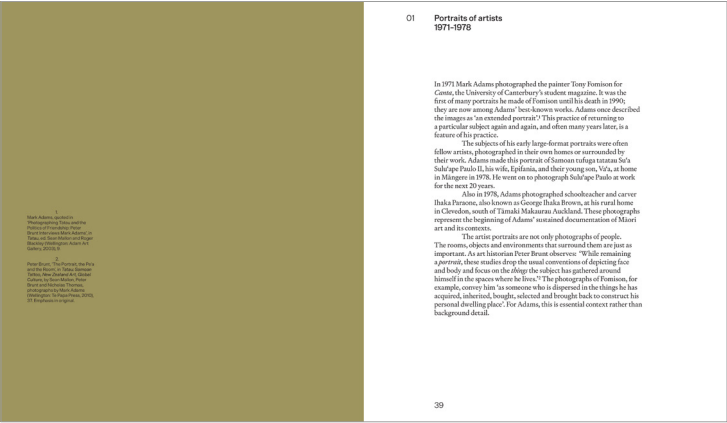
ISBN: 9781991309013

Hardback with jacket, 290 x 250mm. 360 pages.
\$80



‘A magnificent survey of Mark Adams’ 50-year career’

NZ LISTENER



Te Whare o Rehua Sarjeant Gallery

A Whanganui biography

MARTIN EDMOND

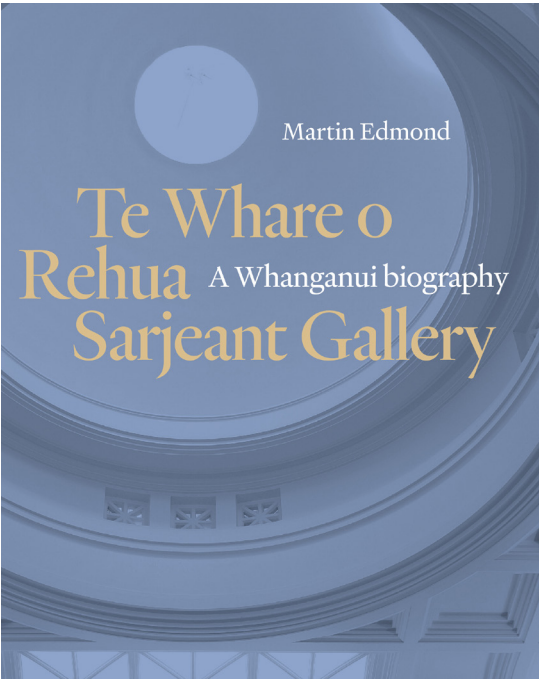
This lively and compelling story of Te Whare o Rehua Sarjeant Gallery begins before Henry Sarjeant had even dreamed of a ‘fine art gallery’ for the burgeoning small town of Whanganui. It reveals the Sarjeant Gallery’s early years and its development as a collecting and exhibiting institution that is now recognised as one of New Zealand’s finest. Generously illustrated with many works from the rich, varied and important collection, this book places the gallery at the heart of the story of Whanganui and marks its triumphal reopening in 2024.

MARTIN EDMOND is an award-winning writer, screenwriter and poet. Edmond received a Prime Minister’s Award for Literary Achievement in 2013. He lives in Australia and Japan.

PUBLISHED: November 2024

ISBN: 9781991016652

Hardback with jacket, 230 x 175mm. 366 pages.
\$65

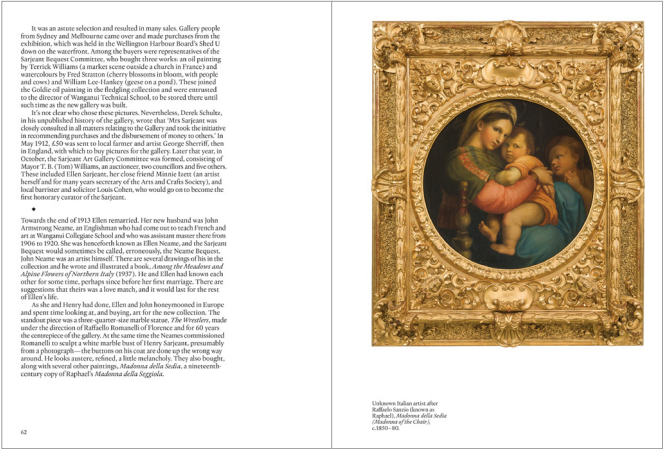


‘A fascinating history of an art institution and its place in a city . . . a handsomely illustrated and eminently desirable volume’

DON ABBOTT, ART NZ

LOOK
INSIDE

AUTHOR
Q&A



Resetting the Coordinates

An anthology of performance art in Aotearoa New Zealand

EDITED BY CHRISTOPHER BRADDOCK, IOANA GORDON-SMITH, LAYNE WAEREA AND VICTORIA WYNNE-JONES

The first anthology/reader of performance art of Aotearoa New Zealand, *Resetting the Coordinates* offers a lively, 50-year critical survey of Aotearoa New Zealand’s globally unique performance art scene.

From the post-object and performance art of the late 1960s to the rich vein of Māori and Pacific performance art from the early 1990s, its 18 chapters by researchers and practitioners is a major reference for art and performance communities of New Zealand, Australia and further afield.

DR CHRISTOPHER BRADDOCK is a professor of visual arts at Auckland University of Technology.



‘A fascinating book with lots of performances which have been rarely written about, seemingly lost to history but which tell us much about the social, political and spiritual examinations and soundings which artists have made’

JOHN DALY-PEOPLES, NZ ARTS REVIEW



Edith Collier

Early New Zealand modernist

EDITED BY JILL TREVELYAN,
JENNIFER TAYLOR AND GREG
DONSON

Edith Collier was a dynamic modernist, and the story of her years in Europe and then her return to New Zealand and the near abandonment of her practice are compelling as both art history and an affecting human story. A century on, her remarkable body of work remains fresh and contemporary. Featuring over 150 artworks, this book’s major essay by award-winning art writer Jill Trevelyan and its collection of guest essays offer a deep and rich immersion in Collier’s craft.

JILL TREVELYAN is an award-winning writer and curator.

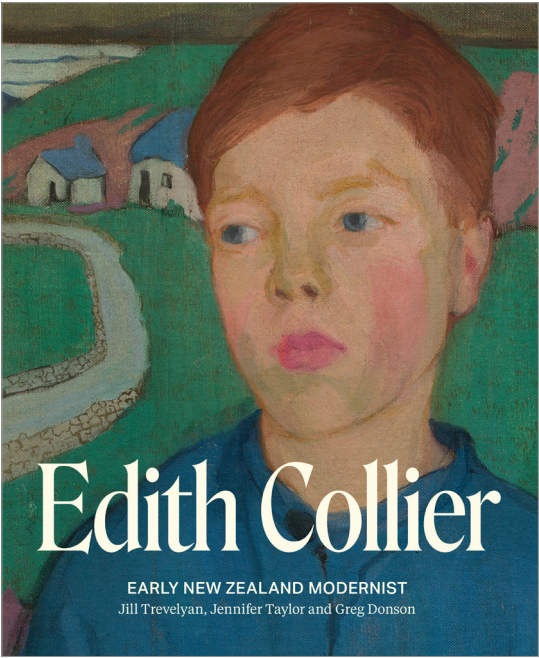
JENNIFER TAYLOR works closely with the Edith Collier Trust Collection.

GREG DONSON has been Curator and Programmes Manager at the Sarjeant Gallery Te Whare o Rehua Whanganui since 2007.

PUBLISHED: September 2024
ISBN: 9781991016768
Hardback with jacket, 264 x 210mm. 256 pages. \$70

LOOK
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AUTHOR
Q&A

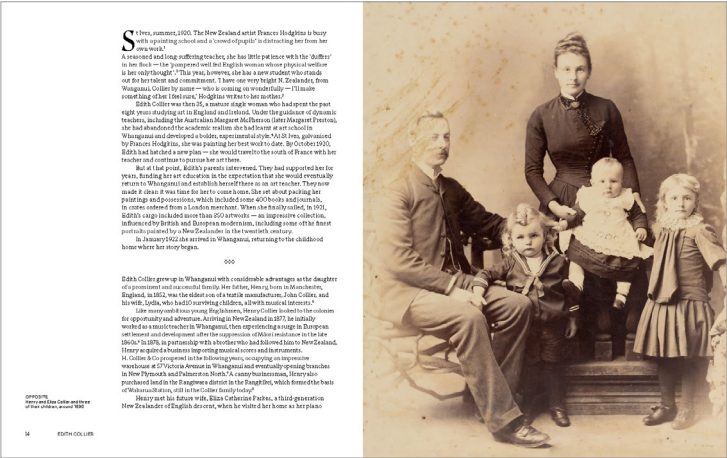


‘A lead contender for next year’s Ockham Book Awards’

DAVID HILL, RNZ

‘A comprehensive introduction to her life and art’

LINDA HERRICK,
KETE BOOKS



Ans Westra

A life in photography

PAUL MOON

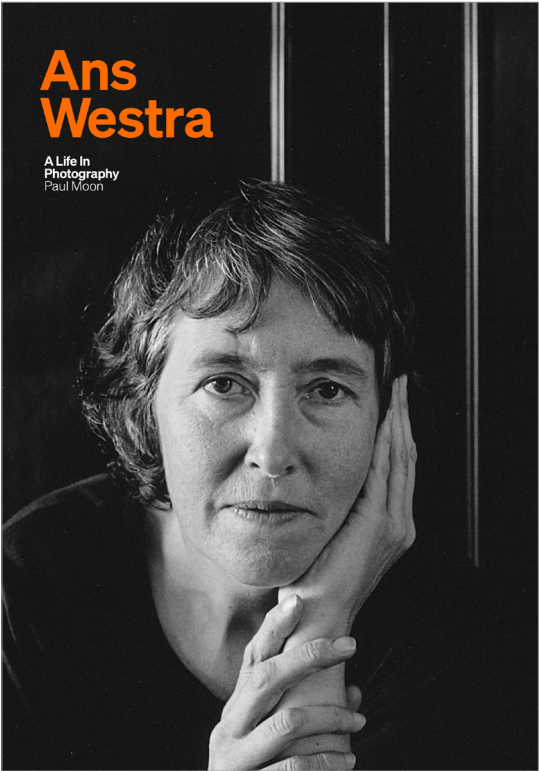
The photographer Ans Westra, who died in 2023, took hundreds of thousands of images over her long career. Together, those images constitute what is arguably a photo album of Aotearoa. Warm, engaging and sympathetic, this richly illustrated biography interrogates her remarkable — and at times controversial — practice and a life that always put photography first.

DR PAUL MOON ONZM is a professor of history at Auckland University of Technology's Te Ara Poutama, the Faculty of Māori Development, where he has taught since 1993. He is the prolific author of many books, including biographies of William Hobson, Robert FitzRoy, and the Ngāpuhi rangatira Hone Heke and Hone Heke Ngapua.

PUBLISHED: May 2024

ISBN: 9781991016775

Flexibound with jacket, 230 x 163mm. 328 pages.
\$49.99



‘This richly detailed biography is an all-encompassing overview of one of the foremost chroniclers of New Zealand life’

NEW ZEALAND LISTENER

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Ki Mua, Ki Muri

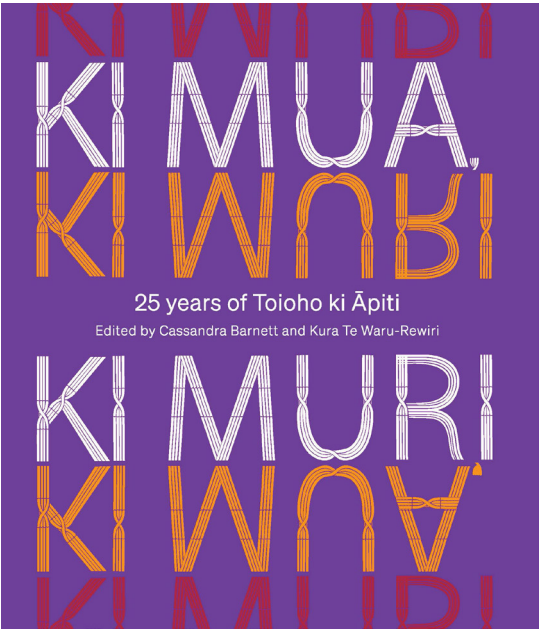
25 years of Toioho ki Āpiti
School of Māori Art

CASSANDRA BARNETT AND
KURA TE WARU

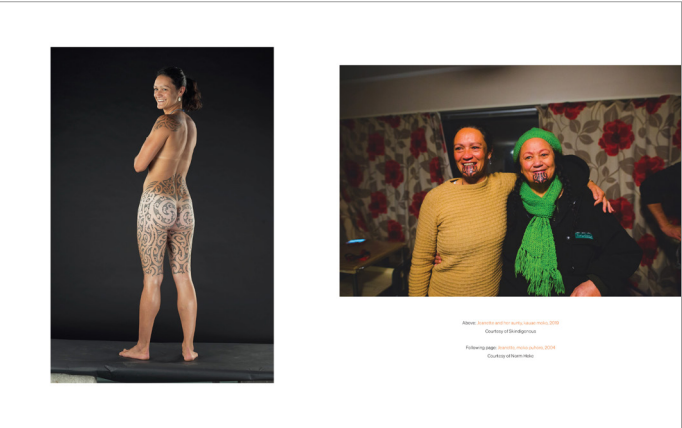
This richly illustrated publication examines the last 25 years of the influential and kaupapa Māori-led Toioho ki Āpiti programme at Massey University, its indigenous pedagogy, and its ongoing impacts on national and international contemporary art and culture. The school’s staff and graduates, who include Bob Jahnke, Shane Cotton, Brett Graham, Rachael Rakena, Kura Te Waru Rewiri, Israel Birch and Ngatai Taepa, are some of the most exciting and influential figures in contemporary art in Aotearoa New Zealand.

CASSANDRA BARNETT is a writer and artist of Māori (Raukawa), Irish, Scottish and English descent. She has worked as an art theory lecturer, communications consultant, cultural adviser, editor and environmental writer.

KURA TE WARU-REWIRI (Ngāpuhi, Ngāti Kahu, Ngāti Rangī, Ngāti Kauwhata) studied fine art at Ilam School of Fine Arts at the University of Canterbury. She has taught art in schools, tertiary institutions, universities and whare wānanga.



PUBLISHED: November 2023
ISBN: 9781991151155
Hardback, 270 x 216mm. 336 pages. \$70

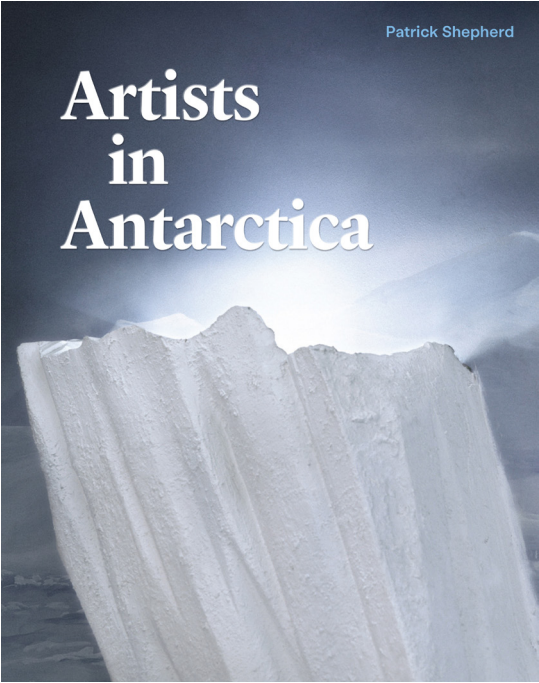


Artists in Antarctica

PATRICK SHEPHERD

What transformation happens when writers, musicians and artists stand in the vast, cold spaces of Antarctica? This book brings together paintings, photographs, texts and musical scores by New Zealand artists who have been to the ice. It explores the impact of this experience on their art and art process, as well as the physical challenges of working in a harsh and unfamiliar environment. Antarctic science, nature and human history are explored through the creative lens of some of New Zealand's most acclaimed artists, composers and writers, including Nigel Brown, Margaret Elliot, Dick Frizzell, Anne Noble, Virginia King, Grahame Sydney, Ronnie van Hout, Phil Dadson, Gareth Farr, Lloyd Jones and Owen Marshall.

PATRICK SHEPHERD is a senior lecturer at the University of Canterbury, teaching graduate and undergraduate courses in the College of Education, Health and Human Development and the College of Science.



PUBLISHED: November 2023
ISBN: 9781991016270
Hardback with jacket, 290 x 235mm. 240 pages.
\$80

LOOK
INSIDE

AUTHOR
Q&A



Gretchen Albrecht

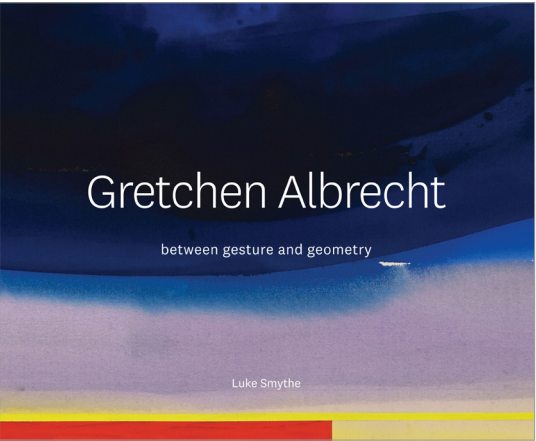
Between gesture and geometry
(Revised edition)

LUKE SMYTHE

Gretchen Albrecht CNZM is one of New Zealand’s most influential painters. This comprehensive survey reveals a painter steeped in art history, drawing from a range of influences to create vivid, intellectually persuasive and deeply affecting pieces, and determined to push her work in new directions. This revised edition both interrogates Albrecht’s work and celebrates her accomplishments since 2019 and also interrogates her *Illuminations* work of the 1970s, which she revisited and re-presented in 2022.

LUKE SMYTHE is a lecturer in art history, art theory and curatorship in the Faculty of Art, Design and Architecture at Monash University, Melbourne, Australia. He has previously taught art history at the University of Otago and the Wesleyan University.

PUBLISHED: November 2023
ISBN: 9781991016669
Hardback with jacket, 240 x 295mm. 320 pages.
\$85



‘A marvellous book, lushly illustrated . . . a standout book showcasing the career of a standout artist’

ANDREW PAUL WOOD

Best Art Books of the Year 2019

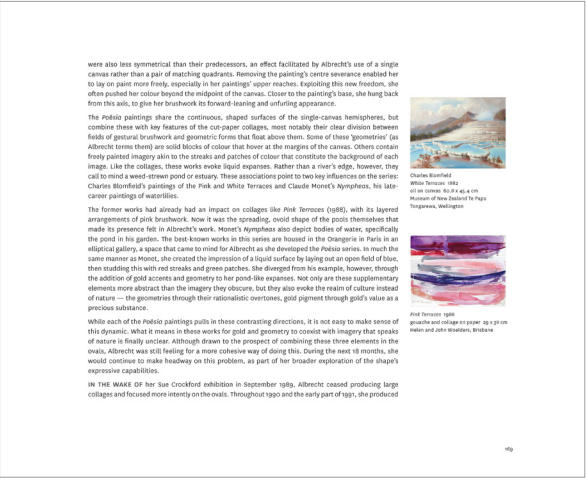
NEW ZEALAND HERALD

100 Best Books of 2019

NEW ZEALAND LISTENER

LOOK
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AUTHOR
Q&A



The South Island of New Zealand

From the road

ROBIN MORRISON

In 1979 the photographer Robin Morrison and his family spent seven months on the road in the South Island, where Morrison photographed people and places. The resulting book, published in 1981, was an overnight success. Now this groundbreaking book is back in a new edition. Morrison’s original Kodachrome slides have been digitised using the latest technology, and his friend and fellow journalist Louise Callan has written a major essay on the book and its legacy, including assessments and recollections by Robin White, Laurence Aberhart, Grahame Sydney, Owen Marshall, Ron Brownson, Dick Frizzell, Alistair Guthrie and Sara McIntyre.

ROBIN MORRISON (1944–1993) was one of New Zealand’s most significant documentary photographers, best known for his portrayal of the New Zealand countryside, everyday life and vernacular architecture.

PUBLISHED: March 2023

ISBN: 9781991016393

Hardback, 245 x 345mm. 200 pages. \$75



‘The photographs in The South Island of New Zealand From the Road are not just images stolen away. Like good and sensitive photographs should, they are bringing us news. They record relationships as much as places, people and things.’

HAMISH KEITH



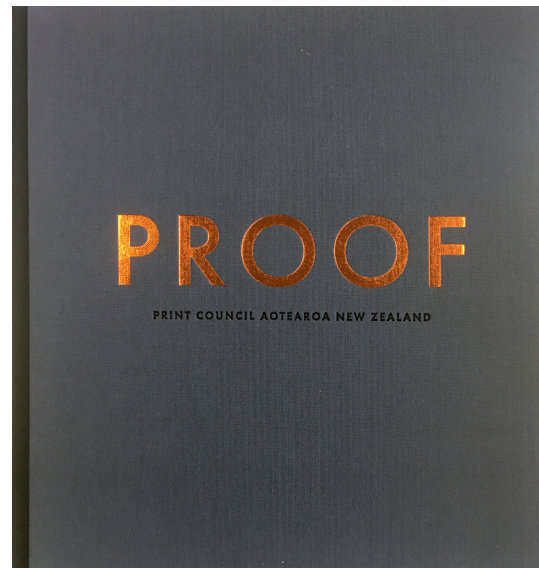
Proof

Two decades of Printmaking

PRINT COUNCIL AOTEAROA
NEW ZEALAND

A superb showcase of some of the best examples of contemporary fine art printmaking in Aotearoa New Zealand today. With 180 works by 127 artists, *Proof* covers a huge breadth of printmaking processes and displays the incredible diversity of this artform, from the more traditional woodcuts and etchings to those pushing the boundaries of print. With a foreword by Susanna Shadbolt, Director of Aratoi, Masterton, brief essays on the history of PCANZ, including significant exhibitions, and a glossary of printmaking terms and techniques, this first book on fine art printmaking ever to be published in New Zealand is a visual feast for designers, graphic artists, book binders, students, teachers, artists and art lovers.

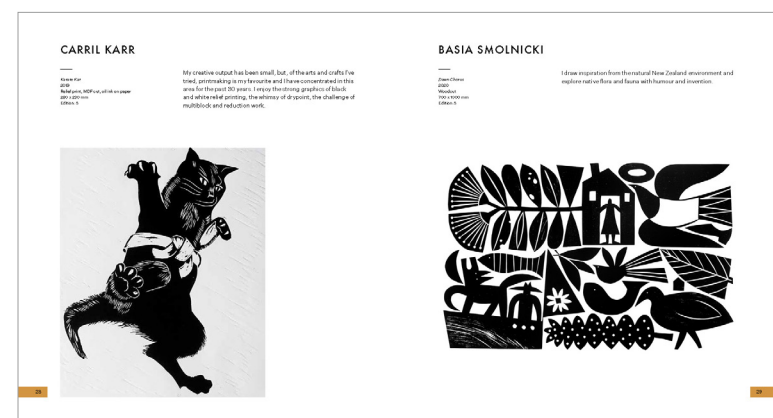
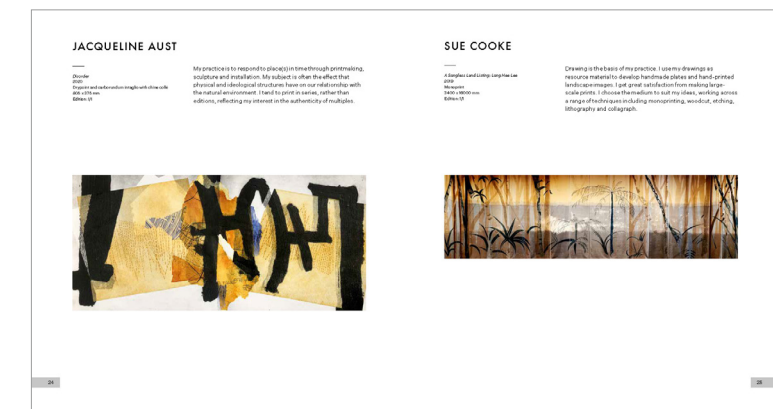
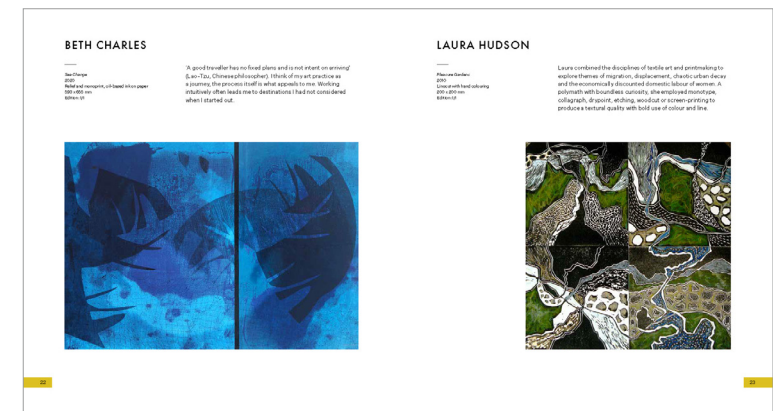
PRINT COUNCIL AOTEAROA NEW ZEALAND (PCANZ) is a member-run, national organisation that has been promoting contemporary fine art printmaking for over 20 years in Aotearoa New Zealand.



PUBLISHED: November 2022

ISBN: 9781991016133

Hardback, 250 x 230mm. 212 pages. \$70



The Sun Is a Star

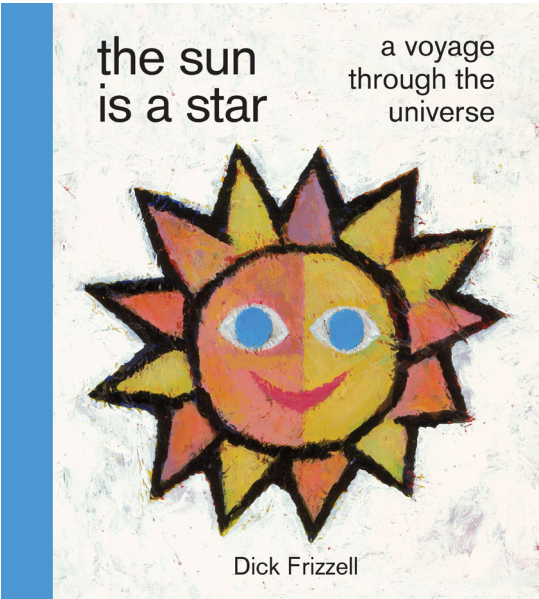
A voyage through the universe

DICK FRIZZELL

‘The universe — and everything in it — is always expanding into tomorrow . . . What a scene, eh? More magic than magic. Magic, mysterious and beautiful. And here we are. On the third rock from the sun, figuring it out.’

In this enchanting book for readers of all ages, renowned New Zealand painter Dick Frizzell takes his lifelong interest in the stars, the planets, space and the universe and turns it into a book that demystifies everything from white dwarfs and black holes to space travel. His artist friends, including John Pule, Greg O’Brien, John Reynolds, Judy Darragh, Reuben Paterson, Grahame Sydney, Karl Maughan, Ani O’Neill, Reg Mombassa and Wayne Youle, provide the illustrations.

DICK FRIZZELL MNZM is one of New Zealand’s best known and most versatile painters. He studied at the Ilam School of Fine Arts at the University of Canterbury and had a long career in advertising. Alongside his career as a painter, Frizzell is also the highly sought-after designer of a range of products from toys to wine.

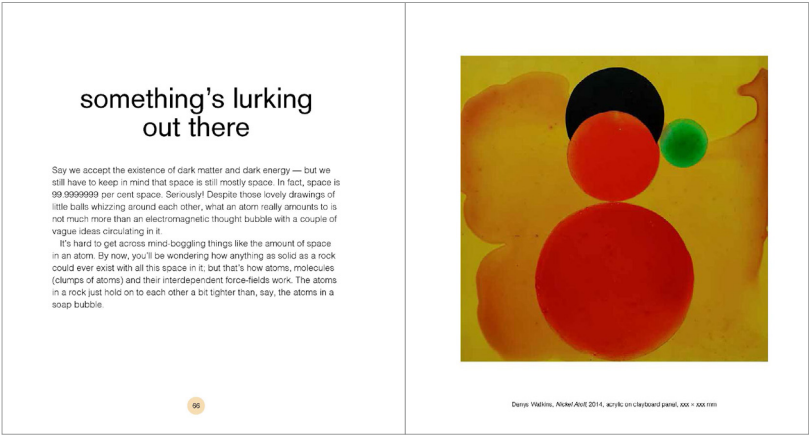


‘A dazzling book’
PAULA GREEN, NZ POETRY SHELF

PUBLISHED: October 2021
ISBN: 9780995146563
Hardback, 225 x 210mm. 104 pages. \$45

LOOK
INSIDE

AUTHOR
Q&A



Conversātiō

In the company of bees

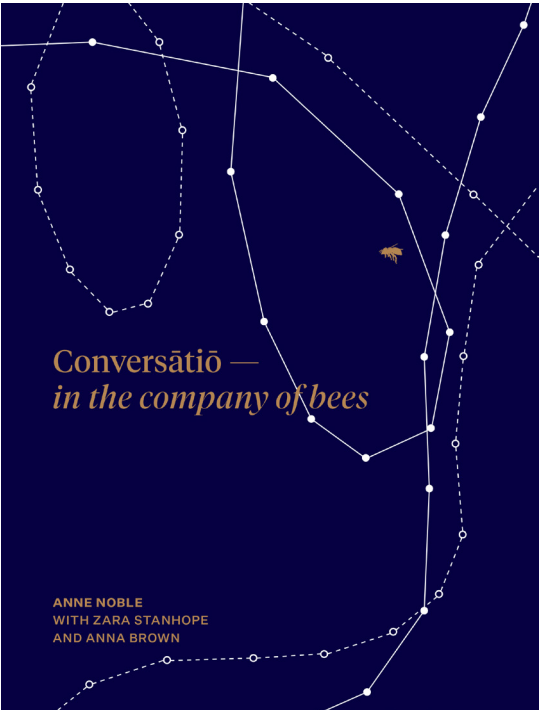
ANNE NOBLE WITH ZARA STANHOPE AND ANNA BROWN

Conversātiō looks at the astounding practice of leading photographer Anne Noble set against the issues of ecosystem collapse and climate change and examining what an artist can do in response. Through Noble’s art and newly commissioned essays, the book traverses Noble’s deep interest in how humans relate to bees. From images of communities of bees to tintype photographs showing the beauty of translucent bee wings, photograms from the wings of dead bees and a black and white series of electron microscope images, Noble’s photographs present the hive life of bees in rich detail. Like the finest honey this book is a treasure.

ANNE NOBLE is one of Aotearoa New Zealand’s most widely respected contemporary photographers.

ZARA STANHOPE is Director of the Govett-Brewster Gallery in New Plymouth.

ANNA BROWN is a book designer, educator and researcher who works with visual artists, curators, art historians and musicians.



‘A remarkable and beautifully produced book’

PETER SIMPSON, KETE BOOKS

PUBLISHED: September 2021

ISBN: 9780995140752

Limpbound with jacket, 230 x 170mm. 272 pages.
\$60

LOOK
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AUTHOR
Q&A

LONGLISTED
FOR THE
2022 OCKHAM
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Me, According to the History of Art

DICK FRIZZELL

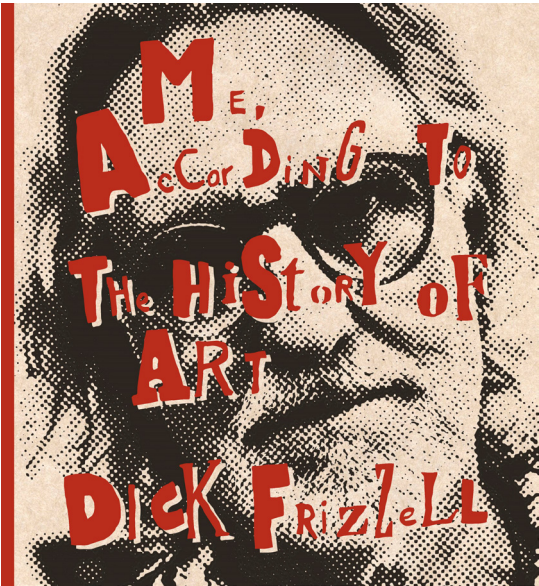
A fast-paced romp through the history of Western painting with one of New Zealand’s best-known painters. Throughout his long career, Dick Frizzell has often gone way out on a limb to see where it would take him. Now, he takes on the history of art, starting right back at cave drawings to discover the key threads of Western art that sit in his DNA as a painter in the twenty-first century. His approach is essential Frizzell: bring everyone along for the ride.

DICK FRIZZELL MNZM is one of New Zealand’s best known and most versatile painters. He studied at the Ilam School of Fine Arts at the University of Canterbury and then had a long career in advertising. Alongside his career as a painter, Frizzell is also the highly sought-after designer of a range of products from toys to wine.

PUBLISHED: November 2020

ISBN: 9780995135413

Hardback, 260 x 235mm. 312 pages. \$65



‘The kind of art history education you never had, but wished you did.’

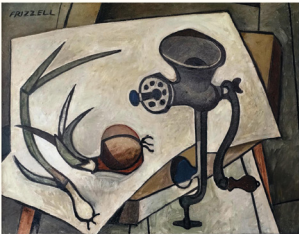
HOWARD DAVIS

‘A stunning art history book.’

JUDITH BARAGWANATH

LOOK
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AUTHOR
Q&A



Dick Frizzell, *Untitled (Self-Portrait)*, 1982. The artist was obviously very much in the mood of Pablo Picasso at this point.



Dick Frizzell, *Cubist Self-Portrait*, 1971. My artistic future lay entirely in the future rendering of the cover of that book comic, which is almost entirely independent of the rest of the composition, but it took me a couple of years to figure it out.



Dick Frizzell, *Cubist Self-Portrait*, 1971. I'm looking back a bit here to my immediate post-art school years to make my point about starting somewhere. This was painted seven years after graduation and five years before the book cover, but really this is where it began.



My illustration of Jesus being Baptized, Baptism of Christ, c. 1480. I only knew this in its context with the Renaissance mosaic opposite and to show you how much you can learn in its context. But as someone, but just think of that probably done and occasionally — through some historians' dispute this — stark reborn.

CHAPTER ONE

I know what art is until somebody asks me

Over the years I've given many lectures, talks, seminars, speeches, workshops and even kept a diary, and in all that taking and writing a sort of conscious philosophy has emerged. To put it bluntly, I feel confident enough to share it, in the knowledge that there's not much time left for any further diaries and century systems to record. I've been thinking about what it might be since I started making it seriously back in 1975, and I've left all my notebooks and reference albums with their random jottings and associations. Chapter 1 got to the end of writing this book and realised I hadn't agreed them. Now it's too late to do.

In the early 1980s, Dan Bonney rang me from the Ilam School of Art to say that the past time here was creating all manner of emotional havoc with his avant-garde ideas. Could I come down and hold his, Dan, ring up and do a brief stint in until they could get a proper 'late art' feeling. I thought, what the hell is later art?

I asked Dan what was supposed to be, and he said talk to the students, try and drive what they're hoping to achieve, and then think of ways, based on your own experience, that might help them get there. Share your thinking, really. So I started a real 'late art' dialogue, which was a more targeted and focused version of the conversation I'd been having with myself and my peers since arriving in 1962 at Ilam School of Fine Arts, where basically none of us had a clue but set about eagerly trying to find a few.

I moved now at the strange intellectual vacuum we found ourselves in at Canterbury in the 1980s, lots of atmosphere but almost very philosophical instruction. We all felt that something more than colouring in was about but actually putting it into words and identifying it to ourselves seemed a fantasy on the edge of reason. The very idea that we might somehow be a small part of what was happening in the larger or world hardly registered on our thinking at all, such was the peculiar art climate in New Zealand then. At the time most artists, with very rare exceptions, were producing warmed-over versions of international styles, which was hardly surprising because that's more or less what doing art meant. Whatever art you made had to look like art, or what the hell else was it going to?

Which was far enough, given how far we were from the centre of things, but the real problem was that the Christchurch art scene, which, by definition, meant all our lecturers, seemed to all agree that art began and ended somewhere between the School of Paris and the Bauhaus.

legends and art forms. It's got to come from somewhere, right? The great art historian Ernst Gombrich says as much. That explains the apparently weird anomalies you see in frescoes, such as Christian saints dressed in Roman togas. Their reward wasn't in the forms themselves but rather in giving them new meanings, and that's the trick of art: to do. Cut and paste, cut and paste, what what suits, on the rest. Pictures, posters and secret symbols featured large because of the notorious Roman predilection for discovery.

Eight centuries of Greco-Roman humanism were bombed back to a language of emblem and formalized gesture, the Ruler and more near the better. The Christian, it seemed, wanted the classic as illustrated content, not the classic themselves. They were painting a picture here, with their idea of God right at the centre of it. The first four or five centuries of Christian art were an extraordinary period. There was nothing 'middle' or 'late' about it. Take the fabulous mosaic at Ravenna, for example: full face projections, glorious colour and the Pantocrator — Christ — looming large, impressive and majestic.

What art may have lost by way of philosophical discussion (there's rarely been much room for free-form speculation in Christianity), was certainly compensated for by the development of a coded language to describe the world, the real cut of those abstract iconoclasts was talking about earlier. But at this gorgeousness came with caveats: art (Greek or Roman) was no longer an object of worship in itself, no longer a tool for showing light on superstition. The worship of God was to be the sole legitimate purpose of all human endeavour, and art was in its service.

The church managed this with some new myths all of its own: the redeemer God, the afterlife. The Virgin Mary only got really big in the twelfth century. And, so far, this story now made all have a bigger reach than the Greek/ Roman/Roman but rather hermetic musings — Plato's shadow in the cave, etc. This was a message for the masses, the susceptible and superstitious masses, to do with it more positively, a brilliant and beautiful message for the suffering masses. Not that the Church to see it that way. The Church also got the jump on the Muslims because Muhammad's birth didn't happen until about 570 CE. That's a long time to get your leg nailed well and truly to the mast.

Christianity, as it evolved, seems to me to have come from a sort of dumbledown Judaism. How deliberate this was or whether the writers just realised that if they were to make any serious impact with those aforementioned superstitious masses they were going to have to ditch Jewish restrictions and Greek rationality, I don't know. And when I say 'dumbing down' I mean just that: more a redeemer God and a promise of a happy afterlife and you've got a pretty attractive package. St Augustine agreed over it, firing dangerously with Plato along the way, but he got no nearer to the package.

There were lots of existing models to pick from: a bit of folklore from here, a pagan legend from there. Plenty of prophets with their wacky promises had preceded them, so there was to be built on. All this was coded up long after Jesus himself preached his original message, don't forget. That was plenty of time to tweak, extrapolate and 'improve', to tone down Jesus's sappy 'love thy neighbour'.

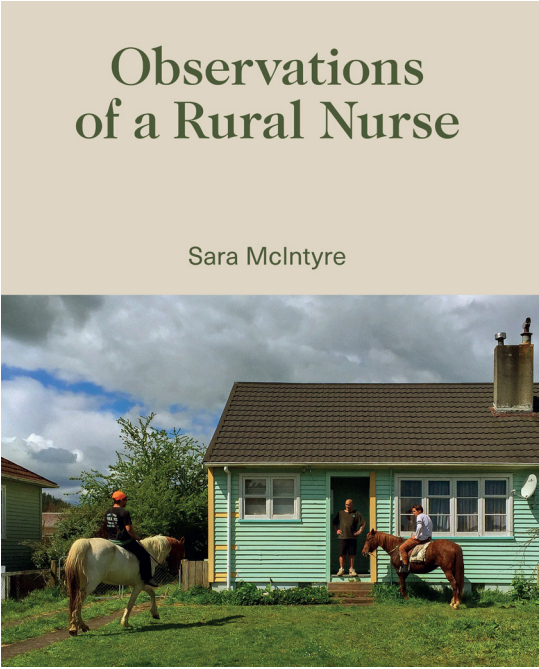
Observations of a Rural Nurse

SARA MCINTYRE

A handsome hardback that brings together the outstanding King Country photographs of Sara McIntyre, daughter of the famous painter Peter McIntyre. Taken with love and an artist’s eye, these photographs document a little known and sparsely populated region and draw on McIntyre’s unique insight into and engagement with her community through her work as a district nurse.

SARA MCINTYRE moved to Kākahī in the King Country in 2010. While working as a district nurse, based at Taumarunui Hospital, she had the opportunity to further explore the area as a photographer. This led to her first solo exhibition at the Anna Miles Gallery in 2016.

PUBLISHED: June 2020
ISBN: 9780995122970
Hardback with jacket, 255 x 200mm. 304 pages.
\$60



‘It’s a cracker’

KATHRYN RYAN, RNZ

‘A thick book of astonishing photographs taken in the King Country, flicking through feels like going for a walk just after it’s stopped raining’

UNITY BOOKS AUCKLAND

LOOK
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AUTHOR
Q&A

AUTHOR
VIDEO

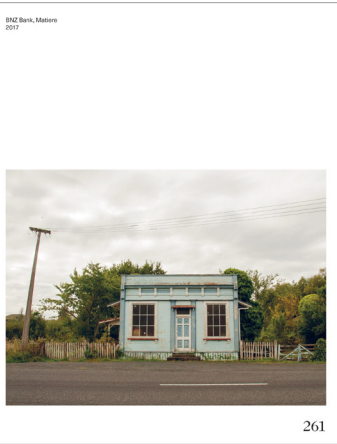
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2021 OCKHAM
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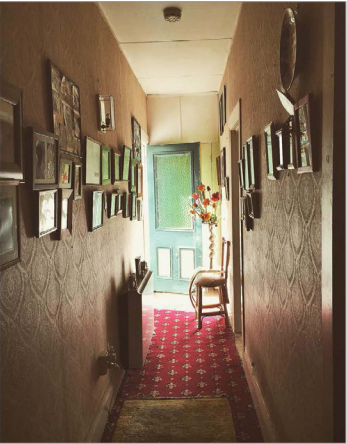
260



261



86



Finding Frances Hodgkins

MARY KISLER

When Frances Hodgkins first left New Zealand in 1901, location became key to her success as an artist. In this engaging book, featuring over 70 artworks, Mary Kisler follows in Hodgkins’ footsteps through England, France, Italy, Morocco, Spain and Wales to discover the locations in which she pushed her exploration of modernism.

MARY KISLER is the Senior Curator, Mackelvie Collection, International Art at Auckland Art Gallery Toi o Tāmaki. Mary earned her Master’s degree in Art History and Italian at the University of Auckland in 1994. She has been a curator at the Auckland Art Gallery Toi o Tāmaki since 1998, caring for a collection that spans from circa 1150 to 1950.

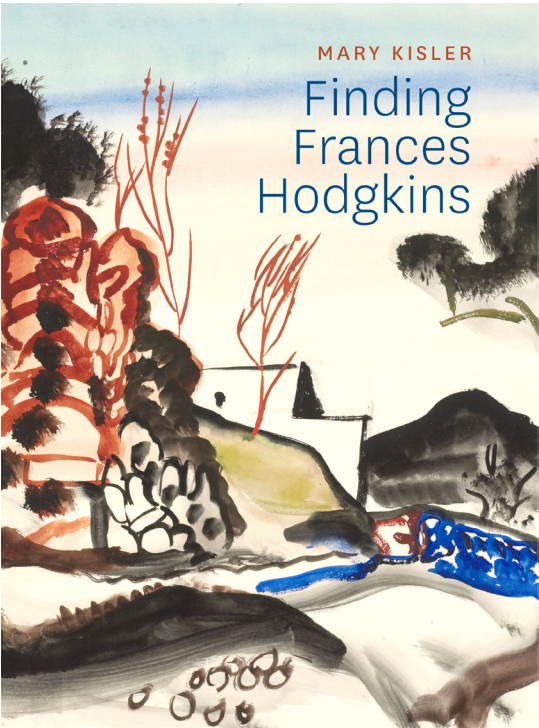
PUBLISHED: May 2019

ISBN: 9780995102972

Flexibind with jacket, 200 x 148mm. 432 pages.
\$45

LOOK
INSIDE

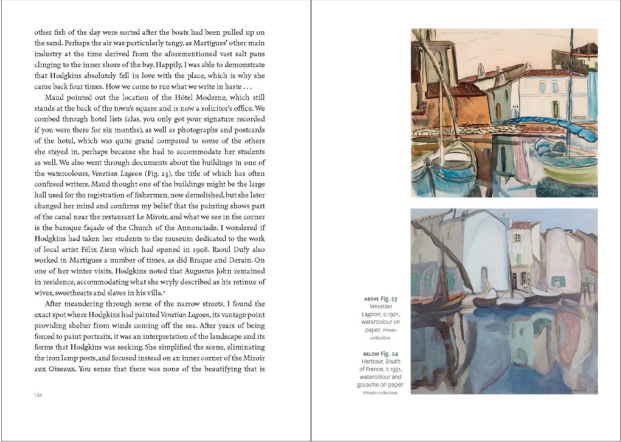
AUTHOR
Q&A



‘A charming, chatty and well-illustrated travelogue’

MARK STOCKER, THE BURLINGTON

LONGLISTED
FOR THE
2020 OCKHAM
NEW ZEALAND
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The New Zealand Horse

DEBORAH CODDINGTON
AND JANE USSHER

A magnificent tribute to the New Zealand horse, documenting its pivotal role in the development of the early colony, in farming, transport, war, sport and in our affections. Warmly and expertly written, and including a range of historical images, this magnificent book is brought to life by the astounding photographs of Jane Ussher.

DEBORAH CODDINGTON is a writer, journalist, broadcaster and former Member of Parliament. Her most recent book was *The Good Life on Te Muna Road*. She is a keen rider and lives in the Wairarapa.

JANE USSHER is one of New Zealand's best known photographers. Her most recent books are *Coast, Islands* and *Worship*. Jane splits her time between Auckland and Kerikeri.

PUBLISHED: November 2018

ISBN: 9780995102927

Hardback with jacket, 275 x 230mm. 392 pages.
\$55

LOOK
INSIDE

AUTHOR
Q&A



*‘Bears the stamp of a
labour of love by author
and photographer’*

DENNIS RYAN, THE INFORMANT

LONGLISTED
FOR THE
2019 OCKHAM
NEW ZEALAND
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Theo Schoon

A biography

DAMIAN SKINNER

Émigré artist Theo Schoon’s unorthodox life intersected with important cultural periods and places, where what it meant to be modern in New Zealand was being debated and articulated in art, literature, music and theatre. Through his art and his advocacy, he helped shape a new idea of what it was to be a New Zealander. This superb biography examines Schoon’s claims on the development of art and culture in Aotearoa in the twentieth century.

DAMIAN SKINNER is an art historian, writer and former museum curator. He is interested in the history of cultural contact between Māori and Pākehā and the relationship between art and politics in Aotearoa New Zealand. He is the author of numerous well-regarded books. Damian lives in Gisborne.

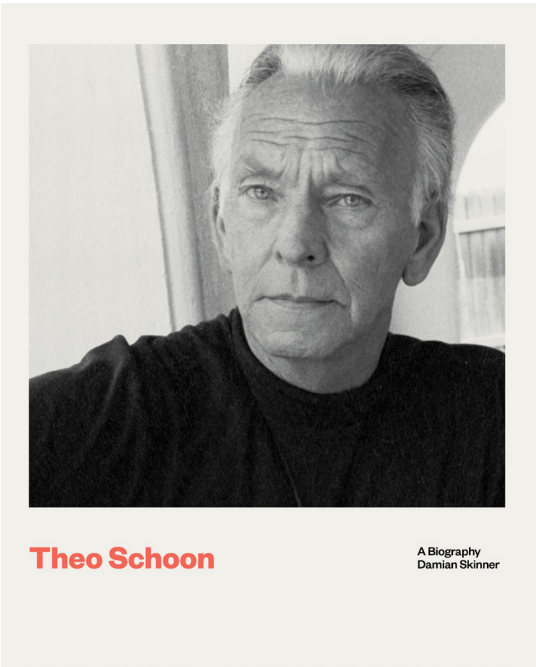
PUBLISHED: November 2018

ISBN: 9780995100176

Flexibind with jacket, 230 x 190mm.
336 pages. \$59.99

LOOK
INSIDE

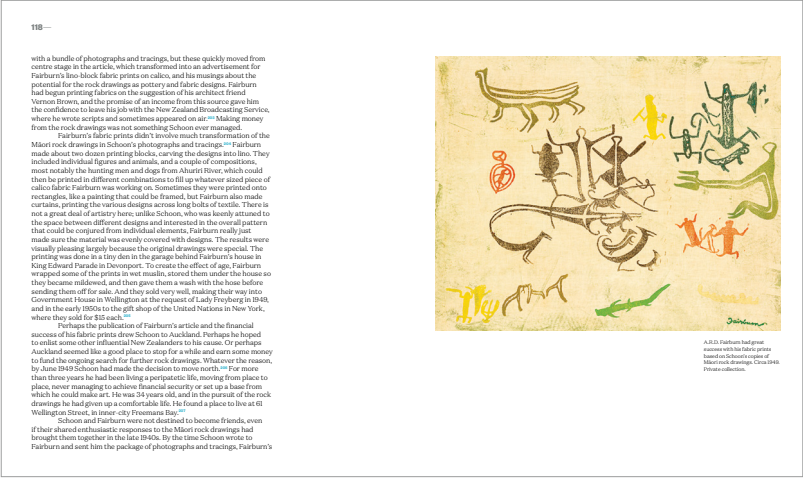
AUTHOR
Q&A



‘A thorough, much-needed, candid piece of scholarship’

ANTHONY BYRT, THE SPINOFF

SHORTLISTED
FOR THE
2019 NEW ZEALAND
BOOK DESIGN
AWARDS



Wanted

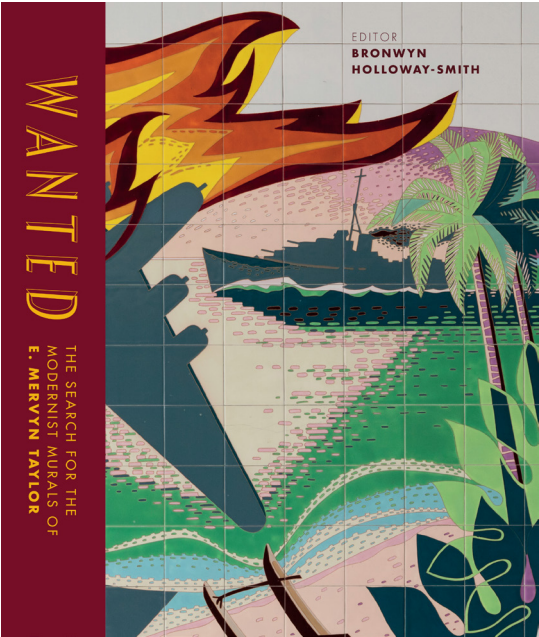
The modernist murals of
E. Mervyn Taylor

EDITED BY
BRONWYN HOLLOWAY-SMITH

Mervyn Taylor was one of the most celebrated New Zealand artists of the 1930s to 1960s. In this fascinating and beautiful book, bursting with archival material, Bronwyn Holloway-Smith details the detective hunt for his murals and tells the stories of their creation.

BRONWYN HOLLOWAY-SMITH is a project director at Massey University's College of Creative Arts, where she completed a PhD. She lives in Wellington with her three young children.

PUBLISHED: March 2018
ISBN: 9780994141552
Hardback, 250 x 210mm. 256 pages. \$79.99



‘This beautifully produced book is both a delight and a cause for a bit of national soul-searching’

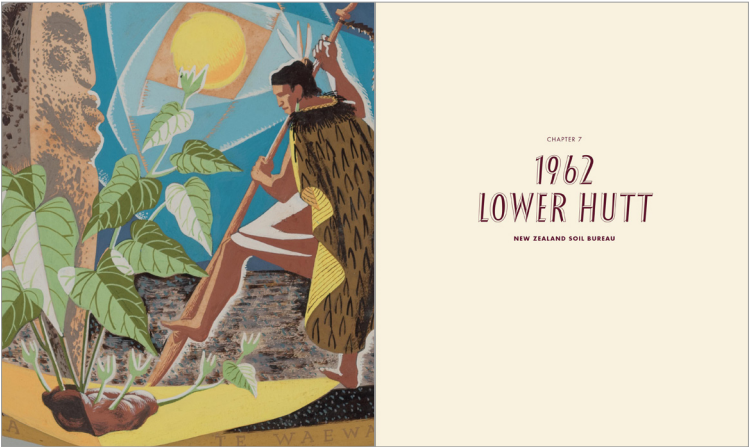
SUE ESTERMAN, THE READER

LOOK
INSIDE

AUTHOR
Q&A

BEST ANTHOLOGY:
HIGHLY COMMENDED
2019 ART ASSOCIATION
OF AUSTRALIA AND
NEW ZEALAND
BOOK AWARDS

SHORTLISTED
FOR THE
2019 OCKHAM
NEW ZEALAND
BOOK AWARDS



Vonney Ball Ceramics

HELEN SCHAMROTH

Ceramic artist Vonney Ball’s elegant output reflects a sound education in English ceramics design, a singularity of purpose and a drive to keep creating. Twenty years on from her arrival in New Zealand, her work connects cultural experiences from opposite ends of the earth.

HELEN SCHAMROTH ONZM has been writing about craft, design and art for more than four decades. Her writing has featured in national and international publications. Her book *100 New Zealand Craft Artists* (Godwit) won two Montana Book Awards in 1999 and she was a contributing writer to the books *West* (Random House) and *Waitakere Ranges: Ranges of Inspiration* (Waitakere Ranges Protection Society).

PUBLISHED: March 2018

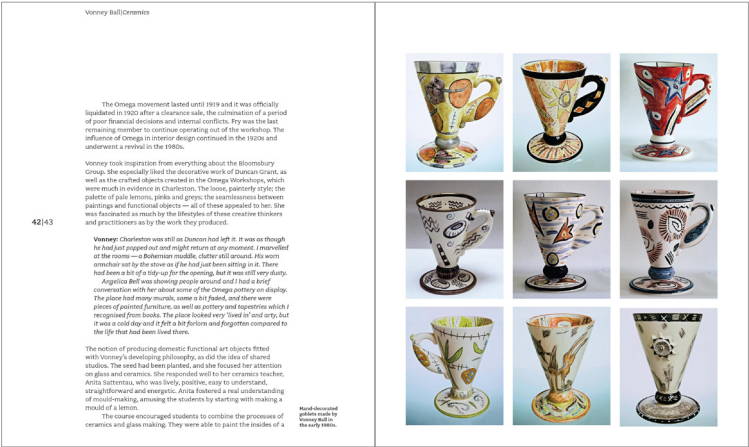
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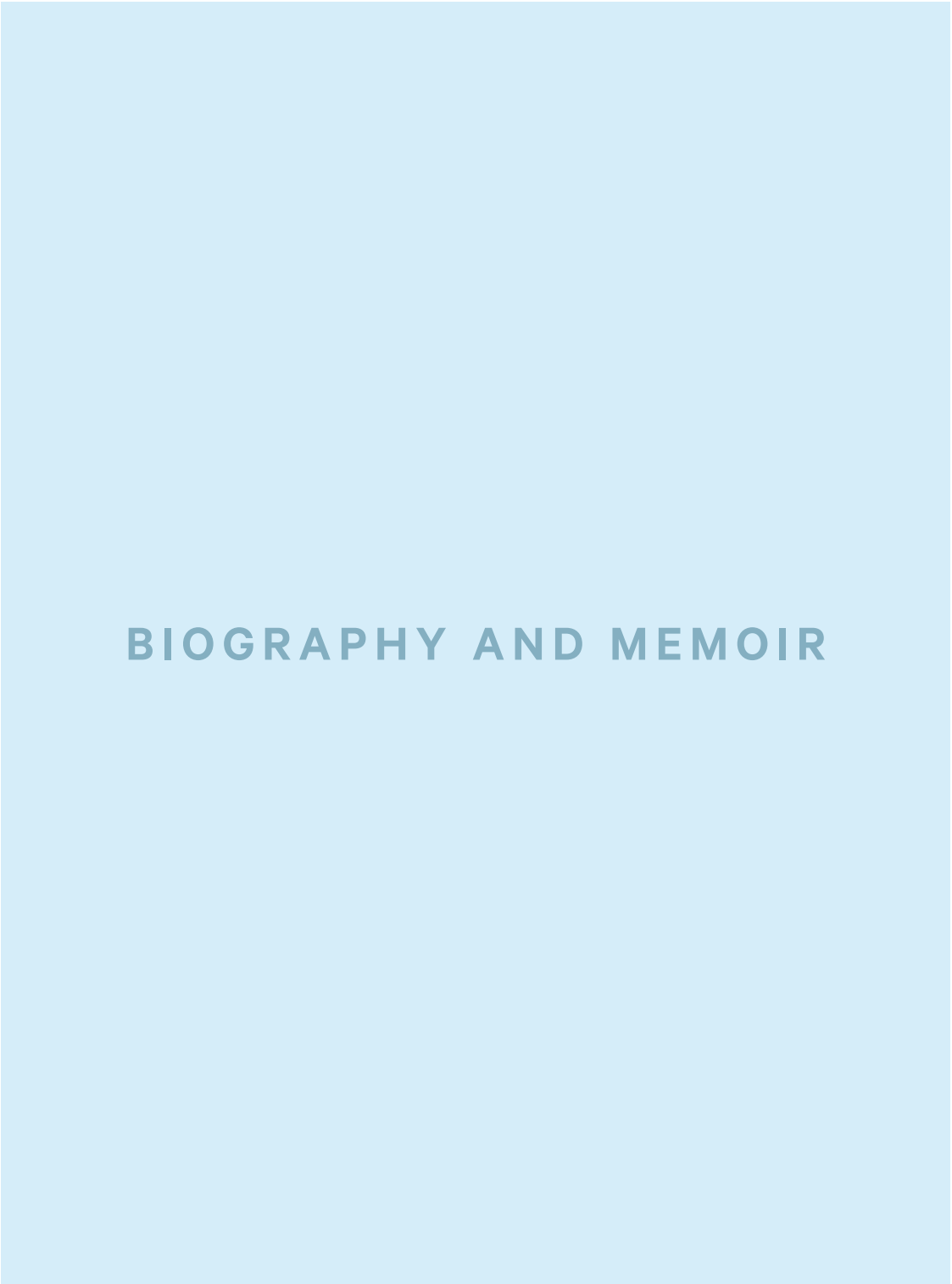
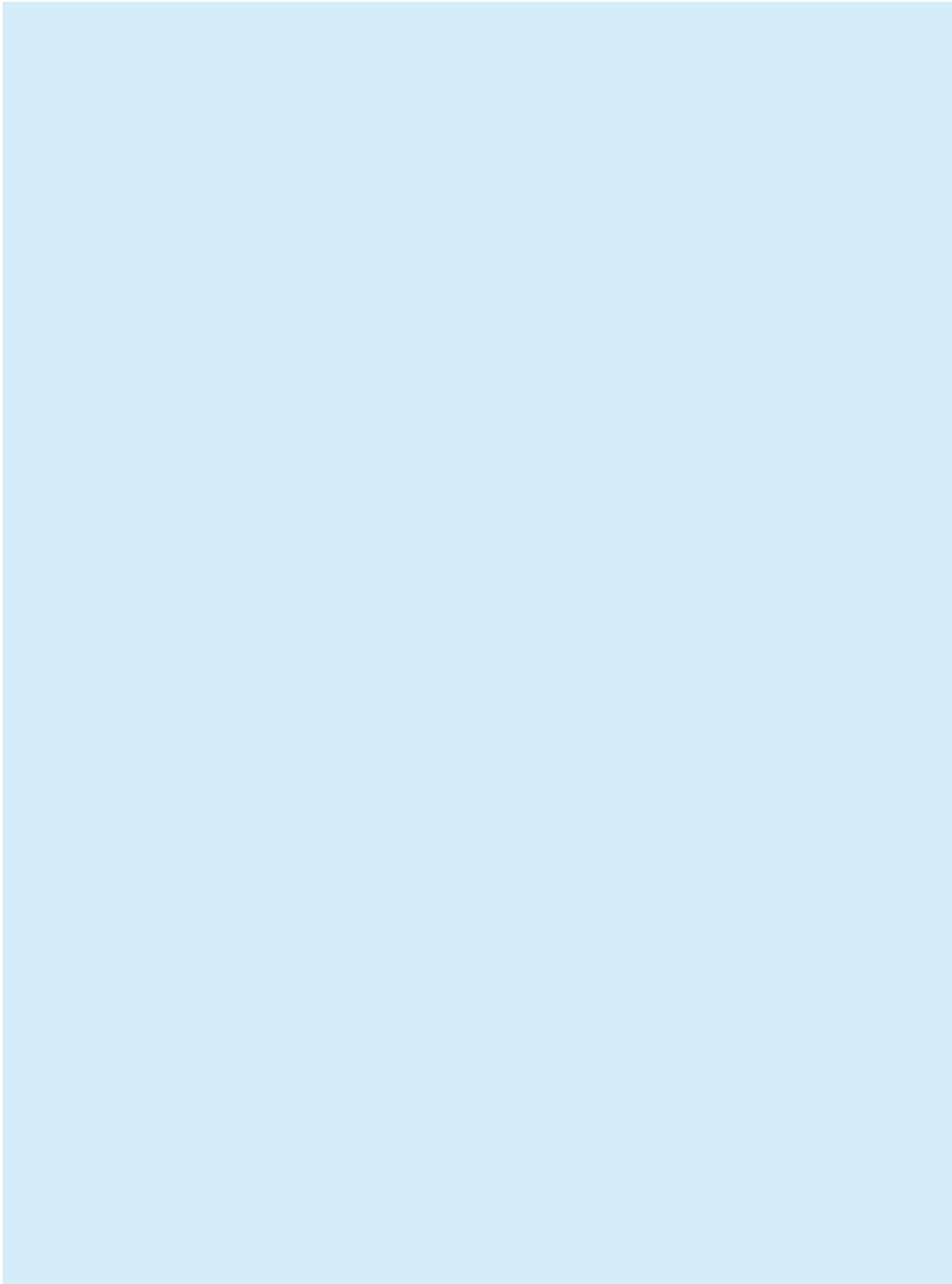
Hardback, 235 x 180mm. 176 pages. \$45



*‘This book proves its worth
by demonstrating how
Ball’s work responds to,
reflects, and contributes
to our country’s visual
and material language’*

SAM TRUBRIDGE, ARTZONE





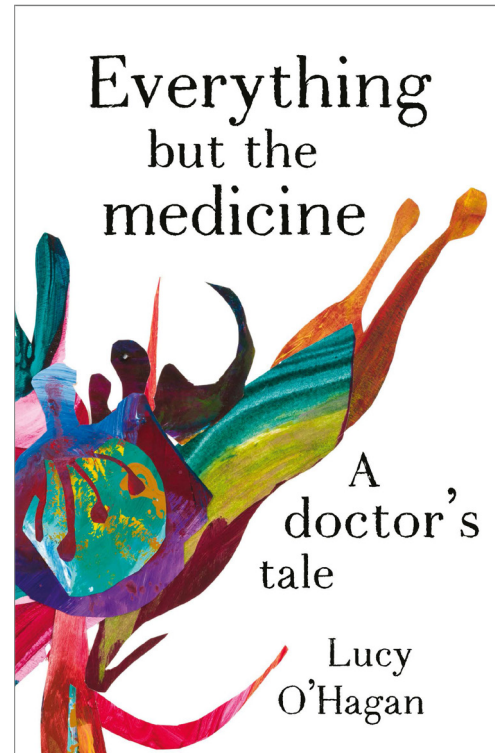
Everything but the medicine

A doctor's tale

LUCY O'HAGAN

Over her long career Dr Lucy O'Hagan has developed deep insights into the profound but often complex relationship between patients and doctors. Reading about her own struggle with what it means to be a truly useful doctor is both fascinating and absorbing. From working with people living on the margins and her own burnout to her efforts to better serve her Māori patients and the humour that's sometimes needed to get through the day, she keeps her eye on one key question: What is it to be a good doctor in this place?

LUCY O'HAGAN has been a rata hauora/general practitioner for over 30 years. She is a well-known GP writer, speaker and performer who has written plays, given addresses and performances at conferences and written a monthly column for *New Zealand Doctor Rata Aotearoa* since 2017.



PUBLISHED: September 2025

ISBN: 9781991309075

Limpbound, 210 x 138mm. 288 pages. \$39.99

EVERYTHING BUT THE MEDICINE TEXT EXTRACT

A long time ago a young maiden with hairy legs and a love of stories went where few women had gone before: medical school. She wanted to help people, but the hallowed halls were daunting. The portraits of the deans, austere men, stared down at her as if to say: 'You cannot be a doctor and a mother. Begone.'

Learning to help people seemed to be a brutal process and she wasn't so sure about the type of doctor they were turning her into, but in the back row she met a gentle young man with a brown ponytail who liked to protest outside Miss New Zealand contests and to go to men's groups to talk about feelings, and there beneath a slide showing the embryology of the gubernaculum testis Hunteri, they fell in love.

They learned to be doctors together, although it was a long time before either of them dressed like a doctor. They were later taught by a wise but humble physician who believed that being human was as important as being clever, and with their newfound skills they went to a small mountain town in the southern island, where they met another doctor, a woman with sturdy boots, who proclaimed in her loud American accent, 'I am strong, I am invincible, I am woman doctor. I am as good as those boy doctors. I will open my own medical centre.' She put up her sign and consulted patients in a sleepout behind an old cottage.

And the local people asked, 'Are you a real medical centre?'

And 'Does your doctor write prescriptions?'

And 'Can your doctor stitch up a cut knee?'

To their amazement she did it all, and before long there were queues of people outside the door.

Soon after, the young woman with hairy legs joined her, setting up her consulting room out the back door and down a path in the former garage, which had been given a flick of fresh paint, a new door and some easy-clean linoleum.

The Dark Dad

War and trauma — a daughter's tale

MARY KISLER

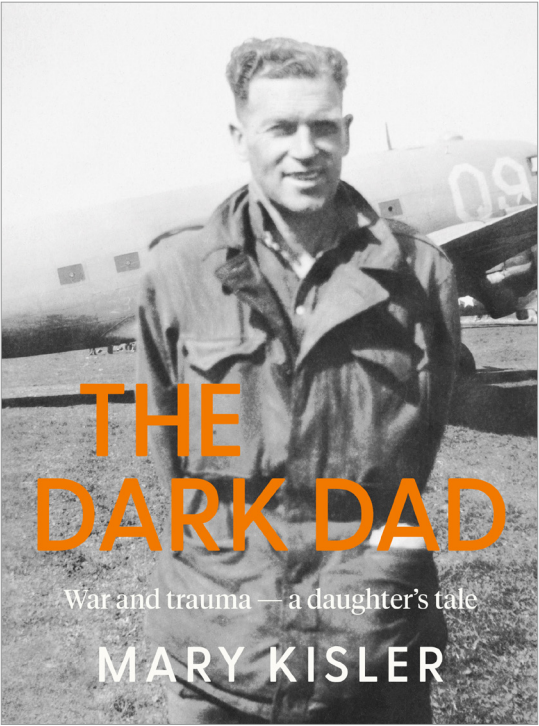
Art historian Mary Kisler grew up in the early 1950s with a father who was a hard drinker and who had a violent temper, which he unleashed on her gentle mother. She later came to understand the trauma that lay behind his dark moods: violence in his childhood home and the brutal experience of being a prisoner of war in the Second World War. In this affecting memoir, she traces back through her father's life and war record to explain the dark dad whom she so loved in his later life, when his demons had settled and he could live and love without fear.

MARY KISLER MNZM is the curator emerita of the Auckland Art Gallery Toi o Tāmaki. Her previous books are *Angels & Aristocrats: Early European Art in New Zealand Public Galleries* (2010), *Frances Hodgkins European Journeys* (with Catherine Hammond, 2019) and *Finding Frances Hodgkins* (2019).

PUBLISHED: April 2025

ISBN: 9781991016560

Limpbound, 210 x 138mm. 256 pages. \$37



*‘Evokes such a deep sense
of sorrow I went off
and had a little cry’*

LINDA HERRICK, NZ LISTENER



THE DARK DAD TEXT EXTRACT

I stand at the doorway, fists clenched, gazing up at the little painting that hangs on the narrow strip of wall above the telephone table. The young woman seems to be glancing in my direction, her hair covered by a blue and yellow turban, its fringed ends cascading down her back. I wonder if her hair is light or dark and I wish that she would unwrap the cloth for me to see. Her face is gentle, the large pearl earring shining so softly that I almost forget my fear. I want to reach up and touch the pearl, but know I will only touch the smooth, cool glass that protects her.

The dark frame of the doorway seems to close in on me as I turn to stare at the space beneath my narrow bed in the far corner. I take a deep breath, close my eyes tightly for a moment, and then run, leaping, sinking onto the complaining springs, rolling the bedding over my head. Slowly my breath calms. Quieter than a mouse, I peel back the sheet. The house is silent, apart from my younger brother's soft breath in the other bed, and in the dim light from the hall I can just make out the pale-blue stripes of his flannel pyjamas. Raindrops trace their way down the window, illuminated by the street lamp beyond the front garden. My eyes grow heavier, and sleep wraps me softly in its arms.

Not every bedtime ends so well. Some nights I slide beneath the covers and weave my fingers through the wire wove under the mattress, the metal sharp against my skin. I have a choice — to hang on or to push my fingers into my ears. The sound of my brother's tight breaths tells me that he too is listening. Will the ugly noises we hear through the wall come closer, or will they soften and cease?

At the sudden sound of running, I roll quickly across the mattress, my face pressed into the narrow gap where the bed meets the wall, waiting for my mother to leap in beside me and hold me tight. I can sense the dark dad standing in the doorway. In my mind, he roars like a bull, but my mother knows he will not come closer while her children are there to protect her. As her panting subsides, we nestle closer, and after some time we all slip into a wary sleep.

Hastings

A boy's own adventure

DICK FRIZZELL

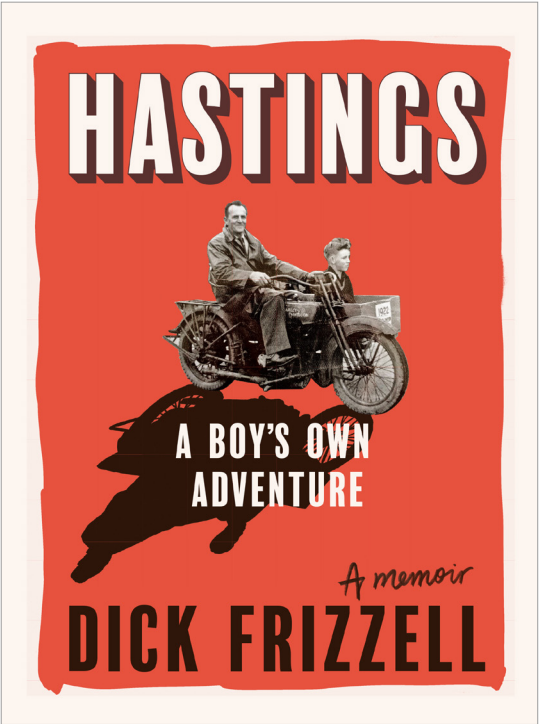
‘If I’d been asked to vote on it I would’ve said I’d landed at the centre of the universe. Standing on our corner of Sylvan Road and Victoria Street, with Te Mata Peak, the Tukituki River and the mad wilderness of Windsor Park to the back of me and the distinctly non-wilderness of Cornwall Park and the misty vista of the Ruahines in front of me, I was the master of all could barely survey.’ So writes the much loved painter Dick Frizzell in this charming, big-hearted memoir. It’s an endearing, and at times hilarious, love letter to his home town, Hastings, and the weirdly innocent world of the 1950s and early 1960s.

DICK FRIZZELL MNZM is one of New Zealand’s best known and most versatile painters. He studied at the Ilam School of Fine Arts at the University of Canterbury and had a long career in advertising.

PUBLISHED: March 2025

ISBN: 9781991016935

Hardback, 200 x 148mm. 296 pages. \$37



*‘Will leave you both
laughing and longing for
a time when boyhood was
one grand adventure’*

CHRIS REED, NZ BOOKLOVERS



HASTINGS TEXT EXTRACT

How, or how not, to write a memoir? I’m slowly coming to the conclusion that there’s no right way to do it. Are you going to dig deep and try to give a true account of yourself, or are you just going to tell a few entertaining yarns? I’m inclined to think that the former is bound to leak out of the latter if you can look past literary style and moral dissection and write as directly as possible. (I was going to say ‘honestly’ but I’m having an issue with that too.)

In fact I’m not even sure what my system is, apart from sitting there and remembering stuff and writing it down. A little memory, a little licence and a lot of humour. Like recalling the time, early in the morning, when the nightcart man and the milkman both arrived, clanking, at the gate at the same time and I lay there hoping they wouldn’t bump into each other. Did it happen, or did I just make it up? I don’t really care because it definitely could have happened.

I’ve jokingly said that it takes a lot of fiction to write non-fiction, but I think it’s true. I lay out the frame of the story, which is without doubt inspired by actual events, and then my febrile imagination just flows into the gaps and creates the whole. The fiction, when it arrives, lands with such force that one can easily become convinced that the act of writing is bringing forth a forgotten truth. I love going down that corridor of detail: one detail piling onto another until the moment is done. Only then do I feel free to move on, searching for the next little seed of memory that I can build on.

I wrote ‘Shooting fish in a barrel’, the third yarn in this book, for a Radio New Zealand short story competition, only to be disqualified because I was, to my surprise, described as a ‘published author’. But the damage was done: I was away.

All these stories cover those chaotic years when life starts to get complicated, when you become responsible for your own actions — when you dig a very long tunnel into a very unstable sawdust mountain, or flip your mother’s car while hooning about down by the river, or catch your first glimpse of the awesome mysteries of pornography. I hope you get as much enjoyment from reading them as I did from writing them.

The Ones That Bit Me!

Camels, cows and other young-vet stories

MARCUS TAYLOR

By the time Marcus Taylor graduated from veterinary school at age 23, a sheep, a cow, a hawk, innumerable dogs, cats, parrots and even a fish had locked their mandibles onto his flesh. Each bite only intrigued him further.

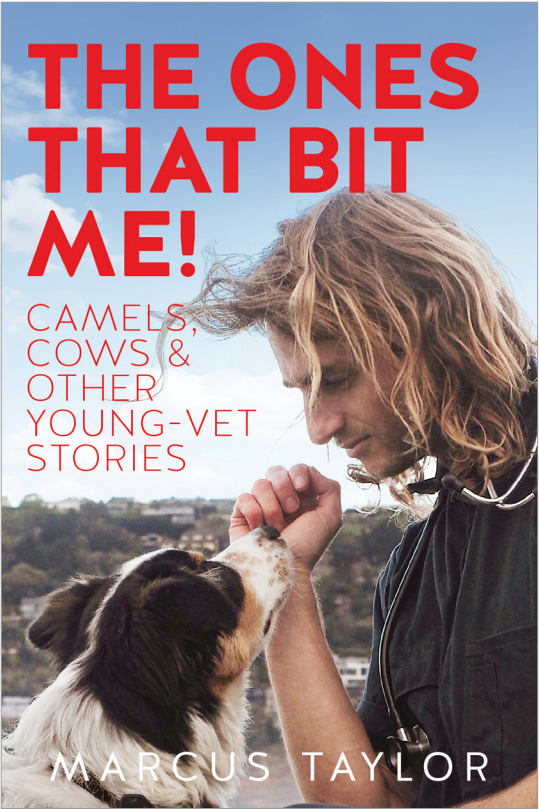
From his first entanglement with a cow in ketosis in Canterbury to a beagle in heart failure in Newfoundland, and all manner of adventures and heartbreak in between, this memoir of the early career of a young New Zealand vet is both heartwarming and hilarious.

MARCUS TAYLOR graduated with a degree in veterinary science from Massey University in 2013 and went straight into mixed practice. He later worked in Newfoundland and southern England, and then he worked for a year on an animal-health research project with the Bedouin in the Middle East.

PUBLISHED: August 2024

ISBN: 9781991016997

Limpbound, 210 x 138mm. 264 pages. \$39.99



‘Taylor’s steadfast dedication to his profession transforms the book from just another vet story into a distinctly rewarding experience’

CHRIS MOORE, NEW ZEALAND LISTENER



THE ONES THAT BIT ME! TEXT EXTRACT

The farmer looked troubled and seemed jumpy as he made his way over to my truck, confirming my fears that this might not be a run-of-the-mill call-out.

‘Sheza-goer. She’ll go ya, shehwill!’ His rapid-fire sentences blended words into a language of their own.

‘Dahryt?’ I answered, grateful that I’d grown up close enough to farm gates to pick up an ear for this unique dialect.

‘Yep, shezhaddacrackahme, o’ll tell ya. A reeeal goer,’ he warned.

Translation: She attacked me, so look out.

The farmer’s eyes were wide, and there was a tremor in his voice. Given his obvious years of farming experience, this anxiety surprised me.

I turned my attention to the cow. Her head was turned back in our direction, and she was glaring at us. Her eyes were wild, and her head twitched. Ketosis. A condition that occurs when an animal’s blood sugar is very low, it can send cattle into a hyperactive, aggressive frenzy. Prolonged labour, like the kind this cow was experiencing, is a common cause.

Even from where I was standing, I could see the nose of her partially born calf sticking out of her back end, and it didn’t look like it was moving in a hurry. I paused to consider my options. None of them looked great.

To my astonishment, I realised my companion was already creeping like a midnight assassin towards the nervous cow. I hadn’t even had time to grab my rope. Left with little choice, I joined him, planning to time my dash along with his. We would jump on her head and immobilise her before she could get to her feet and charge us. I moved towards the cow, creeping a little faster to catch up with the farmer. Again, I underestimated his eagerness. Within seconds, he had dashed ahead of me and leapt onto the cow with full gusto.

‘HEAWEGO!’ he bellowed.

The panicked cow thrashed her head from side to side as he landed on her muscular neck. Head-to-head the two struggled before she managed to toss him off, flailing like a doll.

Frontline Surgeon

New Zealand medical pioneer
Douglas Jolly

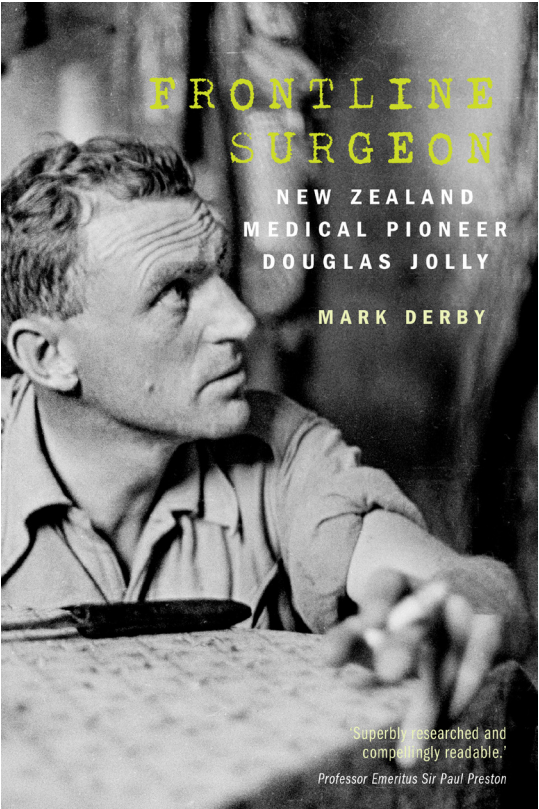
MARK DERBY

Central Otago-born Doug Jolly was one of the greatest war surgeons of the twentieth century. Tireless, dedicated and courageous in his surgical work with the International Brigades in the Spanish Civil War, his surgical manual, based on battlefield experiences close to the front line, was widely used in later conflicts.

Frontline Surgeon traces Jolly’s remarkable career and restores him to the ranks of pioneers of modern medicine.

MARK DERBY has been published in Britain, Spain and the US. He lives on Wellington’s south coast.

PUBLISHED: July 2024
ISBN: 9781991016836
Limpbound, 229 x 152mm. 290 pages. \$45



‘Derby’s scholarship is excellent, informed by access to private and public archives, as well as extensive interviews, sources and bibliography’

NEVIL GIBSON, NEW ZEALAND LISTENER

LOOK
INSIDE

AUTHOR
Q&A

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FRONTLINE SURGEON TEXT EXTRACT

“There was some confusion ahead of us,” Allan wrote later. “A tank was approaching. It had been strafed by a Nationalist plane and was driving erratically, weaving across the road. Our car swung to the left to avoid it. ‘Hold on,’ Gerda laughed. The car went out of control; began to roll.” The heavy vehicle lumbered off the road and into a ditch, where it overturned, its tires gradually stilling. Allan was flung clear, crushing his leg as he landed, but Taro, lying unconscious on the roadside, was run over by another Republican tank and critically injured.

An ambulance was somehow summoned, and the two crash victims were transferred to it. A British field hospital had been established nearby in a former seminary beside the vast sixteenth-century monastery of El Escorial. At the height of the Brunete battle, three surgeons had worked there simultaneously, but only one now remained on duty to treat casualties of the retreat—a New Zealander in his early thirties named Doug Jolly. It was early evening when Taro’s mangled body was carried into the hospital’s ground-floor reception room on a stretcher. She was alive but barely. Irene Goldin, an operating theater nurse from New York, recalled that “her intestines were hanging out.”

After she was given a blood transfusion, Taro regained consciousness and pleaded with Jolly to send telegrams to Capa in Paris and to the French magazine *Ce Soir*, which commissioned their work. He promised to do this but could see that little more could be done for her, and he instructed nurse Goldin to move the young woman to a room by herself and “maintain her as well as possible without pain.” Eviscerated and dying, Taro nevertheless managed to ask Goldin in English, “Are my cameras all right? They’re new.”

Labour of Love

A personal history of midwifery in Aotearoa

JOAN SKINNER

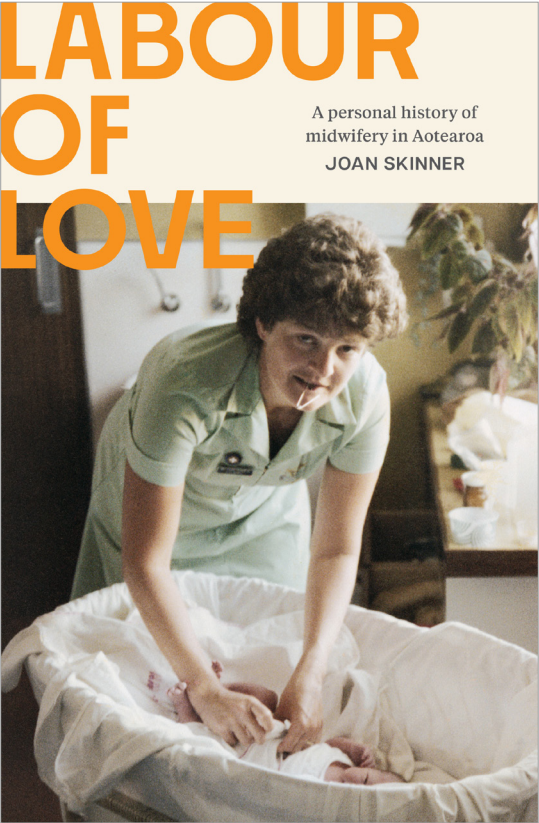
This warm, richly detailed and sometimes shocking account by one of Aotearoa’s leading midwives is a story of life and death, privilege and diversity, and human connection. It weaves the story of the medicalisation of childbirth and the rise of the homebirth movement with the experiences of women across five decades of immense social change in Aotearoa. Vital reading for all involved in women’s health, from medical professionals to researchers, community workers and students.

JOAN SKINNER is a long-time midwife and in 2019 completed a master’s in creative writing at the International Institute of Modern Letters at Te Herenga Waka Victoria University of Wellington.

PUBLISHED: August 2023

ISBN: 9781991016423

Limpbound, 234 x 153mm. 296 pages. \$39.99



‘Skinner intersperses the broader narrative of midwifery in New Zealand with stories from her own experiences’

SHANTI MATHIAS, THE SPINOFF

LOOK
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AUTHOR
Q&A

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LABOUR OF LOVE TEXT EXTRACT

I stood in the far corner of the bright room, holding my breath, trying to be neither seen nor heard. The woman opposite me was lying flat on her back on the high, narrow bed, her eyes squeezed shut, her right hand gripping her husband’s. Crushing it, white-hot. Her other arm was strapped down, and a plastic tube emerged from the bandages, connected to a glass bottle suspended from a metal pole. Her legs were pulled far apart and hung in two straps, from two more poles, swaying. She tried to roll from side to side, agitated and in pain. The bottle clanged against the pole. An overhead light, a metre wide, was focused, full-beam, on her exposed perineum. Her bottom was at the very edge of the bed. It looked precarious and I worried about the baby landing on the floor.

‘Give us a nice big push, love. We can nearly see the head.’ The midwife’s voice and movements were brisk and insensitive. She had spread sterile drapes along the woman’s legs and across her stomach, seeming to separate the woman from her birth. The midwife wore a mask, and her hair was covered in a cap. A white gown, nearly to the ground, and sterile gloves completed her attire. She, too, seemed to have become removed from what was happening.

Yet here were two women, connected in their work.

The door burst open beside me and the doctor, also dressed in white, strode in. He was wearing a floor-length plastic apron and, for some reason, white gumboots, as if in an abattoir.

‘Thank you, nurse,’ he said to the midwife, who stepped aside, saying nothing.

‘Now Mrs Smith, give us another good push,’ he said as he snapped on his gloves, not looking at her.

The woman’s eyes snapped open as another wave of pain took over her body. ‘No. I can’t do it. Get it out, get it out.’

The doctor turned away, impassively, and sorted out his instruments. ‘Just a couple more contractions, dear. You’re nearly there.’

Soundings

Diving for stories in the beckoning sea

KENNEDY WARNE

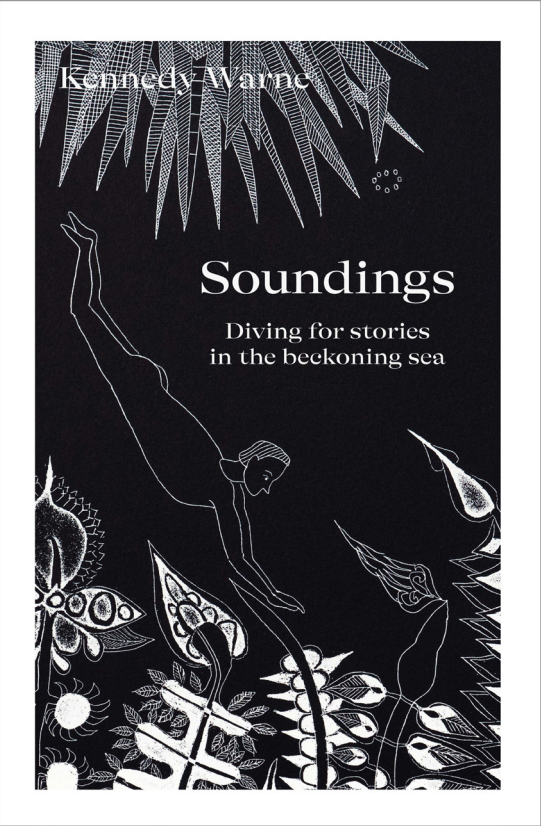
Perhaps the closest a human being comes to visiting another planet is to descend into the sea. In *Soundings*, Kennedy Warne connects his lifelong exploration of the underwater world with a global story of humanity’s relationship with the sea. Drawing on more than 20 years of fieldwork for *National Geographic*, he shares experiences that range from diving with harp seals under the sea ice of the Gulf of St Lawrence to following the legendary ‘sardine run’ along South Africa’s Wild Coast. From myriad underwater encounters a wider conversation emerges about human engagement with the sea. One question dominates: How can we care for and reconnect with the oceans around us?

KENNEDY WARNE is co-founder of *New Zealand Geographic* and often writes about the sea, including in his book *Let Them Eat Shrimp*.

PUBLISHED: June 2023

ISBN: 9781991016447

Limpbound, 210 x 138mm. 248 pages. \$39.99



‘Vivid, entertaining and instructive encounters with the underwater world’

NZ ARTS REVIEW

LOOK
INSIDE

AUTHOR
Q&A

LONGLISTED
FOR THE
2024 OCKHAM
NEW ZEALAND
BOOK AWARDS

SOUNDINGS TEXT EXTRACT

I unlock the chain that tethers the dinghy to a pōhutukawa root on the Russell esplanade and pull it down over the smooth, rattling pebbles of the beach towards the water. I have known this beach for more than half a century. I skimmed its chocolate-coloured pebbles across the water when I was a child and have watched my own grandchildren do the same. I used to ‘bake’ my children in an umu made by heaping these sun-warmed stones on their bodies until only their mouths and nostrils showed. They would lie still until the heat or the claustrophobia got to them, then rise up like Lazarus, stones falling from their limbs, and dive into the sea.

It is autumn now, and my father is with me. We carry a chilly bin and food box, bedding, overnight bags, tools and paraphernalia down the steep beach to the dinghy. I take the oars and Dad pushes us off, manoeuvring his weak leg slowly over the transom and in. He had a hip replacement a few years ago. I’m in line for the same surgery. Like father, like son. I hope I do as well as he does at 92.

I row out to a white-hulled launch moored 50 metres off the beach, lift one of the oars from its rowlock holder and steady the dinghy against the stern. Dad steps on to the duckboard — not an original feature of the boat but one that makes life easier for everyone — and unzips the awning. There are rituals in all facets of boating, and the moment of entry is one. I fish for the keys in a pot of clothes pegs and unlock the varnished kauri doors that open to the saloon. The interior is cool and dim. There are only eight small portholes and two sets of skylights to allow light to enter — not like modern launches with their capacious windows. But we like the den-like feeling of enclosure. It’s how boats were designed in the era when Marline was built.

Adopted

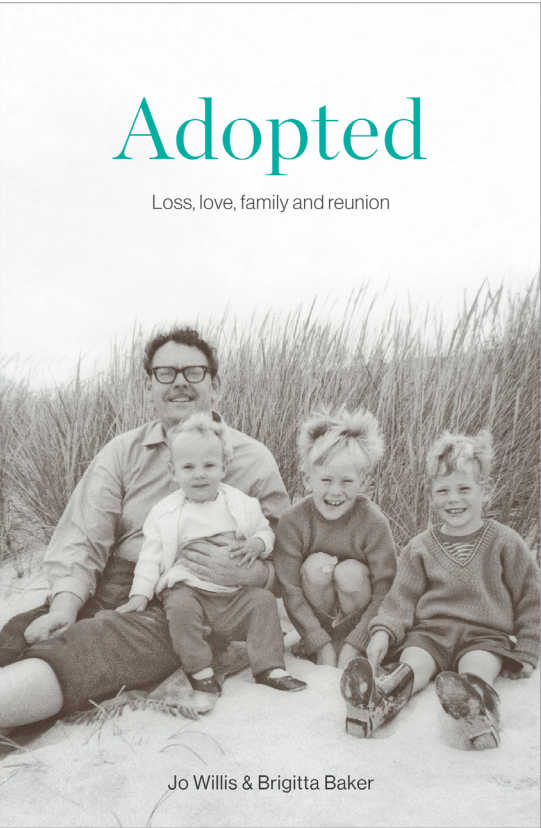
Loss, love, family and reunion

JO WILLIS AND BRIGITTA BAKER

Not knowing your family story is a huge loss of your sense of self. It has the potential to undermine your wellbeing and your relationships across a lifetime. *Adopted* is the powerful and honest account of two of the thousands of children affected by closed adoption in Aotearoa New Zealand, from 1950 to the mid-1970s. Jo Willis and Brigitta Baker both sought and found their respective birthparents at different stages of their lives and have become advocates for other adopted New Zealanders. They share the complexity of that journey, the emotional challenges they faced, and the ongoing impacts of their adoptions, with candour and courage.

JO WILLIS is a specialist in the field of adoption counselling, coaching and education.

BRIGITTA BAKER’s professional experience ranges from advisory roles in the public sector to positions with large corporations within human resource management, training facilitation and leadership development.



*‘Compelling, honest
and poignant’*

OTAGO DAILY TIMES

PUBLISHED: August 2022
ISBN: 9781991016102
Limpbound, 198 x 129mm. 240 pages. \$39.99

LOOK
INSIDE

AUTHOR
Q&A

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ADOPTED TEXT EXTRACT

I stepped out the back door of the house and hovered indecisively in the courtyard.

I could hear my husband speaking as he came down the steps not far from where I stood. He was answered by a cheerful sounding female voice.

‘God, that’s her,’ I thought as waves of pure adrenaline flooded through me and my stomach began to churn. The realisation flashed through my mind that she sounded quite chatty and relaxed, then a stranger stepped into the courtyard and started walking towards me.

What should I do? Should I hug her? Was she a ‘hugging’ sort of person? What was even appropriate behaviour in this bizarre situation? What should I say?

Before I could summon reason, I was in her arms, crying like a lost child and never wanting to let go. For several minutes a spell held us bound as we rocked gently together. It felt perfectly natural. There was no hesitation from her, no holding back, no stiffness. I have no idea what she said to me until she gently took hold of my shoulders and whispered, ‘Let me look at you properly.’

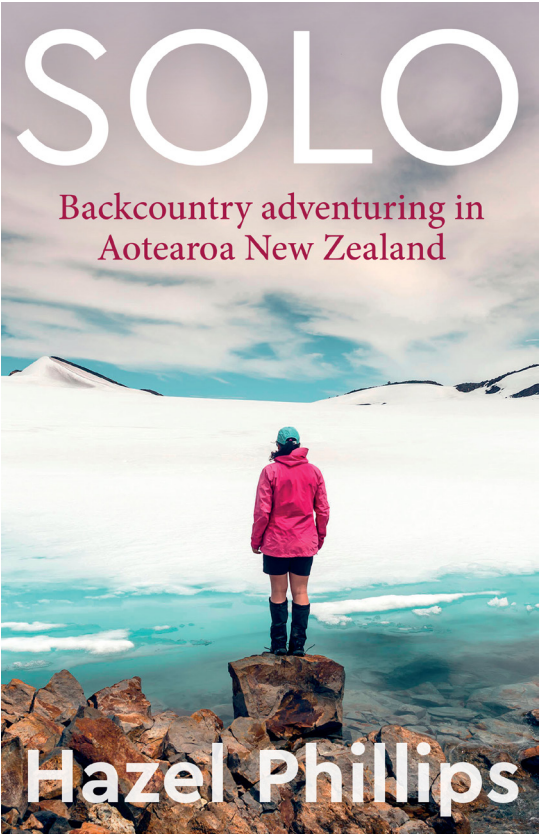
Solo

Backcountry adventuring in Aotearoa New Zealand

HAZEL PHILLIPS

One afternoon journalist Hazel Phillips decided to close her laptop and head for the hills. She spent the next three years living in mountain huts and tramping alone for days at a time, all the while holding down a full-time job. As she ranged from Arthur’s Pass to the Kaimanawa and Ruahine ranges and Fiordland she had her share of danger and loneliness, but she also grew in confidence and backcountry knowledge. Full of pluck, courage and resourcefulness, this book is for all those who long to breathe the mountain air and hear the call of the kea.

HAZEL PHILLIPS is a former journalist and strategic communications consultant. She has recently embarked on a Master’s in creative writing with Massey University, where she worked as Executive Director, Public Affairs. Her previous books include *Sell!*, a popular history of New Zealand advertising, and *Wild Westie*, a biography of Sir Bob Harvey. She is currently back in her old mountain stomping ground.



‘A thoroughly riveting read’

CAROLYN ENTING, GOOD MAGAZINE

PUBLISHED: June 2022

ISBN: 9780995135451

Limpbound, 234 x 153mm. 256 pages. \$39.99

LOOK
INSIDE

AUTHOR
Q&A

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SOLO TEXT EXTRACT

In 2016, disillusioned with what Auckland had become, I left. I didn’t know where I did want to live, but I figured that packing up and going on the road would at least help me figure out where I did want to live.

I was also disillusioned with the 40-hour work week standard approach of being chained to a desk, and I had switched jobs to a new gig where I was the only staff member in New Zealand. The rest of the company was based in Australia, so I was left on my own to get on with it. My work became entirely doable remotely, and flexibly – everything was done by my 13-inch laptop, iPad and mobile phone – and eventually it just seemed silly to stay in Auckland, with its housing and traffic challenges. (In the age of COVID-19, it now seems unthinkable, perhaps ridiculous, that we once demanded people be tied to a specific desk, in a specific office, for a specific period of time each week.)

And so I left. My Auckland flat, which I owned, had a separate storage space, around 12 square metres, and into this I packed up my whole life – except for a tramping pack, boots, and ski gear. I rented it out via a property manager and cut a fast track south.

For the next three years I was strategically homeless. Home became wherever I’d chosen to be at that moment. Sometimes it was an alpine club lodge, sometimes a Department of Conservation hut, sometimes camping out in the bush or bedding down in a bivvy bag if I’d stuffed up and had nowhere to sleep. Sometimes it was a nice hotel in Sydney, when I had to travel for work, which always presented a bizarre contrast of lifestyles; I once spent the night at Rangiwahia Hut in the Ruahines, tramped out the next day, drove to Wellington airport, flew to Sydney and went to bed in a hotel that night.

Raiment

A memoir

JAN KEMP

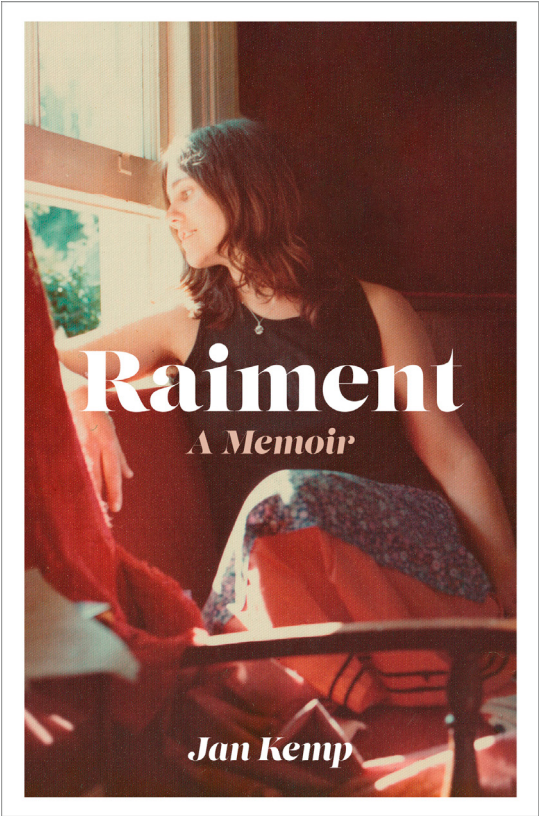
Pioneering New Zealand poet Jan Kemp’s memoir of her first 25 years is a vivid and frank account of growing up in the 1950s and of university life in the late 1960s and early 1970s. It tracks from an innocent Waikato childhood to the seedy flats of Auckland, where anarchic student life, drugs, sexual experimentation and a failing marriage could not keep her away from poetry. Weaving its own patterns and colours, *Raiment* shines a clear-eyed light on the heady, hedonistic hothouse of our literary community in the 1970s and reveals what it took, back then, to be an independent woman.

JAN KEMP MNZM is a poet and short fiction writer. She has published many collections of poetry, established the Aotearoa New Zealand Poetry Sound Archive, and co-edited, with Jack Ross, a series of New Zealand poets in performance.

PUBLISHED: April 2022

ISBN: 9781991151148

Hardback with jacket, 179 x 115mm. 256 pages.
\$35



*‘An important testament
to the history of New
Zealand literature’*

CATHIE DUNSFORD, NEWSROOM



RAIMENT TEXT EXTRACT

In Jack’s circle, to which I belonged only as an occasional, peripheral visitor, was our Kiwi spitting image of John Lennon, ‘intellectual’ John B, who so often was there on one of the laid-out mattresses in the huge wooden-floored living room of the house at the end of Akiraho Street, which Jack S had simply occupied as a squatter. Out would come the drugs — usually marijuana, sometimes hashish — and Jack and John and any bearded or long-haired friends would gather and while away an afternoon, smoking and sometimes, especially John, imparting the great wisdoms of life to lesser beings, the hangers-on.

On an empty wall in their squat someone had scrawled *Madness is infinite perception*. It troubled me. Did I have to go mad to be able to perceive the real truths about life? Are there any to perceive? Must I take drugs to raise my consciousness even though the Philosophy School had strictly advised against it?

Anne and Jack themselves lived in a spacious flat near the top of Parnell Rise, behind and across the top of the street from Parnell Library, with a view downhill over the colonial wooden houses to the harbour and the wharves with their containers and container ships and the sea. I supposed he paid for the rent for his little family by dealing drugs, as he never seemed to have a job, as she did with her cafeteria one. I once even lay down beside him on their bed, listening to his philosophising, marvelling at his insouciance and soft brown curls, thinking, I oughtn’t be there in Anne’s place. She doesn’t mind, he’d protest mildly, smilingly. I’ve trained her not to mind. Which made her sound like the disciple I was being turned into.

The Forgotten Coast

RICHARD SHAW

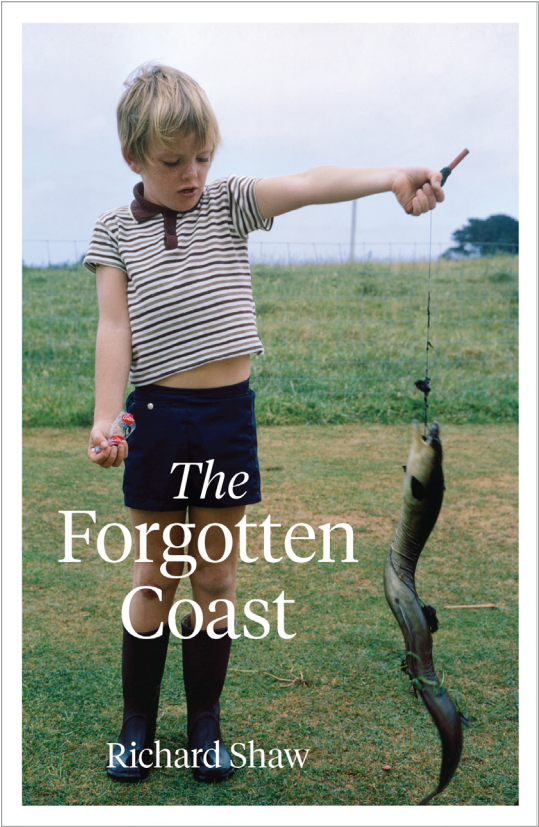
A short memoir that unpacks a family story that was never told: that a farm in Taranaki on which the family’s generations-long fortunes rested had been directly taken from the people of Parikaha and given to an ancestor, a member of the Armed Constabulary, following the invasion of the village during the New Zealand Wars. Beautifully written, and intertwined with an examination of the authors’ relationship with his father and of his family’s proud Catholicism, not only is this book a fine piece of writing but its key focus is also highly pertinent: How Pākehā New Zealanders should wrestle with, and own, their colonial past.

RICHARD SHAW is a professor of politics at Massey University’s College of Humanities and Social Sciences. His research interests are in Cabinet government systems, and specifically in the roles of political advisers in government ministers’ offices.

PUBLISHED: November 2021

ISBN: 9780995143142

Hardback with jacket, 179 x 115mm. 256 pages.
\$35



*‘A fresh and exciting
approach to the history of
Aotearoa New Zealand’*

PAUL DIAMOND, NEW ZEALAND LISTENER



THE FORGOTTEN COAST TEXT EXTRACT

It is not as if I am sending stories of these three men out into the void, because of course there have long been family tales that frame each of them. Andrew the armed constable-turned-farmer, Dick the scholarly prodigy, Bob the orphan who had a family. But — and this is especially so with Andrew — these accounts are muted and often incomplete. Details are left out, forgotten or unaccounted for.

This book is my attempt to fill in some of the silences that surround these men, and in doing so to better understand things that I am still trying to figure out for myself. Fathers, sons, land and lies. My own past, present and possible futures.

None of this is straightforward and much of it is fraught, because it entails interfering with family stories. These kinds of stories matter, for it is through their telling and retelling that we remember ourselves and ‘keep alive those who only live now in the telling’.⁶ That is the purpose of families’ narratives: to give shape and coherence to things, and to launch memories of the past out into the future. They are both of a family and also outside of it.

But family stories can also be dangerous — far from anodyne and never neutral. They are a sort of public property: some are more or less sacrosanct, while others are battle sites, fiercely contested. These you tangle with at your peril.

Fifty Years a Feminist

SUE KEDGLEY

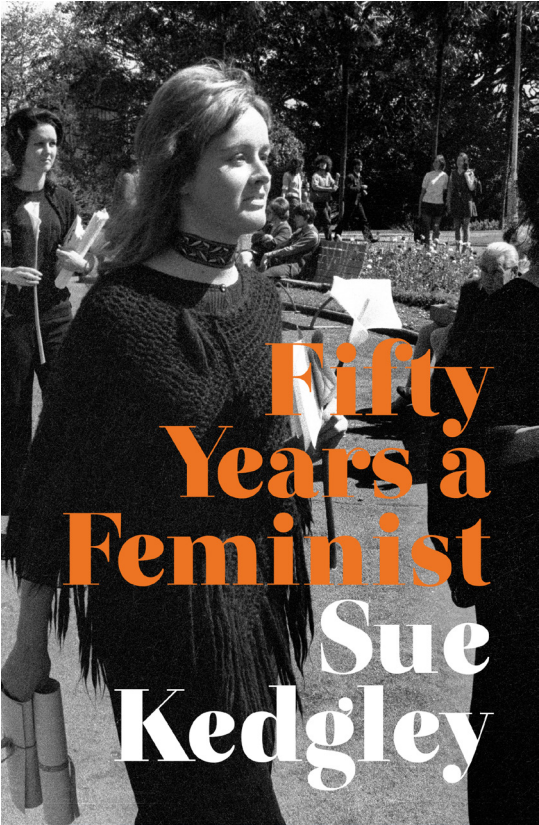
In 1971 Sue Kedgley and group of other young feminists carried a coffin into Auckland’s Albert Park to protest against decades of stagnant advancement for New Zealand women since they won the right to vote in 1893. From that day, she became synonymous with Second Wave feminism in this country, most notably organising a tour by Germaine Greer that ended in an arrest and court appearance. In this energetic and focused autobiography, Kedgley tracks the development of feminism over the last five decades and its intersection with her life, describing how she went from debutante to stroppy activist, journalist, safe-food activist and Green politician.

SUE KEDGLEY is a former broadcaster who later was elected to Parliament as a Green Party MP. She has served as a local body politician and is a member of the Wellington District Health Board.

PUBLISHED: May 2021

ISBN: 9780995135444

Limpbound, 234 x 153mm. 312 pages. \$39.99



‘An energising reminder of how far we have come, and how far we have yet to go’

JENNY NICHOLLS, STUFF

LOOK
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AUTHOR
Q&A

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FIFTY YEARS A FEMINIST TEXT EXTRACT

This book is born of several realisations. First, the shock that it is fifty years, or half a century, since I first became involved in women’s liberation, in 1971. It makes me feel like an ancient, historic figure.

And, second, the realisation that most people know very little about the women’s liberation movement of the 1970s or indeed the history of feminism in New Zealand, other than the fact that we were the first nation on earth to give women the right to vote in 1893 — an achievement that has given us a somewhat undeserved reputation of always being a leader in gender equality.

To my surprise, I have found that even some of the impressive young women who are spearheading the present wave of feminist activism have barely heard of the 1970s women’s liberation movement. They assume that women have progressed steadily towards equality ever since we won the right to vote, and do not realise how stunted women’s lives were for much of the twentieth century.

Every now and then, I am met with a blank stare when I mention my involvement in women’s liberation, a sort of ‘What on earth is that?’ reaction. Some ask me, politely, whether women’s liberation has something to do with equal pay. It’s as if women’s liberation is already a bit of ancient history; something that happened way back then, and which society has since moved on from.

This is what motivated me to write a personal account of my involvement in the women’s liberation movement — or the Second Wave of feminism, as it is often called — and the subsequent waves of feminist activism. All women have benefited from the past fifty years of feminist activism in New Zealand, whether they identify as a feminist or not. And so all women, I believe, should be aware of the rich and vibrant history of feminism, and the far-reaching changes and positive improvements it has brought to our lives.

Tree of Strangers

BARBARA SUMNER

Like many adopted people, filmmaker Barbara Sumner yearned to know who her mother was. Remarkable, moving and beautifully written, *Tree of Strangers* is a gripping account of a search for identity in a country governed by adoption laws that deny the rights of the adopted person.

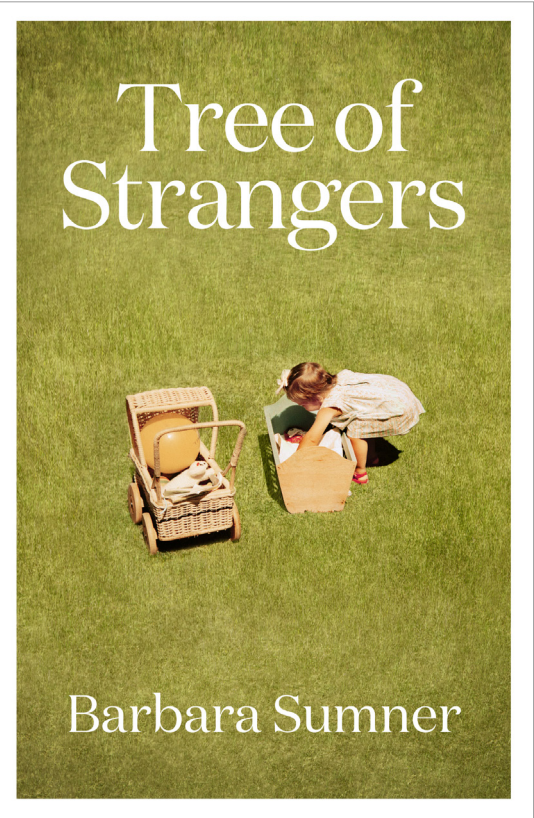
BARBARA SUMNER has had a long career in film, television and journalism. She now runs the film production company Cloud South Pictures with her husband, Tom Burstyn. She has produced three feature documentaries, a number of television commercials and instructional films. In 2009, *This Way of Life*, their documentary movie about a family living simply in the Ruahine Ranges, won awards at film festivals around the world. She completed a master's at the IIML at Victoria University, and lives in Napier.

PUBLISHED: September 2020
ISBN: 9780995135406
Hardback with jacket, 179 x 115mm. 240 pages.
\$35

LOOK
INSIDE

AUTHOR
Q&A

EBOOK
AVAILABLE



‘Perhaps initially conceived out of closed-adoption activism, Barbara Sumner’s Tree of Strangers is, through her sharp intellect and exquisitely cinematic writing, a book of far greater social and literary importance’

CAROLINE BARRON, KETE BOOKS

TREE OF STRANGERS TEXT EXTRACT

‘I’m replying to your letter,’ Jeannie said in her deep voice. ‘At first I thought, how ridiculous. It happened to so many girls I knew.’ She drew breath and I was sure she was smoking. ‘To be honest, I threw your letter away. But something woke me in the night and I thought: That’s Pamela’s girl. Has to be. The likeness is uncanny.’

My chest tightened. Pamela. Her name is Pamela.

‘I got up and drove to my office and saved it from the bin as the cleaners came through.’

I had the impression Jeannie was tall, imposing. The kind of woman everyone noticed. She explained she’d taken months to call because she’d been researching. She’d lost touch with Pamela but found Fred, Pamela’s father, living in Waikanae. He remembered the name of the doctor in Napier.

When Jeannie was sure, she’d called Pam in Madrid. Just the word conjured something in me. Madrid. Spain. The opposite of coal-town Runanga with its shuttered mine, roaming dogs and born-again Christians.

‘It’s remarkable, spooky even,’ Jeannie laughed. ‘You writing to me, and me knowing your mother.’

‘You know my mother.’ More wonder than question. My mouth was dry.

‘I do. Or at least, I did. You look so like her.’

I’d never felt so tired. ‘What should I do now?’

‘No need for nerves. Write a letter and send a photo.’

‘To Spain?’ The idea of mailing a letter from Runanga to Madrid felt impossible. I took down Pamela’s address.

‘I’ll give your letter time to get there, and call Pam back, see if we can arrange a meeting.’

I pressed my forehead to the cold window. Bruce’s reading light reflected a bright spot against the native bush that enclosed us. I put down the phone and said nothing.

Bill & Shirley

A memoir

KEITH OVENDEN

Keith Ovenden’s urbane and clever memoir focuses on the early period of his marriage to Helen Sutch, during which time her father, the more famous and controversial Bill, was an enormously significant national figure. It carries on through Sutch’s trial on charges of spying for the Russians and his death. It is an unusual, distinctive and beautifully crafted book.

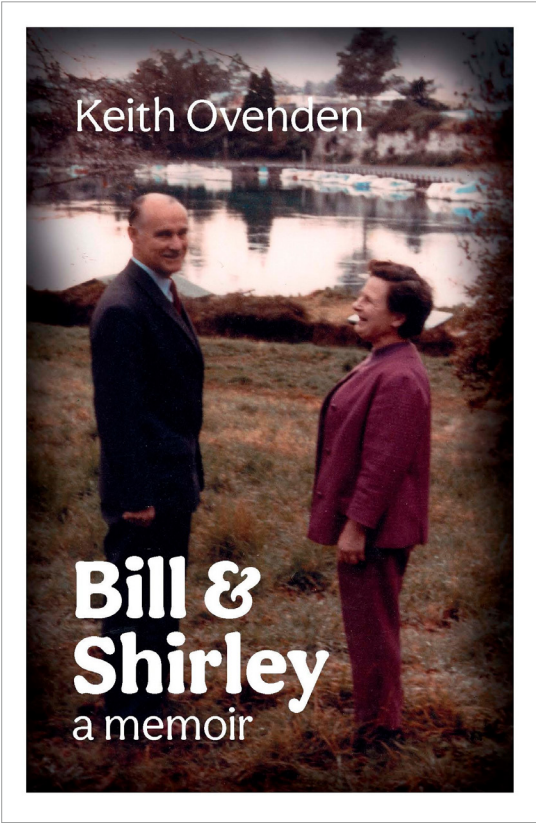
KEITH OVENDEN ONZM was born in London in 1943 and was educated at various universities in England and the United States. His other books include *Apartheid and International Finance: A Program for Change* (with Tony Cole); *The Politics of Steel*; *A Fighting Withdrawal* and *The Life of Dan Davin: Writer, Soldier, Publisher*.

PUBLISHED: September 2020
ISBN: 9780995131835
Hardback with jacket, 179 x 115mm. 200 pages.
\$35

LOOK
INSIDE

AUTHOR
Q&A

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*‘Ovenden’s memoir
contributes a significant
and intimate thread to the
tapestry that will, I suspect,
continue to be woven from
their lives for years to come’*

HOLLY WALKER, KETE BOOKS

BILL & SHIRLEY TEXT EXTRACT

Bill certainly saw an enemy out there in the world at large, but the one I eventually detected was not Britain, or America or any other bogey of the political left, but those of his fellow New Zealanders who still called England ‘home’ and sought to perpetuate what he thought of as colonial arrangements. If you could name a single person emblematic of his intellectual distaste it would be Frank Milner, ‘The Man’, the ‘eloquent protagonist of the Imperial idea’ — fellow of the Royal Empire Society, rector of Waitaki Boys’ High School, Ōamaru, for nearly 40 years and a tireless propagandist for the imperial ideal.

This was rather heady stuff: a danger to intellectuals, especially when young, as I was when I first encountered it. Helen had tried to prepare me before we arrived in Wellington but I had to learn it for myself. Bill was a figure. He was talked about. There was gossip and argument. He rubbed some people up the wrong way, could be abrasive and intolerant. He seduced others with his power of argument, its forecasts and insights, his charm. He seemed to overwhelm just about everybody with the speed of his output. Bill was a great puzzle. People were in awe of him. Some of these same people may have detested him too, but would never say so publicly. Somehow he had become a sort of law unto himself. Being related to him by marriage meant that others were inquisitive. It was hard to disguise my lack of enthusiasm, especially as it also became clear that Bill could be kind and collegial, generous in praise, thoughtful in criticism, affectionate in his attentions.

Fridays with Jim

Conversations about our country with Jim Bolger

DAVID COHEN

Never given to orthodoxies yet staunchly National in his politics, in his still-energetic eighties former PM Jim Bolger remains an impressively brisk progressive thinker. For a year he sat down on Fridays with David Cohen to reflect on his life, our nation and the world. *Fridays with Jim* reveals a quintessential man of the old New Zealand who is fully in sync with the new New Zealand.

DAVID COHEN is a journalist based in Wellington and the author of five books. He has written for overseas mastheads the *Spectator*, the *Financial Times*, the *Guardian* and the *New York Times* and, in New Zealand, *Metro* and *NBR*.

PUBLISHED: August 2020

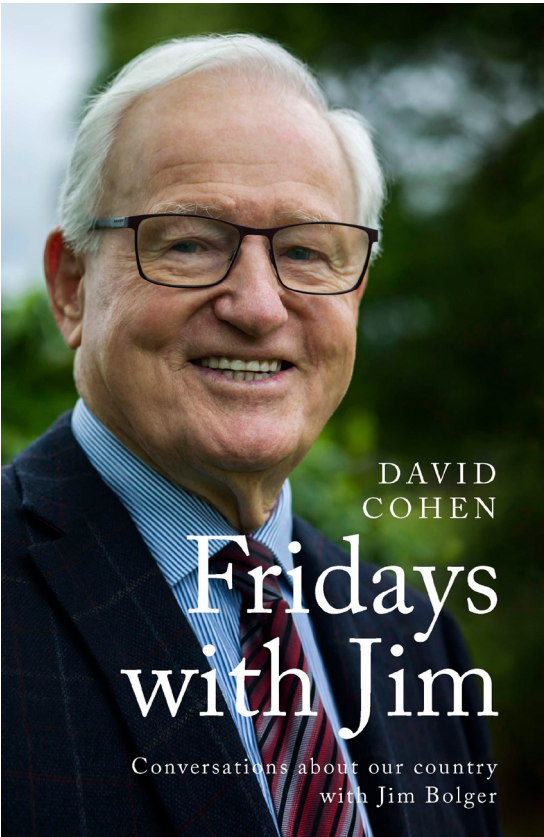
ISBN: 9780995123021

Hardback, 234 x 153mm. 288 pages. \$45

LOOK
INSIDE

AUTHOR
Q&A

EBOOK
AVAILABLE



‘Cohen’s fine book journeys into Bolger’s past . . . This, together with the extended speeches he delivered in places as far apart as Mumbai and Georgetown University in Washington, gives the book real depth’

IAN TEMPLETON, NEWSROOM

FRIDAYS WITH JIM TEXT EXTRACT

This new approach is a challenge to the notion that land, which endures forever, can be owned by those who don’t live forever. Looked at from that perspective, what is now called ownership is really a licence to occupy and use land for a while. We pass but the land endures. I like the saying: ‘You don’t inherit land from your forebears, you borrow it from your successors.’ That philosophy imposes a real obligation on the current generation to protect and nurture what is really only borrowed. And it’s a powerful argument to protect our environment.

The Urewera settlement attracted attention across the world. A few countries, including India and Canada, have adopted similar concepts and approaches, but once again New Zealand has taken the lead. I was appointed a Crown member of the Urewera Board when it was established, and I enjoy the challenge of working with fellow board members on developing this new approach.

I was also a member of a group chaired by former Māori Party co-leader Tariana Turia to explore and recommend what the government might do to assist the village of Parihaka to update its infrastructure and facilities. Again for me this was stimulating but it was also sad. The work required you to reflect on what a different New Zealand we could have had if we had adopted the philosophy of the leaders of Parihaka that there was enough for all to share. I am reflecting on whether the upheaval caused by Covid-19 will encourage people to seek a new way forward, different from conventional orthodox economics. Certainly we can’t go back to old thinking.

One Minute Crying Time

BARBARA EWING

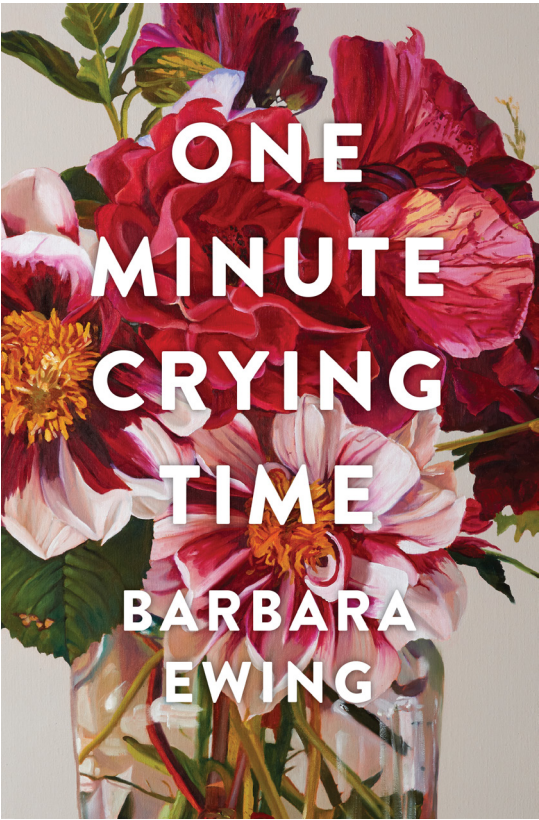
This vivid memoir by New Zealand actor and novelist Barbara Ewing covers her tumultuous childhood, adolescence and young-adulthood in Wellington and Auckland in the 1950s and early 1960s. Evocative, candid and brave, this entrancing book takes us to a long-ago New Zealand and to enduring truths about love.

BARBARA EWING is a New Zealand-born actor, novelist and playwright. She completed a BA in New Zealand, majoring in English and Māori and then, in 1961, won a scholarship to the Royal Academy of Dramatic Art in London. After graduating she went on to become a well-known television, film and stage actor. She has written nine successful novels. She is home in New Zealand every year.

PUBLISHED: May 2020

ISBN: 9780995122956

Limpbound, 210 x 138mm. 336 pages. \$39.99



‘Ewing is an intelligent and analytical observer of her own life, and an honest one’

LINDA BURGESS, THE SPINOFF

LOOK
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Q&A

AUTHOR
VIDEO

EBOOK
AVAILABLE

AUDIOBOOK
AVAILABLE

ONE MINUTE CRYING TIME TEXT EXTRACT

In New Zealand in the 1950s it was very expensive to make a telephone call from one part of the country to another. Toll calls, we called them. And the price of making a telephone call to another country in those years was prohibitive. It cost £1 per minute when I first arrived in London to telephone, or to be telephoned from, New Zealand, and I was living on about £5 per week. I was a student at the Royal Academy of Dramatic Art and my £5 per week had to cover rent and board and tube fares and tomato soup for lunch. So I kept in touch with friends and family by letter (and got into the habit of sticking their photographs on the walls of wherever I was living).

But one of the New Zealand telephone operators I had got to know earlier when I was ‘sent away to the South Island’ — a euphemism in those days for pregnant unmarried girls being dealt with, although in this case I was simply being sent away to the South Island — told me that the overseas operators (who connected calls manually in those long-ago days) had to stay on the line to make sure the connection was not lost. An agreement had to be made with the operator beforehand as to how long the call would be: it was conventionally three minutes. And as these expensive phone calls were almost always made only when it was a matter of life, or death, or heartbreak, the listening New Zealand operators — who had to interrupt to say, ‘I’m sorry but your time is up’ — were informally permitted to allow, as well as the three minutes, one minute crying time.

Today, with certain twenty-first-century technological and financial arrangements, I can phone for as long as I like from or to either country, and am permitted to cry — or laugh (hopefully without anyone listening in, though who knows) — for free.

Song for Rosaleen

PIP DESMOND

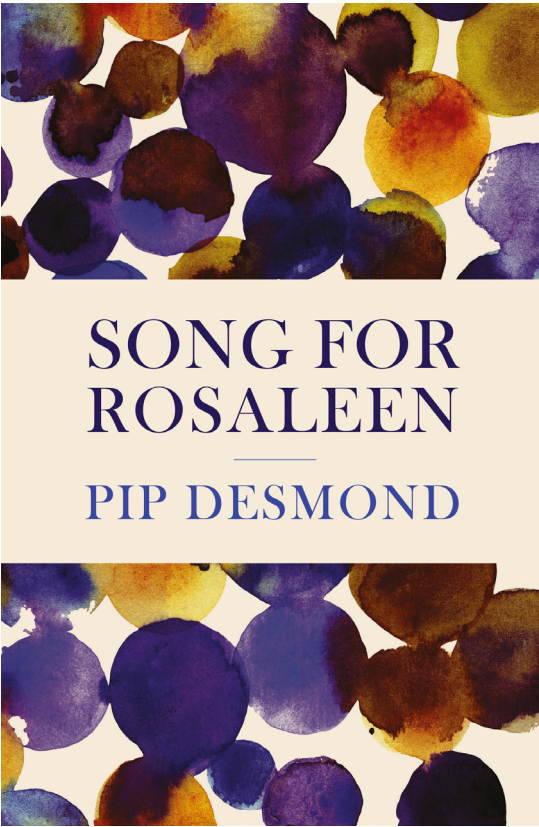
A beautifully crafted portrait of a family coping with their mother’s dementia, this book is both a celebration of Rosaleen Desmond’s life and an unflinching account of the practical and ethical dilemmas that faced her six children. Told with love, insight and humour, it raises important questions about who we become when our memories fail.

PIP DESMOND is a Wellington writer, editor and oral historian. She is the author of the award-winning *Trust: A True Story of Women and Gangs* and *The War That Never Ended: New Zealand Veterans Remember Korea*. Pip has an MA in creative writing and runs communications company *2Write* with her husband Pat. They have three children and four beautiful grandchildren.

PUBLISHED: April 2018

ISBN: 9780995100121

Limpbound, 198 x 129mm. 256 pages. \$29.99



*‘It should be essential
reading for everyone
who works in health’*

SUE WOOTTON, CORPUS

LOOK
INSIDE

AUTHOR
Q&A

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AVAILABLE

LONGLISTED
FOR THE
2019 OCKHAM
NEW ZEALAND
BOOK AWARDS

SONG FOR ROSALEEN TEXT EXTRACT

Up close, over two days, we saw the extent of Mum’s confusion that she’d managed to conceal when we simply popped in. If she came across us in a room, she greeted us as if we’d just arrived. She muddled her medication, asked stock questions over and over again, lost track of the conversation, opened *Live Bodies* at the same page every time.

Later, I asked Rose what she remembered about that weekend. ‘You were cross,’ she said. Our family aren’t yellors and screamers. We don’t usually slam doors or throw things; we rarely even raise our voices. What we do is get brisk and tight-lipped. We get cross.

Rose was right. I’d wanted to be at the beach. Swing through the sand dunes with a bottle of wine and watch the sun go down. Smell the salt in the air. Feel the surf scour my skin. We’d had family holidays at Waikanae since we were tots — the sight of Kāpiti Island still gives me goose bumps — although eventually Mum got tired of entertaining hordes of Wellingtonians within arm’s-length of her hospitality, and insisted on holidaying further afield.

Now we couldn’t leave her on her own. We took it in turns to escape into the town belt behind Colville Street. Up there it was cool and quiet where below there was nothing but heat and clamour. The pine needles were slippery underfoot; grey slivers of harbour glinted through the spindly tree trunks. My racing heart slowed as I hauled each breath over the rock in my chest. I wanted to hide forever, free from the ties and obligations of family. I wasn’t cross any more, I was desolate. Something was wrong with our mother.

Dear Oliver

PETER WELLS

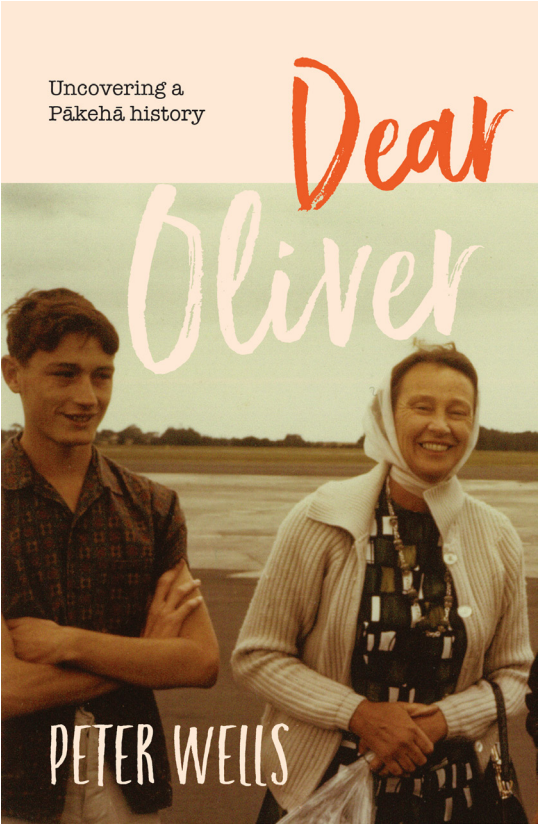
Peter Wells’ family experienced the war against Te Kooti, the Boer War, the Napier earthquake of 1931 and the Depression. By digging deep into their stories, examining letters from the past and writing a letter to the future, Wells constructs a novel and striking way to view the history of Pākehā New Zealanders.

PETER WELLS (1950–2019) was a writer of fiction and non-fiction, and a writer/director in film. His first book, *Dangerous Desires*, won the Reed Fiction Award, the NZ Book Award, and PEN Best New Book in Prose in 1992. His memoir *The Long Loop Home* won the 2002 Montana NZ Book Award for Biography, and he won many awards for his work as a film director. He was co-founder of the Auckland Writers and Readers Festival.

PUBLISHED: March 2018

ISBN: 9780994147363

Limpbound, 210 x 138mm. 336 pages. \$39.99



*‘An important book
that will resonate with
readers on many levels’*

LINDA HERRICK, NEW ZEALAND LISTENER

LOOK
INSIDE

AUTHOR
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LONGLISTED
FOR THE
2019 OCKHAM
NEW ZEALAND
BOOK AWARDS

DEAR OLIVER TEXT EXTRACT

I began to form the idea of writing a book based on what these letters could tell us about the past. Part of living in digital time is that we’ve been robbed of a sense of chronology. There is simply the relevant now and the irrelevant past. Yet physically, psychologically, we are still subject to chronology — we are young, we grow old. And as you grow old, increasingly you look back. The past, which seemed at one time boring or incomprehensible, silently shifts into a shape that begins to make sense. You realise how you misunderstood things, how you didn’t know vital pieces of information about your parents’ lives, their childhoods, even their emotional states. The same goes for all the generations before. You are not only who you are — the unique genetic experiment that is a one-off — but you are also a composite of all the generations that went before. The past speaks through us.

I put the letters into some form of chronological order and decided I would write a book about my family. This is, I thought, what we do when, strictly speaking, we no longer have a family. We conjure one out of the past. This is not so strange. It’s how the past is redefined, after all. We walk back into the past and recognise things we overlooked in our urgency to keep moving ahead.

A Nurse on the Edge of the Desert

ANDREW CAMERON

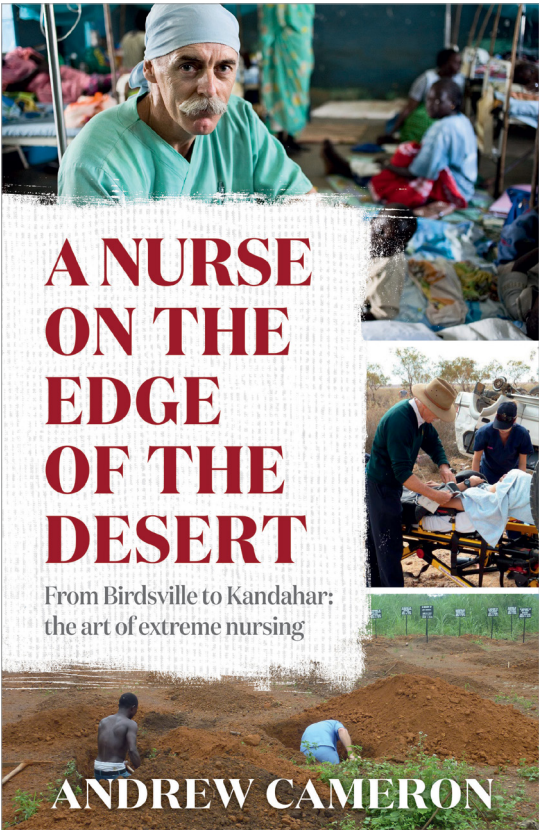
International humanitarian-aid nurse and New Zealander Andrew Cameron is the winner of the coveted Florence Nightingale Medal. In this gripping book, he recounts his remarkable life nursing in some of the world’s most dangerous and challenging locations.

ANDREW CAMERON grew up in the Hawke’s Bay, New Zealand, and came to nursing after several years working a range of jobs. When not working in a war-zone or postconflict-zone, he is the sole medical practitioner in Birdsville, Australia, on the edge of the Simpson Desert and home of the famous Birdsville races. He is the recipient of the Florence Nightingale Medal.

PUBLISHED: August 2017

ISBN: 9780994140791

Ebook only. 304 pages. \$39.99



‘Cameron’s drive to nurse people in need in often the most extreme and challenging environments is an inspiration to all nurses and humanity alike’

LORRAINE RITCHIE, CORPUS

LOOK
INSIDE

AUTHOR
Q&A

EBOOK
ONLY

A NURSE ON THE EDGE OF THE DESERT TEXT EXTRACT

Then it all got far worse. In February, a convoy on its way to deliver aid to the north of the country, which had been blanketed by heavy snowfalls, was ambushed. Six ICRC workers were killed and another two went missing, presumed abducted. It was a bad sign, given that this was considered to be a relatively safe part of Afghanistan. All Red Cross activities were suspended, and many of us were withdrawn to Kabul and confined to barracks.

About mid-morning on 8 March, we heard a dull thump and then the unmistakable rattle of automatic gunfire close by our office complex, details of which I cannot give but the media covered.

Half a world away, in a high school in Germany, a teacher asked the social studies class: ‘Does anyone know what terrible tragedy happened yesterday in Afghanistan?’ After a few moments when no hands were raised, a teenager named Josi Cameron gingerly raised hers and gave a full account of the story, in quite some detail.

‘How do you know all this, Josi?’ the teacher asked.

‘Oh, my dad was only 200 metres away, safe behind steel doors, throughout the whole incident,’ she replied.

After a few days I had my marching orders. I was off to wait in the far safer Tajikistan.

And so here I am. It’s Monday, so it must be Dushanbe — which takes its name from the market that used to happen here every Monday. Who knows where I will be a week, a month, a year from now? In some ways, it hardly matters. As long as I can see a way of improving the lot of humanity — no matter how undeserving it seems, at times — even just a small amount, I’ll be happy there. It will seem like home.

To the Summit

Getting out of a wheelchair and to the Himalayas

NICK ALLEN

This inspirational story follows climber Nick Allen, who went from outdoorsman to wheelchair-bound with multiple sclerosis back to the life in the mountains he loves through sheer determination and grit. It also details Nick’s decision to set up a trust so other MS sufferers can have outdoor experiences.

NICK ALLEN is a passionate tramper and climber. Diagnosed with multiple sclerosis at the age of 25, Nick thought his climbing dreams were over. With the help of rehabilitation specialists, Nick has been able to get back outdoors.

PUBLISHED: September 2016
ISBN: 9780994130044
Limpbound, 234 x 178mm. 304 pages. \$39.99



‘A frank, insightful and compelling account of climbing with multiple sclerosis’

LAURENCE FEARNLEY

TO THE SUMMIT TEXT EXTRACT

As I stepped up on to the small ice platform on the summit I was enveloped in the most intense wave of excitement that I had ever experienced.

It felt as if the world had fallen away around me. Sheer faces and enormous peaks surrounded me. Never had I felt so alive, never had I been so astounded by a view. The sense of height and the scale of the mountains was absolutely exhilarating.

‘Woohoo!’ I screamed. There were no other words to describe the moment. ‘We made it, Pasang!’ I shouted, both my arms in the air. ‘Wow! Well done!’

I looked around, at the stunning tooth-like peak of Ama Dablam, to Baruntse, and then to distant Makalu. I turned, and there was the gentle pyramid of Lhotse Shar, and then the overwhelming mass of Lhotse and Nuptse, rising like a cresting wave above us.

‘Woohoo!’ I screamed again. ‘This is amazing!’
‘Five forty-five, which means it takes —’ Pasang started to count on his fingers — ‘two, three, four, five. Four hours and half. Quite fast, we are.’

‘Wow!’ Normally it takes climbers between seven and nine hours to summit.

‘This is amazing!’ I laughed, blown away by our speed, and the fact that I had made it. I had so enjoyed the morning that summiting seemed like an unexpected bonus, a surprise. I just could not get over it. Words failed me.

‘Unbelievable,’ I said under my breath, then I just stood in dumbfounded silence, admiring the view.

The sun began to light the edges of Lhotse, lacing it with gold. I turned round again and watched the light catch the top of Ama Dablam, warm rays working their way down the face.

**CHILDREN'S AND
YOUNG ADULT**

CHILDREN'S AND YOUNG ADULT

NEW FORMAT

Sylvia and the Birds

How the Bird Lady saved thousands of birds, and how you can too!

JOHANNA EMENEY AND SARAH LAING

Part graphic biography, part practical guide to protecting our bird wildlife, this remarkable book for young readers and their families is fully committed to detailing the wonders of our native birds, the threats they face and how we can help them. Based on the life of the ‘Bird Lady’, Sylvia Durrant, who helped over 140,000 sick, injured and lost birds during her lifetime, it inspires a reverence for the natural world and is a call to action for all young ecologists and environmentalists. With charming illustrations by Sarah Laing, mātauranga Māori insights, activities and how-tos, it offers hours of enchantment. Now out in a new limpbound edition.

JOHANNA EMENEY has worked as an English literature teacher and as a facilitator of creative writing workshops for adults and young people.

SARAH LAING is a writer, illustrator and cartoonist, and author of the graphic books *Mansfield and Me* and *Let Me Be Frank*.



‘A book that should be in every household and school’

MARIA GILL, KIDSBOOKSNZ

PUBLISHED: September 2024
ISBN: 9781991016928
Limpbound, 270 x 190mm. 176 pages. \$39.99

LOOK INSIDE

AUTHOR Q&A

SHORTLISTED FOR THE 2023 NEW ZEALAND CHILDREN'S BOOK AWARDS



Ziggle!

The Len Lye art activity book

REBECCA FAWKNER

This bumper art activity book brimming with ideas and inspiration has been developed by the team at the Len Lye Centre in New Plymouth, which works with the thousands of children who visit the Govett-Brewster Art Gallery every year and really understands how the great New Zealand artist Len Lye's approach to art sets young minds abuzz and alive. With 65 activities, and a running narrative thread about Lye's fascinating life, it offers hours of fun to young readers, their whānau and teachers.

REBECCA FAWKNER is Pouako Ara Aunooa Educator at the Govett-Brewster Art Gallery in New Plymouth. She works with the gallery's Learning Experiences Outside the Classroom programme, designing and implementing programmes for both preschool, school and tertiary students.

PUBLISHED: September 2023

ISBN: 9781991016409

Limpbound, 270 x 200mm. 168 pages. \$35



'An absolute beauty'

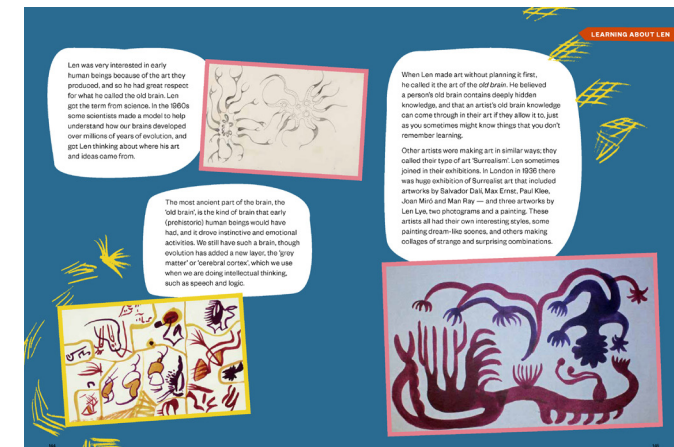
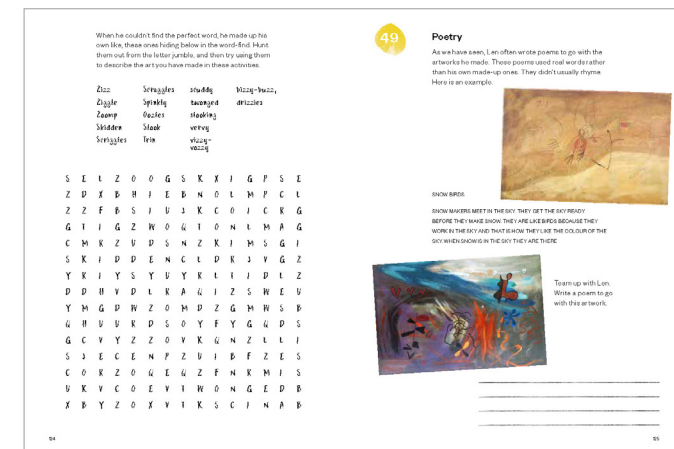
BOB'S BOOK BLOG

*'A great book for teachers,
parents and children,
presenting the art of Len Lye
and art in an entertaining
and inspiring way'*

NZ ARTS REVIEW

**LOOK
INSIDE**

**AUTHOR
Q&A**



Ko Wai Kei te Papa Tākaro? Who Is at the Playground?

TE ATAAKURA PEWHAIRANGI

Find out who is playing on the slide, the swing, the climbing wall and more in these wonderful board books about a visit to the playground. The simple question-and-answer format introduces new words and sentences in an engaging and interactive way. The charming photographs by renowned New Zealand photographer Jane Ussher provide opportunities for tamariki and their whānau to tell new stories and explore both languages. Available in both te reo and bilingual versions.

TE ATAAKURA PEWHAIRANGI was brought up in te ao Māori, where her home language was and still is te reo Māori. She is the Māori Student Recruitment Advisor at Massey University.

PUBLISHED: June 2022

ISBN (TE REO): 9781991151186

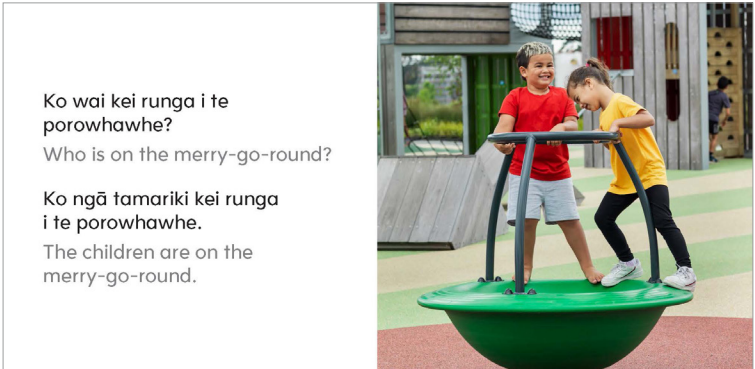
ISBN (BILINGUAL): 9780995123052

Board book, 180 x 180mm. 24 pages. \$24.99



Ko wai kei runga i te taura rere?
Who is on the flying fox?

Ko te tama kei runga i te
taura rere.
The boy is on the flying fox.



Ko wai kei runga i te
porowhawhe?
Who is on the merry-go-round?

Ko ngā tamariki kei runga
i te porowhawhe.
The children are on the
merry-go-round.



Ko wai kei runga i te tiemi?
Who is on the see-saw?

Ko te kōtiro kei runga i te tiemi.
The girl is on the see-saw.

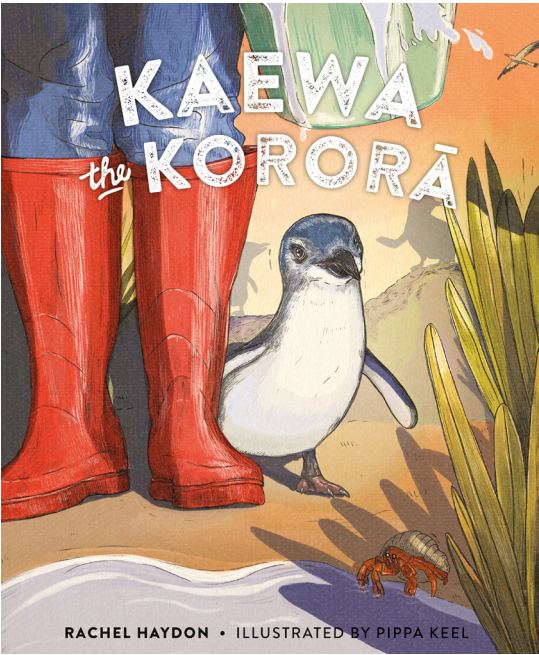
Kaewa the Kororā

RACHEL HAYDON
ILLUSTRATED BY PIPPA KEEL

Join Kaewa the kororā as she explores her strange new world at the National Aquarium. She is taken under the flipper of Captain, a one-eyed kororā who introduces her to the colourful characters of the penguin colony. As she finds out about life in her new home — free food and fun friends! — a mysterious presence seems to be behind a series of ‘accidents’. What is going on? This feel-good mystery for young readers and their families has a great cast of engaging characters based on real penguins at New Zealand’s National Aquarium. Its gorgeous illustrations are full of detail and give a penguin’s-eye view of life at the aquarium.

RACHEL HAYDON is the general manager of the National Aquarium of New Zealand, a qualified primary school teacher and a scientist. She has over 15 years’ experience teaching science to children of all ages in schools, museums, zoos and aquariums in New Zealand and overseas.

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



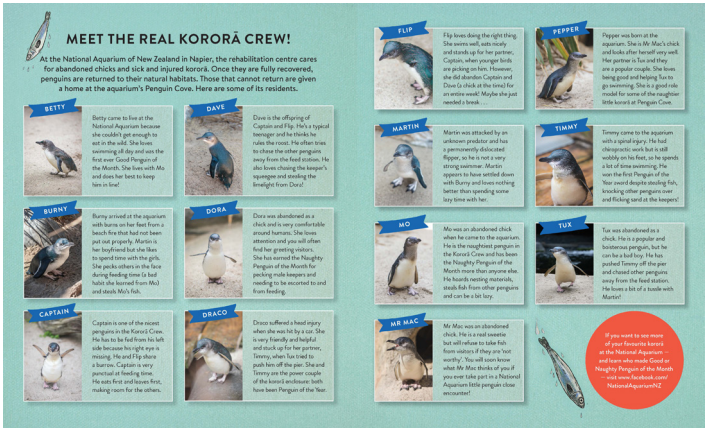
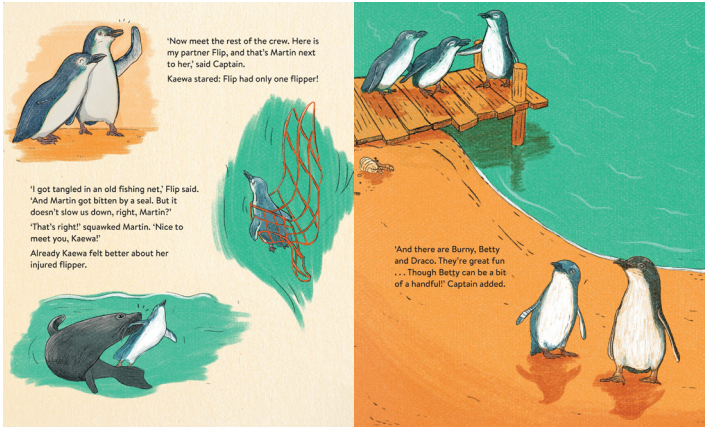
‘A gorgeous book with appealing and informative text alongside warm and descriptive illustrations that will delight young readers’

SWINGS & ROUNDABOUTS

PUBLISHED: October 2021

ISBN: 9780995143159

Picture flat, 260 x 215mm. 32 pages. \$24.99



Skinny Dip

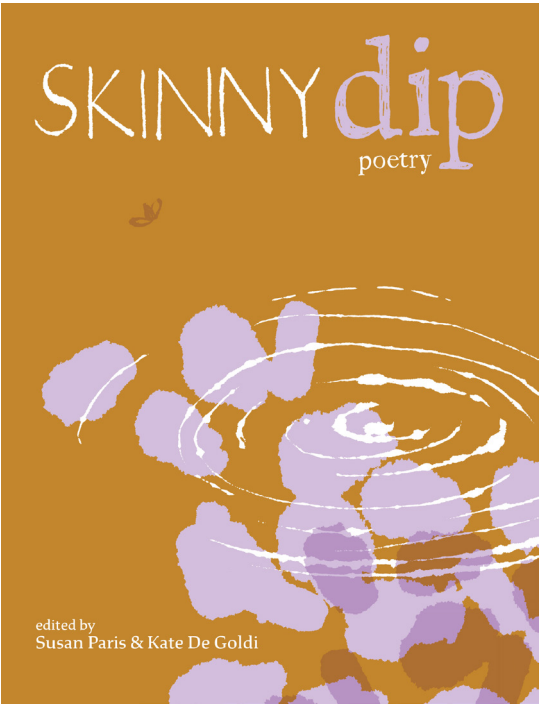
EDITED BY SUSAN PARIS AND
KATE DE GOLDI

A new school year: nits, crushes, maths lessons, and rainy-day lunchtimes. But what happens when you send a bunch of poets to school? They loiter in corners and see between the lines. They notice the school bus is missing, there are hungry piranhas in the gym, that someone's painted everything blue. In *Skinny Dip*, the makers of the best-selling Annuals bring you 36 poems for young readers from all the New Zealand writers we love, including Sam Duckor-Jones, essa may ranapiri, Bill Manhire, Anahera Gildea, Amy McDaid, Kōtuku Nuttall, Ben Brown, Ashleigh Young, Dinah Hawken, Oscar Upperton, Victor Rodger, Tim Upperton, Lynley Edmeades, Freya Daly Sadgrove and Nina Mingya Powles.

SUSAN PARIS has 18 years' experience in publishing. She has edited the *School Journal* for 12 years, producing more than 50 journals.

KATE DE GOLDI works with children in schools throughout New Zealand, promoting reading and teaching creative writing. She writes fiction for all ages.

ANNUALink



‘Bold and timely. A magnificent range of form from some of our best contemporary voices’

HERA LINDSAY BIRD

PUBLISHED: September 2021

ISBN: 9780995140769

Limbbound, 210 x 160mm. 112 pages. \$29.99



SKINNY DIP TEXT EXTRACT

Lunchtime Offence

In assembly, we are told bullrush
is banned.
So we crouch by the trees
hunt black beetles in the grass
yell and sprint
with fistfuls
to shove down shirts.
Lucy grabs Bao by the collar
Max tackles Thomas
I jump
on top.
Is that bullrush
you're playing? Mrs Moffat
stands over
our body tangle, her mouth
in a line.
Nah, we say,
brushing green-stained
knees.
Beetle crush.

— Amy McDaid

Kei te Aha ngā Kararehe? What Are the Animals Doing?

TE ATAAKURA PEWHAIRANGI

Find out what the animals are up to in this delightful board book. The simple question and answer format introduces new words in an engaging and interactive way, and the rich photographs from renowned New Zealand photographer Jane Ussher provide opportunities for tamariki and their whānau to tell new stories and explore the language. Available as a bilingual text and in te reo.

TE ATAAKURA PEWHAIRANGI was brought up in te ao Māori, where her home language was and still is te reo Māori. She has been a senior tutor at Massey University, teaching te reo Māori and cultural competency, and is currently the Māori Student Recruitment Advisor at Massey University.

PUBLISHED: July 2021

ISBN (TE REO): 9780995143166

ISBN (BILINGUAL): 9780995146587

Board book, 180 x 180mm. 24 pages. \$24.99



‘Has enormous appeal’
ANN PACKER, NEW ZEALAND LISTENER

LOOK
INSIDE

AUTHOR
Q&A

Kei te aha te poaka?
What is the pig doing?

Kei te pihongi te poaka.
The pig is sniffing.

Kei te aha te hōiho?
What is the horse doing?

Kei te hīkoi te hōiho.
The horse is walking.

Te Rārangi Kupu Word List

Hīkoi – Walk	Heihei – Hen
Inu – Drink	Hōiho – Horse
Kai – Eat	Nanekati – Goat
Ngote – Suck	Ngeru – Cat
Noho – Sit	Poaka – Pig
Pihongi – Sniff	Punua kau – Calf
Titiro – Look	Punua kūrī – Puppy
Tū – Stand	Rakiraki – Duck
Timotimo – Peck	Rāpeti – Rabbit
Whakatā – Rest	Rēme – Lamb

Reo Āwhina Language Tip

Te – Singular. Used when referring to a particular individual or thing.

Ngā – Plural. Used when referring to more than one individual or thing.

Kei te hīkoi **te** hōiho.
The horse is walking.

Kei te timotimo **ngā** heihei.
The hens are pecking.

Aspiring

DAMIEN WILKINS

A wonderfully surprising YA novel from one of New Zealand’s most significant writers. As 16-year-old Ricky bicycles through his South Island town, we bear witness to his friendships, the trial and hilarity of school, the mystery of Mr Le Clair and his Cadillac and the truth of his small family’s sadness.

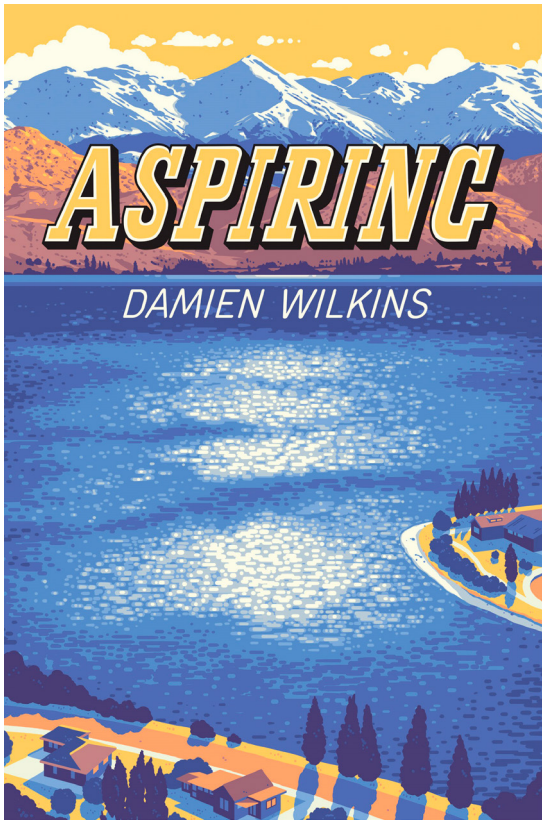
DAMIEN WILKINS has published novels, short story collections and a book of poems. He has written for television and theatre. He also writes and records his own songs as The Close Readers. His work has won several awards, including, for *The Miserables* (1993), the New Zealand Book Award. He lives in Wellington, where he is the Director of the International Institute of Modern Letters at Victoria University.

PUBLISHED: March 2020
ISBN: 9780995122949
Limpbound, 210 x 138mm. 200 pages. \$22

LOOK
INSIDE

AUTHOR
Q&A

EBOOK
AVAILABLE



‘A must-read for any boy who is in need of such an anthem’

NEW ZEALAND HERALD

WINNER OF
THE YOUNG ADULT
FICTION AWARD AT THE
2020 NEW ZEALAND
BOOK AWARDS FOR
CHILDREN AND YOUNG
ADULTS

ASPIRING TEXT EXTRACT

I thought all my internal organs — heart, liver, lungs, all the curly piping and soft shapes and lumps — would become visible on my outside. And . . . weirdest feeling: you could fry me! Fry the vegetarian! Garth in the kitchen at Pete’s could slice me with his precious knives and set me sizzling in a pan. All my bits tightening on the heat, browning and spitting. Why not? All of us were returning eventually to . . .

Keri’s mouth was close to my ear. It was easier to hear now. Quiet almost. ‘Isn’t this, you know, beautiful? Isn’t it?’

I’d had my eyes closed. They opened, as if by themselves. Finally, I looked around. I looked down.

‘Yes,’ I said. I nodded. ‘Yes.’

We were circling above the lake, swinging gently in the air, now with a view back to our township.

We could see the marquee tents of the fair and the lakefront road with a long line of traffic. Farther back, the brown scars in the land where the big development was going in, shapes that must have been bulldozers, diggers. The shiny silver rectangles of the new supermarket and the recreation centre. The green of the golf course, the sandy eyes of the bunkers. Rows of roofs. Trees. The small people, getting smaller.

Keri said, ‘Is this how we look to you?’

‘Welcome to my world,’ I said.

Three Kiwi Tales

JANET HUNT

Award-winning author Janet Hunt follows up her highly successful *How to Mend a Kea* with more fabulous fix-it stories from Massey University's Wildbase Hospital. Children, their whānau and teachers will love following three kiwi — Rarotoka, Piwi and Latitude, a Haast tokoeka chick — as the expert vets and nurses heal them and get them ready to go back out into the wild.

JANET HUNT is one of New Zealand's best-known natural history writers, both for adults and children. Her books include: *How to Mend a Kea* (2017), *A Bird in the Hand: Keeping New Zealand Wildlife Safe* (2003), *From Weta to Kauri: A Guide to the New Zealand Forest* (2004) and *Wetlands of New Zealand: A Bitter-sweet Story* (2007).

PUBLISHED: November 2019

ISBN: 9780995100145

Limpbound, 260 x 215mm. 48 pages. \$24.99

**LOOK
INSIDE**

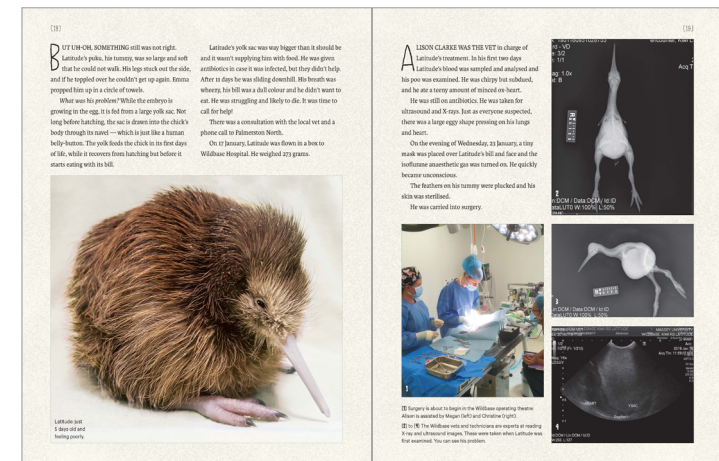
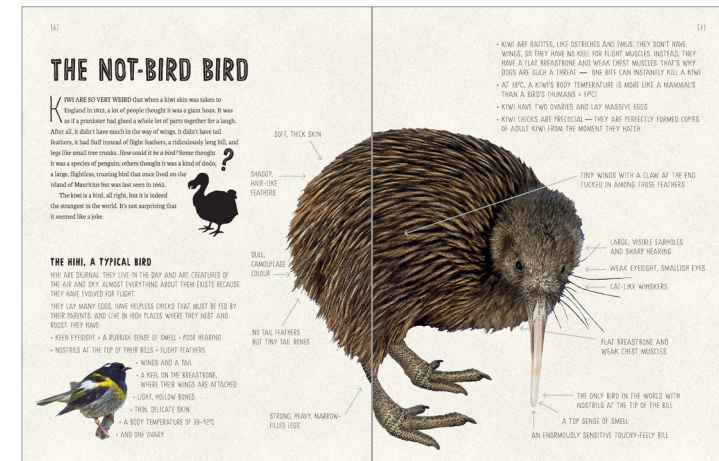
**AUTHOR
Q&A**

**SHORTLISTED
FOR THE 2020
NEW ZEALAND
BOOK AWARDS
FOR CHILDREN AND
YOUNG ADULTS**



‘The strong combination of science, history and narrative makes this an emotionally compelling read’

NZCYA AWARDS JUDGES COMMENTS



#Tumeke!

MICHAEL PETHERICK

There's going to be a Waitangi Day party in the local park of a busy inner-city neighbourhood and you wouldn't believe all the amazing goings-on. This multi-media narrative is a book for our times, told through texts, Instagram posts, emails, fliers, posters, diary entries, blog posts, chatrooms, school homework, raps and the reliably bonkers community noticeboard.

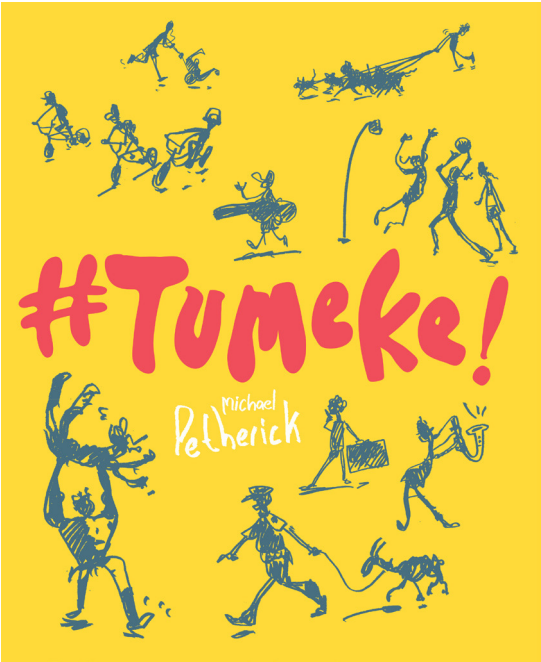
Debut novelist **MICHAEL PETHERICK** lives, writes, and plays music in Wellington, New Zealand. He wrote the popular 'Rhyme Ninja' poems in *Annual*, and first introduced readers to the seething world of Newtown in *Annual 2's* prequel, 'Community Noticeboard'.

PUBLISHED: October 2019
ISBN: 9780994141576
Limpbound, 248 x 200mm. 160 pages. \$30

LOOK INSIDE

AUTHOR Q&A

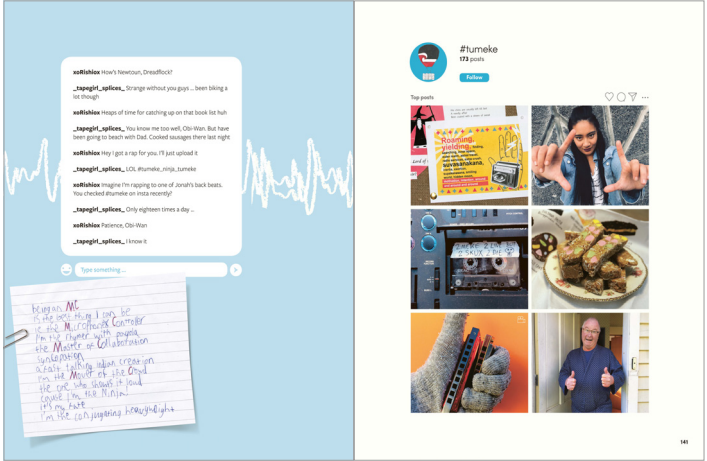
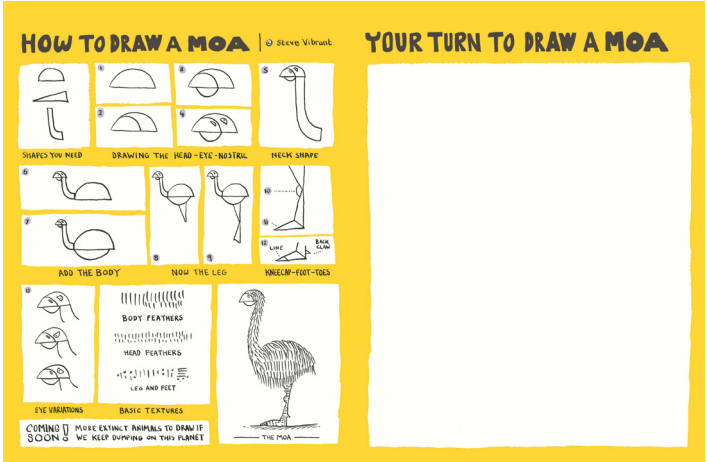
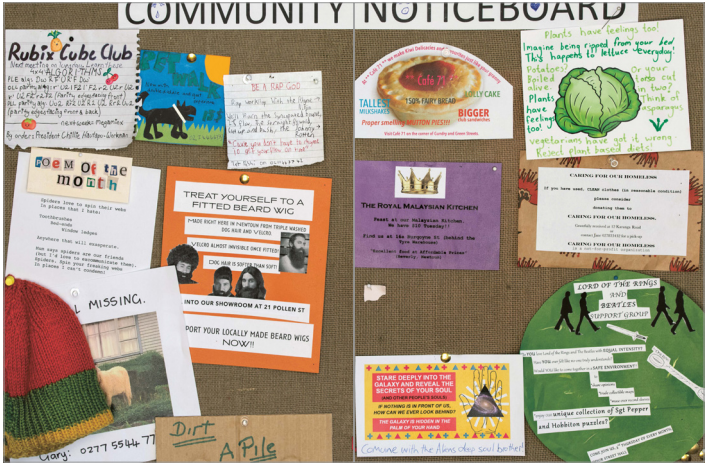
BOOK TRAILER



'#lol! I was laughing out loud reading #Tumeke! So many little details, funky illustrations and laughs!'

READ NZ TE POU MURAMURA

WINNER OF
BEST FIRST BOOK AT
THE 2020 NEW ZEALAND
BOOK AWARDS FOR
CHILDREN AND YOUNG
ADULTS



Hazel and the Snails

NAN BLANCHARD

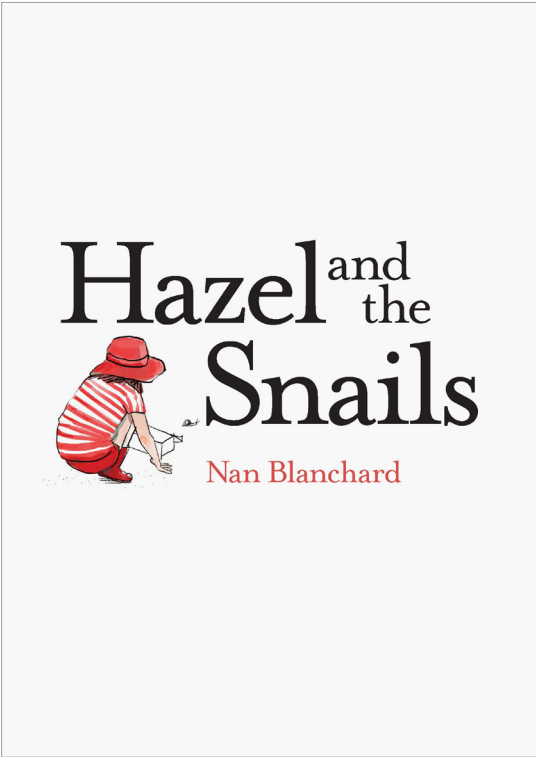
Six-year-old Hazel tends her colony of shoebox snails while observing, with varying degrees of understanding, her father's illness and final decline. Impending loss forms the heart of this story, but it's charming and funny, too. Nan Blanchard's assured eye is a rare quality in a new writer; seldom has the world of a young child been so delicately or acutely observed. This is a debut novel destined to become a classic.

NAN BLANCHARD is a counsellor who also teaches in the Counselling and Guidance Programmes at the Institute of Education, Massey University. She lives in Wellington. *Hazel and the Snails* is her first novel for young readers.

PUBLISHED: March 2019

ISBN: 9780995113589

Limpbound, 198 x 140mm. 108 pages. \$22



‘A gentle story from a first-time author, told with heart and presented with quirky visual treats’

THE SAPLING

HAZEL AND THE SNAILS TEXT EXTRACT

After school, Hazel and Gran waited at the bus stop. They were off to the library. Gran held the bag of library books, and Hazel held the snail box.

It was windy. Hazel rested her chin on the lid of the box so the wind wouldn't snatch it. Gran held on to her glasses. Once, when it had been really windy, Gran's glasses had blown off her face and scuttled along the footpath like a crab. Gran had chased the crab glasses. One of the arms fell off, and the tiny screw that fastened it rolled into the gutter and disappeared forever. Gran wore her glasses home with only one arm. They kept slipping sideways.

‘One-armed glasses give one a drunken view of the world,’ said Gran. ‘Most disconcerting. Unless, of course,’ she added, ‘a drunken view of the world is what one is aiming for.’

Since then, Hazel had often aimed for a drunken view of the world. She aimed for it right now, turning her head so her cheek rested on the snail box. The world tilted, and the glittering orange squares on Gran's skirt turned into diamonds, wiggling in the wind. Hazel blinked and licked the snail lid.

‘Now you've got felt pen on your tongue,’ said Gran.

The bus swooped towards them like a giant metal bird, yellow and black and shining. It braked with a long, loud screech. Hazel jumped back.

The doors opened with a hot hiss, and a man leapt out. There was a mini Lego figure on his t-shirt.

‘Thanks, driver,’ he called. He raised his eyebrows at Gran and Hazel as he walked past. That was his hello, Hazel thought.

Gran let Hazel go first. The driver grinned at her. He was made of hair. Hair on his face, hair in his ears, hair up his nose, and a whole ruff of hair poking up from under his shirt collar. Even his hand was hairy. It looked like a paw.

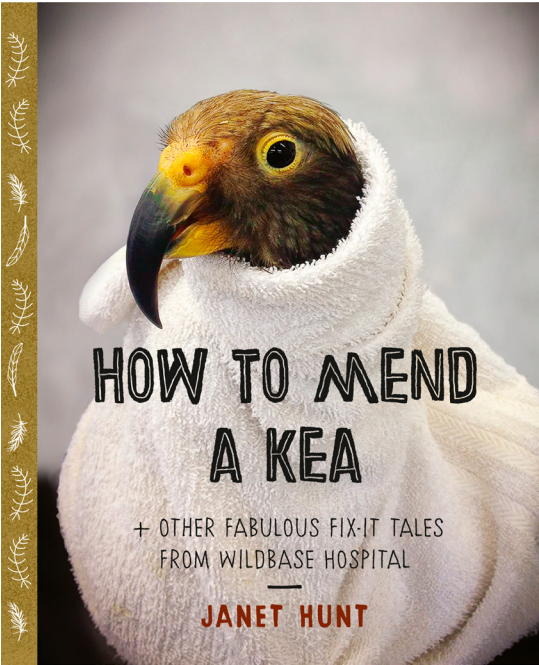
The world is full of gorillas, thought Hazel.

How to Mend a Kea

JANET HUNT

Wildbase is a very special hospital for very special animals. Many of New Zealand’s most rare animals come here when they are sick or injured. In this high-quality non-fiction book for young readers, renowned author Janet Hunt gets up close to these birds and mammals and the dedicated vets and veterinary staff who look after them so they can return to the wild.

JANET HUNT is one of New Zealand’s best known natural history writers, both for adults and children. Her books include: *Three Kiwi Tales* (2019), *A Bird in the Hand: Keeping New Zealand Wildlife Safe* (2003), *From Weta to Kauri: A Guide to the New Zealand Forest* (2004) and *Wetlands of New Zealand: A Bitter-sweet Story* (2007).



‘Near flawless’

THE SAPLING, BEST BOOKS OF 2017

PUBLISHED: October 2017

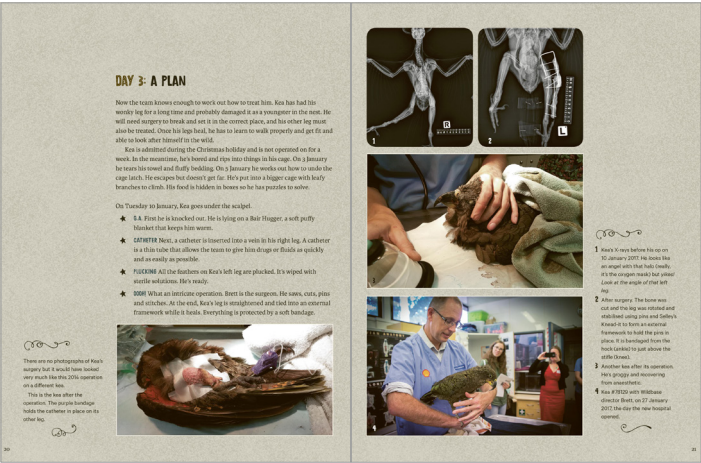
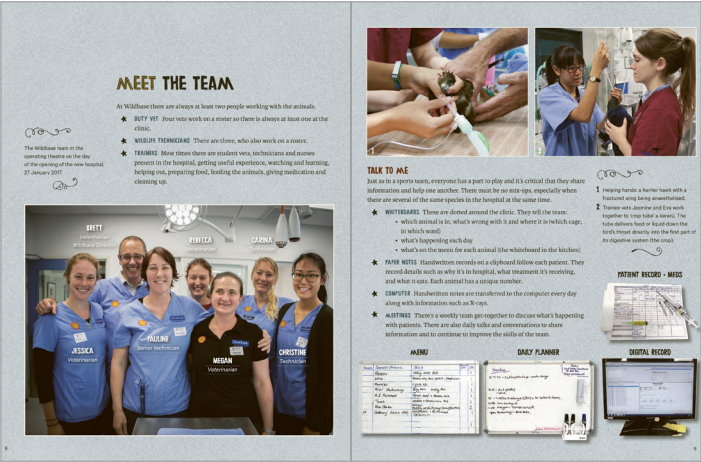
ISBN: 9780994140715

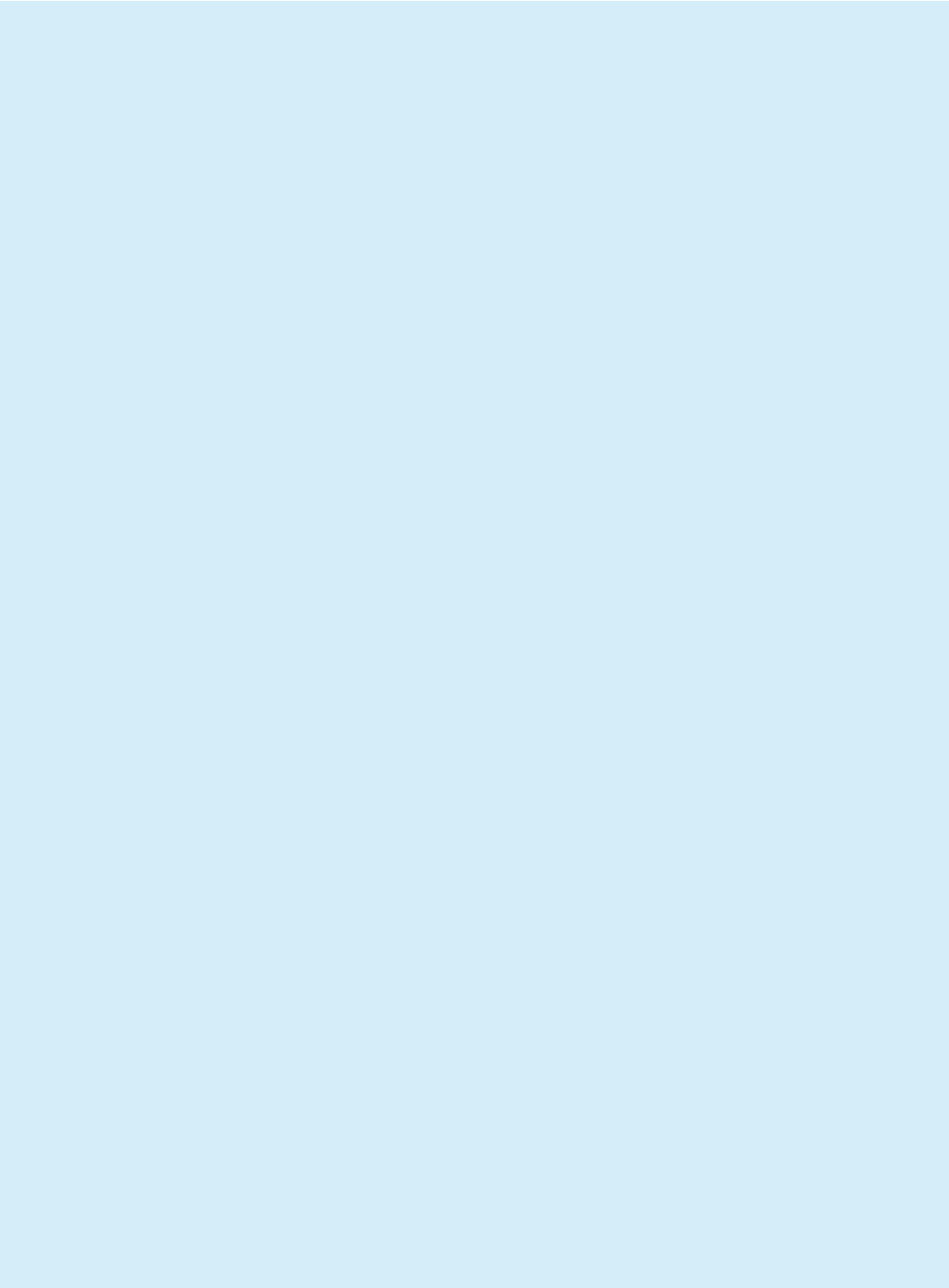
Limpbound, 260 x 215mm. 64 pages. \$27.99

LOOK
INSIDE

AUTHOR
Q&A

STORYLINES
NOTABLE BOOK





Eat Pacific

The Pacific Island Food Revolution Cookbook

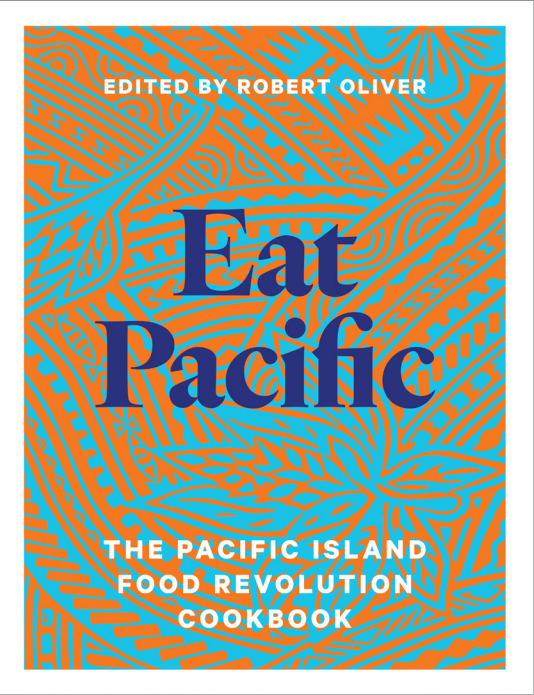
EDITED BY ROBERT OLIVER

Compiled by award-winning chef, judge and TV host Robert Oliver, *Eat Pacific* includes 139 zesty recipes taken from the popular TV series *Pacific Island Food Revolution*, now in its third season.

There’s more than healthy, tasty, affordable food, however. This book has a powerful health and food-sovereignty message: local food cultures hold the key to better diets, economic sustainability and combatting diseases such as diabetes and obesity.

ROBERT OLIVER is a New Zealand chef who was raised in Fiji and Sāmoa. He has developed restaurants in New York, Miami, Las Vegas and Sydney, ‘farm to table’ resorts in the Caribbean and food programmes in New York City.

PUBLISHED: June 2024
ISBN: 9781991016805
Limpbound, 250 x 190mm. 408 pages. \$60

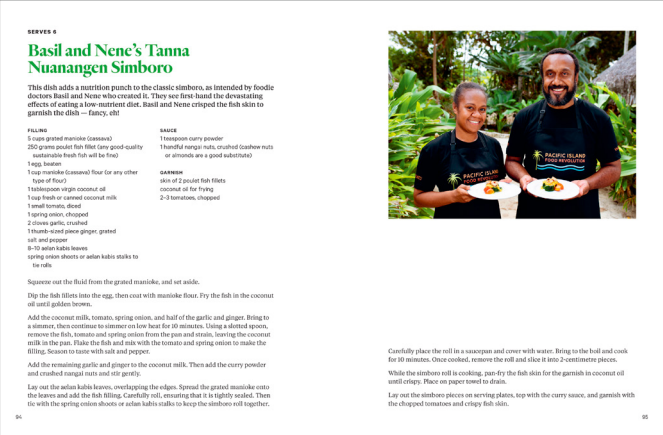


‘While Eat Pacific touches on some serious themes, the book bursts with happiness and a wonderful selection of multicultural dishes. I’d say this is a must-have for anyone interested in good food’

RNZ

LOOK
INSIDE

AUTHOR
Q&A



The RNZ Cookbook

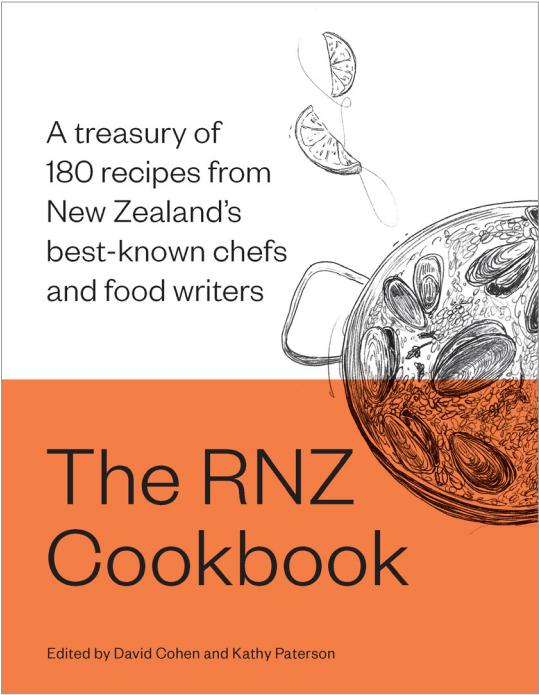
A treasury of 180 recipes from New Zealand’s best-known chefs and foodwriters

EDITED BY DAVID COHEN AND KATHY PATERSON

The recipe go-to for every New Zealand kitchen, this authoritative and above all useful cookbook features 180 trusted (and tested) recipes hand-picked from the thousands of delicious recipes that have featured on RNZ shows. The format is mapped to a day on air: recipes take the user from morning to well into the night. With key personalities from down the years — from Alison Holst and Julie Biuso to Martin Bosley, Nadia Lim and Peter Gordon — it’s a terrific way to track our food history.

DAVID COHEN is a Wellington writer who regularly writes about food, runs the Middle Eastern Food blog and co-wrote the cookbook Ima Cuisine with Yael Shochat.

KATHY PATERSON is one of New Zealand’s most experienced food writers and caterers and the author of three cookbooks, the most recent being *Meat & Three*.



‘If cooking is one of humankind’s great joys, then The RNZ Cookbook is a joy indeed’

NEW ZEALAND HERALD

PUBLISHED: November 2022

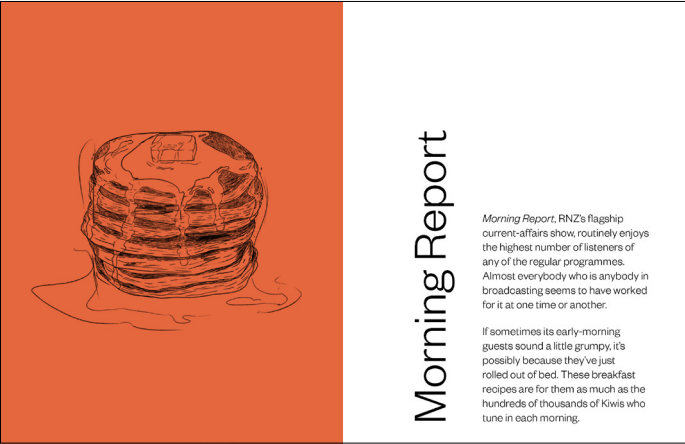
ISBN: 9780995113541

Hardback, 250 x 194mm. 262 pages. \$65

LOOK
INSIDE

AUTHOR
Q&A

WINNER OF BEST
COOKBOOK AT THE
2023 PANZ BOOK
DESIGN AWARDS



Smoked Kahawai Mish Mash

Serves 4

- 15 cup canola oil
- 3 cups onion, diced small
- 1 kg cooked potatoes, roughly chopped
- 500 gm smoked kahawai, shredded
- 1/4 cup fresh tararangi, roughly chopped
- 1/4 cup fresh chili, chopped
- 1/4 cup fresh parsley, chopped
- 1/4 cup fresh basil, chopped
- 2 lemons, zest and juice
- 4 eggs, poached
- 1/4 cup sea salt and fresh black pepper

At Brown serves these terrific pancakes at The Fied every morning. Buttermilk is the secret to these light-as-air pancakes but don't panic if you don't have any to hand. Just use milk, but stir in a tablespoon of lemon juice or white vinegar for each cup of milk and allow to sit at room temperature for 10 minutes.

Start by placing a large skillet on medium-low heat. Once hot, add the oil along with the diced onion. Cook for 10 to 15 minutes, stirring occasionally until caramelised and golden.

Add the rough chopped potato along with the shredded smoked kahawai.

Mix through and don't cook for at least five or six minutes as you want to get the chopped potato nice and crisp on the bottom before using a metal spatula to flip the mish mash to reveal on the other side.

Add the fresh chopped herbs and mix. Do the same with the lemon zest and the juices. Season with flaky sea salt and fresh black pepper.

Drizzle up the mish mash on warm plates, add poached eggs and half lemon for squeezing.

Breakfast berry pizza

Serves 4

- 1 cup natural yogurt
- 2 tbsp honey
- 1 cup flour, sifted
- 10 g dried yeast
- 2 tsp water sugar
- 30 g butter, chilled and cut into small cubes
- 1 cup milk
- 1/4 cup strawberry jam
- 100 g fresh strawberries
- 100 g fresh raspberries
- 100 g blueberries
- 100 g Greek yogurt

Combine yogurt and honey in a bowl.

Place the flour into a large bowl. Add yeast, sugar and butter. Using your fingertips, rub the butter into the flour mixture until mixture resembles breadcrumbs.

Add 1/2 cup of warm milk to four mixture. Mix until the dough comes together, adding more milk if necessary.

Turn dough on to a lightly floured surface. Knead for 10 minutes or until it becomes springy and elastic. Now place in a lightly oiled bowl. Cover with lightly oiled plastic wrap and set aside in a warm place for 20-30 minutes or until dough doubles in size.

Lightly grease a large baking tray. Turn the dough on to a lightly floured surface. Roll out dough to form a 20 cm thick round. Place it on a prepared tray. Spread jam over dough, topping it with the fruit and mixed berries.

Bake in a preheated oven to 225°C for 15 minutes or until base is crisp.

Dust with icing sugar and serve with yogurt.

Spanish rice with lamb ribs and peas

Serves 6

- 1 kg lamb ribs
- 100 ml extra virgin olive oil
- 1/4 cup sea salt
- 1 onion, finely sliced
- 1/2 cup garlic, chopped
- 1/2 cup fresh thyme leaves
- 6 bay leaves
- 2 green capers, finely chopped
- 6 tomatoes, peeled, seeded and grated or chopped
- 300 ml water
- 300 g lentils (dried) or pasta
- 200 g cooked green peas

When the Australian restaurant Fyne, Owners of Melbourne's Spanish kitchen – and a Spanish kitchen, had to close in 2020, the year the publisher started. A Good Year for the Home Cooking is not about extraneous.

Take a large knife and cut the lamb between each rib to make single ribs with meat on either side of the bone. Alternatively, cut your lamb into two ribs. The head of the ribs is 20 cm per rib or large heavy-based sauté pan over medium-high heat and cook the ribs, then lay them flat for 10-15 minutes or until browned all over. Season with salt while cooking. Remove from the pan and set aside.

Wipe out the pan, and return to a medium heat. Add the remaining oil and the onion, garlic, thyme and bay leaves and sauté with a good pinch of salt. Cook, stirring occasionally for 10 minutes or until the onion is softened.

Meanwhile, bring 1.5 litres of water to the boil in a sauté pan, then reduce to a bare simmer.

Add the lentils and bay leaves to the simmering water and cook, stirring occasionally, for 20 minutes or until tender and plump. Add the wine and increase the heat to high. Allow to bubble away for 10 minutes, then reduce the heat to medium-low, then add the rice to the pan and add 1 litre of hot water. Simmer for 1 hour. Meanwhile, add the rice to the water. Add the remaining hot water, increase the heat to medium and bring to a steady simmer. Add the rice, season with salt and cook, stirring occasionally, for 15 minutes. Add the peas and cook for 4 minutes or until tender. The rice should just be a little past its softest but still firm to the bite. Serve immediately.

Kenyan spiced fish

Serves 2

- 2 tablespoons butter
- 2-3 cloves garlic, finely chopped
- 1 small onion, sliced, sliced
- 1/2 cup of fresh thyme leaves
- 1/2 cup of fresh basil leaves
- 1/2 cup of fresh parsley leaves
- 1/2 cup of fresh coriander leaves
- 1/2 cup of fresh mint leaves
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Tūmahi Māori

A pathway to understanding Māori verbs

HONE WAENGARANGI MORRIS

This indispensable book shares the teaching strategies of one of the most experienced teachers of te reo Māori in Aotearoa. Its explanations and structures, set out in both te reo Māori and English, reflect a Māori perspective that will improve understanding and accuracy in the use of te reo Māori.

As Hone Waengarangi Morris guides users through the correct uses of verbs and particles via useful examples and activities, they will become more accurate, more skilful and more confident in their grasp of the best approach to grammar in the te reo Māori space.

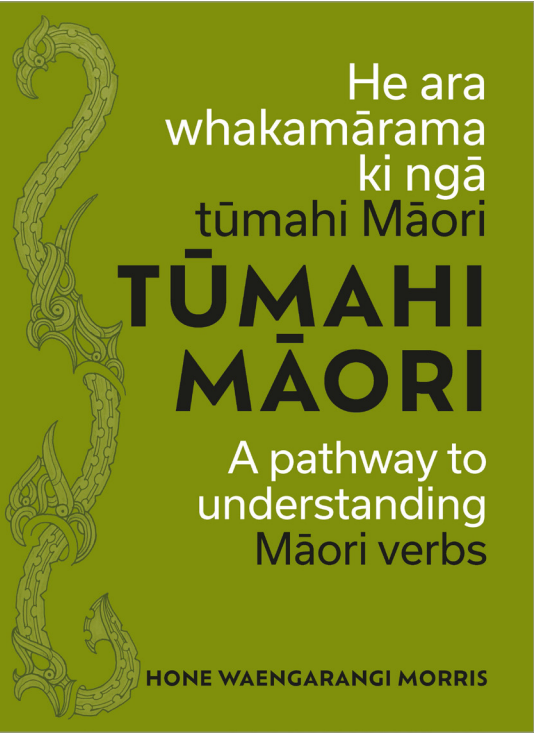
DR HONE WAENGARANGI MORRIS

(Ngāi Te Rangitotohu, Ngāti Mārau, Ngāti Maru, Ngāi Te Ao Kāpiti) is a member of the leadership team in the office of the Deputy Vice Chancellor Māori at Massey University.

PUBLISHED: July 2025

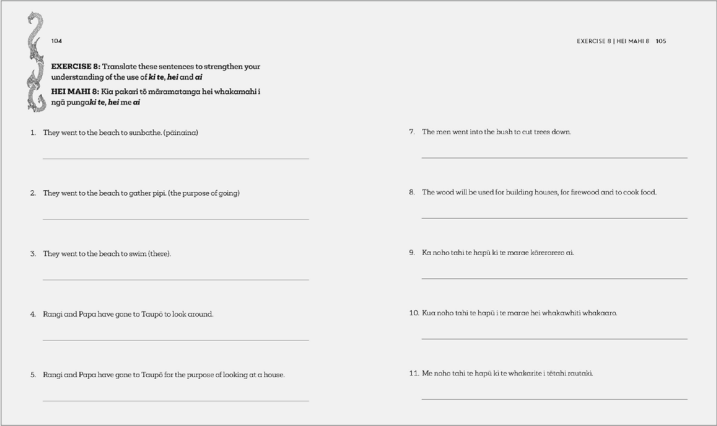
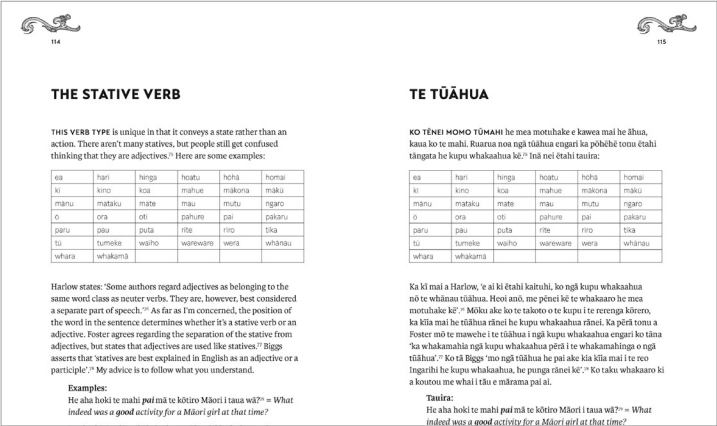
ISBN: 9781991309136

Limpbound, 230 x 170mm. 220 pages. \$45



LOOK
INSIDE

AUTHOR
Q&A



Creating New Synergies

EDITED BY MASAYOSHI OGINO,
PENELOPE SHINO AND DALLAS NESBITT

Compiled under the aegis of Japanese Studies Aotearoa New Zealand, this collection invites us into the reality of modern Japanese language teaching in New Zealand’s universities and tertiary institutions. The volume also aims to motivate stakeholders with a vested interest in New Zealand’s relationship with Japan to consider how they, too, might play a role in promoting Japanese studies.

DR MASAYOSHI OGINO has extensive experience in language teaching in both New Zealand and overseas at secondary and tertiary levels. He has an MPhil in Japanese Language Education and a PhD in Applied Linguistics.

DR PENNY SHINO is the coordinator of the Japanese Programme at Massey University’s School of Humanities.

DALLAS NESBITT is a senior lecturer in Japanese at AUT University. Her research focuses on Kanji teaching and learning Japanese katakana script.



PUBLISHED: July 2016
ISBN: 9780994130075
Limpbound, 210 x 148mm. 304 pages. \$40



CREATING NEW SYNERGIES TEXT EXTRACT

No book has ever been published on tertiary Japanese language education in New Zealand, so this is the very first and a pioneering book in that regard. The individual chapters by educators at the forefront of Japanese language teaching in New Zealand present innovative research, teaching strategies and practices, and explore practical ways of securing a healthy future for Japanese language education under the theme ‘creating new synergies’. The dialogue and collaboration that took place in the completion of this project have also created new synergies.

There are countries and regions which share similar issues and concerns to those we are dealing with in New Zealand, not least the decreasing number of learners of Japanese. Our approaches could be useful to them, and to other countries and regions that may face similar issues in the near future.

Our vision and hope is that this project will not finish with the publication of this book, but that it will inspire renewed interest in and new conversations about Japan and Japanese among educators and policymakers in New Zealand and beyond.



Fundamentals of Finance

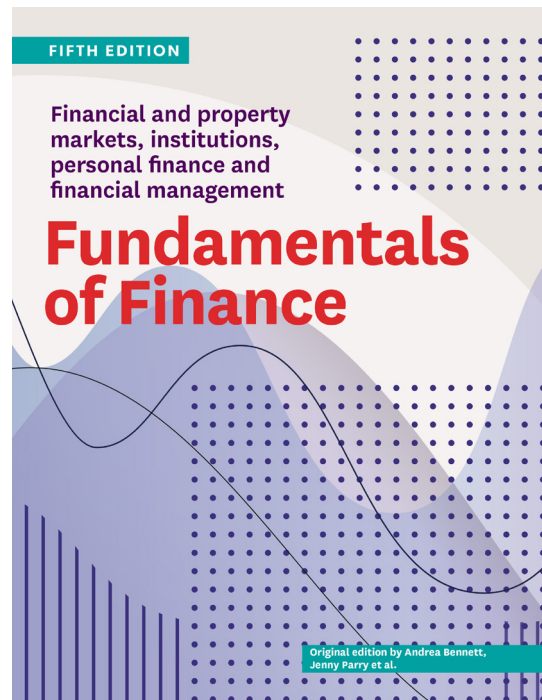
Fifth Edition

ORIGINAL EDITION BY ANDREA BENNETT, JENNY PARRY ET AL

This fifth extensively revised and updated edition gives a practical overview of contemporary finance from a New Zealand perspective. Written by experts, it helps students understand: how the financial system and the institutions within it operate; how and why financial decisions are made; the tools, techniques and concepts used in finance, and how they are applied to the major sectors of finance; how individuals plan their short- and long-term financial activities; how business organisations manage and finance their short- and long-term financial activities. Helpful features include: examples, self-test questions (with solutions!), learning objectives, a glossary of terms and useful formulae.

ANDREA BENNETT is a senior tutor in Massey's School of Business.

JENNY PARRY is a former senior lecturer in the Department of Finance, Banking and Property at Massey University.



PUBLISHED: September 2024

ISBN: 9781991016881

Limpbound, 250 x 195mm. 356 pages. \$80

LOOK
INSIDE

EBOOK
AVAILABLE

FUNDAMENTALS OF FINANCE TEXT EXTRACT

Fundamentals of Finance provides a unique overview of contemporary finance from an Australasian perspective. We introduce the fundamental tools, techniques and concepts used in finance, then apply them to three major sectors of finance:

- financial institutions and markets
- personal finance
- business finance.

The broad coverage reflects the impact which finance has upon the economy, businesses and individuals, and allows for a more complete perspective of finance than traditional introductory finance textbooks have offered.

Fundamentals of Finance has a strong practical orientation and provides both a suitable foundation for further finance study and an overview for those students who simply want an introduction to finance.

The book is divided into four parts.

• **Part 1** assists the reader to understand financial markets and the institutions that operate within them. This provides readers with a foundation upon which to build a more complete understanding of how financial markets assist the flow of funds between individuals and business organisations.

• **Part 2** covers the tools, techniques and concepts used in finance. These chapters provide the methodology for applications introduced throughout the book.

• **Part 3** explains the concepts of risk and return, and introduces personal financial management techniques that can assist readers to achieve their own financial goals.

• **Part 4** describes a business organisation, how it is managed and financed, and its short-term and long-term operating strategies. The analysis of potential investments is an important process that is critical in ensuring that anticipated returns will be sufficient to meet financing costs. Upon reaching the final chapters, the reader will realise that many of the techniques used to achieve personal financial goals are also used by business organisations.



Mr Ward's Map

Victorian Wellington street by street

ELIZABETH COX

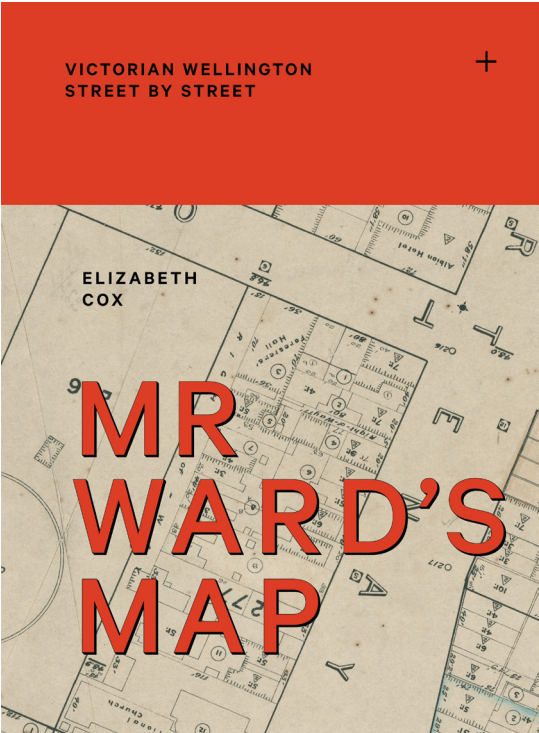
In 1891, a remarkable map of Wellington was made by surveyor Thomas Ward. It recorded the footprint of every building, from Thorndon in the north and across the teeming, inner-city slums of Te Aro to Berhampore in the south. Luxuriously packaged with a cloth case and fold-out jacket, *Mr Ward's Map* uses this giant map and historic images to tell marvellous stories about a vital capital city, its neighbourhoods and its people at the turn of the twentieth century.

ELIZABETH COX is a Wellington historian who specialises in New Zealand's social and architectural history.

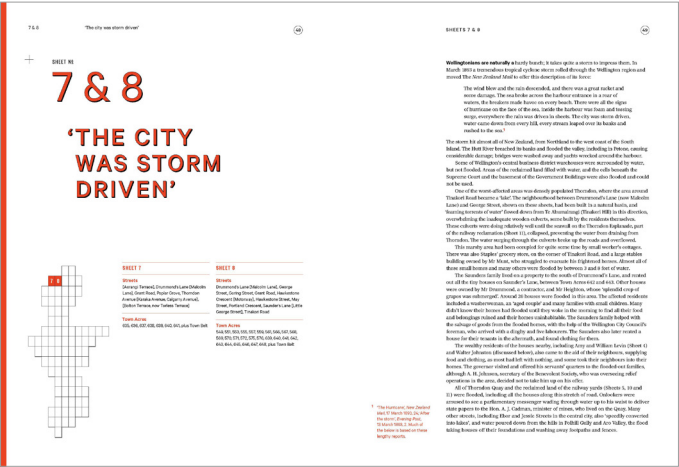
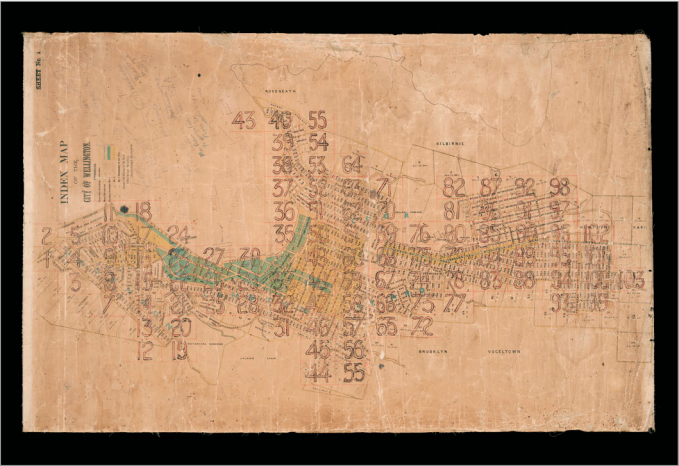
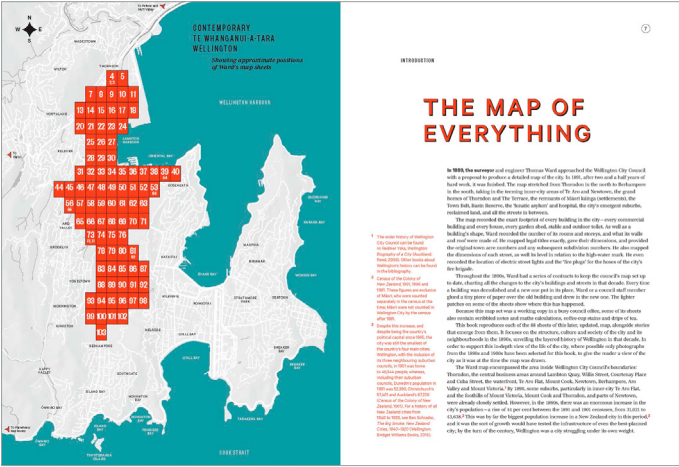
PUBLISHED: November 2025

ISBN: 9781991309068

Hardback, 315 x 230mm. 650 pages.
\$90



LOOK
INSIDE



HISTORY

NEW

The Collector

Thomas Cheeseman and the making of the Auckland museum

ANDREW MCKAY & RICHARD WOLFE

When Thomas Cheeseman arrived in Aotearoa New Zealand in 1853 at the age of eight, the world outside knew little of this country’s people, plants, animals and environment. Within weeks, he began a lifelong love of collecting and classifying, and by his early twenties he was making waves in colonial scientific circles. Appointed the director of the Auckland Museum when it was not much more than a shed of curiosities, by sheer force of dedication he developed it into one of New Zealand’s leading museums and scientific institutions. This handsome, richly illustrated book tells both his story and the story of the fine museum he founded.

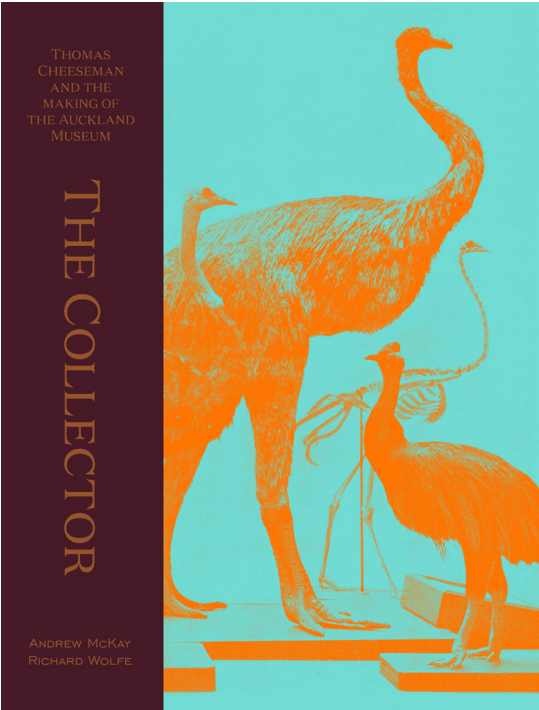
ANDREW MCKAY holds a PhD in art history from the University of Auckland.

RICHARD WOLFE is an Associate Emeritus of the Auckland War Memorial Museum.

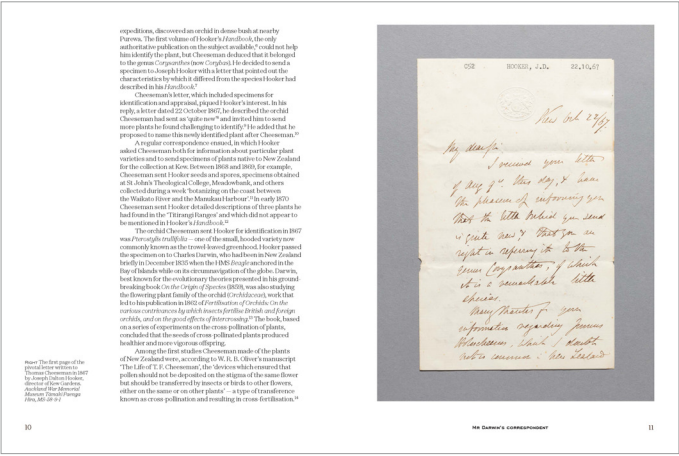
PUBLISHED: November 2025

ISBN: 9781991016263

Hardback, 240 x 180mm. 320 pages.
\$65



LOOK
INSIDE



Health Design in New Zealand

Te whaihanga o ngā whare hauora o Aotearoa

CHRIS THOM

In many New Zealand towns and cities the hospital is one of the largest buildings, with a history of community aspiration behind it. This history of their architecture starts with the tiny hospitals that served the early colony and tracks their evolution through to the high-tech facilities of today, showing how, as medicine developed and communities grew, hospitals have constantly adapted to meet our health needs. Most of the earliest buildings have been demolished and many of their architects forgotten. This book brings them back into the light.

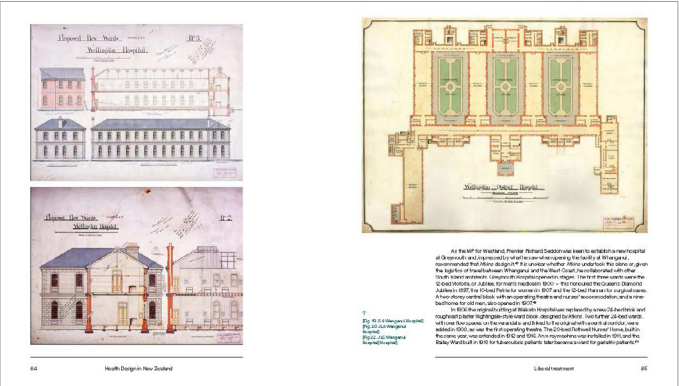
CHRIS THOM is an Auckland architect who specialises in health design. He is a Principal at Chow:Hill Architects, where he has worked on hospitals and mental health units across New Zealand.

PUBLISHED: September 2025
ISBN: 9781991309051
Hardback, 250 x 220mm. 416 pages.
\$75



LOOK
INSIDE

AUTHOR
Q&A



HISTORY

NEW

Against the Odds

New Zealand's first women doctors

CYNTHIA FARQUHAR AND
MICHAELA SELWAY

In 2025, the year Otago Medical School celebrates 150 years, 50 per cent of graduates are women. Back in 1891, by contrast, when Emily Siedeberg, who would go on to become the school's first woman graduate, applied for entrance it was not at all clear that it would be granted.

This book traces the paths of the women who, between the 1890s and 1967, battled indifference and chauvinism — and later many of the other challenges that faced women in the professions — to become New Zealand's first women doctors.

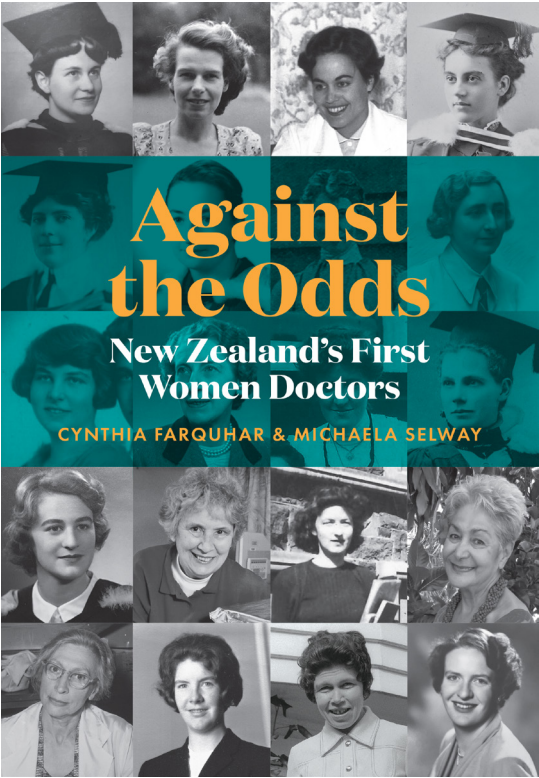
CYNTHIA FARQUHAR is Postgraduate Professor of Obstetrics and Gynaecology at the University of Auckland.

MICHAELA SELWAY is a PhD student in early medieval history at the University of Tübingen, Germany.

PUBLISHED: June 2025

ISBN: 9781991016980

Flexibound, 230 x 163mm. 344 pages.
\$55



'This book reverberates with the bravery and tireless work ethic of extraordinary women in the face of absurd levels of prejudice and misogyny'

HIMALI MCINNES, KETE BOOKS



AGAINST THE ODDS TEXT EXTRACT

On 10 March 1891, 18-year-old Emily Hancock Siedeberg, a Dunedin-born graduate of Otago Girls' High School (OGHS), submitted a letter to the University of Otago expressing her desire to enrol in Otago Medical School. She explained that she had completed the necessary preliminary examinations and hoped now to proceed to a degree in medicine. She requested not only acceptance to attend the classes but also to receive the degree, should she successfully pass the examinations.

This request was significant. Until 1885, because of inadequate resources, the medical school had offered only a two-year medical course, with the assumption that students would complete their studies at one of the approved universities 'back Home' in Britain. Yet most of these universities were not open to women, and of those that were, some only allowed women to attend classes but not to sit the final examinations and receive the degree. Only the London School of Medicine for Women, established in 1874, admitted women for the full degree, and this remained the case until 1886, when the Edinburgh School of Medicine for Women was founded.

Despite the relatively liberal attitudes circulating in Dunedin society in 1891, Siedeberg did not receive a resounding 'yes' from either of the bodies — the University of Otago Council and the Hospital Board — she applied to. All nine university staff members were willing to admit her, although two believed that women should be taught separately. The problem lay with the hospital. Of the nine hospital staff members, six voted against Siedeberg's admission. Eventually, they decided to accept her, based on the fact that the university had accepted her.

Emily Siedeberg truly paved the way for other women. She excelled at her studies and did not create waves, despite being targeted by some of her male peers. She also encouraged Margaret Cruickshank (1897), a fellow OGHS graduate, to join her in the medical programme.

HISTORY

NEW

After Winter Comes the Summer

Pūhoi’s musical heritage in song, rhyme and dance

ROGER BUCKTON, RALF HEIMRATH AND JUDITH WILLIAMS

New Zealand’s German-Bohemian settlers have played, sung and danced to the music, songs and rhymes in this treasury of folk music for over 150 years. The songs have been painstakingly rebuilt through interviews with descendants of those first settlers, research into European folk songs and transcriptions of recordings. They can be played on most instruments and are a thoroughly readable and singable resource for young and old.

ROGER BUCKTON was an adjunct associate-professor at the University of Canterbury and lectured in ethno-music, musicianship and music education. He has lived in Pūhoi since 1990.

RALF HEIMRATH’S distinguished scholarly career encompasses teaching and leadership positions at a Bavarian open-air museum, the National University of Mongolia and the University of Malta.

JUDITH WILLIAMS was a descendant of early Pūhoi settlers and helped establish the Pūhoi Historical Society.



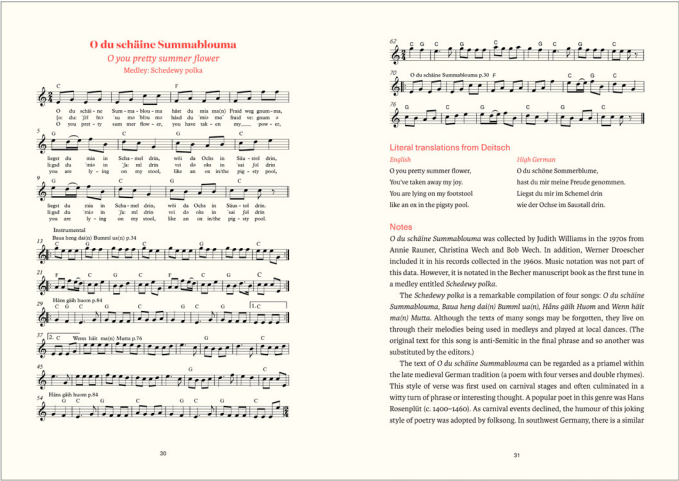
PUBLISHED: June 2025

ISBN: 9781991309037

Hardback, 240 x 170mm. 176 pages.
\$45

LOOK
INSIDE

AUTHOR
Q&A



Fire and Ice

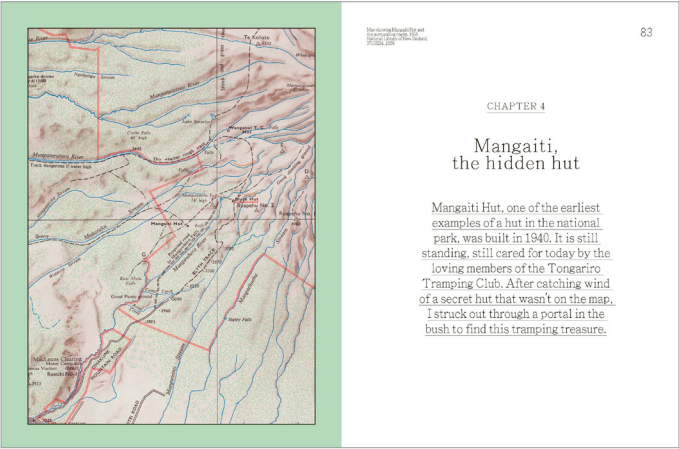
Secrets, histories, treasures and mysteries of Tongariro National Park

HAZEL PHILLIPS

What lies off-track in Tongariro National Park? In this engrossing book, stories of ghosts, fires, avalanches, plane wrecks, secret inscriptions, arrests, sly grogging and more are uncovered around the slopes of Ngāuruhoe, Tongariro and Ruapehu — a place of ‘chaotic grandeur’. This well-illustrated and lively exploration of the history of Ruapehu is told by a self-confessed ‘Ruapehu addict’ who has an uncanny talent for persuading a cast of great characters to join her on her explorations and investigations.

HAZEL PHILLIPS is a writer and communications professional who has worked for a variety of media. Her book was *Solo: Back Country Adventuring in New Zealand*.

PUBLISHED: May 2025
ISBN: 9781991016843
Limpbound, 250 x 190mm. 400 pages. \$49.99



Becoming Aotearoa

A new history of New Zealand

MICHAEL BELGRAVE

In the first major national history of Aotearoa New Zealand to be published for 20 years, Professor Michael Belgrave advances the notion that New Zealand’s two peoples — tangata whenua and subsequent migrants — have together built an open, liberal society based on a series of social contracts. Frayed though they may sometimes be, these contracts have created a country that is distinct. This engaging new look at our history examines how.

MICHAEL BELGRAVE is Professor Emeritus of History at Massey University. He has published widely on treaty and Māori history, and has worked in advisory groups supporting the implementation of the new national history curriculum.

PUBLISHED: October 2024

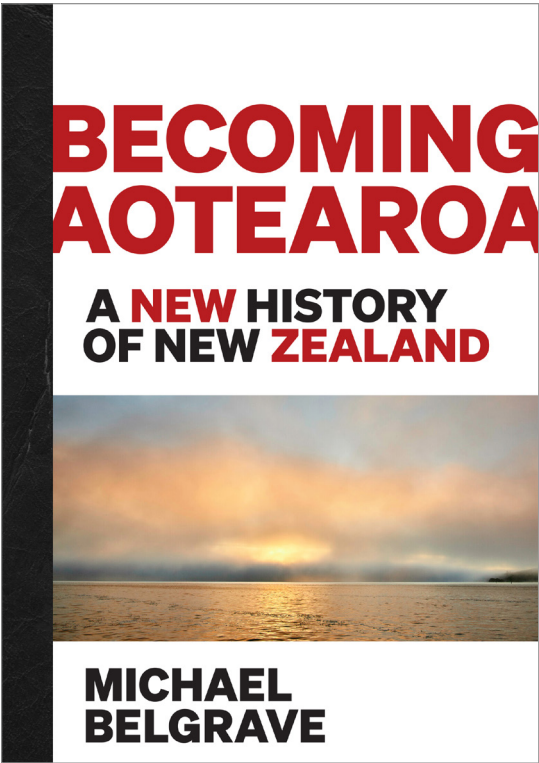
ISBN: 9780995131866

Hardback, 230 x 163mm. 648 pages. \$65

LOOK
INSIDE

AUTHOR
Q&A

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AVAILABLE



*‘Belgrave has drawn
a fresh perspective on
the history of Aotearoa
which is a joy to read’*

JENNY NICHOLLS, WAIHEKE WEEKENDER

*‘Anyone who hasn’t had the
chance to go beyond the
basics of our history may find
a lot here that surprises them’*

RACHEL MORRIS, NZ GEOGRAPHIC

BECOMING AOTEAROA TEXT EXTRACT

If the Treaty introduced liberal ideas of rights and responsibilities and the Crown’s relationship to Māori, the New Zealand Company did the same, not just in the determination of settlers for self-government, but also in the contractual relationship between the company and its labourers, and the promises of guaranteed employment. Eight hours’ work, eight hours’ sleep and eight hours’ play was not simply a statement of worker rights; it defined a contractual relationship between employer and employee. The dominant role of assisted migration schemes in the great expansion of New Zealand’s white population from the late 1860s was, again, based on contracts. That assisted migration focused on family groups — parents with young children — reinforced the state’s responsibility to immigrants as family units.

When the economy collapsed in the 1880s, as it did worldwide, new ideas about socialism, the rights of women, the nature of the family and the role of the state challenged and restated earlier assumptions of state responsibility. Then, through the 1890s, the Liberals reformed the relationship between the state and Māori, the state and working people, the state and women in the family, the state and the environment and the economy, and even attempted to reshape the relationship between the New Zealand state and the South Pacific world.

In sustaining these social relationships after the First World War, the government finally closed the door on the open movement of people that had been so essential to the colony’s nineteenth-century growth. An increasing sense of biological and British exclusiveness sustained these social contracts right through to the 1970s, when they were challenged by new social movements, by the second wave of feminism and the changing nature of the family, by a new environmental awareness and by the revival of Māori protest.

The Near West

A history of Grey Lynn, Arch Hill and Westmere

TANIA MACE

From the eeling ground of mana whenua and its colonial carve-up into farmland to the gradual progression of residential development through Victorian and Edwardian times and beyond, history is everywhere in ‘The People’s Republic of Grey Lynn’.

Through early industry, the rough and tumble of left-wing politics, the wave of post war migrants from rural Māori communities and the Pacific, and the boho scene of artists, this comprehensive, engaging and richly illustrated history of Grey Lynn and its neighbours Arch Hill and Westmere surveys it all.

TANIA MACE is an historian and researcher who mostly works in the area of heritage assessments. She has lived in Grey Lynn all her adult life.

PUBLISHED: September 2024
ISBN: 9780995146501
Hardback, 250 x 190mm. 420 pages. \$70

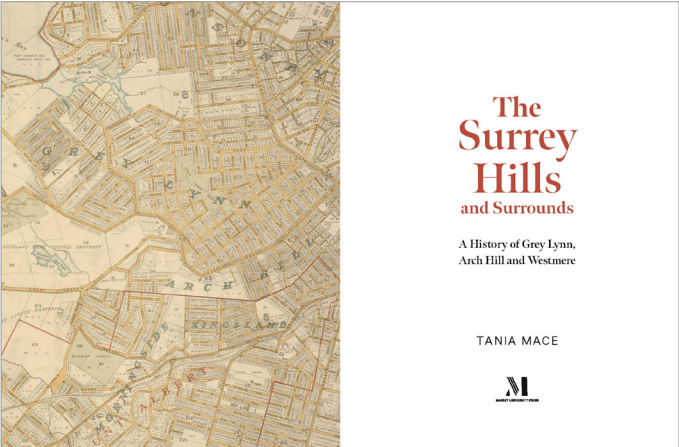


‘A charming hardback history of Auckland’s inner-west suburbs . . . Mace delves into the neighbourhoods’ early history, education, pursuits and local characters’

NEW ZEALAND LISTENER

LOOK
INSIDE

AUTHOR
Q&A



Grid

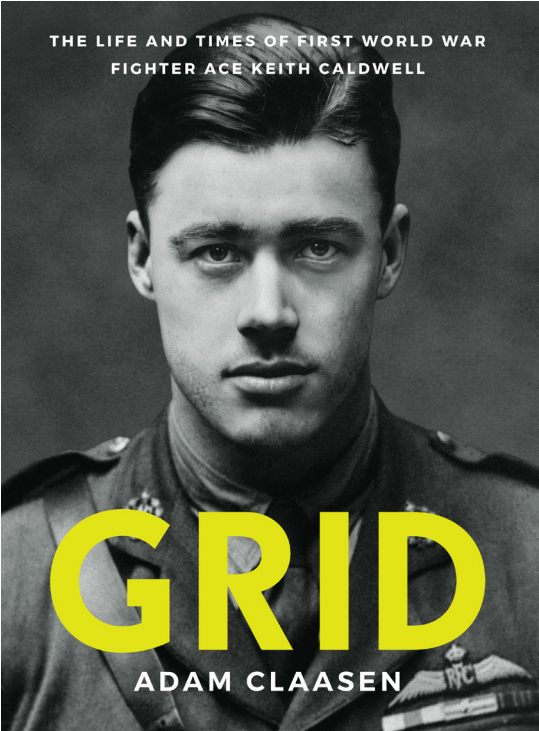
The life and times of First World War fighter ace Keith Caldwell

ADAM CLAASEN

This gripping biography of Air Commodore Keith ‘Grid’ Caldwell CBE, MC, DFC & bar, Croix de guerre, tells the story of his remarkable exploits during the First World War. Written by a leading military historian, *Grid* details Caldwell’s journey from early flight training in Auckland to his death-defying sorties over enemy lines on the Western Front. It also details his pivotal role in sustaining military aviation in interwar New Zealand, and his role in reinvigorating interest in the airmen of the First World War during the 1960s and 1970s.

ADAM CLAASEN is a senior lecturer in history at Massey University. He has presented conference papers and published articles in scholarly journals on military intelligence, the Luftwaffe, general airpower and geo-strategy in war.

PUBLISHED: August 2024
ISBN: 9700995102934
Hardback, 230 x 170mm. 440 pages. \$65



‘A flawless piece of scholarship’

NEVIL GIBSON, NEW ZEALAND LISTENER

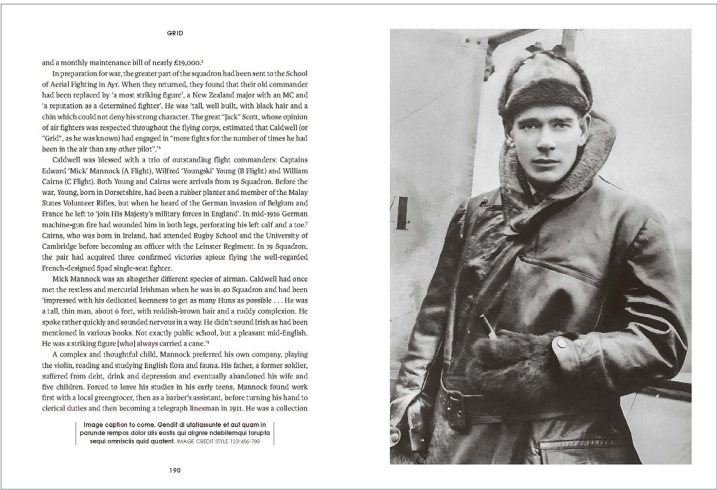
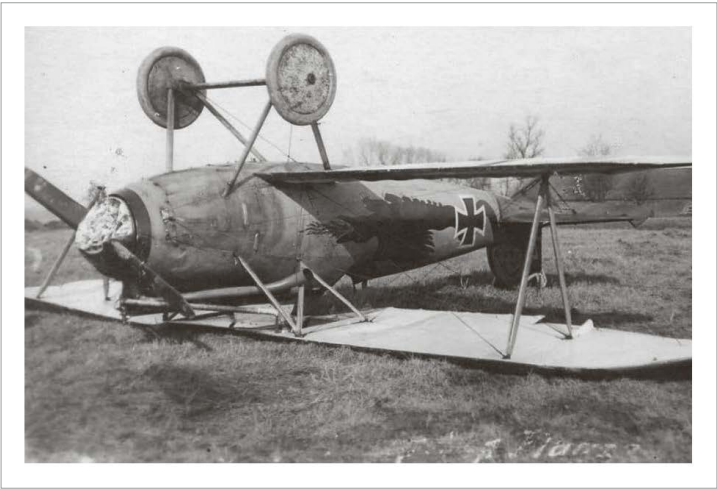
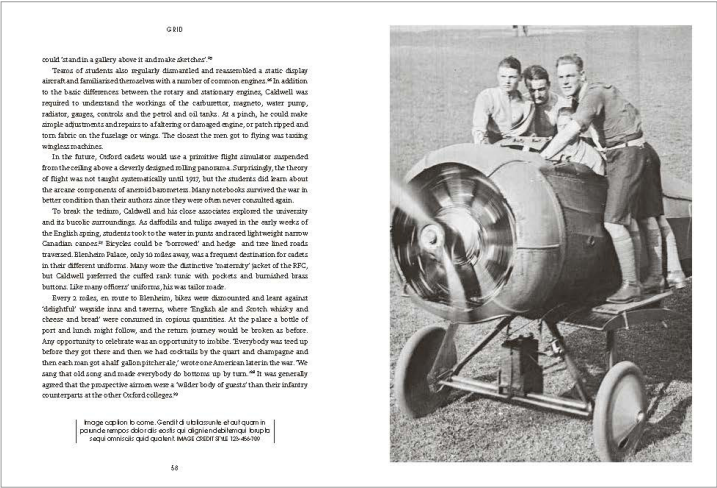
‘An exciting and well overdue addition to military aviation history, and New Zealand history’

LOUISA HORMANN, TE WHAKAIRINGA MUTU AIR FORCE MUSEUM

LOOK
INSIDE

AUTHOR
Q&A

EBOOK
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HISTORY

REPRINT

Te Kupenga

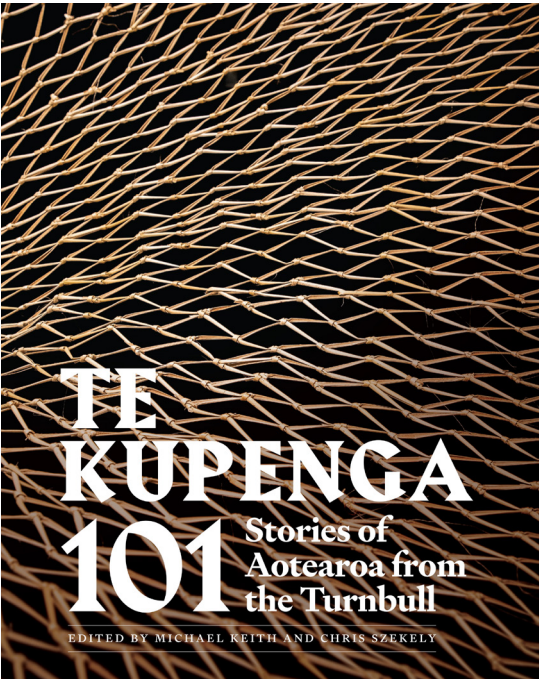
101 stories of Aotearoa from the Turnbull

EDITED BY MICHAEL KEITH AND CHRIS SZEKELY

Published to mark 100 years since the establishment of the famous Alexander Turnbull Library, one of New Zealand’s great storehouses, this energetic, comprehensive book approaches the history of Aotearoa New Zealand through 101 remarkable objects. Each tells a story, be it of discovery, courage, dispossession, conflict, invention, creation, or conservation. The objects range from letters and paintings to journals, photographs, posters, banners and books. The place each has in the patchwork of the narrative creates a vivid overall view of the people of this place and the unique histories they have made together.

MICHAEL KEITH is a highly experienced editor and writer who has worked in the area of school curriculum and museums for most of his career.

PUBLISHED: March 2024
ISBN: 9780995143173
Hardback, 250 x 200mm. 280 pages. \$65

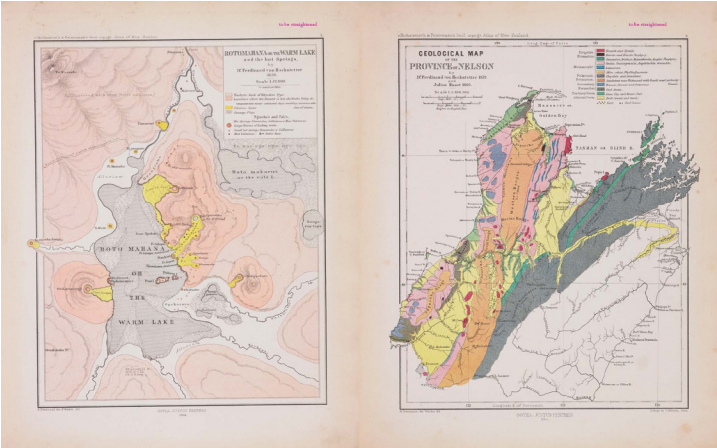
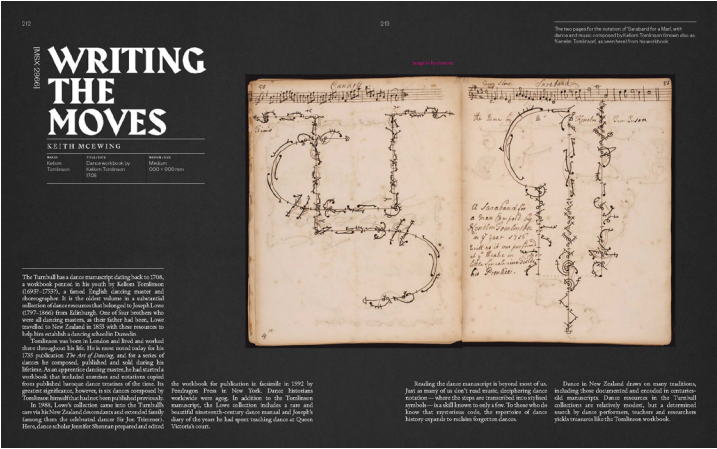


‘Here is a wunderkammer of a book, a cabinet of curiosities with something delightful and diverting on every page’

PAUL LITTLE, NORTH & SOUTH

LOOK
INSIDE

AUTHOR
Q&A



Hard by the Cloud House

PETER WALKER

The legend of Pouakai, aka the extinct Haast’s Eagle, takes Peter Walker on a journey from an 1860s Canterbury sheep run to a deep cave near Karamea as he learns the story of the mighty hunter that inhabited a peak in the foothills of the Southern Alps. Was it the same creature as the Rukh of Arabic legends? And, if so, was that evidence that in the twelfth century Arabic and Chinese explorers ventured as far as the South Pacific, saw Pouakai, and traded with Māori?

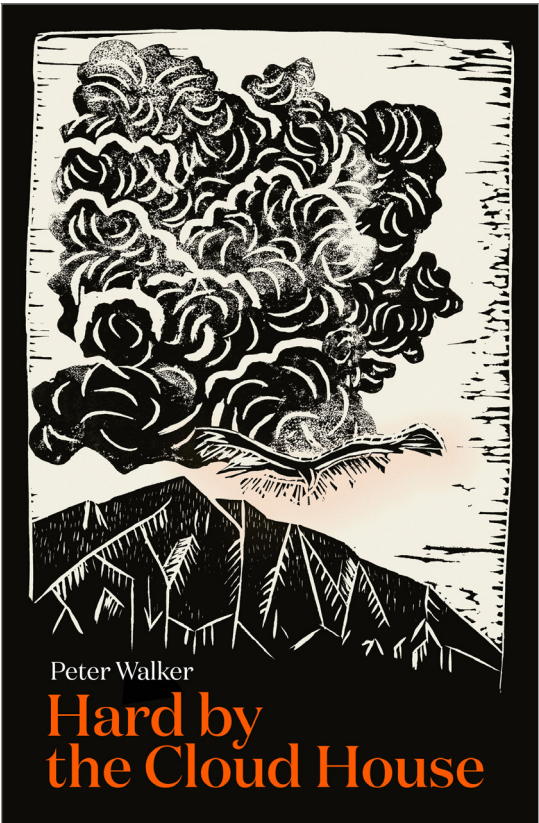
PETER WALKER is a New Zealand journalist and author of acclaimed histoical memoir *The Fox Boy* (Bloomsbury 2001), novel *The Courier’s Tale* (Bloomsbury 2010) and *Some Here Among Us* (Bloomsbury 2015). In 2011 he was the Randell Cottage fellow. He now lives in the Far North.

PUBLISHED: April 2024
ISBN: 9781991016713
Limpbound, 210 x 138mm. 288 pages. \$39.99

LOOK
INSIDE

AUTHOR
Q&A

EBOOK
AVAILABLE



*‘By the book’s final paragraph,
you are left slightly
breathless, exhilarated and
ultimately beguiled by what
you have discovered in this
cabinet of curiosities’*

NEW ZEALAND LISTENER

HARD BY THE CLOUD HOUSE TEXT EXTRACT

Late one afternoon in March 1860 a man in a thin green velveteen jacket and a wide-awake hat arrived on foot at a sheep station named Glenmark, about 65 kilometres north of Christchurch. The man was in his mid-fifties but he looked older. Several people who met him that day agreed later that he looked ‘careworn’, although they could not agree whether his corduroy trousers were patched or not. Earlier in the day he was given a glass of ale by the landlord of the Kōwai pub, 25 kilometres south of Glenmark, and then, after watching him closely, the landlord sent out another ale and a free meal.

The man, whose name was Henry Davis, took to the road again. For a few miles he got a ride on a passing wagon. By mid-afternoon the wind began to blow and rain could be seen whitening in the foothills to the south. As Davis walked towards the farm house at Glenmark, about a mile from the road, rain began falling and he encountered the manager and 12 part-owner of the station coming from the stockyards. With a piercing gaze, tall, handsome — when he was 80 he was still ‘slim as a youngster and straight as a gun barrel’, a neighbour recalled — George Moore was already one of the richest men in the colony. He saw the stranger and stopped.

‘What do you want?’
‘I’m looking for work.’

For a man to turn up at a remote station asking for work was well within the normal run of things. The population of the new colony of Canterbury was small, the roads few and the nights very dark. By 1860 there was a little army of swagmen walking from place to place looking for work and, if there was no work available, for shelter and food. It was regarded as a plain duty to provide these. Obituaries for wealthy men often included the sentence ‘No swagman was ever turned away’.

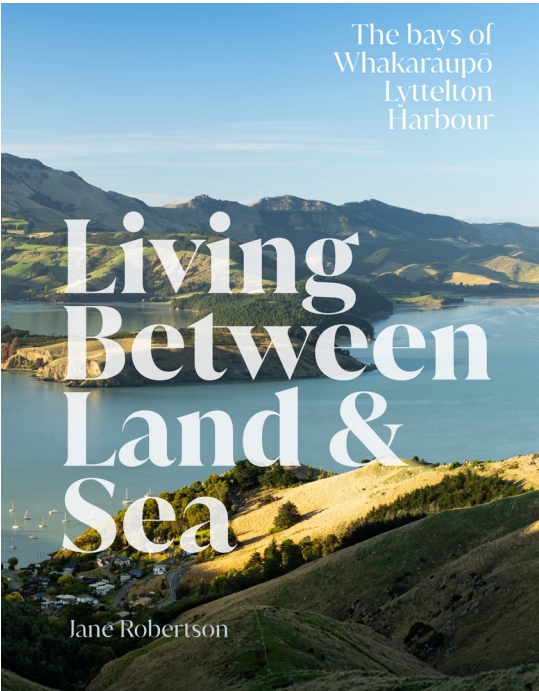
Living Between Land and Sea

The bays of Whakaraupō Lyttelton Harbour

JANE ROBERTSON

This superbly illustrated history of the people who settled in the many bays of Whakaraupō Lyttelton Harbour is full of finely observed insights into the challenges of living in small, remote communities. Acknowledging the rich history of Te Hapū o Ngāti Wheke and their guardianship of this place, the stories of the bays and islands of this picturesque and historic harbour are described with fascinating details of early and contemporary life, including maritime history and dramatic rescues, farming and trade, wartime experiences and quarantine stations, tourism and recreation.

JANE ROBERTSON has lived in Governors Bay at the head of Whakaraupō Lyttelton Harbour for twenty years. She has a doctorate in education, has taught history and English, and worked as a teacher-educator, a researcher in the field of higher education and an editor and local history researcher/writer.



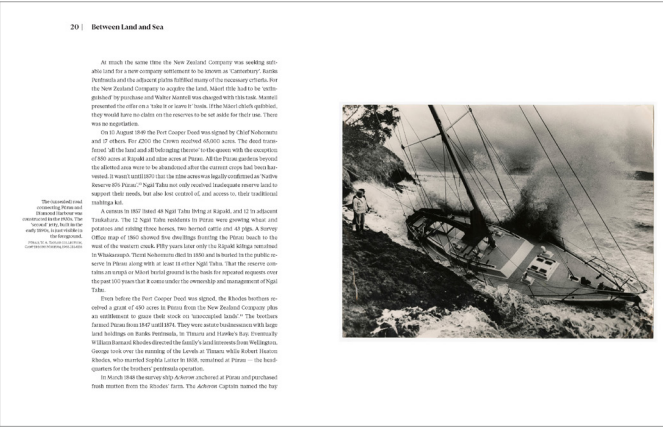
‘An outstanding example of documentation about local communities’

JOHN DALY-PEOPLES
NEW ZEALAND ARTS REVIEW

PUBLISHED: October 2023
ISBN: 9781991016539
Hardback with jacket, 275 x 215mm. 392 pages.
\$75

LOOK
INSIDE

AUTHOR
Q&A



Erebus The Ice Dragon

A portrait of an Antarctic volcano

COLIN MONTEATH

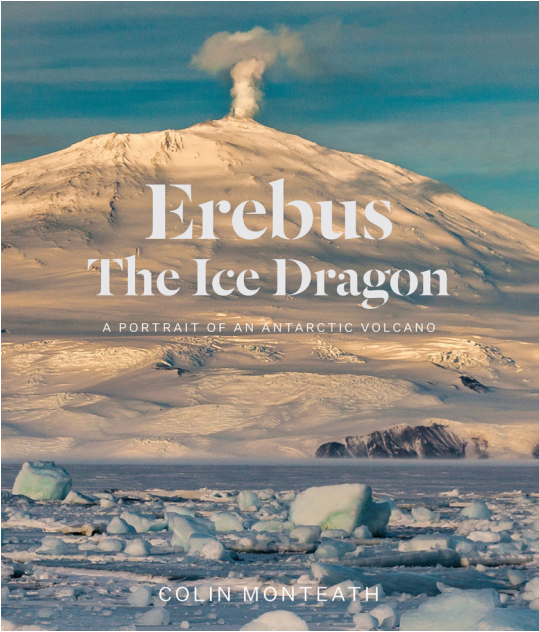
Haunting and searingly beautiful, Erebus is a volcano like no other. It has attracted explorers, adventurers, artists, sightseers and scientists, each drawn to the mountain by their own particular vision or curiosity. In the minds of many New Zealanders, it is also a place of destruction and despair, wrought by a single, momentous accident. *Erebus The Ice Dragon* weaves history, science, art and adventure into a compelling story.

COLIN MONTEATH is a widely-published polar and mountain photographer and writer. As a result of his involvement with the recovery operation after the 1979 Air New Zealand crash on Ross Island, he was awarded the Queen’s Service Medal and later, the Erebus Medal.

PUBLISHED: August 2023

ISBN: 9781991016362

Hardback with jacket, 255 x 215mm. 352 pages.
\$65

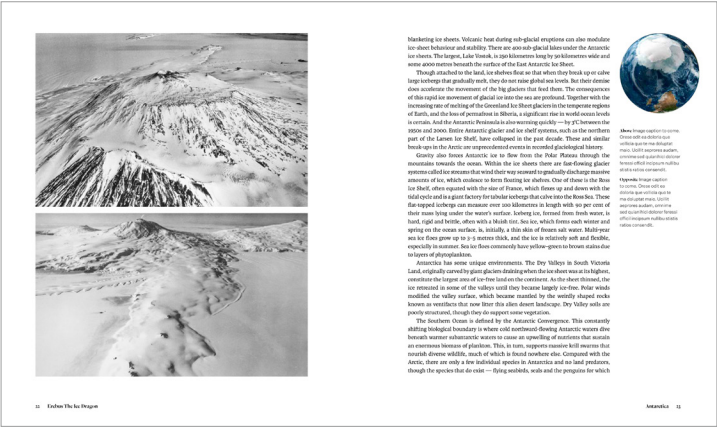


‘In this book of stories from a single mountain, the author introduces us to those with the ability and drive to explore new lands, new knowledge and the human imagination.’

PETER BARRETT, FOUNDING DIRECTOR,
ANTARCTIC RESEARCH CENTRE

LOOK
INSIDE

AUTHOR
Q&A



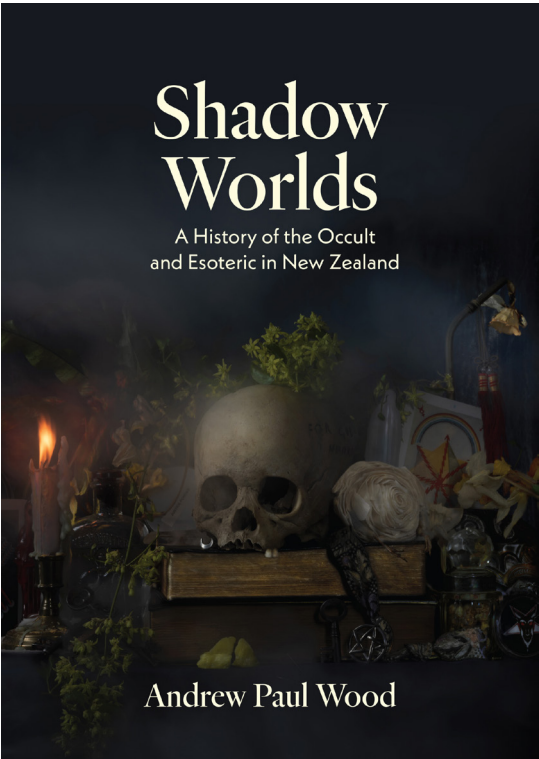
Shadow Worlds

A history of the occult and esoteric in New Zealand

ANDREW PAUL WOOD

It’s hard to imagine the notion that daily life in New Zealand was narrow, conservative, unimaginative and stolid given the vigorous strand of interest in the occult, the spooky and the mysterious that has been part of our history since 1840. This book takes a lively scan including across communicating with spirits, secret ritualistic societies, the supernatural, the New Age — everything from The Golden Dawn and Rosicrucianism to Spiritualism, witchcraft and Radiant Living — and introduces the reader to a cast of fascinating characters who were generally true believers and sometimes con artists. It’s a fresh and novel take on the history of a small colonial society that was not quite as ploddingly conformist as we may have imagined.

ANDREW PAUL WOOD is one of Aotearoa New Zealand’s leading writers on matters art-historical and aesthetic. His work has appeared in publications in New Zealand, Australia, the UK, Europe and the US.



*‘Serious, scholarly —
but not po-faced, Wood
is great company’*

GUY SOMERSET, ANZL

PUBLISHED: July 2023
ISBN: 9781991016379
Limpbound, 230 x 163mm. 424 pages. \$55

LOOK
INSIDE

AUTHOR
Q&A

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SHADOW WORLDS TEXT EXTRACT

Not surprisingly, Theosophy proved popular in Britain, given India was very much the prize jewel in Queen Victoria’s imperial crown. As they wrestled with their own conflicting cultural mix of rational materialism and the limitations of modern Christianity, Victorians became fascinated by Eastern spiritualism, with its emphasis on karma, samsara (reincarnation) and nirvana, and its more relaxed attitudes to sexuality. Nor did Theosophy require one to give up one’s customary creed and convert to another.

The movement spread through the Empire via the agency of ‘wealthy international travellers with an interest in the occult and esotericism’. New Zealand in the 1890s was no exception, and had the added attractions of being closer to India and being home to Māori culture. From the 1870s onwards the English poet, Spiritualist, Egyptologist and Theosophist Gerald Massey (1828–1907), putting one in mind of Casaubon in George Eliot’s *Middlemarch*, attempted to link Māori spiritual beliefs to Egyptian lore and Jewish Kabbalah in his epic comparative studies of world mythology.

Although the colonial undertones are obvious to us today, at the time such sentiments reflected a sympathy, mingled with romanticism and even envy, regarding indigenous peoples. A typical attitude is that of the British Theosophist Alfred Percy Sinnett (1840–1921), who wrote in 1883: ‘The bigotry of modern civilization . . . is to blame if the European races are at this moment more generally ignorant of the extent to which psychological [our psychical] research has been carried, than the Egyptian population of the past, or the people of India in the present day.’

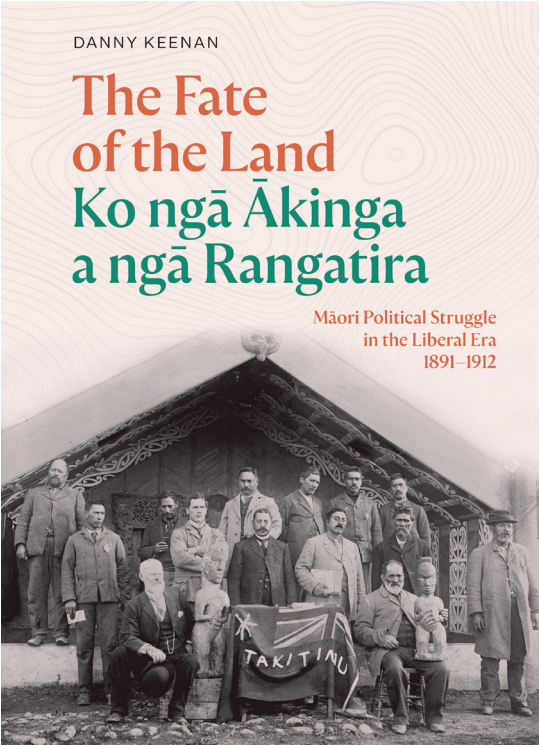
The Fate of the Land Ko ngā Ākinga a ngā Rangatira

Māori political struggle in the
Liberal era 1891–1912

DANNY KEENAN

In the second half of the nineteenth century, settlers poured into Aotearoa demanding land. Millions of acres were acquired by the government or directly by settlers or confiscated after the Land Wars. By 1891, when the Liberal government came to power, Māori retained only a fraction of their lands. To stop further land being lost, some rangatira saw parliamentary process as the mechanism; others pursued political independence. For over two decades, Māori men and women of outstanding ability fought hard to protect their people and their land. How those rangatira fared, and how they should be remembered, is the story of Māori political struggle during the Liberal era.

DANNY KEENAN (Ngāti Te Whiti ki Te Atiawa) has a PhD in history and has published widely on Māori and New Zealand history.



*‘Triumphs in its ability
to render this period
accessible and alive’*

TIOPIRA MCDOWELL, NEW ZEALAND
LISTENER

PUBLISHED: April 2023
ISBN: 9781991016287
Hardback with jacket, 230 x 163mm. 328 pages.
\$65

LOOK
INSIDE

AUTHOR
Q&A

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THE FATE OF THE LAND TEXT EXTRACT

The Liberals were New Zealand’s longest unbroken government. They took office in January 1891 and survived for 21 years, across seven parliamentary terms, until July 1912. They did not govern again, though they joined a coalition government between 1915 and 1919, finally merging into a new United Party government in 1928.

This book examines the Liberal administration with a particular emphasis on its policies towards Māori, which had a detrimental and far-reaching effect. It traces Māori political involvement with the Crown from the earliest days of Pākehā settlement, before highlighting the later determined responses of rangatira who sought to engage with, and influence, Liberal government policy. The chapters that follow emphasise the innumerable political issues facing Māori, especially their determined pursuit of political sovereignty against a background of economic marginalisation, community privation and demographic loss.

Integral to this was the issue that most energised Māori political endeavour because the stakes were so high — the fate of the land itself. Though Pākehā largely saw them as separate matters, for Māori political sovereignty and the land were the same thing; the land was the anchorage of te tino rangatiratanga.

In the words of Māori jurist Eddie Durie, ‘The land was posited as a living being from which the community derived’, grounding and securing ‘complex relationship[s] between people, the natural environment, gods, ancestors and spirits’.

Downfall

The destruction of Charles Mackay

PAUL DIAMOND

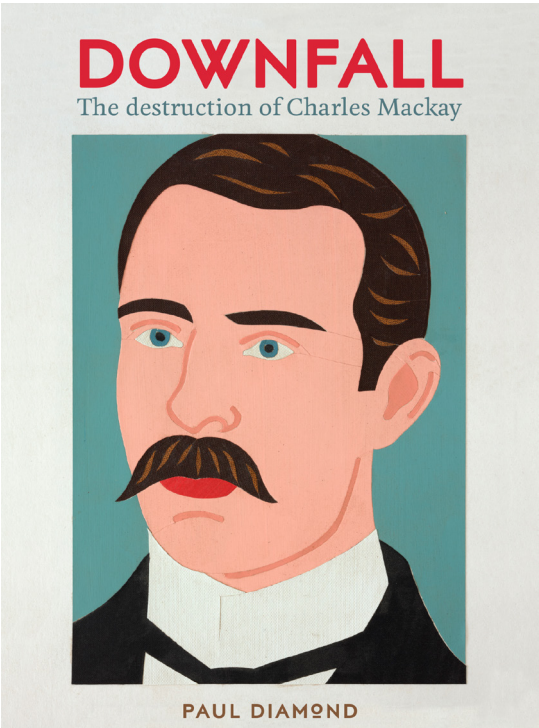
In 1920 New Zealanders were shocked by the news that the brilliant mayor of genteel Whanganui had shot a young gay poet, D’Arcy Cresswell, who was blackmailing him. They were then riveted by the trial that followed. Mackay was sentenced to hard labour and later left the country, only to be shot during street unrest in Berlin during the rise of the Nazis. Mackay had married into Whanganui high society, and the story has long been the town’s dark secret. The outcome of years of digging by historian Paul Diamond, *Downfall* shines a clear-eyed light on the vengeful impulses behind the blackmail and Mackay’s ruination.

PAUL DIAMOND (Ngāti Hauā, Te Rarawa, Ngāpuhi) is Curator Māori at the Alexander Turnbull Library.

PUBLISHED: November 2022

ISBN: 9781991016188

Limpbound with jacket, 206 x 153mm. 328 pages.
\$45



‘A crucial New Zealand story’

DAVID HERKT, KETE BOOKS

LOOK
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AUTHOR
Q&A

SHORTLISTED
FOR THE
2023 OCKHAM
NEW ZEALAND
BOOK AWARDS

DOWNFALL TEXT EXTRACT

In German, a Spurensuche is a search for traces, usually of forensic evidence at a crime scene, but also for traces in history. This book is my story of the search for signs of what, in 1920, was dubbed the ‘Wanganui Sensation’ — when Charles Mackay, the mayor of Whanganui, shot soldier-poet Walter D’Arcy Cresswell.

I first read about the shooting in a 1997 anthology of gay writing, and in 2004 started work with a colleague on a radio documentary that became this book. I retraced the steps of Mackay and Cresswell, starting in ‘Pretty Prosperous and Progressive’ Whanganui — the elegant river town where the two men met. I followed Mackay to New Plymouth, site of a prison then set aside for homosexual men. I also travelled to London, where both Cresswell and Mackay lived, and visited the sites where they met other men.

Finally, I went to Berlin, to the street corner where Mackay was fatally shot in the infamous Blutmai (Bloody May) fighting in 1929. Along with newspapers and books about the 1920s, I have pored over the archival traces of both men and their families — papers, letters, photos and newspapers — in libraries and archives. I have met people whose memories stretched back to the 1920s, and listened to oral history interviews.

Along the way I have found evidence left behind by Mackay and Cresswell, what Peter Wells described as the ‘dropped hairpins’ in between the cracks, the fragments of homosexual lives that escaped self-censorship and purges by others, and tell us about same sex love at a time when it was outlawed.

Mackay and Cresswell’s lives and times build a picture of homosexual identity and help to answer the question: What was it like to be homosexual in the 1920s? Just as the Spuren or forensic samples found in a German crime scene are used solve a crime, the historical traces left by Mackay and Cresswell help us to see more clearly the contours of homosexual subcultures in an era when same-sex relations were forbidden

One Hundred Havens

The settlement of the Marlborough Sounds

HELEN BEAGLEHOLE

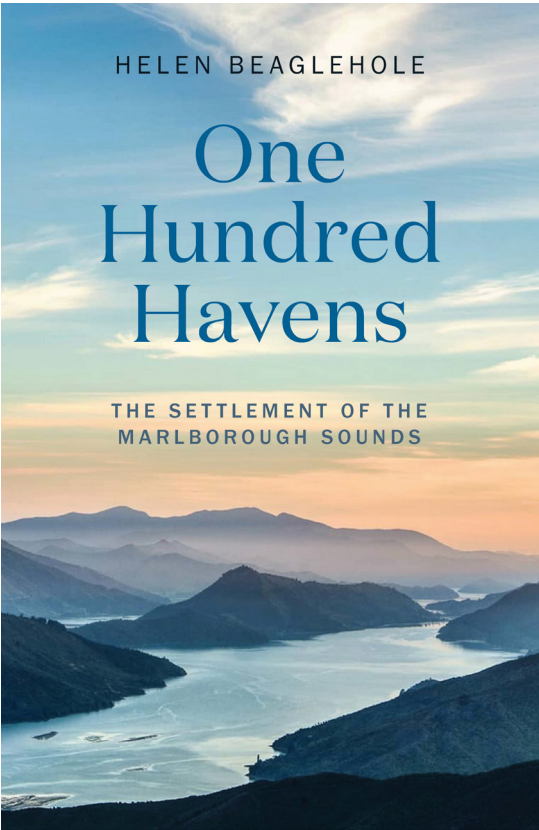
The many coves of the Marlborough Sounds are some of the most beautiful places in New Zealand. History has played out here in complex ways — Māori and Pākehā, land and sea, boom and bust, locals and tourists. It’s a glorious but challenging environment and generations of farmers, miners and tourism operators, and others, have faced obstacles that range from the merely difficult to the nearly impossible. This rich and complex story is brought together in this wide-ranging and generously illustrated account of the settlement of the Sounds and its resourceful and resilient people.

HELEN BEAGLEHOLE is a freelance writer and editor and an author of children’s and young adult fiction.

PUBLISHED: September 2022

ISBN: 9780995143197

Limpbound with jacket, 230 x 163mm. 504 pages. \$60



‘Beaglehole excels at making history accessible’

NZ BOOKLOVERS



ONE HUNDRED HAVENS TEXT EXTRACT

My introduction to the Marlborough Sounds was in 1977 when I arrived in our first, and small, yacht from Mana. The yacht sailed at about 2½ knots and it had been a long and stormy crossing. Our small daughter and I huddled on the cramped cockpit floor, soaked with spray and being sick into the same bucket. Now and again, my husband Tim leaned over the tiller to empty the bucket overboard. Our boys, a little older, were sick, then slept below.

At last we reached the sheltered waters behind Perano Head, and then Tory Channel itself. The sun came out, we shrugged off our sodden coats — and the wash from the inter-island ferry drenched us as it smacked against the side.

That trip began my lifelong exploration of the Sounds — by boat, by bike and by foot. It lasted almost 40 years, with the two of us, with our children and with our children’s children.

Writing this history of settlement in the Sounds has taken me further into this unique environment. I knew something about Captain Cook, his visits and his relationships with the people he met, but little about other early explorers, visitors and surveyors. I was aware Sounds Māori had been tragically affected by the Waipounamu, and earlier, purchases but I knew nothing of their subsequent lives and situations.

In 1977 we were surrounded by farmland over which scrub was steadily encroaching; in other places, the play of light and shade of the bush was being obliterated by the relentless march of rows of pines. But of the story behind that bush and the creation of that landscape, I knew nothing. Researching — and writing — this book has therefore been a fascinating and moving journey.

New Zealand’s Foreign Service

A history

EDITED BY IAN MCGIBBON

Since 1943, during war, humanitarian and natural disasters, and flashpoints of global tension, one government department has been charged with the critical role of representing New Zealand’s interests overseas. For more than 75 years, the Ministry of Foreign Affairs has been served by some remarkable people, dedicated to an organisation that has reflected New Zealand’s developing sense of nationhood and place in world. This history of the foreign service, edited by one of New Zealand’s foremost historians, captures the high stakes, skill and intelligence involved in the development of a unique organisation.

IAN MCGIBBON ONZM has been responsible for many major military history publications. He is the managing editor of *The New Zealand International Review*, the magazine of the New Zealand Institute of International Affairs, and has written many *Dictionary of New Zealand Biography* essays about New Zealand diplomats, soldiers and politicians.



‘A significant book of record on a significant ministry’

SIMON BRIDGES, NEWSROOM

PUBLISHED: August 2022
ISBN: 9781991016027
Hardback with jacket, 230 x 163mm. 576 pages. \$60

LOOK
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AUTHOR
Q&A

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PART ONE

Creation 1943–1966



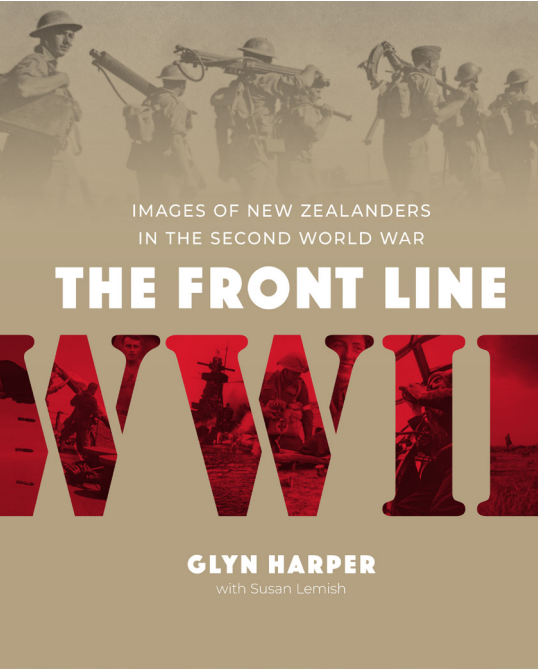
The Front Line

Images of New Zealanders in the Second World War

GLYN HARPER

From the dust of the North African deserts and the slaughter in the skies over Europe to the war at sea and in the jungles of the Pacific, the 800 images in this landmark book show New Zealanders at war during the bloodiest conflict in human history. The photographs span every battle and theatre in which New Zealanders fought. The accompanying text, by one of New Zealand's leading military historians, places the images in context. Chapters on prisoners of war, the home front and New Zealand's role in Japan after the end of hostilities round out this rich visual account of a conflict that dominated all aspects of New Zealand life for seven years.

GLYN HARPER is author of many books, including *Acts of Valour* (with Colin Richardson), *Johnny Enzed*, and *Images of War: New Zealand and the First World War in Photographs*.



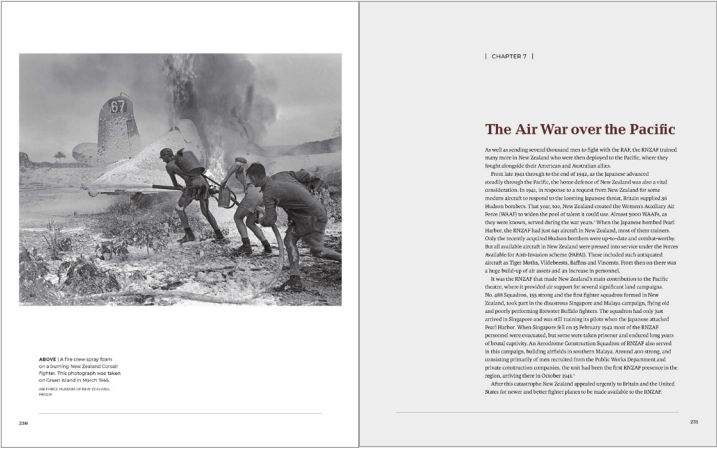
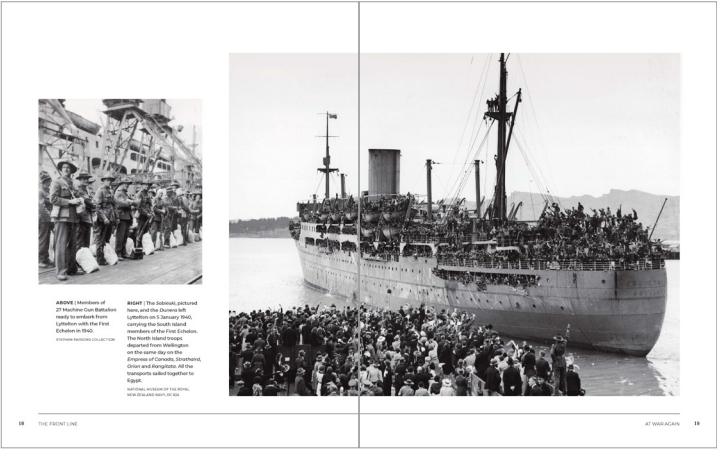
'An authoritative and frequently affecting book'

DAVID HILL, KETE BOOKS

PUBLISHED: August 2021
ISBN: 9780995140738
Hardback, 292 x 235mm. 384 pages. \$79.99

LOOK
INSIDE

AUTHOR
Q&A



Our First Foreign War

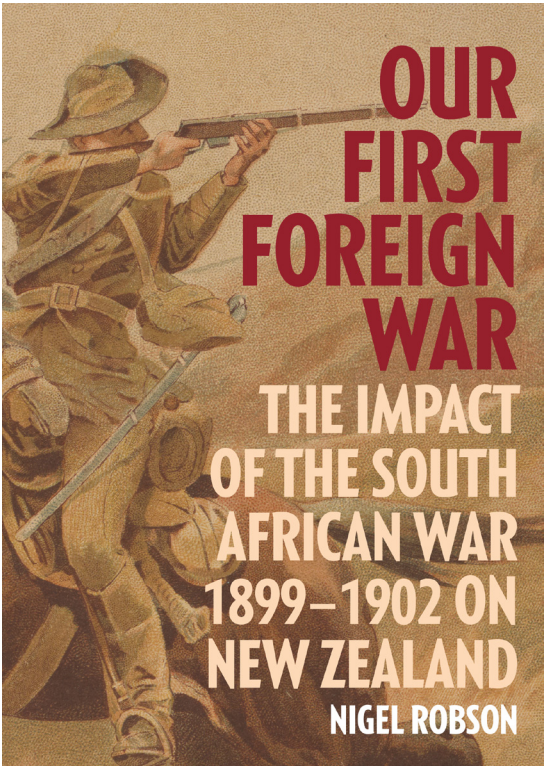
The impact of the South African War 1899–1902 on New Zealand

NIGEL ROBSON

The South African War was a chance for New Zealand to prove its military capabilities and loyalty to the Empire. There was a huge surge in nationalist feeling and intense interest in the fortunes of the imperial forces. Mafeking, Kimberley and Ladysmith became household names. Fundraising events were packed, and as men enlisted in contingents and Volunteer Corps, women and children joined patriotic groups and Cadet Corps. This is the first book to examine in detail the enduring impact of the country’s first overseas war.

NIGEL ROBSON is a senior historian at the Office of Māori Crown Relations Te Arawhiti. This, his first book, comes out of his Master’s thesis (2013) supervised by Associate Professor James Watson, Massey University.

PUBLISHED: April 2021
ISBN: 9780995140707
Limpbound, 230 x 163mm. 416 pages. \$55



*‘Richly researched and
engagingly told’*

OTAGO DAILY TIMES

LOOK
INSIDE

AUTHOR
Q&A

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OUR FIRST FOREIGN WAR TEXT EXTRACT

Perhaps inevitably, New Zealand’s role in the South African War and the impact of the conflict on New Zealand society were eclipsed by the much larger global conflicts that followed. For years, the sheer enormity of the two world wars has relegated the South African War to little more than a prelude to the main events.

Our First Foreign War seeks to address this imbalance by providing new insights into a number of areas, which include: the economic impact of the war; its influence on education in New Zealand schools; the behaviour of New Zealand troops (both within New Zealand and in South Africa); the role of those who opposed New Zealand involvement; and the role of the church. The war occurred at a time when New Zealanders were continuing to develop a sense of national identity while at the same time maintaining strong imperial links. In September 1899, Seddon informed Parliament that an ‘emergency’ had arisen in South Africa, adding that ‘the occasion now exists for us to prove our devotion to the Empire’. Two weeks later, Dunedin citizens perusing their *Otago Daily Times* learned that hostilities had commenced in an article titled ‘War at Last’.

HISTORY

Endless Sea

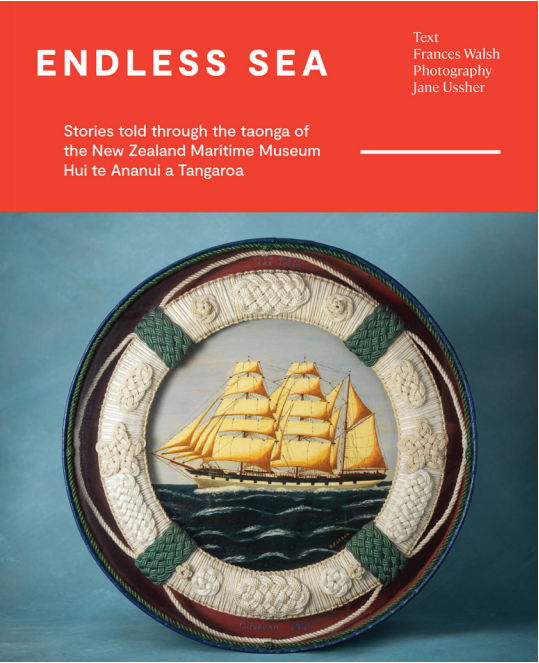
Stories told through the taonga of the New Zealand Maritime Museum Hui te Ananui a Tangaroa

FRANCES WALSH, PHOTOGRAPHY BY JANE USSHER

This beautiful book, photographed by Jane Ussher, surveys the New Zealand Maritime Museum’s collection and explores New Zealand maritime history through 100 fascinating and wide-ranging objects. From ship-building tools and Peter Blake’s first trophy to exquisite model ships, it’s the perfect book for all who love the sea, boats and ships.

FRANCES WALSH is an Auckland writer and researcher. She has been on the staff of *Metro* magazine and in 2011 published her first book, *Inside Story: A History of the New Zealand Housewife* (Random House).

PUBLISHED: November 2020
ISBN: 9780995131873
Hardback with jacket, 270 x 218mm. 264 pages.
\$70



‘Written with great style and rigour’

NEW ZEALAND LISTENER

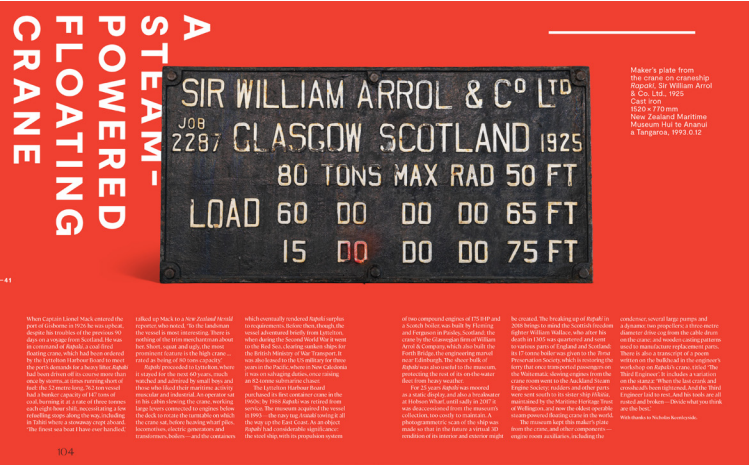
‘A stunning collection of 102 witty and compelling stories — a real treasure trove’

ART NEWS NZ

LOOK INSIDE

AUTHOR Q&A

LONGLISTED FOR THE 2021 OCKHAM NEW ZEALAND BOOK AWARDS



City at the Centre

A history of Palmerston North

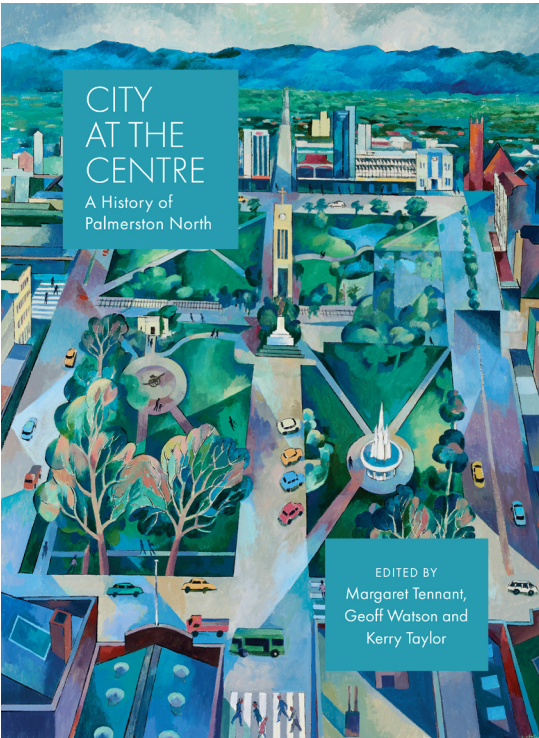
EDITED BY MARGARET TENNANT,
GEOFF WATSON AND
KERRY TAYLOR

Published to mark Palmerston North’s 150th year, this richly illustrated and lively history tells the story of a small town carved out of the bush that once cloaked the Manawatū Plains, whose growth has been driven by the railway that runs through it, farming, defence and Massey University.

MARGARET TENNANT was formerly Professor of History at Massey University, and is now an Honorary Research Professor within the School of Humanities.

GEOFF WATSON is an Associate Professor of History at Massey University. His research focuses on sports history and he was one of the editors of, and a contributor to, *Legends in Black: New Zealand Rugby Greats on Why We Win* (2014).

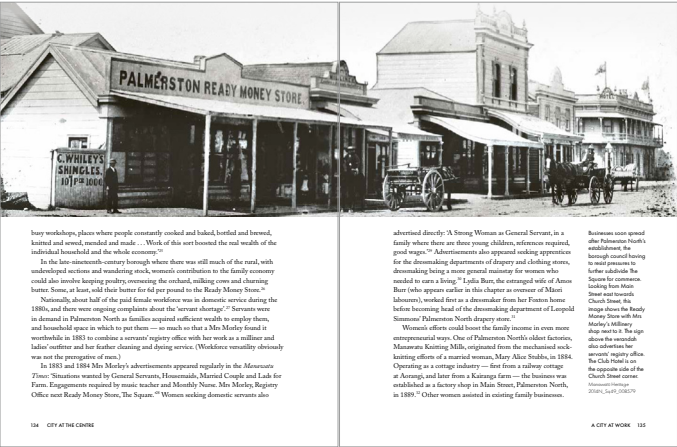
KERRY TAYLOR is Head of the School of Humanities at Massey University, and a historian of labour, dissent and political surveillance. On the local history front, he was a contributor to, and co-editor of, *Te Hao Nui: The Great Catch* (2011).



PUBLISHED: October 2020
ISBN: 9780995113527
Hardback with jacket, 250 x 190mm. 384 pages.
\$60

LOOK
INSIDE

AUTHOR
Q&A



Agency of Hope

The story of the Auckland City Mission 1920–2020

PETER LINEHAM

This fascinating history by historian Peter Lineham takes readers inside a remarkable organisation working at the front lines of a society in which poverty has become entrenched. Marked at times by struggle, the story is colourful and peopled by memorable characters.

PETER LINEHAM has written and lectured extensively on the religious history of New Zealand. His most recent book is *Sunday Best: How the Church Shaped New Zealand and New Zealand Shaped the Church* (2017). He is currently engaged in various projects on new religious movements in New Zealand, and on Brethren, Protestant, Evangelical and Anglican history.

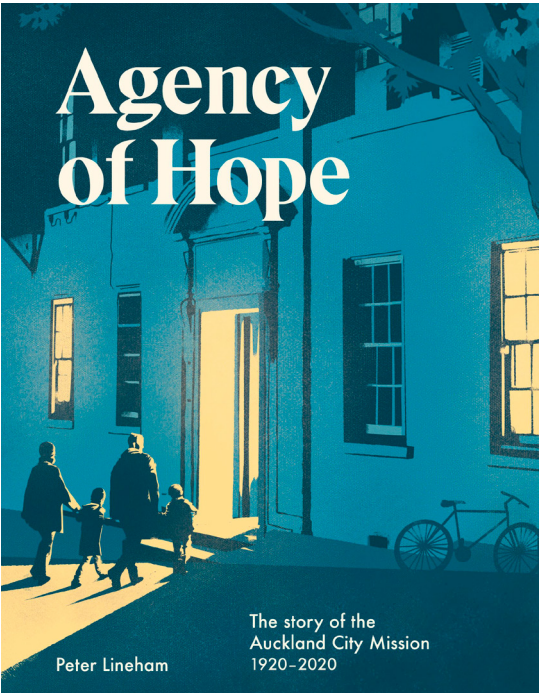
PUBLISHED: October 2020

ISBN: 9780995131880

Limpbound, 250 x 190mm. 296 pages. \$49.99

LOOK
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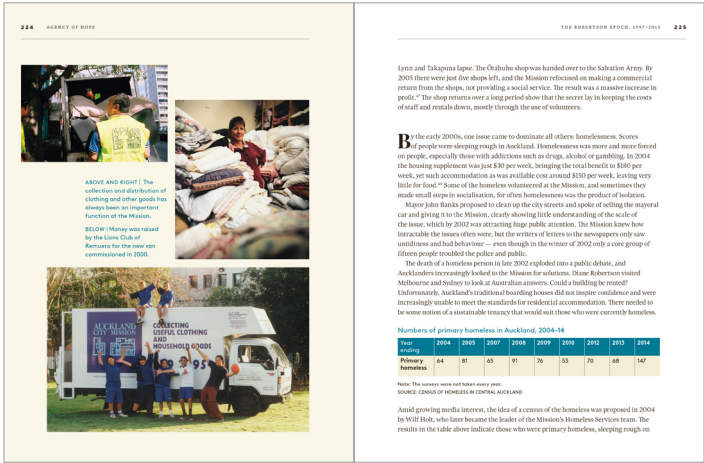
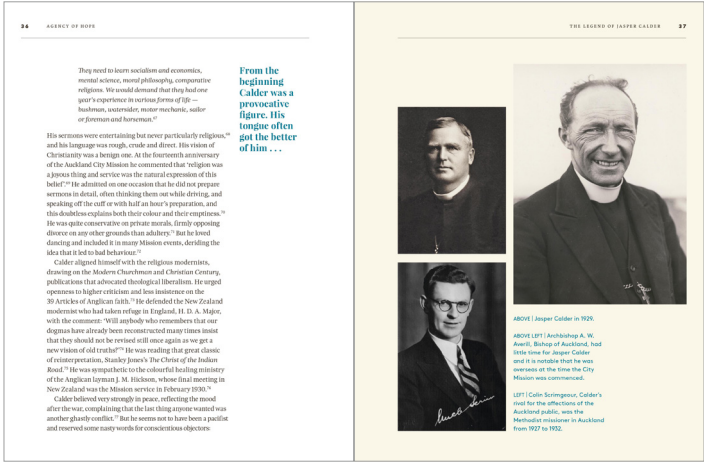
AUTHOR
Q&A



‘Noted historian Peter Lineham has done a meticulous job chronicling the complex history of the Auckland City Mission’

JUDITH NATHAN, SCOOP

WINNER OF BEST
COVER AT THE 2021
PANZ BOOK DESIGN
AWARDS



Rock College

MARK DERBY

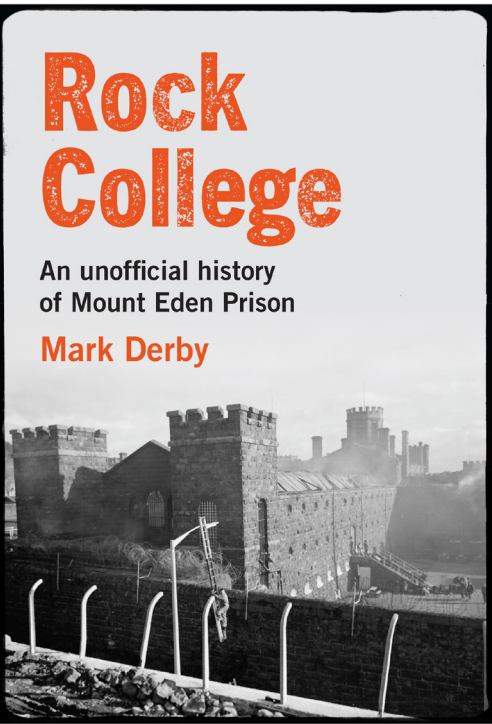
Mount Eden is possibly this country’s most famous gaol. The forbidding Victorian structure has housed some of the country’s most notorious criminals, and is where many hangings took place, right up until 1957. It has been both the site of tension and conflict and a driver of prison reform. In *Rock College*, highly regarded historian Mark Derby tells the story of the prison and some of its inmates with verve and compassion.

MARK DERBY is a well-known historian. He wrote for the New Zealand online encyclopaedia *Te Ara* for six years and is the author of several books, including on New Zealanders who fought in the Spanish Civil War, the Waihi miners’ strike and, recently, a graphic history of the Treaty of Waitangi.

PUBLISHED: August 2020

ISBN: 9780995131859

Limpbound, 230 x 163mm. 368 pages. \$45



‘This is truly a detailed history of an unsavoury subject, the scope of which is quite remarkable’

OTAGO DAILY TIMES

LOOK
INSIDE

AUTHOR
Q&A

AUTHOR
VIDEO

EBOOK
AVAILABLE

WINNER OF
THE NON-FICTION
CATEGORY AT THE
2021 HERITAGE
LITERARY AWARDS

ROCK COLLEGE TEXT EXTRACT

The sombre exhumation in Mount Eden’s main exercise yard was the first of its kind, but it may not be the last. According to former prison officer Phil Lister, the bodies of other inmates, including those who died there by suicide, illness or violence as well as by execution, may lie in the same northeast corner of the prison grounds, a spot chosen because under ancient Christian tradition it was the least sanctified and therefore the most suitable resting place for evildoers.

There can be little doubt that a penal institution that has occupied the same site for over 150 years, for much of that time with limited official oversight or regard for the rights of its inmates, must hold many strange secrets. The tight-lipped old establishment itself, at the foot of Mount Eden’s volcanic cone, is not altogether to blame for the atmosphere of mystery that cloaks it. Thousands of Aucklanders drive past its walled-in buildings every day, yet few seem to know that the prison has lain empty and unused since 2011, and almost none are aware of the influential role it has played in forming, and perhaps deforming, New Zealand’s colonial history.

Tooth and Veil

The life and times of the New Zealand dental nurse

NOEL O'HARE

Established in 1921, the School Dental Service was charged with waging war on our nation's poor teeth. Through interviews with dental nurses from across the decades, this lively social history tells the story of the young women on the front line of this unique social experiment. Accompanied by over 150 illustrations.

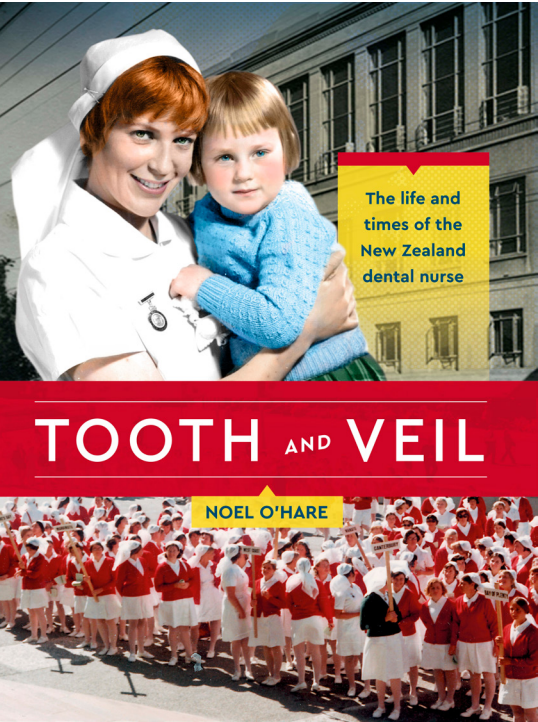
NOEL O'HARE is a freelance journalist, columnist, blogger and author. He was a staff writer for the *New Zealand Listener* magazine, where he wrote many award-winning features. He is the author of *Think Before You Swallow: The art of staying healthy in a health-obsessed world* (2007) and *How to Save the World by Recycling Your Sex Toys* (2009).

PUBLISHED: May 2020
ISBN: 9780995122963
Limpbound, 250 x 190mm. 256 pages. \$49.99

LOOK
INSIDE

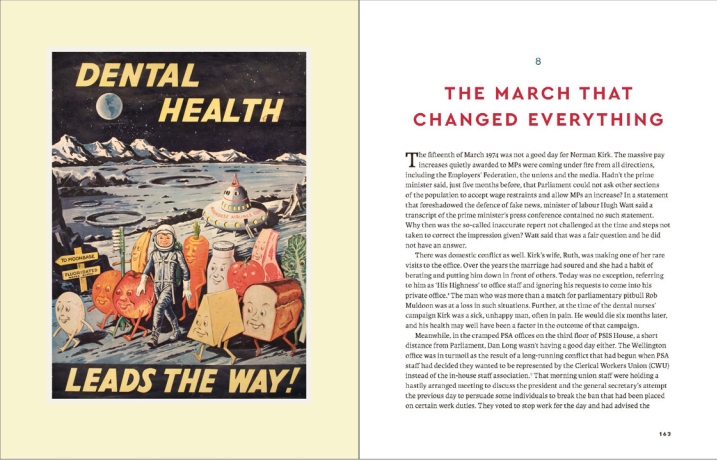
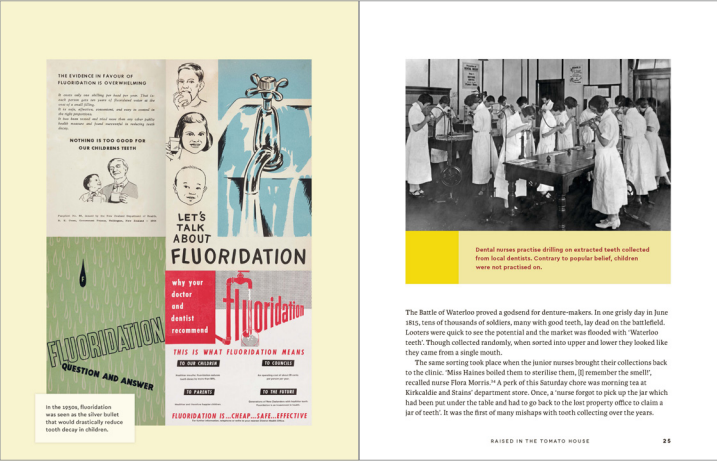
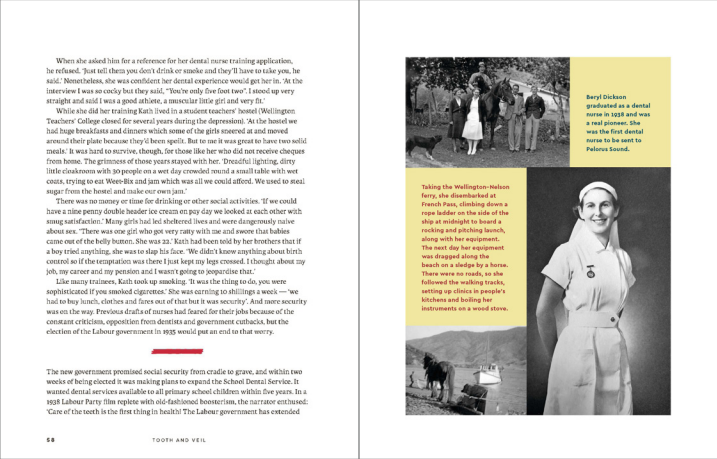
AUTHOR
Q&A

BOOK
TRAILER



‘One of the delights of Tooth and Veil . . . is that those much-maligned heroines of dental health have at last had a chance to tell their side of the story’

JIM SULLIVAN, OTAGO DAILY TIMES



Sing New Zealand

The story of choral music in Aotearoa

GUY E. JANSEN

The first history of a significant aspect of New Zealand’s culture, *Sing New Zealand* explores New Zealand’s choral music trajectory, from the amateur efforts of the nineteenth century to today’s internationally renowned choirs, it’s a story about striving for excellence — and achieving it.

GUY JANSEN ONZM (1935–2019) had a lifetime’s involvement in music, music education and choral development in New Zealand. A recipient of the Winston Churchill Travelling Fellowship, Arts Council, Fulbright and other awards, he was the first New Zealander to study conducting at the prestigious Thornton School of Music at the University of Southern California.

PUBLISHED: November 2019

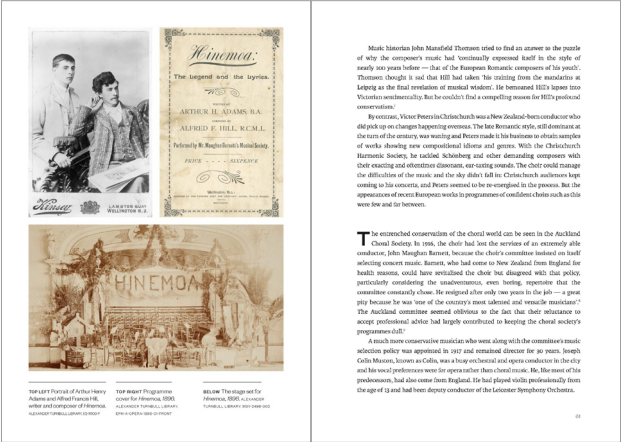
ISBN: 9780995100152

Flexibind with jacket, 240 x 168mm. 384 pages.
\$60

LOOK
INSIDE

AUTHOR
Q&A

EBOOK
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The Home Front

STEVEN LOVERIDGE AND
JAMES WATSON

While New Zealand soldiers dug into their trenches, major issues divided the nation back home, including conscription, censorship, and the treatment of conscientious objectors, Germans and other ‘enemy aliens’. Then, in the Great War’s last months, the influenza pandemic struck. This fresh history examines a new and uncertain Dominion at war.

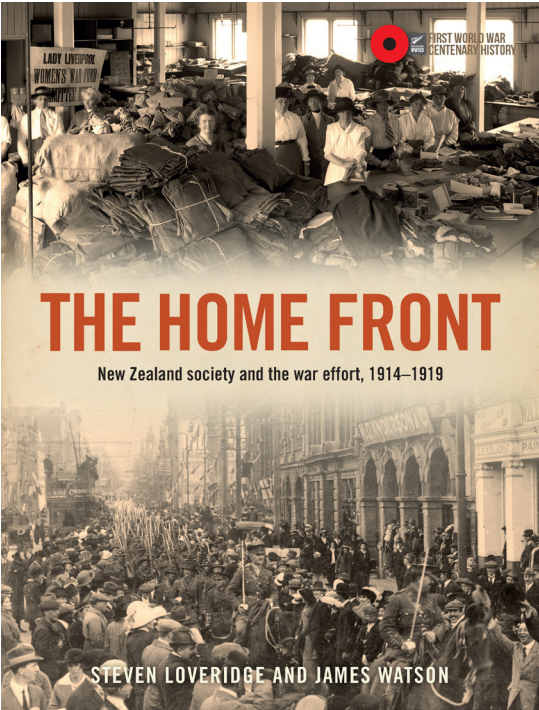
STEVEN LOVERIDGE holds a PhD from Victoria University of Wellington and works from the Stout Research Centre for New Zealand Studies.

JAMES WATSON is a former Associate Professor in History at Massey University. His research interests are largely focused on the relationship between New Zealand and the United Kingdom.

PUBLISHED: November 2019
ISBN: 9780995100183
Hardback, 250 x 190mm. 520 pages. \$60

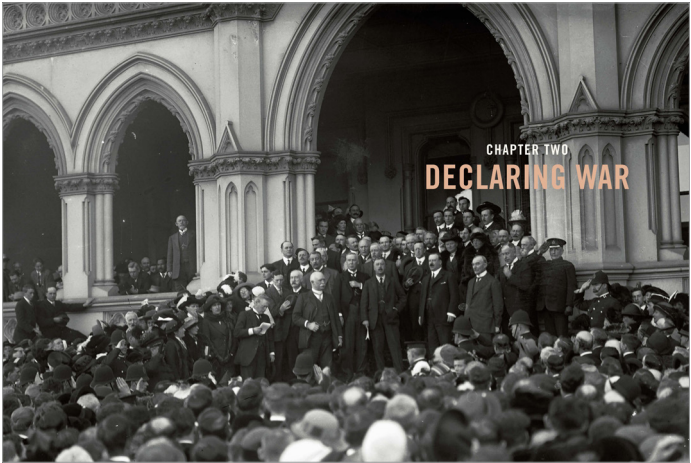
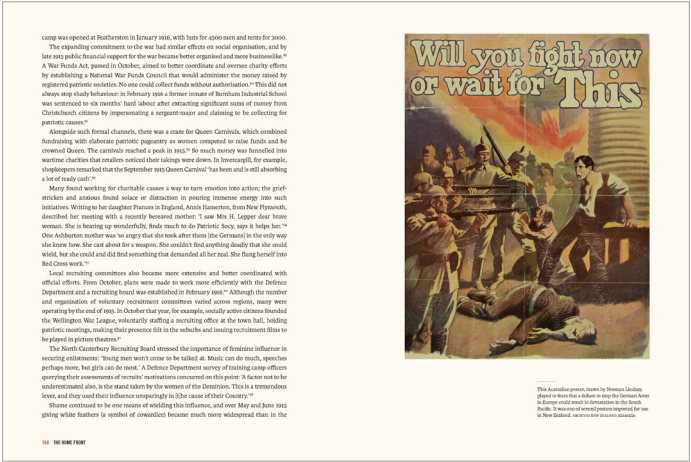
LOOK
INSIDE

AUTHOR
Q&A



‘Our first experience of total war was a mixed one and The Home Front depiction of it all is a fine addition to the WW1 library’

JIM SULLIVAN, OTAGO DAILY TIMES



Soldiers, Scouts and Spies

CLIFF SIMONS

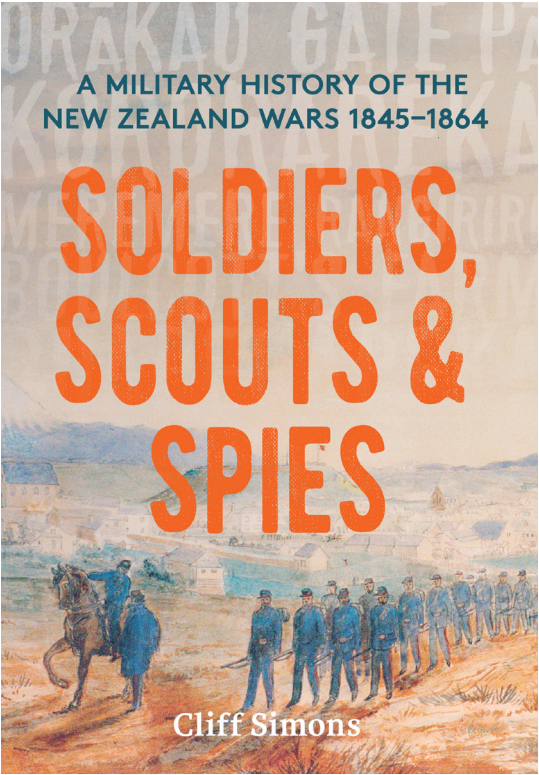
A pivotal period in our history, the New Zealand Wars changed the country forever yet there is often little understanding of how they were fought. This book explains the battles in detail, with a focus on the role of intelligence in decisions about tactics, weapons, logistics and fortifications, highlighting themes that tie the campaigns together.

LIEUTENANT-COLONEL CLIFF SIMONS holds a PhD in Defence and Strategic Studies from Massey University and is Director of the New Zealand Wars Study Centre at Trentham Military Camp. This book is based on his PhD on military intelligence during the New Zealand wars and his deep knowledge in this field is reflected in the engaging narrative.

PUBLISHED: October 2019

ISBN: 9780995109575

Limpbound, 230 x 163mm. 432 pages. \$55



‘A lucid, elegant and absorbing book featuring a memorable cast of heroes and villains’

NEW ZEALAND LISTENER

LOOK
INSIDE

AUTHOR
Q&A

AUTHOR
VIDEO

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SOLDIERS, SCOUTS & SPIES TEXT EXTRACT

The next morning Heke and Kawiti attacked the town. The flagstaff was immediately lost and the various parties of soldiers and sailors fell back on the defences at the northern end of the town under the weight of the number of Māori attackers.

Heke and Kawiti’s attack was as well planned as the defence of the town was inept. The defenders appeared to have no real plan, and once the battle began, ‘there was no proper coordination of operations in the defence: the naval authority, the military and the Police Magistrate each gave orders and acted as they saw fit, independently of the others’. The town’s defences were not well sited and they certainly did not comprise the ‘integrated main position of the northern end of the town’ claimed by Belich. Although Heke and Kawiti did not follow up their initial successes at the flagstaff and ‘Matavia’ (Matauwahi) Pass by taking the town immediately, the chaos and panic among the defenders was such that by early afternoon the decision was made to abandon the town. How could such an event have happened?

For King and Other Countries

GLYN HARPER

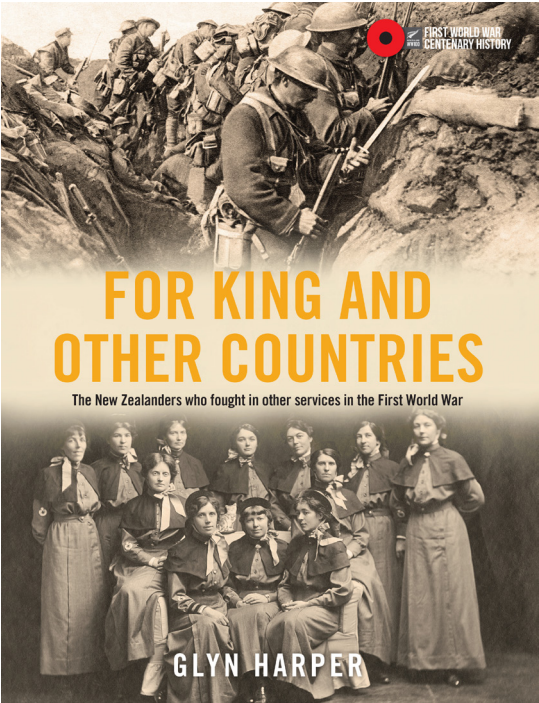
Over 10,000 New Zealanders fought in the First World War in the Australian Imperial Force, with British army units, the Indian army, the Canadian Expeditionary Force, the French Foreign Legion, and other nations’ medical organisations. In this volume in the official Centenary History Programme series, Glyn Harper tells their remarkable stories for the first time.

GLYN HARPER is Professor of War Studies at Massey University. He is Massey University’s project manager for the Centenary History of New Zealand and the First World War. He is the author of more than 30 books on military history, including several bestsellers, and books for children.

PUBLISHED: April 2019
ISBN: 9780995102996
Hardback, 250 x 190mm. 376 pages. \$60

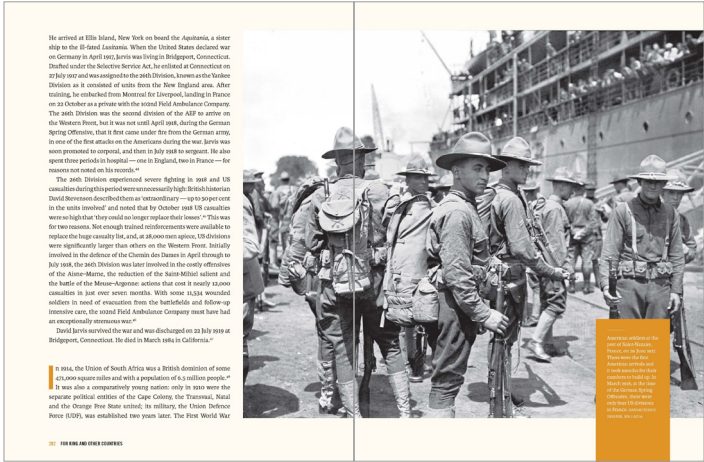
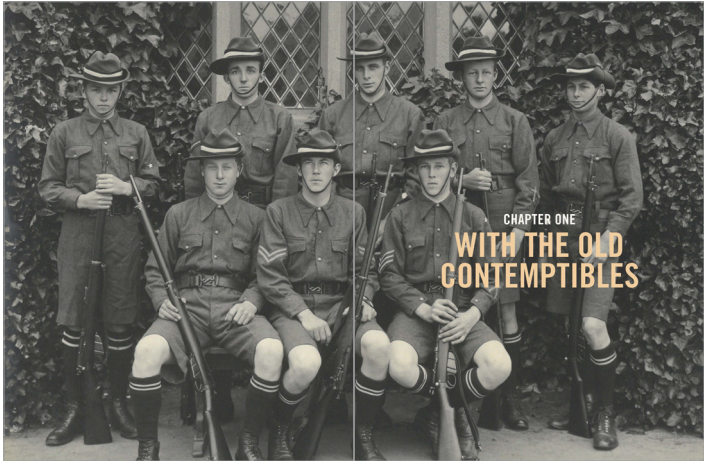
LOOK
INSIDE

AUTHOR
Q&A



‘For King and Other Countries has reclaimed thousands of forgotten New Zealanders who have been, in many cases, absent from this country’s record of service’

**TIM COOK, NZ BOOKS
PUKAPUKA AOTEAROA**



With Them Through Hell

ANNA ROGERS

The thousands of New Zealand men who fought in the First World War went through hell; beside them was another fighting force, armed with scalpels and bandages. This beautifully illustrated book tells the remarkable story of the hundreds of medical personnel who cared for the sick and wounded, often at great personal risk.

ANNA ROGERS has spent most of her working life as a book editor. Anna also writes book reviews, adapts books for radio, and is the author of eight non-fiction books, including *While You're Away: New Zealand Nurses at War 1899–1948*, *A Lucky Landing: The Story of the Irish in New Zealand* and illustrated histories of Canterbury and the West Coast.

PUBLISHED: October 2018

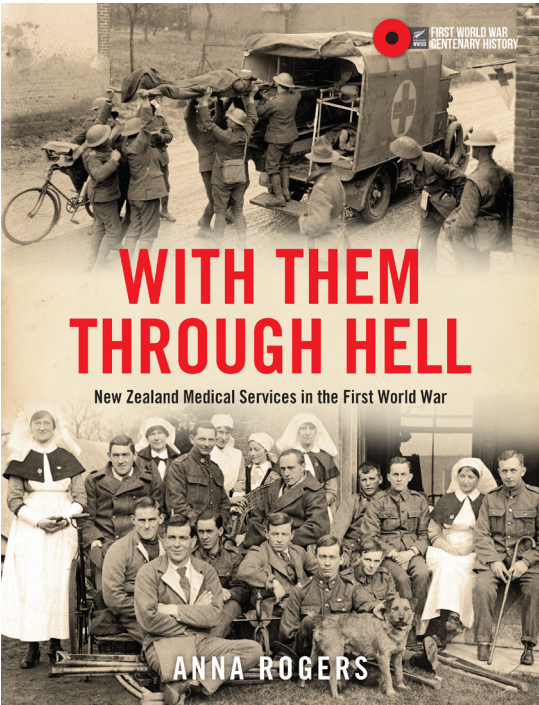
ISBN: 9780995100190

Hardback, 250 x 190mm. 496 pages. \$65

LOOK
INSIDE

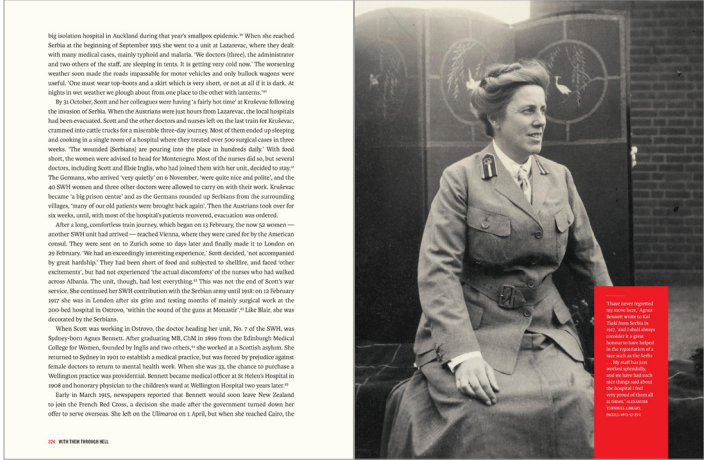
AUTHOR
Q&A

SHORTLISTED
FOR THE
2019 OCKHAM
NEW ZEALAND
BOOK AWARDS



‘This book draws you in and doesn’t let you leave unchanged’

SUE WOOTTON, CORPUS



The Battle for North Africa

GLYN HARPER

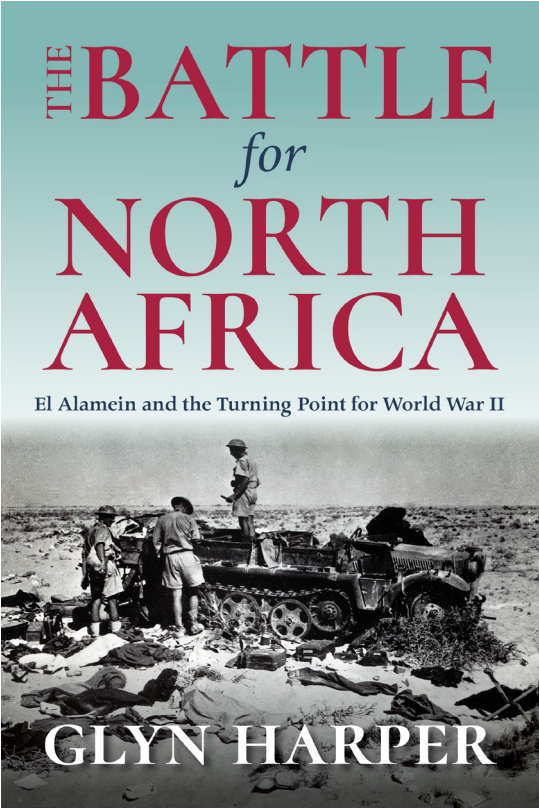
In the early years of the Second World War, Germany shocked the world with a devastating blitzkrieg. Leading war historian Glyn Harper dives into the story, vividly narrating the events, strategies, and personalities surrounding the battles and paying particular attention to the Second Battle of El Alamein.

GLYN HARPER is Professor of War Studies at Massey University. He is Massey University's project manager for the Centenary History of New Zealand and the First World War. He is the author of more than 30 books on military history, including several bestsellers, and books for children.

PUBLISHED: November 2017

ISBN: 9780994147301

Hardback, 229 x 152mm. 264 pages. \$45



*‘Harper is excellent at
destroying long-held myths’*

NICHOLAS REID, NEW ZEALAND LISTENER

THE BATTLE FOR NORTH AFRICA TEXT EXTRACT

There is no doubt that the October Alamein battle was an important turning point in the war. It marked, albeit on a smaller scale than other turning-point battles of the war, the first decisive defeat on land of an army commanded by a German general and containing panzer and infantry formations of the Wehrmacht. While Rommel's defeated Panzerarmee contained many Italian formations, it is a myth that these units did not fight well in North Africa in the Alamein battles.

Such an important event in the history of the Second World War is always worthy of further study. It is hoped that this book will provide a fresh and unbiased perspective of a critical battle of the Second World War. The battles of Alamein, even after so many years, remain contested ground. Part of this was fueled after the war in a 'third battle of El Alamein', when so many of the participants published their accounts of what happened. The state of Eighth Army in early August 1942, who was responsible for success at Alam Halfa and the October battle, and how important all three battles were all still remain controversial and debated topics. As Jonathan Fennell wrote in 2011, 'After close to seventy years of scholarship, the causes of Eighth Army's success at El Alamein are still contested.' It is not expected that this book will resolve these debates, although it is hoped that it adds substantially to them.



New Zealand Between the Wars

EDITED BY RACHAEL BELL

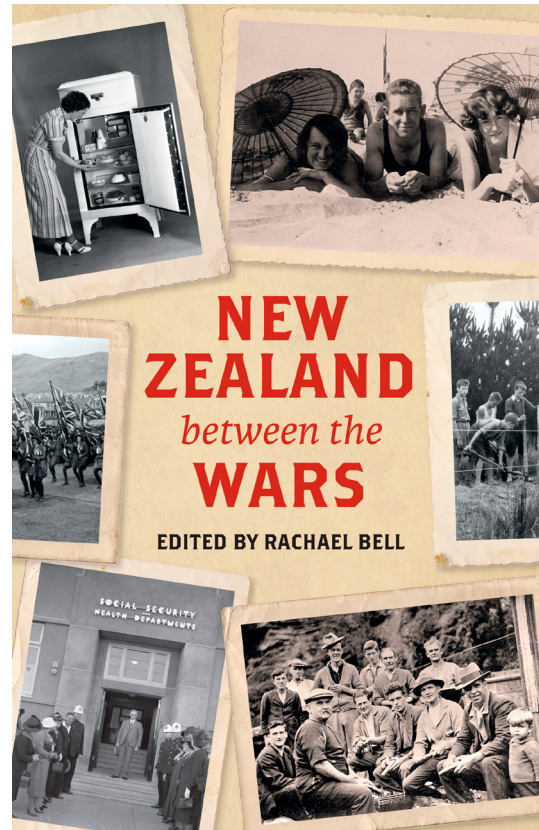
From the depths of the Great Depression to the bright promise of the Welfare State, in a series of expert chapters this book shows how the interwar decades transformed New Zealand society, setting New Zealand firmly on its modern course.

DR RACHAEL BELL is a historian teaching New Zealand social history at Massey University. Her papers include 'New Zealand Between the Wars 1919–1939' and 'Radical Nation', a survey of protest in New Zealand since the Second World War. Rachael's research focuses on the transmission of history within the national narrative, particularly as it has occurred through government-sponsored initiatives.

PUBLISHED: October 2017

ISBN: 9780994136367

Ebook only. 352 pages. \$45



NEW ZEALAND BETWEEN THE WARS TEXT EXTRACT

The recurring patterns of change and adjustment and the themes of modernity, state intervention, citizenship and gender are woven throughout this book in ways that enhance a feeling for and an understanding of New Zealand national life. The interwar years are significant also for laying the foundations for many scientific, social and academic disciplines and for bringing about profound changes among existing ones. Within this volume may be found the genesis of professions as diverse as social work, veterinary science and sports management, along with developments in those already established professions such as education and engineering. As such, it is hoped that it will be of use to students of many fields, not just of history, and of interest to educators and the general public alike.

The chapters do not presume an extensive historical knowledge of the period, but rather provide a broad introduction to the topics, followed in many instances by case studies that illuminate trends and provide examples. Throughout we have tried to capture the excitement and sense of growth and progress characteristic of these decades, while being attuned to the costs, both environmental and social, that such changes exacted. In doing so we present a fresh look at many aspects of New Zealand life and of a nation on the cusp.

LOOK
INSIDE

AUTHOR
Q&A

EBOOK
ONLY

Fearless

ADAM CLAASEN

During the Great War, New Zealanders were keen participants in the new field of military aviation. Close to 850 men, and a small number of women, from the Empire’s southernmost dominion sought positions in the British and Australian air services. This book tells their extraordinary untold story.

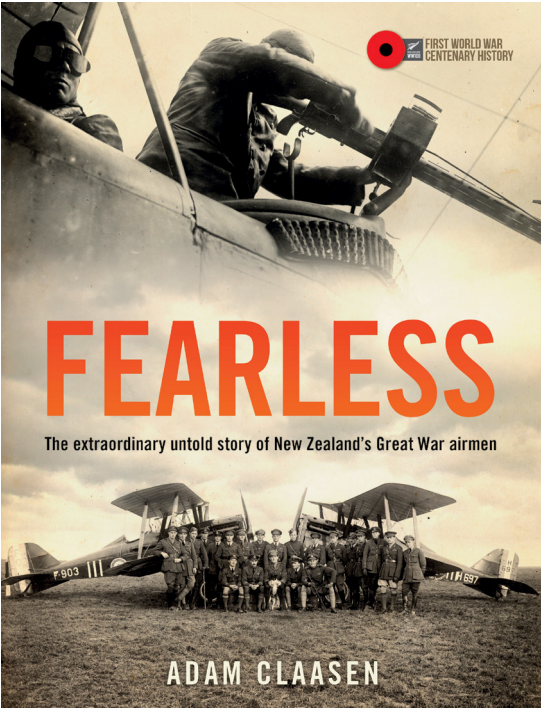
ADAM CLAASEN is a senior lecturer in history at Massey University, Auckland. His teaching and research is focused on the New Zealand military experience, German history, the Second World War in Europe and the relationship between film and history. He has received a Smithsonian Institution Fellowship, was the Fulbright Visiting Lecturer in New Zealand Studies at Georgetown University and has been presented with a Vice-Chancellor’s Award for Sustained Excellence in Teaching.

PUBLISHED: October 2017
ISBN: 9780994140784
Hardback, 250 x 190mm. 496 pages. \$60

LOOK
INSIDE

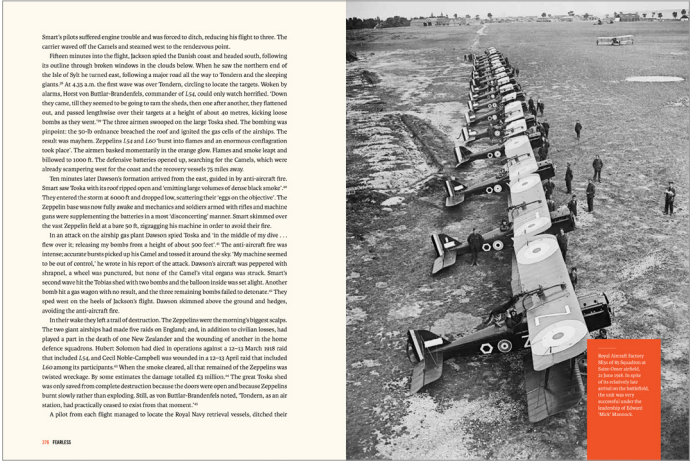
AUTHOR
Q&A

LONGLISTED
FOR THE
2018 OCKHAM
NEW ZEALAND
BOOK AWARDS



‘It’s a wonderful book — one that risks inducing a Peter Jackson-sized enthusiasm for the biplane era’

RUSSELL BAILLIE, NZ LISTENER



Sunday Best

PETER LINEHAM

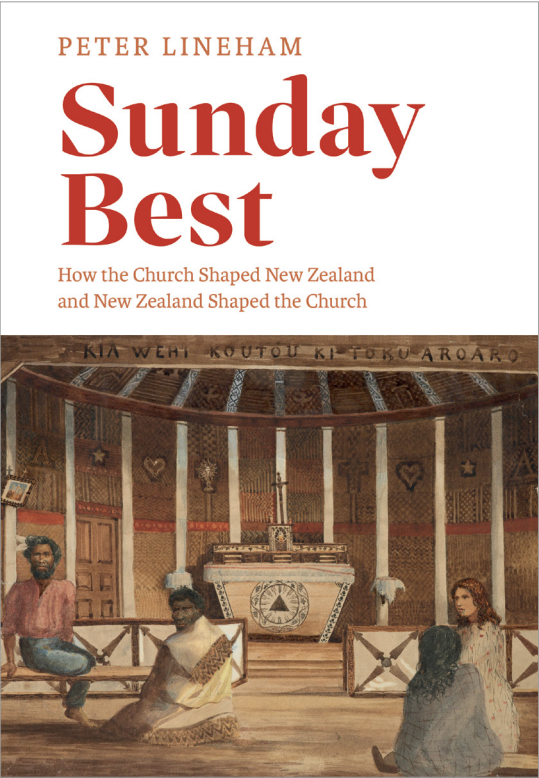
Historian Peter Lineham examines Christianity in New Zealand through the lens of cultural development and asks: If the various denominations and faiths set out to shape New Zealand, how did the very fluid fact of New Zealand change those faiths? Generously illustrated with over 90 evocative and little-known images from church archives and personal collections.

PETER LINEHAM has for many years written and lectured extensively on the religious history of New Zealand. His recent work has focused on broader trends in contemporary religion. His most recent book is *Sunday Best: How the church shaped New Zealand and New Zealand shaped the church* (2017). He is currently engaged in various projects on new religious movements in New Zealand, and on Brethren, Protestant, Evangelical and Anglican history.

PUBLISHED: October 2017

ISBN: 9780994140777

Limpbound, 230 x 170mm. 464 pages. \$55



*‘A magisterial piece
of social history’*

TIM MEADOWCROFT, THE ANGLICAN

SUNDAY BEST TEXT EXTRACT

Sunday Best seeks to provide a narrative of overall trends, but the shrewd reader will soon identify ‘patches’ in the book where unusual detail is offered on particular themes, be they coffee bars, curtseying to the bishop, soirées, Christmas, Scripture in Song or the furnishing of the parsonage. These topics could be subjects on their own, and some of them I have described in detail in other places, but the aim of the book is to set them in a cultural tradition, in a stream of development. I hope, further, that some of the other stories which I touch on will be picked up by others, who can test my arguments, and hopefully give them additional value.

The argument of this book is that understanding religious culture is highly desirable for our understanding of New Zealand society and culture as a whole. A history of the culture of New Zealand Christianity is not a history of its political significance, organisational developments, or social impact. Each of these is important, and superb recent writing has highlighted all these themes, but the lack of an understanding of the culture of New Zealand church life is evident in a number of contexts. For example, religion is regularly dismissed as of no significance because its impact was largely in the private sphere. Yet historians have repeatedly identified the importance of the private sphere. Religion sat partly in the private sphere — and indeed is a critical part of it for some people — and gaining an understanding of this ought to unlock explanations for many aspects of society and culture, including music, literacy, cultural memory, class consciousness, family formation and gender identity.

From Empire’s Servant to Global Citizen

MICHAEL BELGRAVE

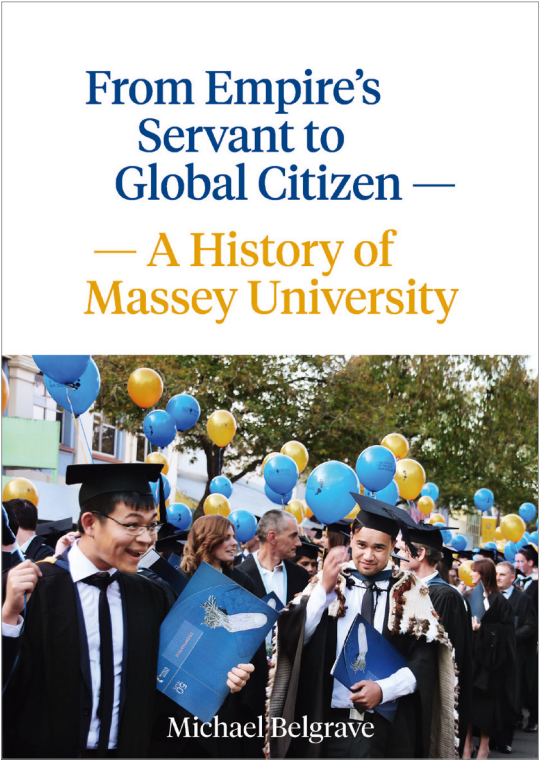
The vision of two young scientists, Massey University was established in 1928 to bring science to New Zealand’s role as Britain’s farm. Massey has since become New Zealand’s national and a global university, with almost 140,000 alumni spread across 140 different nations. This candid history looks at the university as it weathered war, funding crises, expansion and conflict with the government’s plans for New Zealand’s tertiary sector.

PROFESSOR MICHAEL BELGRAVE is a foundation member of Massey University’s Albany campus, and a highly regarded historian.

PUBLISHED: December 2016

ISBN: 9780994132505

Flexibound, 230 x 163mm. 528 pages. \$49.99



FROM EMPIRE’S SERVANT TO GLOBAL CITIZEN TEXT EXTRACT

In writing a history of Massey University, I hoped to test deeply held personal assumptions about the nature of the university itself. I wanted to consider whether the university that my generation encountered in the early 1970s was but a transitory and probably imagined community built by and for the baby-boom generation. Or was my idea of a university not too distant from that of Cardinal John Henry Newman’s own ideal university, one open to pluralist and tolerant enquiry among colleagues, and one still relevant today? If we do share common values with those academics and other staff who have taught and written at Massey since the 1920s, then is longevity resilience or simply habit?

Beyond these personal aspirations lies a strong belief that the university of today and the challenges it faces can only be understood in the university of the past. The values we have cherished need to be tested before they are defended in the future. A tradition of open and independent (of government, special interests or business) enquiry and debate, applied research and problem-solving supported by a strong foundation of pure, theoretical and serendipitous research has been crucial to our past and should continue to be valued in the future. The same is true of the principles of open and equal access, even if these aspirations have never been fully realised. Ironically, only through these values can Massey be fully responsive to the needs of its students and to local, national and global communities. In the disruptive challenges that face tomorrow’s university, we disregard these liberal values at our peril.

LOOK
INSIDE

AUTHOR
Q&A

EBOOK
AVAILABLE

Experience of a Lifetime

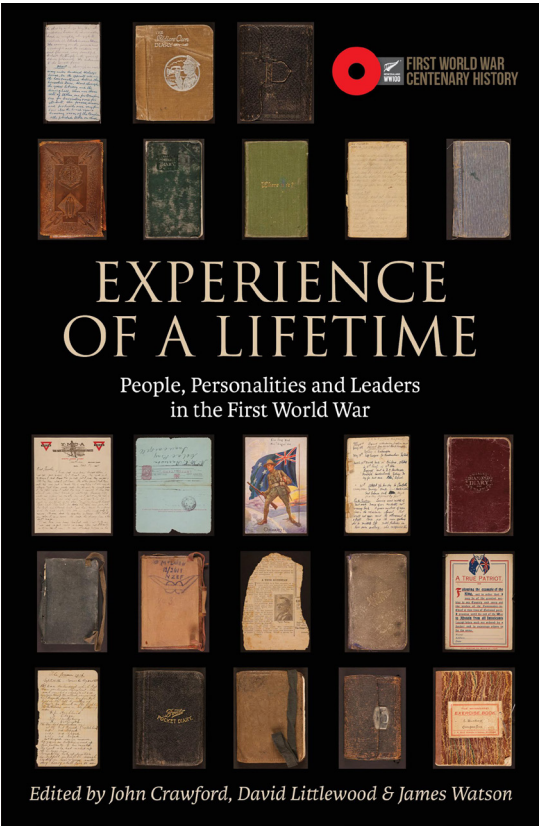
EDITED BY JOHN CRAWFORD,
DAVID LITTLEWOOD AND
JAMES WATSON

The First World War is widely conceived as a pointless conflict that destroyed a generation. Petty squabbles between emperors pushed naïve young men into a nightmare of mud and blood that killed millions and left scarred and embittered survivors. However, the ongoing reinterpretation of the First World War reveals that matters were more nuanced and complex. This book, written by a range of leading New Zealand and international historians, explains how.

JOHN CRAWFORD is the New Zealand Defence Force Historian and a member of the Governance Group of the First World War Centennial History Programme.

DAVID LITTLEWOOD is a lecturer in history at Massey University’s Palmerston North campus. His research focuses on the impacts of the First World War on New Zealand and British society.

JAMES WATSON is Associate Professor in History at Massey University. His research focuses largely on the relationship between New Zealand and the UK in the twentieth century.



PUBLISHED: April 2016
ISBN: 9780994130013
Limpbound, 234 x 153mm. 352 pages. \$39.99

LOOK
INSIDE

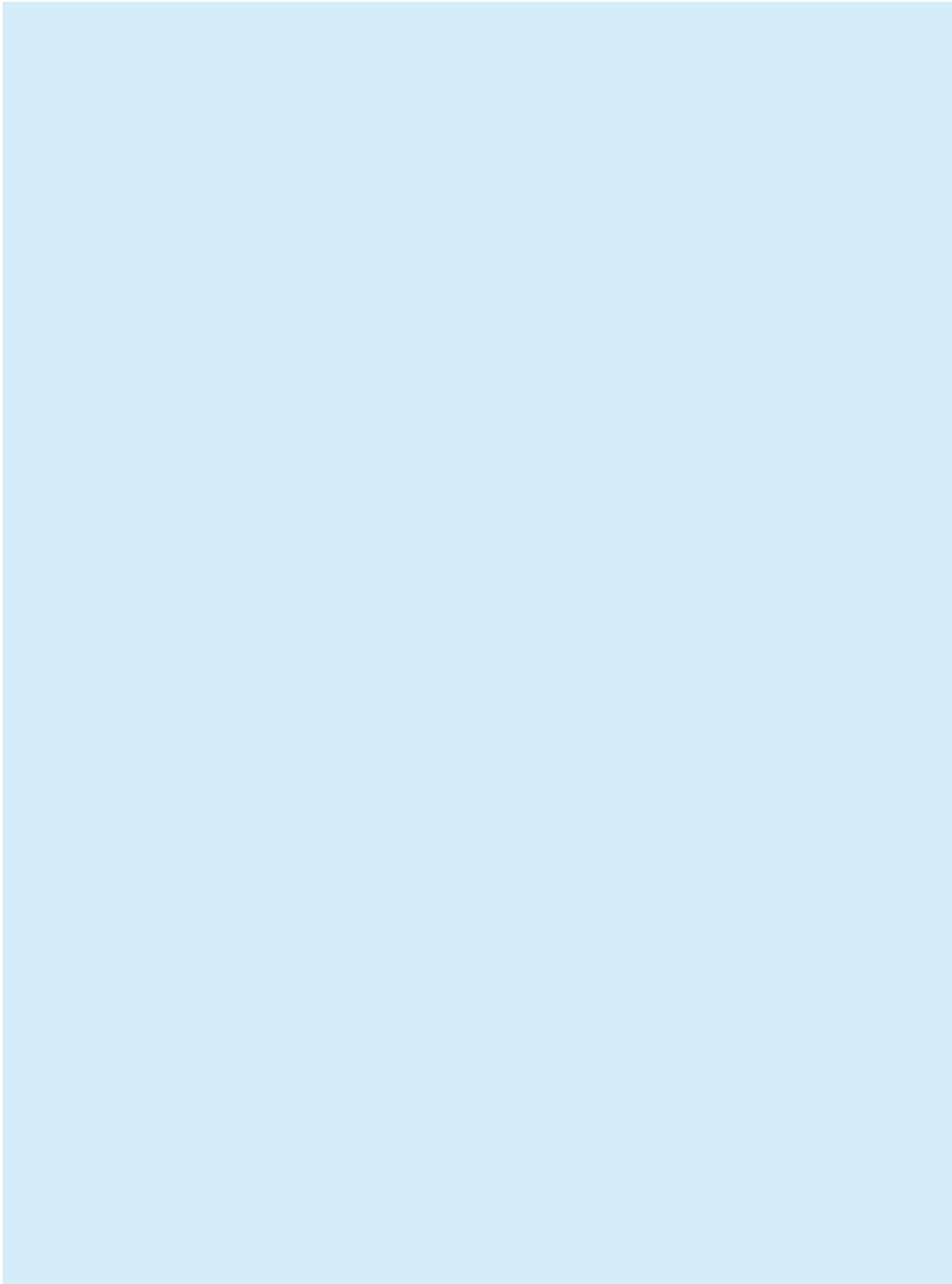
AUTHOR
Q&A

EBOOK
AVAILABLE

EXPERIENCE OF A LIFETIME TEXT EXTRACT

The First World War is often depicted as a fundamentally negative historical event. [. . .] Yet this popular understanding of the First World War suffers from four major problems. First, it discusses the conflict by reference to subsequent events and present-day concerns, particularly the Second World War and the geopolitical situation in the Middle East, rather than from the perspective of those who were alive at the time. Secondly, it centres on the development of ‘over-arching theories’ — ‘the lost generation’, ‘the birth of the modern’ and the ‘end of innocence’ — while omitting contradictory occurrences and neglecting specific details. Thirdly, it focuses on a narrow group of sources and the subjects they cover, meaning that trench warfare on parts of the western front often comes to represent the war as a whole. Finally, the dominant narrative implies a form of mass paralysis, where participants were powerless to avoid being caught up in a general decline from optimism to disillusionment.

Analysing the First World War via the medium of experiences allows these difficulties to be overcome. A focus on specific episodes militates against present-centredness by requiring an extensive use of primary sources. If letters, diaries, memoirs, official documents and interviews cannot entirely bridge the gap between the historian and the past, they do offer the best way to narrow it. Accessing and reproducing the words of contemporaries facilitates a much deeper understanding of how they perceived events and why they reacted to them in a particular fashion.



LITERATURE AND POETRY

Poetry Aotearoa Yearbook 2025

EDITED BY TRACEY SLAUGHTER

For the 2025 edition of the *Poetry Aotearoa Yearbook*, editor Tracey Slaughter has once again hit the zeitgeist in her selection of 141 new poems from an exhaustive submission process.

Another packed issue, #59 showcases the raw and the vital — including from this year’s featured poet, Mark Prisco — and a blistering introduction from Slaughter herself. In addition there are excellent reviews of a crop of recent poetry books.

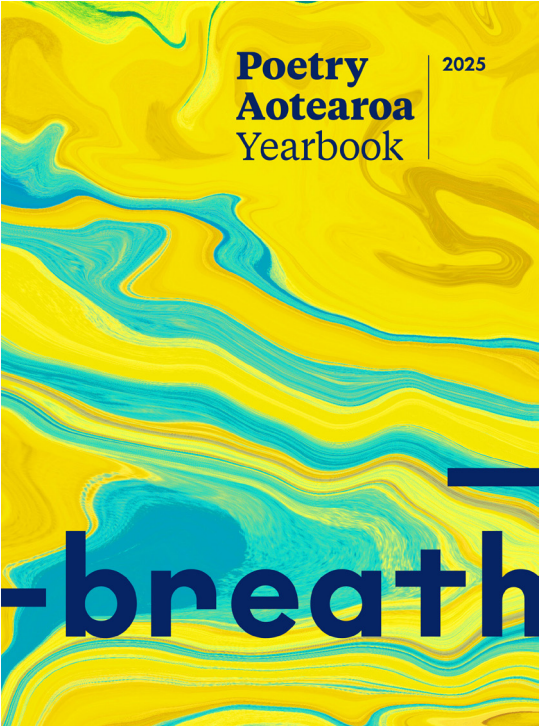
With work by both established and emerging New Zealand poets, the *Yearbook* is essential reading for all poetry fans.

TRACEY SLAUGHTER is a poet and a short story writer. She teaches creative writing at the University of Waikato. She has been the editor of the *Poetry Aotearoa Yearbook* since 2020.

PUBLISHED: August 2025

ISBN: 9781991016973

Limpbound, 200 x 148mm. 352 pages. \$37



‘A standout anthology overflowing with resonance, craft, and emotional power’

CHRIS REED, NZ BOOKLOVERS

‘Might get you in the gut or heart or stomach, perhaps even your bones’

PAULA GREEN, NZ POETRY SHELF



POETRY AOTEAROA YEARBOOK 2025 TEXT EXTRACT

‘Be aware . . . of the rhythm of your breathing’ is the catch-cry of this volume. ‘Feel your chest rise and fall. Feel your chest tighten and burn’, Olivia Macassey urges us in ‘Cyclone’, a poem that presses a microphone to a lone chest and our collective destiny at once, magnifying one panicked breath washed through with the static of wider crisis. Macassey’s hypnotic tracing of the breath, which slowly layers the listener’s chest with stones, is subtitled ‘a sleep meditation’ — but there’s no respite offered by the realities that come to rest on the reader’s torso. Instead, the colossal weight of global wastes sinks down on us, the sound guttering, eddying, flooding, shucking, juddering, scooping, mangling, as Macassey’s stanzas rush us through the disintegrating roar of weather patterns our bodies can’t encompass.

It is breath as register of the oncoming unbreathable, breath prised and plied by ‘the dense air’ supplied by dominant culture: ‘all that holds you here are the stones’. Yet if its grim ritual seems to wrest any possibility of pushback from the diaphragm, it is utterance as activism too, its stark acoustics underscoring, as do so many other poems in this issue, the breath as network of connectedness, resistance, tenderness, something of us that stays aloft, glistening.

‘I wait I wait respirating in / stills for miraculous conversion’ — the poetic line may seem personal, small-scale, slender, but will always shiver with the worldwide. The breath that drives it is drawn from an atmosphere inescapably wrapping all of us, born of a body that can only filter the Anthropocene. That’s both hard and hopeful to ingest. One thing this edition of the yearbook marks is that, despite all the currents swirling against it, ‘spirit [is still] reaching out / from grey lips’.

Short | Poto

The big book of small stories |
Iti te kupu, nui te kōrero

EDITED BY MICHELLE ELVY AND
KIRI PIAHANA-WONG

Short, short stories, sometimes known as flash fiction or micro-fictions, are one of the trickiest forms to write. Create a resonant world in fewer than 300 words? Not so easy! In this collection of 100 stories, a range of New Zealand writers, both well known and emerging, deliver emotionally charged stories that punch well above their weight and length. And there's more! Each of the stories has been translated into te reo Māori (and some are written in te reo and translated into English) by some of this country's most experienced translators, making this book a valuable contributor to our literary landscape that rewards repeated readings.

MICHELLE ELVY is a writer, editor and teacher of creative writing.

KIRI PIAHANA-WONG (Ngāti Ranginui) is a poet and editor, and the publisher at Anahera Press.

PUBLISHED: June 2025

ISBN: 9781991016249

Soft cover, 200 x 148mm. 288 pages. \$37



*‘Encourages a richer,
more inclusive reading
experience, where te ao
Māori and te ao Pākehā
sit alongside one another
in harmony and tension’*

CHRIS REED, NZ BOOKLOVERS



SHORT | POTO TEXT EXTRACT

One hundred writers, 100 stories. A river of tales with eddies and overfalls, with trickling tributaries and tugging currents.

The idea of this collection began simply: a dual-language book with dual goals, a selection of fine small stories in Aotearoa today, written in both English and te reo Māori and translated into te reo Māori and English that could also serve as a language-learning tool. This clear focus guided us as we read new submissions and cast the net wide for possible inclusions. We were encouraged by the enthusiastic response to the call for submissions — short-form storytelling in Aotearoa is alive and well.

Rau kaituhi, 100 kōrero. He awa e rere ana me ōna kōrero, he kororipo, he tāheke, he mangawai e māturuturu ana me ōna au e kukume nei.

Nō te rangi pea te whakaaro mō tēnei kohinga: he pukapuka reorua, whāinga rua, he kohinga kōrero iti, kōrero paki o Aotearoa o āiane, e tuhia ana ki te reo Ingarihi me te reo Māori me tōna whakapākehātanga me tōna whakamāoritanga hei ara ako reo. Nā tēnei aronga tiraki mātou i arataki nō mātou e pānui haere ana i ngā tuhinga hou me te tuku whānui anō te kupenga mei kore ake e mau kupu atu anō. I whakatītinahia mātou nā te kaha ō mai i te reo karanga — e ora pai ana te kōrero paki ki Aotearoa nei.

You Are Here

WHITI HEREAKA AND
PEATA LARKIN

The sixth book in the remarkable kōrero series, edited by Lloyd Jones, features Jann Medlicott Acorn Fiction Prize winner Whiti Hereaka and the acclaimed artist Peata Larkin, cousins who share the same whakapapa, in a collaboration based on the Fibonacci number sequence. In a feat of managed imagining, Hereaka’s words spiral out to the centre of the book and then back in on themselves to end with the same words with which the text began. As the pattern spools out and then folds back, Peata Larkin’s meticulous drawings of tāniko and whakairo and her lush works on silk weave their own entrancing pattern. ‘It is my hope that by the time you have walked that path that you are now a different reader and will read those words in a new way,’ Hereaka says.

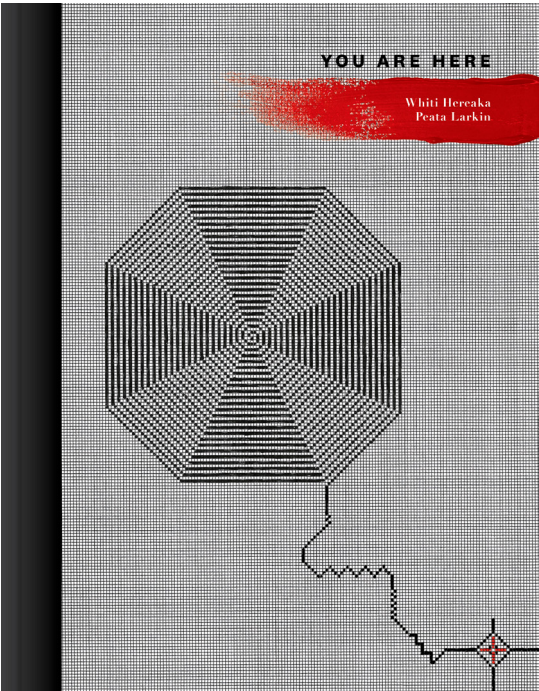
WHITI HEREAKA (Ngāti Tūwharetoa, Te Arawa) is a playwright, novelist, screenwriter, and barrister and solicitor.

PEATA LARKIN (Te Arawa, Tūhourangi, Ngāti Whakaue, Ngāti Tūwharetoa) graduated with a Master of Fine Arts from RMIT, Melbourne.

PUBLISHED: March 2025

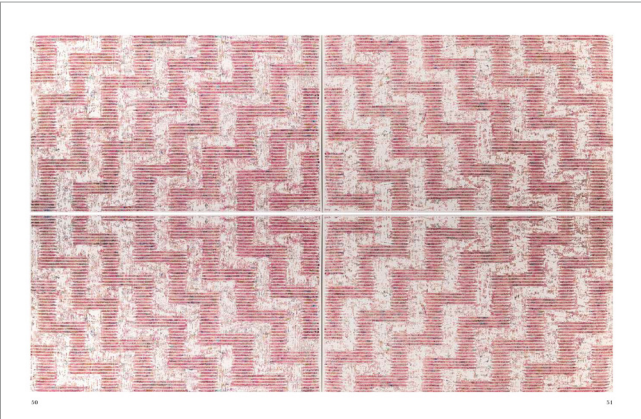
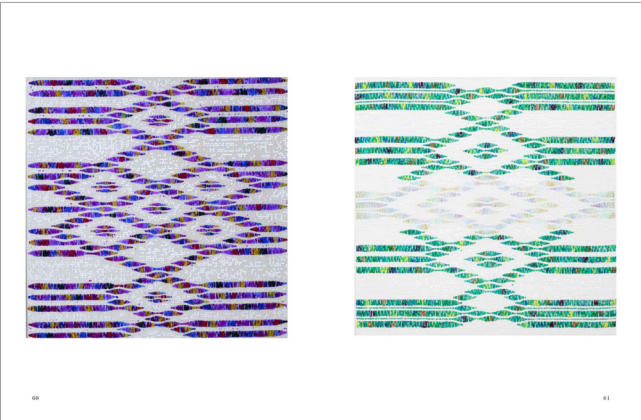
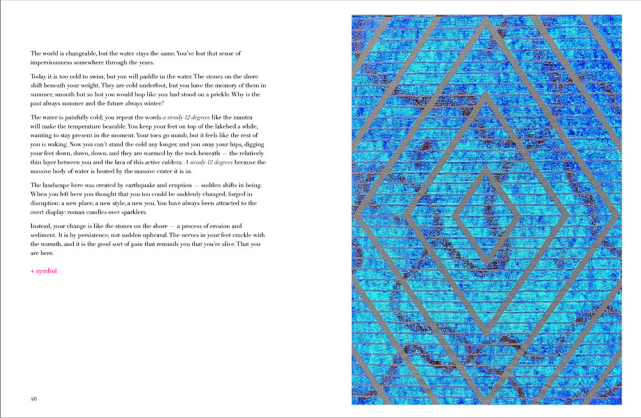
ISBN: 9781991016799

Hardback, 250 x 190mm. 96 pages. \$45



‘This is beautiful. A beautiful production, a beautiful concept, and it’s beautifully executed’

STELLA CHRYSOSTOMOU, RNZ



Poetry Aotearoa Yearbook 2024

EDITED BY TRACEY SLAUGHTER

For the 2024 edition of the *Poetry Aotearoa Yearbook*, editor Tracey Slaughter has once again hit the zeitgeist in her selection of 101 new poems from an exhaustive submission process.

Another packed issue, #58 showcases the raw and the vital — including from this year’s featured poet, Carin Smeaton — and a blistering introduction from Slaughter herself. In addition there are excellent reviews of a crop of recent poetry books.

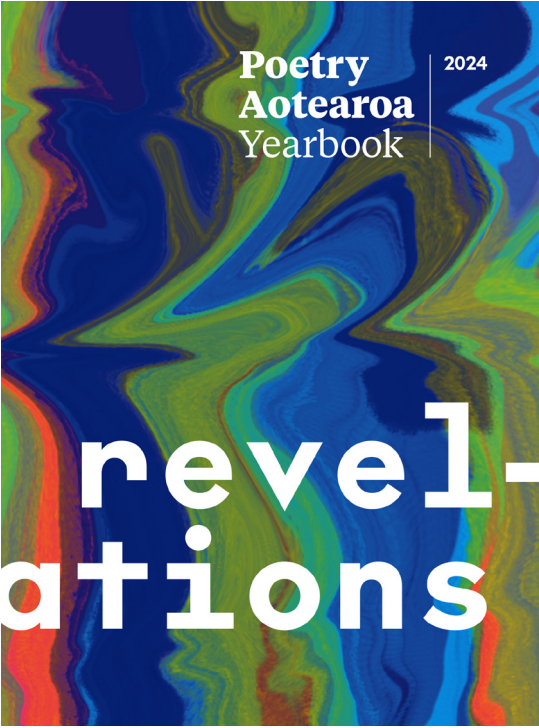
With work by both established and emerging New Zealand poets, the *Yearbook* is essential reading for all poetry fans.

TRACEY SLAUGHTER is a poet and a short story writer. She teaches creative writing at the University of Waikato. She has been the editor of the *Poetry Aotearoa Yearbook* since 2020.

PUBLISHED: March 2024

ISBN: 9781991016706

Limpbound, 200 x 148mm. 336 pages. \$37



‘A standout anthology overflowing with resonance, craft, and emotional power’

CHRIS REED, NZ BOOKLOVERS

‘A selection of poetry that is eclectic, acidic, honeyed’

PAULA GREEN, NZ POETRY SHELF



POETRY AOTEAROA YEARBOOK 2024 TEXT EXTRACT

So, trigger warning: this is a book of revelations. Apocalypse lives here, and it’s not going away, and these poets aren’t apologising for facing it. The same flood, storm, flame that surged through my first-ever poem is now the permanent forecast. Our days, our islands, our skins, our seas, our skies wear the stigmata of late-stage capitalism, and these poets have no interest in concealing it. They are writing — McCann again — ‘so as to not fall silent’, because they see the ruins of silence all around us, its dead institutions, its gouged earth, its bound hands, its nullifying currency, its foul oils, its crushed species.

The point where personal emergency meets collective oppression is set alight again and again in their poems — they refuse to let the hurt be siloed, classified, diagnosed, dosed, written off. They do not cower before the structures built to quietly retraumatise us. Their work ‘hits the hazard lights’ and summons all its craft to ‘hammer and wonder and cry . . . banging the tin of disappointment/and worthlessness bringing up the spectre of future/homelessness, and poverty and sickness and all that befalls’. They know the place to expose the workings of power lies deep within us, where it brands our tissue, twists our responses, sells our safety. This is the nexus that the system is so vastly invested in us not seeing, the flashpoint that poetry is so inextricably wired to force out into unforgiving radical light. ‘[H]ow would you rate the pain?’ asks the opening piece, and the answer resounds: ‘sistine’.

Katūivei

Contemporary Pasifika poetry
from Aotearoa New Zealand

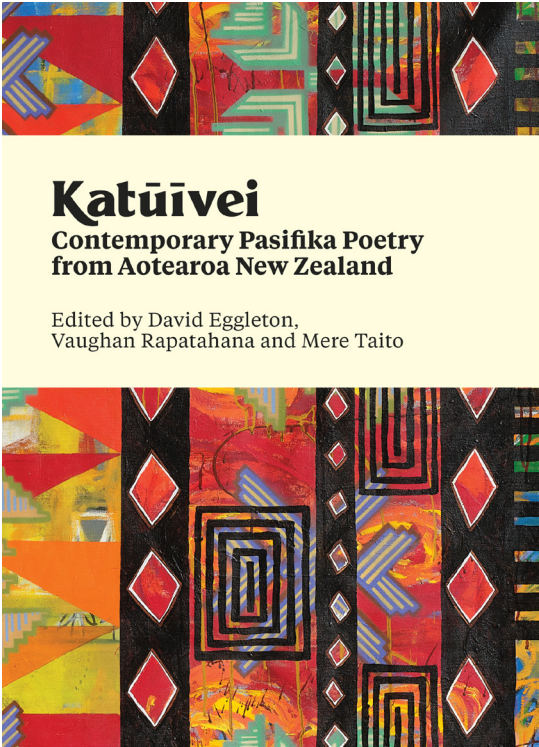
EDITED BY DAVID EGGLETON,
VAUGHAN RAPATAHANA AND
MERE TAITO

To write poetry in New Zealand as a Pacific migrant is an act of wayfinding, a creative process of discovery and negotiation between cultural spaces. This collection of 137 poems by 89 Aotearoa-based Pacific poets explores that navigation. This significant collection ranges from long-established voices such as Albert Wendt and Selina Tusitala Marsh and the powerful newer voices of poets such as Tusiata Avia, Courtney Sina Meredith and Karlo Mila.

DAVID EGGLETON lives in Ōtepoti Dunedin, where he is an editor, poet and writer.

VAUGHAN RAPATAHANA is widely published across several genres in both te reo Māori and English.

MERE TAITO is a poet, flash fiction writer and an interdisciplinary creative practice scholar.



‘Katūivei achieves something profound. It cements Pasifika poetry as an essential compass for navigating Aotearoa’s cultural currents in all their richness and complexity’

CHRIS REED, NZ BOOKLOVERS

PUBLISHED: April 2024

ISBN: 9781991016584

Hardback with jacket, 210 x 148mm. 328 pages.
\$39.99

KATŪIVEI TEXT EXTRACT

The first Pasifika poet of the modern diaspora to emerge in Aotearoa New Zealand was Alistair Te Ariki Campbell, who was born in Rarotonga in 1925 and who died in Wellington in 2009. His father was a trader from Dunedin and of Scottish ancestry. His mother was from Tongareva in the northern group of the Cook Islands.

Campbell came to New Zealand at the age of eight with his siblings, after the death of both of his parents. The children grew up in an orphanage in Dunedin. Campbell began writing poetry at high school, and in 1950, after graduating from university, he became the first Polynesian poet to have a collection of his poems published in English. This book, *Mine Eyes Dazzle*, published by Pegasus Press, was critically acclaimed and led to Campbell being acknowledged as ‘a master of language’.

For those of the Pasifika diaspora, there is the Pacific we carry in our heads and there is a Pacific which is the site of various contestations. Campbell encountered racism in his daily life in mid-twentieth-century New Zealand, and subsequently downplayed his Polynesian identity, but his early poems are lyrical and rhythmic and animistic in a way that draws directly on his Polynesian background and intuitions. One of his best-known early poems, ‘The Return’, is full of foreboding as it speaks of ‘the surf-loud beach’, ‘mats and splintered masts’, ‘plant gods, tree gods’, and ‘fires going out on the thundering sand’.

In the Temple

CATHERINE BAGNALL AND
L. JANE SAYLE

Hot on the heels of their acclaimed 2021 collaboration *On We Go*, artist Catherine Bagnall and poet Jane Sayle return with another collection of watercolours and poems inspired by their contemplation of nature within the context of the feminine sublime. *In the Temple* maintains a focus on ecological thinking, exploring intense personal connections with the natural world that take the reader into the realms of private ritual and the power and meaning of special places. In the Temple evokes a magical atmosphere, a mythological world of enchanted places with powerful and intangible connections to other living beings.

CATHERINE BAGNALL is a senior lecturer in the School of Design at Massey University. Her work focuses on performance practices and its intersection with dress.

JANE SAYLE has been a dealer in curios and ephemera, an art writer and reviewer and a lecturer in art and design history.

PUBLISHED: October 2023

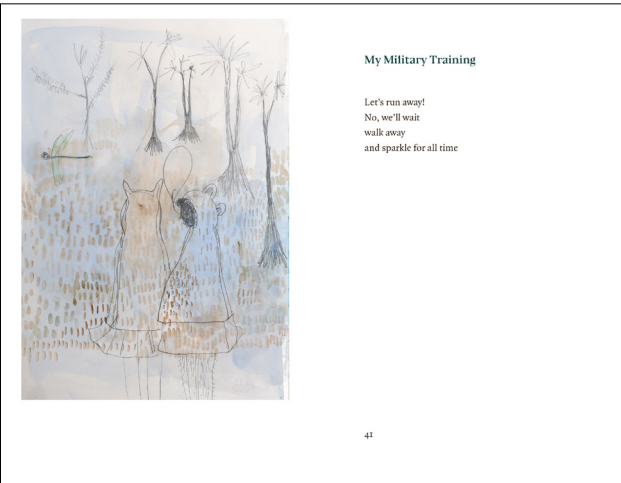
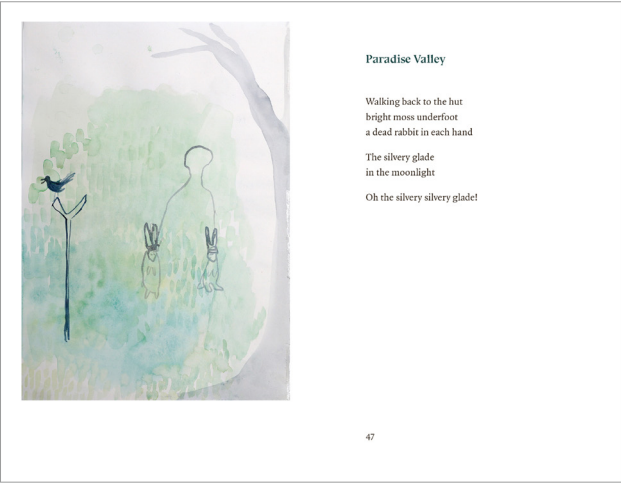
ISBN: 9781991016645

Hardback with jacket, 179 x 115mm. 80 pages. \$35



'A breviary or book of the hours, to be referred to for inspiration and reflection. Both the thoughtful poems and the wistful illustrations have much to offer'

JOHN DALY-PEOPLES, NZ ARTS REVIEW



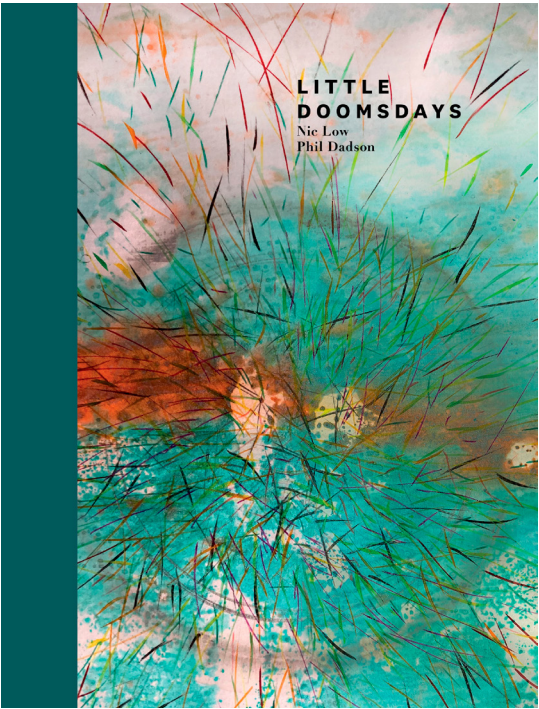
Little Doomsdays

NIC LOW AND PHIL DADSON

The fifth in the groundbreaking kōrero series conceived and edited by Lloyd Jones, Little Doomsdays is another rich collaboration between an artist and a writer. This time legendary musician and painter Phil Dadson responds to a wildly innovative text that’s steeped in te ao Māori by Ngāi Tahu writer Nic Low. Together they play with the notion of ark and arc in a manner that is at once beguiling and challenging.

NIC LOW (Ngāi Tahu) is the partnerships editor at *NZ Geographic* magazine and the former programme director of WORD Christchurch. An author of short fiction, essays and criticism, his writing on wilderness, technology and race has been widely published and anthologised. He received the 2018 CLNZ Writers’ Award, and his story collection *Arms Race* was named a *New Zealand Listener* and *Australian Book Review* Book of the Year.

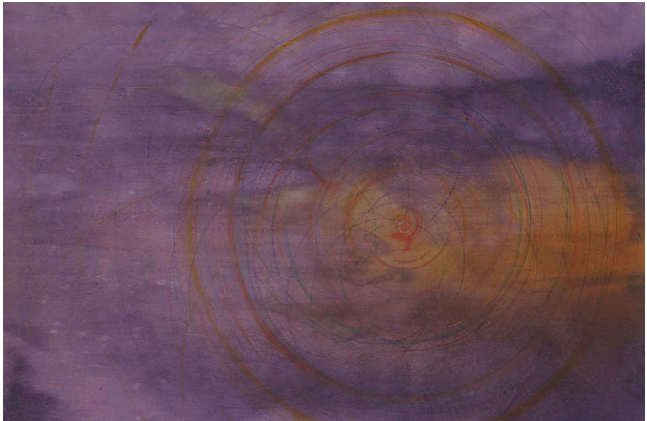
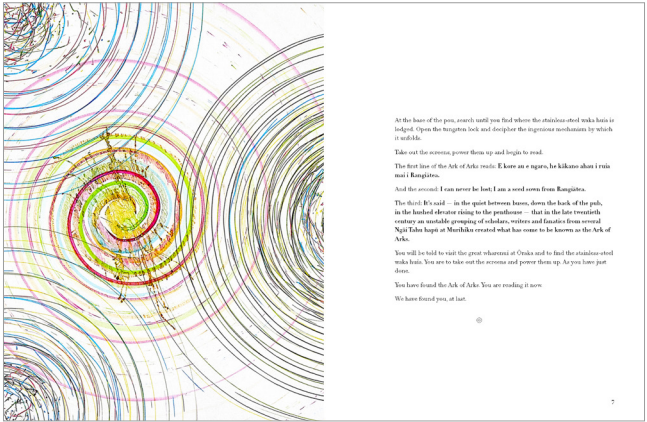
PHIL DADSON ONZM lectured at the Elam School of Fine Arts from 1977. In 2010 the Wellington Sculpture Trust commissioned his Akau Tangi, a wind-powered sculpture on Cobham Drive. He is a 2001 Arts Foundation Laureate, and is a recipient of a New Zealand Antarctic Artist Fellowship.



‘A tour-de-force of the power of art to capture and express complex, heavy ideas and spark deep contemplation and conversation’

KETE BOOKS

PUBLISHED: September 2023
ISBN: 9781991016256
Hardback, 250 x 190mm. 96 pages. \$45



A Kind of Shelter Whakaruru-taha

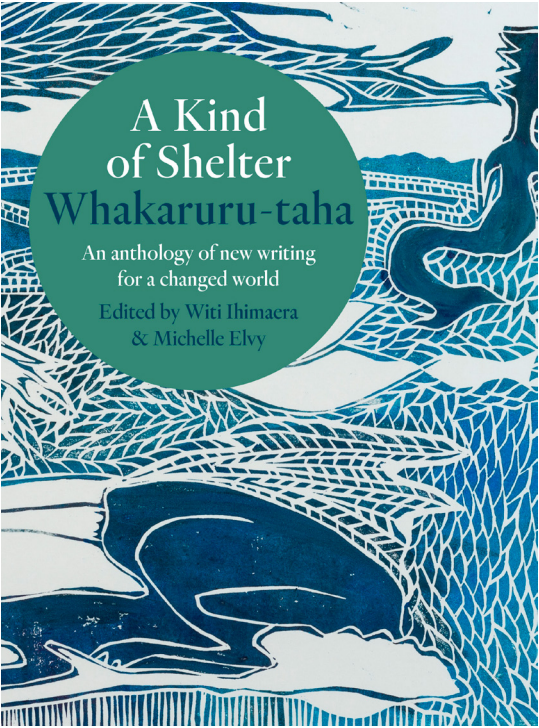
An anthology of new writing
for a changed world

EDITED BY WITI IHIMAERA AND
MICHELLE ELVY

Seventy writers gather at a hui in a magnificent meeting house. In the middle is a table, the tēpu korero, from which the rangatira speak; they converse with honoured guests, and their rangatira-kōrero embody the tāhuhu, the over-arching horizontal ridge pole, of the shelter. In a series of rich conversations, those present discuss our world in the second decade of this century; they look at decolonisation, indigeneity, climate change . . . This fresh, exciting anthology features poetry, short fiction and creative non-fiction, as well as kōrero between writers. The line-up includes Alison Wong, Paula Morris, Anne Salmond, Tina Makereti, Hinemoana Baker, Erik Kennedy and Whiti Hereaka.

WITI IHIMAERA is one of Aotearoa New Zealand's best-known and most loved writers.

MICHELLE ELVY is a writer, editor and manuscript assessor.



*'A remarkable anthology that
is not a collection of one form
of writing but a storehouse
of creative expression.'*

TANIA ROXBOROUGH, KETE BOOKS

PUBLISHED: May 2023
ISBN: 9781991016225
Limpbound, 230 x 163mm. 320 pages. \$39.99

LOOK
INSIDE

AUTHOR
Q&A

EBOOK
AVAILABLE

A KIND OF SHELTER TEXT EXTRACT

1.

When Ranginui the Sky Father was separated from Papatūānuku the Earth Mother, the landscape became a place of cyclonic dust storms and whirling debris.

Subterranean fires burst through Papatūānuku's skin. Solar winds rushed into the space between the parents, creating gaseous clouds. Sheet lightning crackled across the sky and shattered across a broiling sea.

This was the turbulent environment into which the 70 god brothers came crawling and bloodied. Immediately assailed by the intense cold, they took shelter in a cave formed from one of the curving sides of Papatūānuku's body. Called whakaruru-taha, Māori still apply the term to a warm and cosy haven away from winds and cold. It was from this place that they finally moved out into a new world.

2.

This whare pukapuka is, similarly, a whakaruru-taha.

Here, 75 creative thinkers — poets and fiction writers, anthropologists and biologists, musicians and visual artists, and more — gather at a hui in the shelter, which you might visualise as a magnificent cave-like dwelling or meeting house.

In the middle is a table, the tēpu kōrero from which, from time to time, the rangatira speak; they converse with honoured guests, and their rangatira-kōrero embody the very tāhuhu, the over-arching horizontal ridge pole of the shelter. They provide the strong spine for A Kind of Shelter. Sitting around them, or on either side of the wharenuī, are other members of the iwi. Every now and then they join the conversation, talking story, singing story, energetically contributing to the kaupapa or performing for the enjoyment of the iwi: this is who we are. Their audience listens in, laughing, singing along or pondering further when the talk gets serious: sometimes they agree, sometimes they don't.

What is this world we live in, and where is it heading?

Poetry Aotearoa Yearbook 2023

EDITED BY TRACEY SLAUGHTER

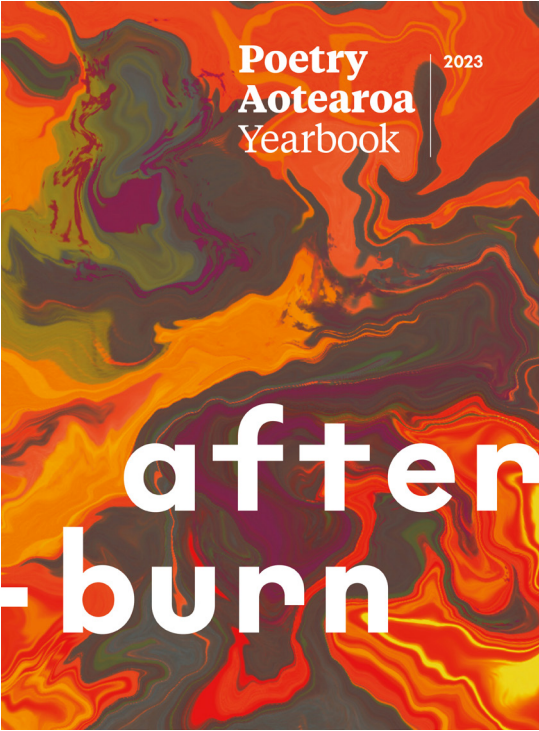
Each year Poetry New Zealand, this country’s longest-running poetry magazine, rounds up important new poetry, reviews and essays, making it the ideal way to catch up with the latest poetry from both established and emerging New Zealand poets. The packed issue #57 features over 150 new poems — including by this year’s featured poet, Tyla Bidois — and essays and reviews of new poetry collections by some of this country’s best-known poets and literary critics. Poems by the winners of the Poetry New Zealand Yearbook Student Poetry Competition are among the line-up.

TRACEY SLAUGHTER’S latest works are the poetry collection *Conventional Weapons* (Victoria University Press, 2019) and the novella *if there is no shelter* (Ad Hoc Fiction, 2020).

PUBLISHED: March 2023

ISBN: 9781991016355

Limpbound, 200 x 148mm. 392 pages. \$37



*‘Indisputably the best
one-stop shop if you’re
seeking the pulse of
poetry in this country’*

NEW ZEALAND LISTENER



POETRY AOTEAROA YEARBOOK 2022 TEXT EXTRACT

When the crises of our past years closed so many doors, it’s not hard to see why we reached for poetry. A poem is a space of encounter, a room of language that invites us to move our senses over its living surfaces, to brush our bodies against its echoes and pressures, visual, sculptural, sonic. A poem refuses to let us be shut down, locked out, cut off — it uses language to frame a gate to experience, calls our bodies to enter. Nothing human is off limits, no experience beyond its horizon: everything we hold is welcome in a poem’s meeting place of sound.

Its thresholds shiver with aliveness, its textures with intimacy. It’s pluralistic, participatory. A poem shares its breath, presses forward for you, forehead and fingerprints, ushers you across vast distances, to lay the weight of your living skin against its own, knowing the translated state that elicits: the miracle of transmission, connection, communion, exchange.

When you read a poem, you mingle with it — it’s a third-degree transfer, subcutaneous. To lift from Janet Frame, when you enter a poem you are re-entering the human voice, the ribs it once hollowed, the throat it drew taut, the palate it rippled, the teeth it insisted against — it asks you to use your mouth to raise the words from its chest, grant them fresh harbour in yours.

...

You’ll see that we’ve re-titled this annual collection of spaces *Poetry Aotearoa* — a name-strengthening, a name-deepening, a fuller sounding of the same encounter; a call to the closer voicing and sharing of who, at our kaleidoscopic but tightly interwoven core, we really are.

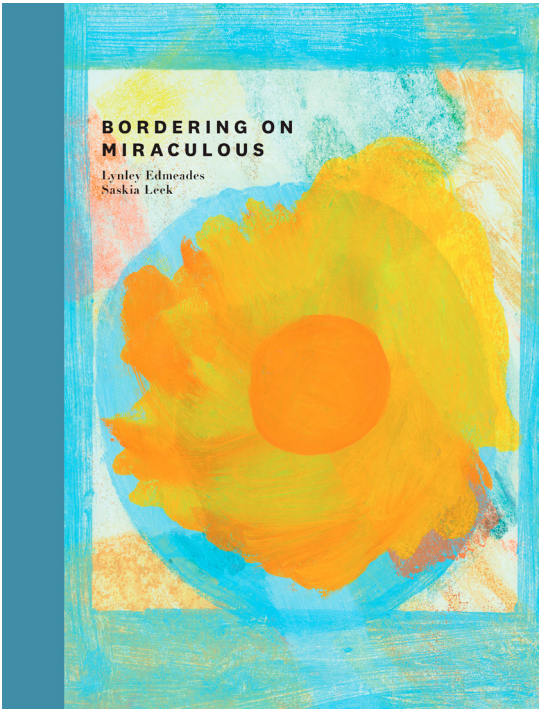
Bordering on Miraculous

LYNLEY EDMEADES AND
SASKIA LECK

Painter Saskia Leek and poet Lynley Edmeades’ luscious collaboration, the fourth in the landmark kōrero series edited by Lloyd Jones, explores ideas of the quotidian and its everyday miracles. By working with abstraction, both painter and poet meet in a conceptual middle-ground. Leek’s high-colour palette and symbolic investigation of the domestic provide Edmeades with a starting point, to which she writes back with a chromatic and vivid pen, making use of colour and symbol in turn.

LYNLEY EDMEADES is the author of two collections of poetry, both longlisted for the Ockham New Zealand Book Awards. She has recently been appointed the editor of *Landfall*.

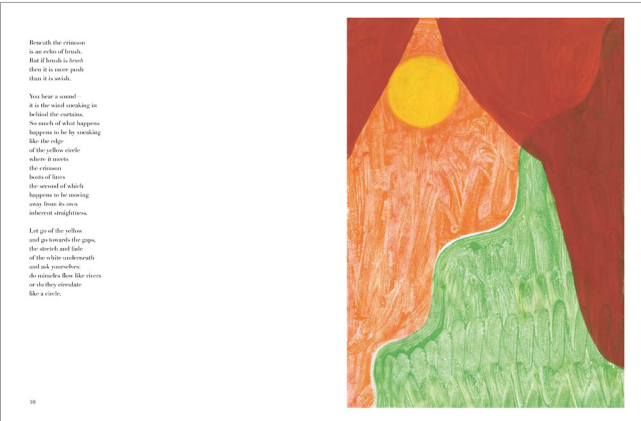
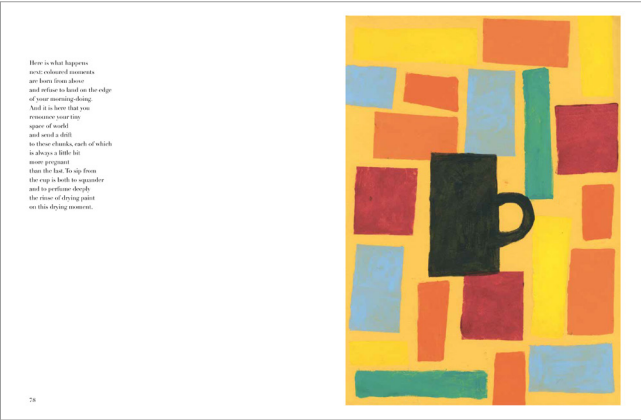
SASKIA LECK has an MFA from Elam School of Fine Arts, University of Auckland, and has exhibited widely both nationally and internationally. She was nominated for the Walters Prize in 2010 for the exhibition *Yellow is the Putty of the World*.



*‘A beautiful harmony
of image and words’*

LYNN FREEMAN, RNZ

PUBLISHED: May 2022
ISBN: 9781991151131
Hardback, 250 x 190mm. 96 pages. \$45



Poetry New Zealand Yearbook 2022

EDITED BY TRACEY SLAUGHTER

The packed issue #56 features 130 new poems — including by this year's featured poet, Wes Lee, and by David Eggleton, Janet Newman, Amber Esau, Elizabeth Morton, Aimee-Jane Anderson-O'Connor, Alistair Paterson, essa may ranapiri, Nikki-Lee Birdsey, Iain Britton, Jordan Hamel, Jack Ross, Dominic Hoey, Owen Bullock, Semira Davis, Rata Gordon, Adrienne Jansen, Olivia Macassey, Vaughan Rapatahana and Kerrin P. Sharpe — and essays and reviews of new poetry collections.

TRACEY SLAUGHTER'S latest works are the poetry collection *Conventional Weapons* (Victoria University Press, 2019) and the novella *if there is no shelter* (Ad Hoc Fiction, 2020).

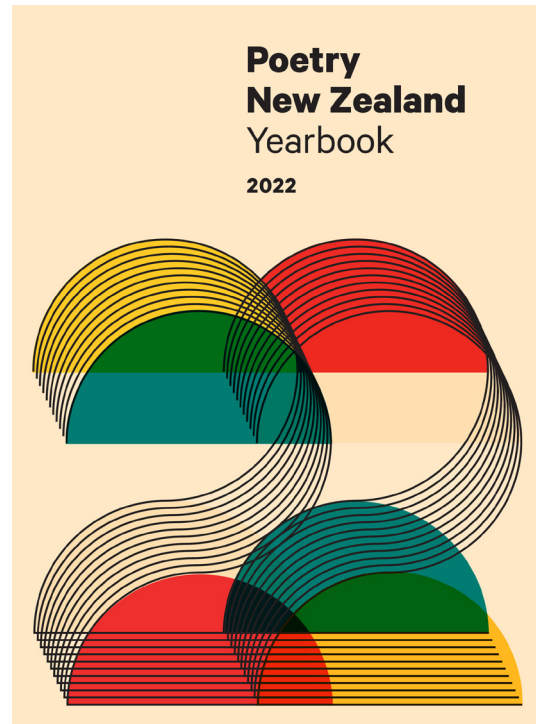
PUBLISHED: March 2022

ISBN: 9781991151117

Limpbound, 200 x 148mm. 392 pages. \$37

LOOK
INSIDE

AUTHOR
Q&A



*'The great joy of Poetry
Yearbook 2022 is the
voyage of discovery'*

ERICA STRETTON, KETE BOOKS

POETRY NEW ZEALAND YEARBOOK 2022 TEXT EXTRACT

The break in a poetic line — whether that line is broken by breath or eye, by pulse, footstep or thought — always says one thing (among the myriad other signals it may send by its breakage): Pay attention. Wait — let your awareness be brushed by this pause, or jarred by this rupture. Switch your senses back on. Look, it says, we stand at the edge — stop here for a second, wake up, notice life, notice language: there are edges everywhere. Our normal routine patterns of reading risk rushing ahead like our prosaic lives, half-conscious, left-to-right, function-driven, habit-numbed, adrift on the surface, body-blind; poetic breakage tips us, abruptly, out of the illusion that it all goes on in tidy sequenced form. It cracks the model of dealing with life via language that would have us believe that we can translate existence into safe consumable units, coherent grammatical blocks. It breaks. It breaks suddenly. There are gaps, leaps, lesions. There are flights that make you gasp in wonder; there are pleasures that press you to the crest; there are dead-ends that leave you seized in cold. Either way, pay attention. Concentrate, harder. Listen. Open your eyes.

It all breaks in an instant.

A poetic break is a 'location of interest'. What it wants, what it cracks the line for, is attention, alertness, awakening, response.

What happens at the crack then, as Leonard Cohen says, is the light gets in. The breakage fills with meaning. The breaking poet hangs that word, that trace, that tone on the gallery wall of the white and our gaze is forced to attend. The damage magnifies, whets our senses. Framed tighter, images gain translucence, call us closer to get transfixed. Our heightened witness casts light back across every line. Sound intensifies, experience deepens, presence is registered, atmosphere felt. Significance pours in, echoes proliferate, connections are illuminated.

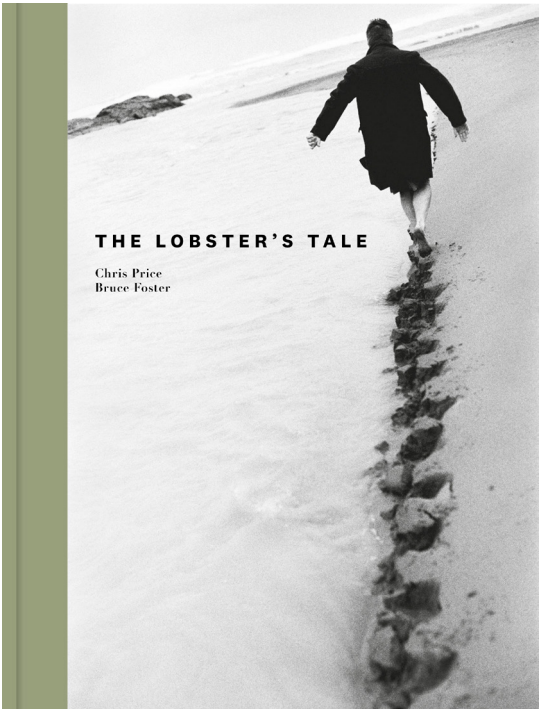
The Lobster's Tale

CHRIS PRICE AND BRUCE FOSTER

Exploring the lobster's biology and its history in language, literature and gastronomy, *The Lobster's Tale* navigates the perils of a life driven by overreaching ambition and the appetite for knowledge, conquest and commerce. In conversation with the text, Bruce Foster's photographs navigate a parallel course of shadows and light, in which the extraordinary textures and colours of the natural world tell a darker story. *The Lobster's Tale* is a meditation on the quest for immortality, and the unhappy consequences of the attempt to both conquer nature and create masterpieces. Meanwhile, below the waterline of text and images, a modest voice can be overheard whispering an alternative to these narratives of heroic and doomed exploration.

CHRIS PRICE'S work often hovers around the intersections between literature and science. She is the author of three poetry collections.

BRUCE FOSTER'S work meditates on the dialogue between natural and human-altered environments, and is held by major museums and art galleries throughout New Zealand.



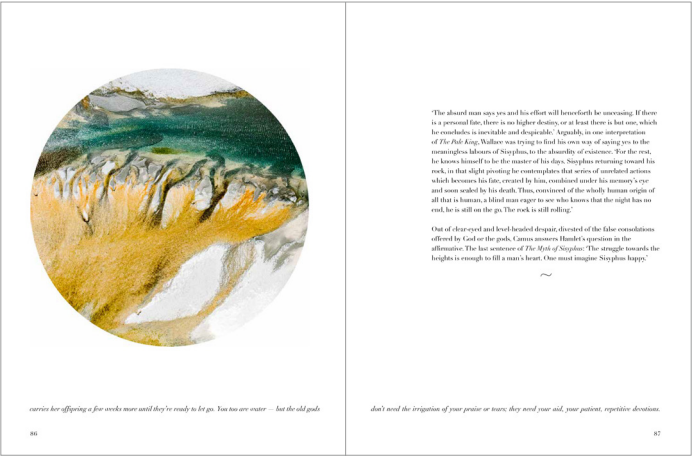
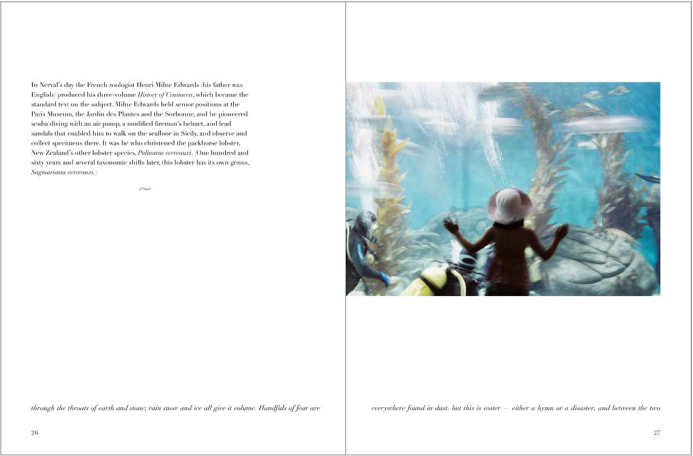
'An intelligent and beautiful picture book. A philosophical underwater exploration under a guise of absurdity'

ANGELA TROLOVE, ARTZONE

PUBLISHED: October 2021
ISBN: 9780995137813
Hardback, 250 x 190mm. 96 pages. \$45

LOOK
INSIDE

AUTHOR
Q&A



Felt

JOHANNA EMENEY

Couples in last-chance therapy, friends unfriending, racist trolls trawling the comments section for game — this collection of poems is concerned with the things that make us feel. The felt realm is very much in nature, too. From the calm of a sleeping doe to the slow unwinding of the last bee on earth, Johanna Emeney seems to say that there is a message in the air — for those who listen with all of their senses.

JOHANNA EMENEY lives with her husband, goats, ponies and cats on four acres just north of Auckland. She is a senior tutor at Massey University and has also worked as an English literature teacher, and as a facilitator of creative writing workshops for adults and young people. Her previous collections of poetry are *Apple & Tree* (Cape Catley, 2011) and *Family History* (Mākarō Press, 2017).

PUBLISHED: April 2021

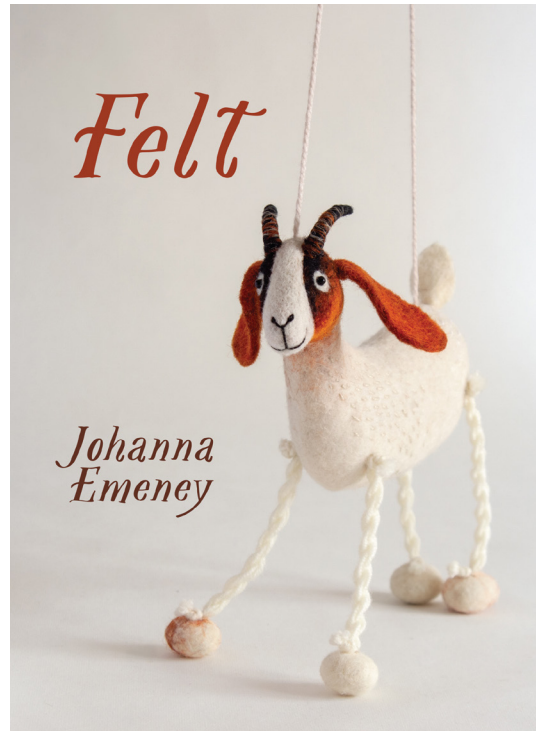
ISBN: 9780995140714

Limpbound, 200 x 148mm. 80 pages. \$24.99

LOOK
INSIDE

AUTHOR
Q&A

EBOOK
AVAILABLE



*‘Felt is a collection that
has left a mark on me
and hopefully on the
NZ poetry landscape’*

**JORDAN HAMEL,
LANDFALL REVIEW ONLINE**

FELT TEXT EXTRACT

The Physics of Grief

The rain has stopped
and I’m still beneath
our largest London plane.

On this windless afternoon
its leaves drum brush shuffle
in private readying.

The tree has decided
that it has had enough of water
and, in one body, downpours.

To step out from under it
is to feel the temporary ease
of being someone else.

On We Go

CATHERINE BAGNALL AND
L. JANE SAYLE

This exquisite little hardback of 21 poems and 26 watercolour paintings is the result of a long-time poet and artist collaboration and grew out of their exploration of the natural world, childhood memories and thoughts about the climate change crisis. It's part of a growing literary genre based on emerging forms of ecological thinking that cross genres and scientific disciplines. An adult picture book to be read aloud to all ages, and a gesture of playful joy, this small treasure can be enjoyed in one sitting and returned to on a regular basis.

CATHERINE BAGNALL is a senior lecturer in the School of Design at Massey University. Her work focuses on performance practices and its intersection with dress.

JANE SAYLE has been a dealer in curios and ephemera, an art writer and reviewer, and a lecturer in art and design history. This is her first book of poems.

PUBLISHED: March 2021

ISBN: 9780995137820

Hardback, 179 x 115mm. 80 pages. \$35



*'A magical and unique
reading experience'*

PAULA GREEN, NZ POETRY SHELF



The time of the now

How to hear the rumble and echo
of the world
and refuse to understand it
it's not what you think
the right now
dwelling in the way of it



Overwhelmed by something
and happy to be
because of the mystery
and the plenitude

Deep tunnels in white cliffs
crackle on the black square
who knows what they may mean?
I just love the big feeling

It's springtime for the lone sentry
on guard at his outpost and musing
on happiness
a primary school word
that doesn't begin to explain
the charms of living he thought

Poetry New Zealand Yearbook 2021

EDITED BY TRACEY SLAUGHTER

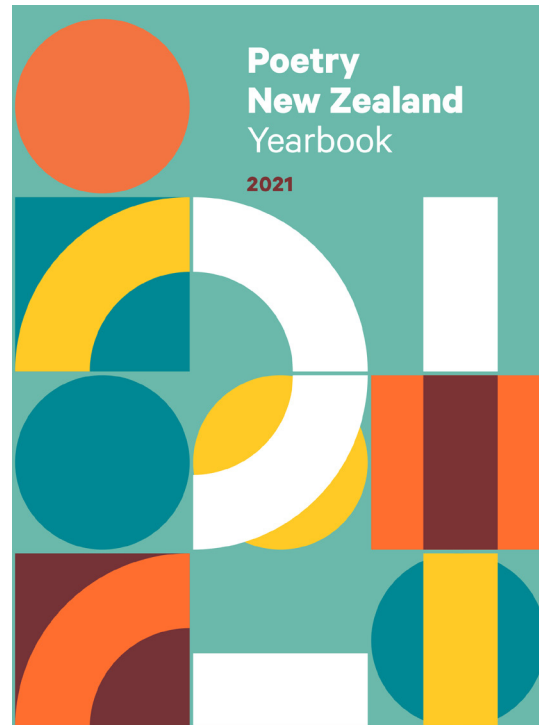
The packed issue #55 features 180 new poems — including by this year's featured poet, Aimee-Jane Anderson-O'Connor and by John Allison, Stephanie Christie, Michele Leggott, Wes Lee, Elizabeth Morton, David Eggleton, Bob Orr and Kiri Piahana-Wong — and essays and extensive reviews of new poetry collections.

TRACEY SLAUGHTER'S latest works are the poetry collection *Conventional Weapons* (Victoria University Press, 2019) and the novella *if there is no shelter* (Ad Hoc Fiction, 2020). She lives in Kirikiriroa Hamilton and teaches creative writing at the University of Waikato, where she edits the journals *Mayhem* and *Poetry New Zealand Yearbook*.

PUBLISHED: March 2021

ISBN: 9780995135420

Limpbound, 200 x 148mm. 408 pages. \$40



'A poetic smorgasbord . . . I'll be carrying this book around with me for quite a while'

HARRY RICKETTS, KETE BOOKS

POETRY NEW ZEALAND YEARBOOK 2021 TEXT EXTRACT

It has been a locked and frozen year. Through our windows, over our screens, ran scenes of desertion and silence that were hard to recognise. Deprivation entered our homes. Doors closed on us (if we were blessed enough to have them). Some were not safe behind them (so many never were). A kind of sensory famine struck. The absence of touch cut us off from all happening. Streets emptied. Days atrophied. Certainties vanished. Loss dug trenches. We had to sit vigil in the cell of ourselves, at that still point Auden directed every poet to: some of us felt that we did touch 'the bottom of the night'. The only line to follow was deeper in, darker down, to poetry. The page was the only safe place our breath could go.

'Something is always born' of visits to this place, Anaïs Nin has told us. 'Great art was born of great terrors, great loneliness, great inhibitions, instabilities.' Likewise, Rilke wrote that 'all art is the result of one's having been in danger'. A lockdown-search for lines brought me back, too, to Adam Zagajewski's luminous mandate to 'Try to Praise the Mutilated World,' and Brecht's simple four-line brutalised mantra 'Motto': 'In the dark times / Will there also be singing? / Yes, there will be singing / About the dark times.' When the doors closed on us, we knew we had to keep singing — even though some days all our songs could do was send vowel sounds into the dark.

LOOK
INSIDE

AUTHOR
Q&A

Shining Land

Looking for Robin Hyde

PAULA MORRIS AND
HARU SAMESHIMA

This is the second in the kōrero series edited by Lloyd Jones. Writer Paula Morris and photographer Haru Sameshima focus on the New Zealand journalist, poet, fiction writer and war correspondent Robin Hyde, exploring three locations important to her difficult life and ground-breaking work.

PAULA MORRIS, Ngāti Wai, Ngāti Manuhiri, Ngāti Whātua, is an award-winning novelist, short-story writer and essayist. A frequent book reviewer, interviewer and festival chair, she is also convenor of the Master in Creative Writing programme at the University of Auckland.

HARU SAMESHIMA completed an MFA (1995) at Elam School of Fine Arts, University of Auckland. He has exhibited and published widely in New Zealand and his images illustrate some of New Zealand's most significant art and craft publications. He has his own publishing imprint, Rim Books, and runs his Auckland studio, Studio La Gonda, in partnership with Mark Adams.

PUBLISHED: November 2020
ISBN: 9780995131828
Hardback, 250 x 190mm. 96 pages. \$45



'Like the best picture books, it opens up vistas well beyond its relatively modest scale.'

SARAH SHIEFF, ACADEMY OF
NEW ZEALAND LITERATURE

LOOK
INSIDE

AUTHOR
Q&A

LONGLISTED
FOR THE
2021 OCKHAM
NEW ZEALAND
BOOK AWARDS



II

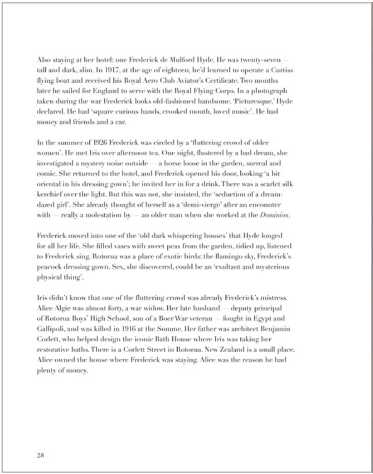
War fragments at the centre of Hyde's life, shaping her relationships and experiences – sex, birth, death. Without war, her parents would never have met. Her father, George Wilkinson, was born in India to a British army captain. He fought in the Boer War and was wounded at the Battle of Blakenburg in 1901. In the military hospital George was nursed by Hyde's mother Nelly, an Australian nurse on her way to England.

Nelly never sailed on to England. Instead it became a mythical 'home' for which she longed all her life. George and Nelly married in haste and repeated at leisure, their first daughter born four months after the wedding. When Iris, their second daughter, was still a baby they moved to New Zealand and a sheltered, wind-drift life in Wellington, where another two sisters were born and George worked for the Post Office.

In 1906 he enlisted with the 1st New Zealand Expeditionary Force, and disappeared overseas for more than two years, though the old knee wound saved him from combat. George was the one who got to live in England, working in the Postal Service of the New Zealand Engineers.

After the war the family could buy a house for the first time – in the Wellington suburb of Northland, two print a neighbourhood for socialist George. He and Nelly argued about money, politics, capitalism, imperialism. Lord Kitchener. 'I couldn't stand the noise in the night,' wrote Hyde. Declared over-sensitive by her family, she took to running away. George moved into his own bedroom where he smoked his pipe, read Marx and unsmoked.

'I have known, sister, so many returned soldiers whose self-esteem seemed to have been smashed to pieces,' Hyde wrote in 1911. 'Pity the dead, because they are very grateful and so have written letters about them! But these dogged, what about them?' She was talking about her father.



High Wire

LLOYD JONES AND
EUAN MACLEOD

This collaboration between Booker finalist writer Lloyd Jones and artist Euan Macleod is the first of a series of ‘picture books’ for grown-ups that showcase leading New Zealand writers and artists working together. This beautifully considered book richly rewards the reader and stretches the notion of what a book can do.

LLOYD JONES is one of New Zealand’s most eminent writers. His bestselling novel *Mister Pip* won several illustrious prizes and awards including the 2007 Commonwealth Writers’ Prize Best Book Award and the 2007 Montana Medal for fiction. It was also shortlisted for the 2007 Man Booker Prize.

EUAN MACLEOD’s work is represented in many private and public collections, including Te Papa, the National Gallery of Australia and the Metropolitan Museum, New York. He has won a number of major prizes including the Archibald Prize.

PUBLISHED: May 2020

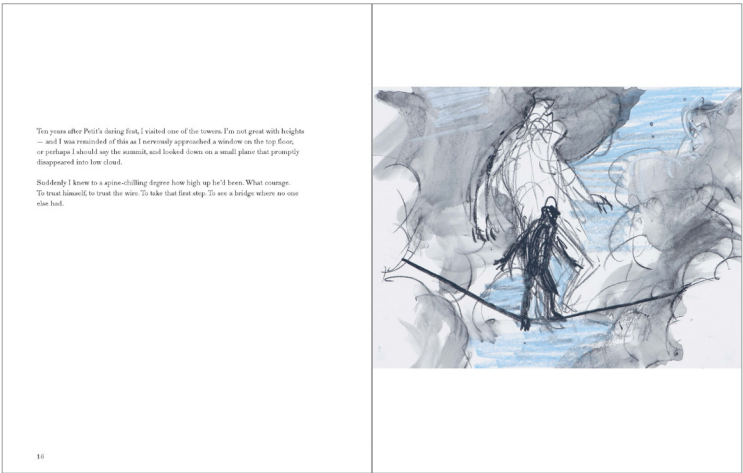
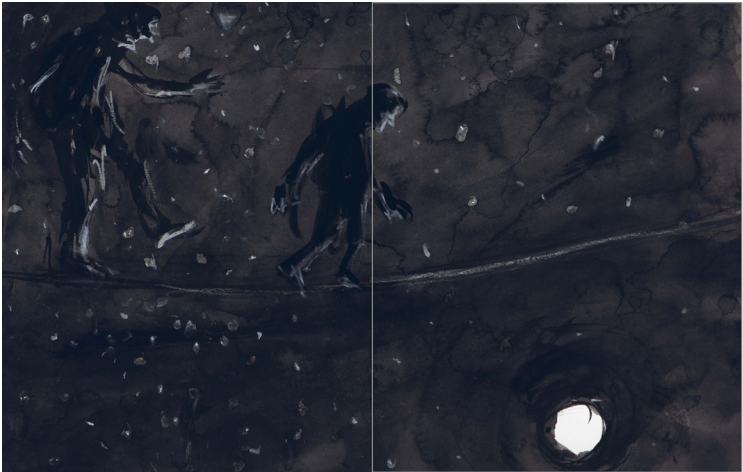
ISBN: 9780995123083

Hardback, 250 x 190mm. 96 pages. \$45



*‘A finely crafted mystery
of art, friendship and
human aspiration’*

SALLY BLUNDELL, LANDFALL



Poetry New Zealand Yearbook 2020

EDITED BY JOHANNA EMENEY

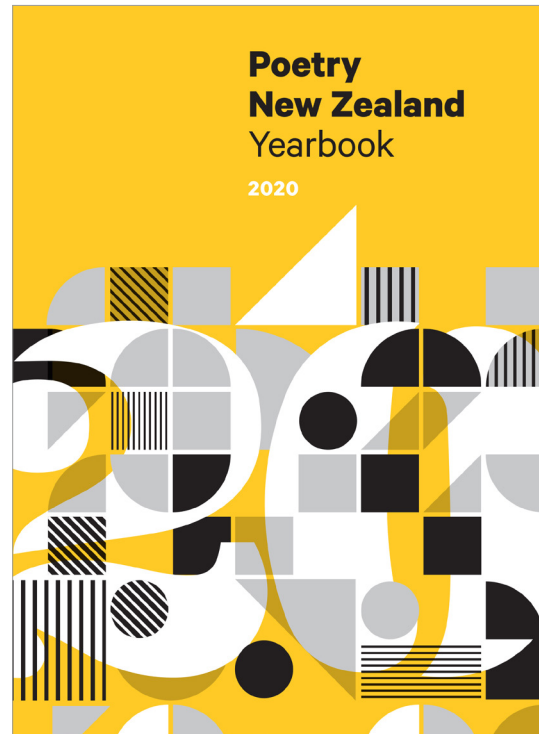
Issue #54 of Poetry New Zealand Yearbook features 130 new poems, including by this year's featured poet, rising star essa may ranapiri, and C. K. Stead, Elizabeth Smither, Kevin Ireland, Chris Tse, Gregory Kan, Fardowsa Mohammed and Tracey Slaughter; essays, including a graphic essay by Sarah Laing; and reviews of new poetry collections.

JOHANNA EMENEY is a Cambridge graduate with a postgraduate diploma in education and is currently a tutor of creative writing at Massey University, Auckland, where she gained her PhD. She has published two books of poetry, *Apple and tree* (Cape Catley, 2011) and *Family History* (Mākarō Press, 2017).

PUBLISHED: March 2020

ISBN: 9780995122932

Limpbound, 200 x 148mm. 360 pages. \$34.99



'Poetry New Zealand Yearbook 2020 is something epic, no standing still here'

HAMESH WYATT, OTAGO DAILY TIMES

POETRY NEW ZEALAND YEARBOOK 2020 TEXT EXTRACT

It is wonderful to be chosen by poems, and the very opposite of trying to choose poems. Choosing poems is hard work — it feels like rifling through perfectly serviceable clothes from a stockier, taller cousin. Being chosen by poems, however, is like winning a voucher from your favourite shop and being dressed by one of its very genial and talented personal assistants. The poems that choose you are must-have items.

Poems choose you when they howl without any sort of dissembling — and yet a howl is not necessary. Pain is not even a prerequisite. However, sincerity is integral to a poem's ability to single you out as its guardian. Any sign of fraudulence, and it's all off. When a poem says 'but motherfucker' to you in entreaty or complaint, it better not be playing around — see essa may ranapiri's 'my dream of a nonbinary prison' for an example.

A poem chooses you the moment it takes you by surprise. To be clear, this cannot be any old surprise. It must have the qualities of what President Oprah Winfrey calls the 'A-ha moment' — a sudden insight which causes the pulse to quicken and galvanic skin temperature to rise. A poem like this is no riddle; it is a messenger imparting a truth about what it is to be human in the world. In fact, it probably touches on something you have already felt or secretly known, but never quite been able to admit.

LOOK
INSIDE

AUTHOR
Q&A

POETRY
READING

Wild Honey

PAULA GREEN

Highly regarded poet and anthologist Paula Green's comprehensive survey of New Zealand's women poets, from Jessie Mackay, the first published, through to newcomers Hera Lindsay Bird and Tayi Tibble. Charmingly, Green uses the structure of a house, with different poets discussed and assessed in each of the rooms. A work of creative scholarship, it is enormously generous and makes an important contribution to New Zealand literature.

PAULA GREEN MNZM is a poet, reviewer, anthologist and children's author. She has published eight poetry collections, including several for children. In 2017, Paula was admitted to the New Zealand Order of Merit for Services to Poetry and Literature and received a Prime Minister's Award for Literary Achievement.

PUBLISHED: August 2019

ISBN: 9780995113596

Limpbound, 230 x 163mm. 572 pages. \$45



*'It's a book that beckons
the reader to return to
it, with pencil markings
and post-it notes'*

EMER LYONS, LANDFALL

SHORTLISTED
FOR THE
2020 OCKHAM
NEW ZEALAND
BOOK AWARDS

LOOK
INSIDE

AUTHOR
Q&A

AUTHOR
VIDEO

WILD HONEY TEXT EXTRACT

For the cover of *Wild Honey*, Sarah Laing painted a group of women poets sharing picnic. On the front, Selina Tusitala Marsh lies daydreaming on the grass while Alison Wong talks with Ursula Bethell; Elizabeth Smither and Fleur Adcock are in conversation with Airini Beautrais; Jessie Mackay observes Blanche Baughan in company with Robin Hyde. On the back cover Tusiata Avia and Hinemoana Baker are conversing, Michele Leggott is with her guide dog. Anna Jackson is reading in a tree and Jenny Bornholdt is lost in thought. Above them a wild beehive hangs, the home of the bees that make the wild honey of the book's title.

The notion of the hive in relation to women writing poetry resonates on many levels. The hive is a container of dark and light, and of activities that are both in view and hidden from view. The transformation of nectar to honey is akin to the transformation of words into poetry; not necessarily sweet, not at all, but fluid and fluent, and highly textured.

The hive is also a house of endeavour: bees collect, build and transform. This book is about the endeavour of New Zealand women poets over one hundred and fifty years of published poetry. Some of these women have slipped from public view, and many were not paid the honour they were due in their lifetimes. The book is neither a formal history nor a theoretical overview of New Zealand women's poetry, but is instead a celebration and engagement with poems through my readings. In writing this book, I built a house. I moved through the rooms — collecting, building, recouping, revaluing — in order to travel through a broad range of published poetry.

Poetry New Zealand Yearbook 2019

EDITED BY JACK ROSS

Issue #53 of *Poetry New Zealand* Yearbook features works by Stephanie Christie, 130 new poems, and reviews of 30 new poetry collections. Continually in print since 1951, this highly regarded annual collection of new poetry, poetry reviews and poetics discussion is the ideal way to catch up with the latest from established and emerging New Zealand poets.

DR JACK ROSS is a senior lecturer in creative writing at Massey University's Albany campus. He is the author of five books of poems, three novels, a novella and two collections of short fiction. He has edited a number of books and literary magazines, including (from 2014) *Poetry New Zealand*.

PUBLISHED: March 2019

ISBN: 9780995102965

Limpbound, 200 x 148mm. 344 pages. \$34.99



'It was just what I needed'

PAULA GREEN, NZ POETRY SHELF

POETRY NEW ZEALAND YEARBOOK 2019 TEXT EXTRACT

Among the poets I've included are such well-known names as Sue Fitchett, Michele Leggott, Stephen Oliver, Bob Orr, Vaughan Rapatahana, Elizabeth Smither and Emma Neale. In her reply to my acceptance letter for the poems she'd submitted, Emma, now firmly established as the new managing editor of *Landfall*, explains the process of selection better than I could ever imagine doing:

. . . it's finally made me realise that rejections aren't always a comment on literary merit! And it doesn't even mean an editor dislikes someone's work, it just means there is chronically limited space.

Quite so. What she said. My long list for this issue was full of beautiful poems which have, one after the other, had to bite the dust for one reason or another. Never assume that your poem didn't make it into that giant file! And don't think that I didn't sweat blood over those rejections, either.

Of course my subjective reactions have a great deal to do with the poems you see before you. As long as I've been reading her, which is almost 20 years now, I've been impressed and (at times) flabbergasted by the sheer virtuosic brinksmanship of Stephanie Christie's poetry. It's great to be able to introduce her poems to — I hope — a wider audience than they've so far reached in this country. Her fractured word-play — reminiscent at times of late Celan but with a pop culture edge he never achieved — can be daunting at first, but I think you'll see after a while how relentlessly quotable she is:

I hold onto hope because I want something
to do with my hands

LOOK
INSIDE

AUTHOR
Q&A

The Writing Life

DEBORAH SHEPARD

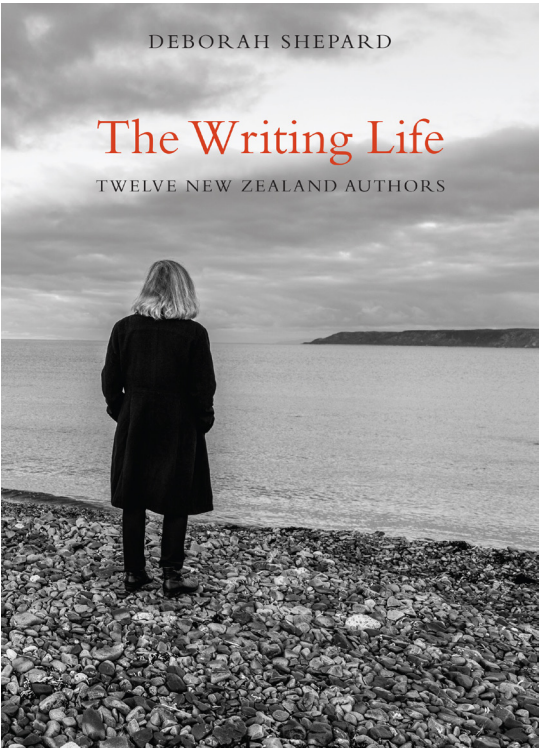
A unique, candid and intimate survey of the life and work of 12 of our most acclaimed writers: Patricia Grace, Tessa Duder, Owen Marshall, Philip Temple, David Hill, Joy Cowley, Vincent O’Sullivan, Albert Wendt, Marilyn Duckworth, Chris Else, Fiona Kidman and Witi Ihimaera. Constructed as Q&As with experienced oral historian Deborah Shepard, they offer a marvellous insight into the careers of the ‘elders’ of New Zealand literature.

DEBORAH SHEPARD is an author, teacher of memoir, oral historian and film and art historian. She has also been a Film, TV and Media Studies lecturer at the University of Auckland. Her major publications include *Her Life’s Work: Conversations with Five New Zealand Women* (2009), *Between the Lives: Partners in Art* (2005), *Reframing Women: History of New Zealand Film* (2000), and *Giving Yourself to Life: A Journal of Pain, Hope and Renewal* (2015). Deborah lives in Westmere, Auckland.

PUBLISHED: November 2018

ISBN: 9780995109537

Flexibind, 230 x 163mm. 464 pages. \$49.99



*‘If I was a young writer
starting out now, I’d be
eagerly devouring this book’*

TESSA DUDER



THE WRITING LIFE TEXT EXTRACT

‘... there is an aching need for art in our country. We need an art to expose ourselves to ourselves, explain ourselves to ourselves, see ourselves in a perspective of place and time,’ wrote Bill Pearson in the landmark essay ‘Fretful Sleepers’, which was published in the literary journal *Landfall* in 1952. Pearson was studying at Oxford University at that time, and from that distant vantage point he reflected on the characteristics of New Zealand culture that he found stifling: the lack of intellectual discussion, the dearth of writing located centrally in New Zealand and of work conveying a rich interior life. He described the unthinking, ‘threadbare life’ of New Zealand’s citizens as ‘dumb and numb, null and dull’ and longed for talent to be realised, for emotions to be examined so there could be ‘greater depth, more joy, heavier sorrow’. New Zealand writers, Pearson argued, needed to reject the colonial influence that had smothered artistic endeavour for more than a century and find their subject matter in the people who inhabited this place. ‘It is our job to take a lead in awakening New Zealanders from their fretful sleep,’ he wrote.

In 1952 the generation of authors who are the focus of this study — Joy Cowley, Marilyn Duckworth, Tessa Duder, Chris Else, Patricia Grace, David Hill, Witi Ihimaera, Fiona Kidman, Owen Marshall, Vincent O’Sullivan, Philip Temple and Albert Wendt — were all completing their secondary educations, based on a British curriculum that advanced a Eurocentric version of history. This book follows their emergence from the cultural vacuum Pearson described through six decades of brilliant hard work to the place they enjoy now, with extensive publication histories that represent the diverse cultural richness of this place and global recognition for their contributions to literature.

Poetry New Zealand Yearbook 2018

EDITED BY JACK ROSS

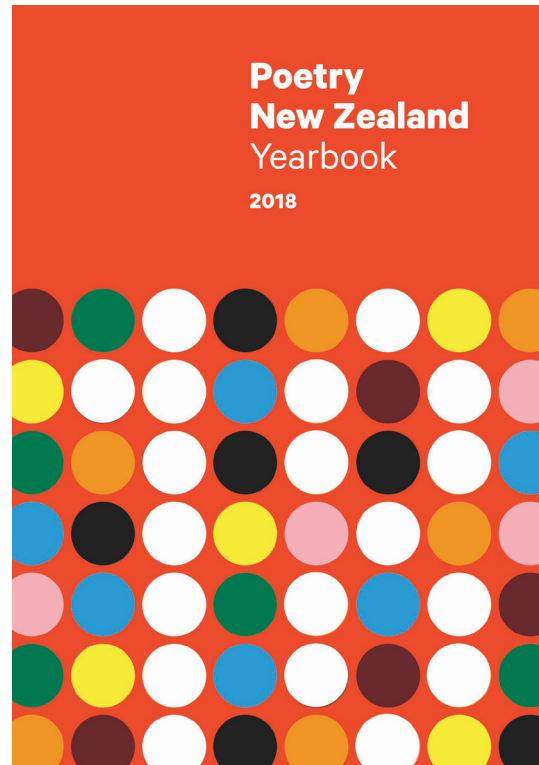
Issue #52 of *Poetry New Zealand Yearbook* features work by Alistair Paterson, the winning entries of the Poetry New Zealand competition, essays, reviews of 30 new poetry collections and over 100 new poems by writers including Albert Wendt, David Eggleton, Johanna Ememeny and Bob Orr.

DR JACK ROSS is a senior lecturer in creative writing at Massey University's Albany campus. He is the author of five books of poems, three novels, a novella and two collections of short fiction. He has edited a number of books and literary magazines, including (from 2014) *Poetry New Zealand*.

PUBLISHED: March 2018

ISBN: 9780994147332

Limpbound, 200 x 148mm. 360 pages. \$34.99



'It's all too easy to look around . . . and despair at the state of the world. But then the Poetry Yearbook turns up again, to show there is still room for sophistication and quality at a reasonable price'

PAUL LITTLE, NORTH & SOUTH

LOOK
INSIDE

AUTHOR
Q&A

POETRY NEW ZEALAND YEARBOOK 2018 TEXT EXTRACT

Alistair Paterson has been a central figure in New Zealand poetry for many decades, as poet, editor and mentor. In late 2014, as part of a research project which involved conversations with senior poets about how creativity emerges, how it circulates, and what people do with this capacity, Professor of Creative Writing at the University of Canberra Jen Webb and Alistair met in Alistair's Auckland home to talk about poetry and his own practice. He began by saying: 'I don't think of myself so much as a poet. I think of myself as still trying to become a poet — or not so much become a poet, but to write poetry. If you want to become a poet, give it up; you'll never be any good.'

Why is it that you don't identify yourself as a poet?

Because then you're identifying yourself, instead of what you do or what you're trying to do.

So the idea is, if I say 'I'm a poet', that freezes it?

It freezes the whole thing, because it says you've got somewhere, you've achieved something. In fact poetry is a lifelong learning process; and if you say I'm a poet, or if you say I've found my voice . . .

Then you're actually dead in the water.

You're dead in the water. You're finished. That's why I don't like to see, in some creative writing courses, the teachers talking about finding your voice. My personal view is: don't try to find your voice, you're wasting your time, because then it's about you and it's not about the verse, it's not about the work. If you're trying to write poetry, to create poetry, that's an entirely different thing from finding out something about yourself. And anyway, if you're trying to write poetry, you will discover yourself anyway. You don't have to make an effort to do that.

Poetry New Zealand Yearbook 2017

EDITED BY JACK ROSS

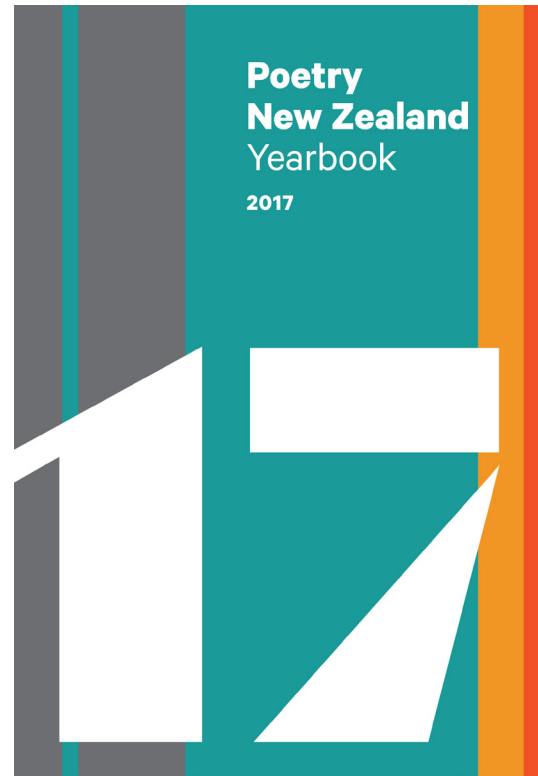
Issue #51 features 128 new poems, including work by featured poet Elizabeth Morton, as well as Riemke Ensing, Mohamed Hassan, Anna Jackson, Michele Leggott, Kiri Piahana-Wong and Elizabeth Smither, essays by Janet Charman, Lisa Samuels and Bryan Walpert, and reviews of 33 new poetry collections.

DR JACK ROSS is a senior lecturer in creative writing at Massey University's Albany campus. He is the author of five books of poems, three novels, a novella and two collections of short fiction. He has edited a number of books and literary magazines, including (from 2014) *Poetry New Zealand*.

PUBLISHED: March 2017

ISBN: 9780994136350

Limpbound, 200 x 148mm. 352 pages. \$34.99



'One of the best New Zealand literary journals around'

**SIOBHAN HARVEY,
NEW ZEALAND HERALD**

POETRY NEW ZEALAND YEARBOOK 2017 TEXT EXTRACT

I first encountered Liz Morton when she sent me some poems out of the blue. This was before I'd started to edit *Poetry New Zealand*, but I think she'd been advised to do so by one of my creative writing students here at Massey.

There's always a certain trepidation in looking at other people's poetry for the first time. What if you don't like it? What if you can't think of anything to say? But I did like it. Somewhat to my surprise,

I found that it really spoke to me.

That must have been some time in 2013, because shortly after that, and after meeting her in person, I asked her to read at our Open Day here at the Auckland campus. She read almost as beautifully as she wrote, and it came as little surprise when she won the New Voices Emerging Poet Competition later that year.

There's an important balance we try to uphold in *Poetry New Zealand* between (as we say in our blurb) 'the work of talented newcomers and developing writers as well as that of established leaders in the field'. This has been the case since the magazine's inception, and it's a principle which was observed faithfully by Alistair Paterson, my predecessor as editor.

The poet I encountered in 2013 could certainly have been called a 'talented newcomer': her work was powerful and raw and close to the bone, but not (perhaps) as nuanced as it has now become. While I suppose one should still refer to her as a 'developing writer', I see the poems she's writing now as a solid contribution to the New Zealand poetic archipelago.

LOOK
INSIDE

AUTHOR
Q&A

Home

New writing

EDITED BY THOM CONROY

A compendium of non-fiction pieces held together by the theme of 'home' and commissioned from twenty-two of New Zealand's best writers. Strong, relevant, topical and pertinent, these essays are also compelling, provocative and affecting.

What is home when it's a doorway on a city street because you are homeless? What is home for urban Māori returning to their tribal lands? How do refugees make new homes while coping with the fact that their old homes are in ruins?

DR THOM CONROY teaches creative writing in the School of English and Media Studies at Massey University.

PUBLISHED: July 2017

ISBN: 9780994140753

Limpbound, 200 x 148mm. 304 pages. \$39.99



*'Fun to read, relevant,
compassionate and
frequently sharp'*

**ANNALEESE JOCHEMS,
BOOKSELLERS NEW ZEALAND**

HOME TEXT EXTRACT

I was five when the circus came to town. Right near the end of my first year of primary school. There are fragments in memory — smell of canvas and wild animals and dung, grass growing lank and pale around the metal supports of the tiered plank seating, the surrounding bush darker than ever before after we left the blare of lights behind — but the dominant image is something different, something completely unexpected. I see a mound of yellow-brown earth, heaped up by a bulldozer, upon which a clown in greasepaint and slapstick shoes climbs, there to push into the dirt the long end of a white wooden cross, and then to place before it a small bunch of garden flowers. It was the grave of Mollie the elephant and this the ceremony of her burial.

Captain Gendas delivers / the eulogy. Six o'clock on the evening of Tuesday, 17 December 1957. We were grouped outside the showground at Ohakune Junction, where the Mountain Road begins. All of the many performers and workers — about a hundred — travelling with Bullen's Circus and, according to the Auckland Star, three times as many locals. This may be an exaggeration. Among us, I found out later, was eight-year-old Philip Clairmont, staying with his mother at Dr Shanks' house just up the road. Merrilyn George, the local historian, still a schoolgirl, was there; and Vera Brailey, now Celeste Ventura, whose house was the last on Railway Row and whose family had given their name — Brailey's Bush — to the beech and rimu forest growing around the nearby Mangawhero River, which can still be heard chuckling away over its stones.

— **Martin Edmond, 'The Red in My Mind'**

LOOK
INSIDE

AUTHOR
Q&A

EBOOK
AVAILABLE

MEDIA AND POLITICS

Promises Promises

80 years of wooing New Zealand voters

CLAIRE ROBINSON

Brimming with political-party campaign advertisements from the 1938 election to the present day, this colourful, engaging book brings together 80 years of political ads that can truly be said to have made history. Perfect for history, politics, design and nostalgia buffs.

CLAIRE ROBINSON is Professor of Communication Design and Pro Vice-Chancellor, Toi Rauwharangi College of Creative Arts at Massey University. Her research interest is the visual communication of political messages in the context of election campaigning and political leadership. Her research has been disseminated through international peer reviewed journal articles, book chapters, international conferences and designs.

PUBLISHED: September 2019
ISBN: 9780995109544
Limpbound, 255 x 200mm. 368 pages. \$59.99

LOOK
INSIDE

AUTHOR
Q&A

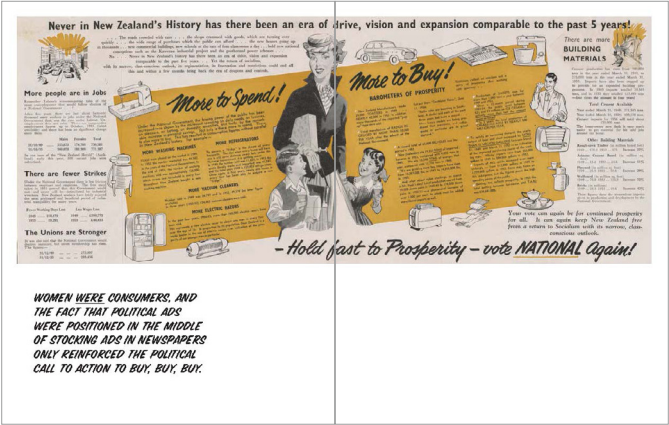
AUTHOR
VIDEO



‘Dr Claire Robinson has expertly documented an era of mass political communication . . . Robinson will have an interesting sequel to write in 10 years’ time’

BEN THOMAS, METRO

SHORTLISTED FOR
BEST ILLUSTRATED
BOOK AT THE 2020
PANZ BOOK DESIGN
AWARDS



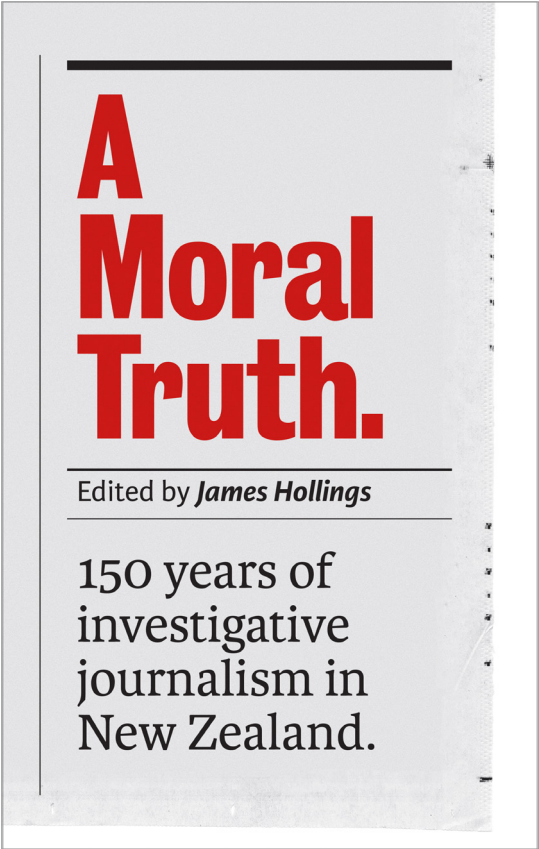
A Moral Truth

EDITED BY JAMES HOLLINGS

New Zealand has a long and rich tradition of journalism that holds power to account. Some of the stories in this book will be well known to New Zealanders. Many will not. All show the craft, compassion, toil and sheer persistence of the journalists and editors who unveiled them and the courage of those whose stories they told.

DR JAMES HOLLINGS is Head of Journalism at Massey University, Wellington, the home of New Zealand’s oldest continuously operating journalist training school. He was a journalist for 18 years, and worked in senior roles in newspapers and radio. He is co-founder of the New Zealand Centre for Investigative Journalism. He lives in Wellington with his partner and three children.

PUBLISHED: August 2017
ISBN: 9780994141583
Limpbound, 215 x 134mm. 448 pages. \$45



‘An outstanding collection: moving, enraging, illuminating, dispiriting, provocative’

JOHN CAMPBELL

A MORAL TRUTH TEXT EXTRACT

Some of the stories in this book will be well known to New Zealanders; many will not. Some, I hope, will still shock and disturb you. All, I hope, will make you proud of the craft, cunning, persistence, compassion and sometimes brilliance of those journalists who unveiled them. And, of course, of the courage of those men, women and children whose stories are told here.

What exactly is investigative journalism? And how does it differ, if at all, from other types of journalism? It is sometimes argued that all journalism is investigative, in that it seeks to tell a truth. Many journalists, including some whom you will meet in these pages, believe that all journalists should investigate, in some way or another. Nevertheless, most books on investigative journalism agree that there are some things that set it apart from the journalism we see in our daily newspapers or on our favourite news sites, and watch and hear on television and radio. The great Australian journalist John Pilger, whose anthology of world investigative journalism was the inspiration for this book, suggests that good investigative journalism holds power to account, and acts as a check on power. For him, it is not just about ‘detective work’, but must also be journalism that ‘bears witness and investigates ideas’.

Journalism has also been called the ‘first draft of legislation’, because it often exposes problems so compelling that governments need to pass laws to fix them. Many of the stories in this collection did just that.

NATURAL HISTORY

Life in the Shallows

The wetlands of Aotearoa New Zealand

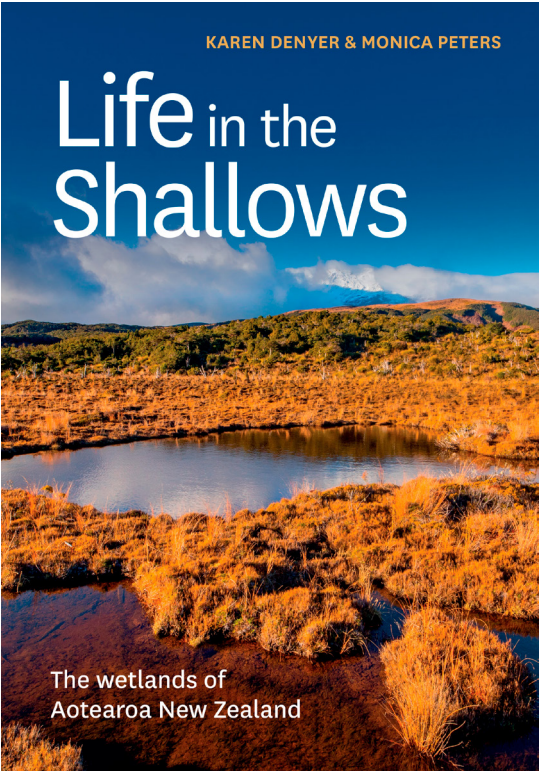
KAREN DENYER AND
MONICA PETERS

Rich and diverse but often unloved, Aotearoa’s wetlands are the most vulnerable of our ecosystems. Only a tiny fraction of their original extent remains, and we continue to lose this vital habitat. This highly illustrated and absorbing book introduces and explores the wetlands of Aotearoa through the work and experiences of our leading researchers, and the deep cultural and spiritual significance they have for Māori.

KAREN DENYER has worked as an ecological consultant for over 20 years, much of it in wetland ecology. She has written a number of publications and has been executive officer at the National Wetlands Trust since 2008.

MONICA PETERS is co-chair of the Citizen Science Association of Aotearoa New Zealand. Her background includes hands-on conservation, research, science communication, international development and fine arts.

PUBLISHED: July 2022
ISBN: 9780995143128
Flexibound, 240 x 168mm. 344 pages. \$65

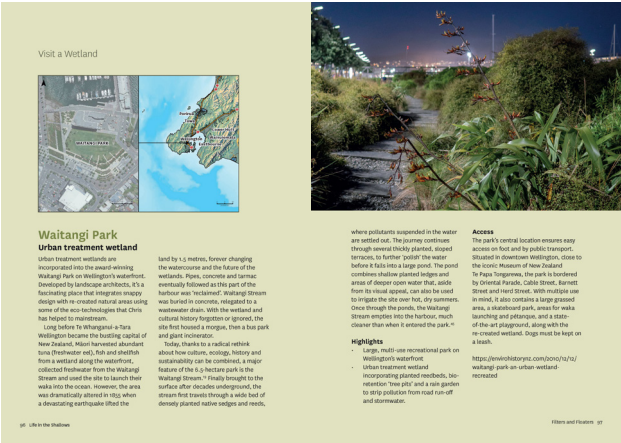


LOOK
INSIDE

AUTHOR
Q&A

*‘A deceptively deep
book, leaving you much
to ruminate upon’*

DAVID GADD, KETE BOOKS



Hauturu

The history, flora and fauna of Te Hauturu-o-Toi/Little Barrier Island

EDITED BY LYN WADE AND DICK VEITCH

Te Hauturu-o-Toi/Little Barrier Island is a global symbol of success and innovation in conservation. This richly illustrated account has been written by experts across a range of fields. It describes the island’s diverse flora and fauna and the people who have lived and worked in this special place.

LYN WADE has been a member of the Little Barrier Island (Hauturu) Supporters’ Trust since its inception in 1997.

DICK VEITCH has been involved in the translocation of endangered species to and from Hauturu, and managed the successful cat eradication project.

PUBLISHED: September 2019
ISBN: 9780995109582
Flexibind, 240 x 168mm. 400 pages. \$60

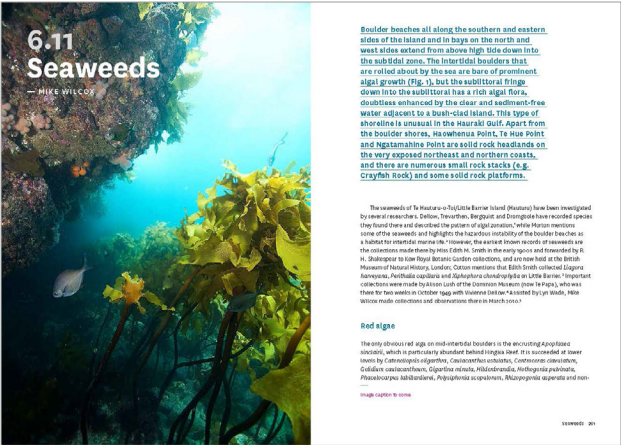
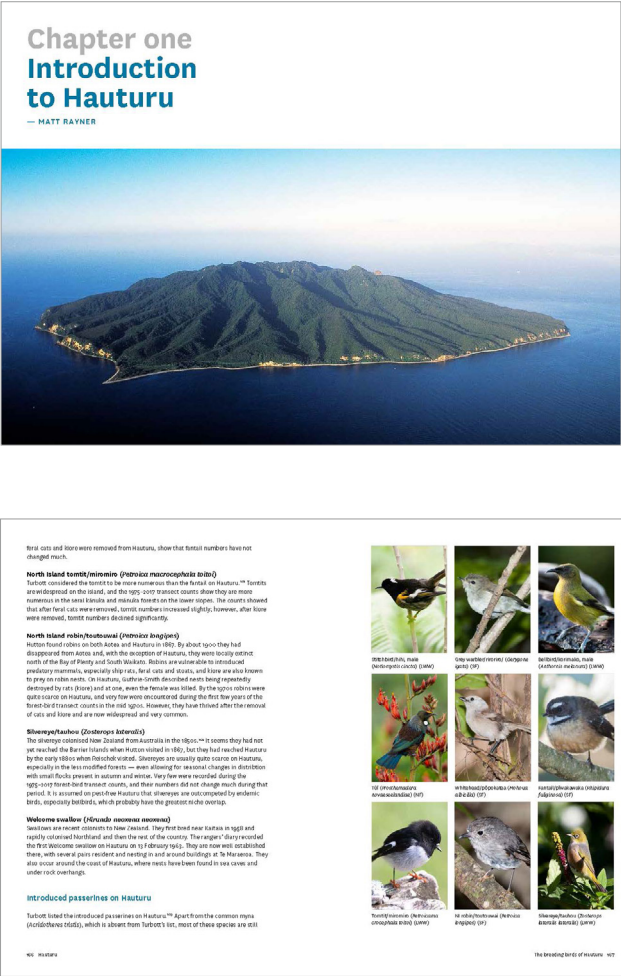
LOOK INSIDE

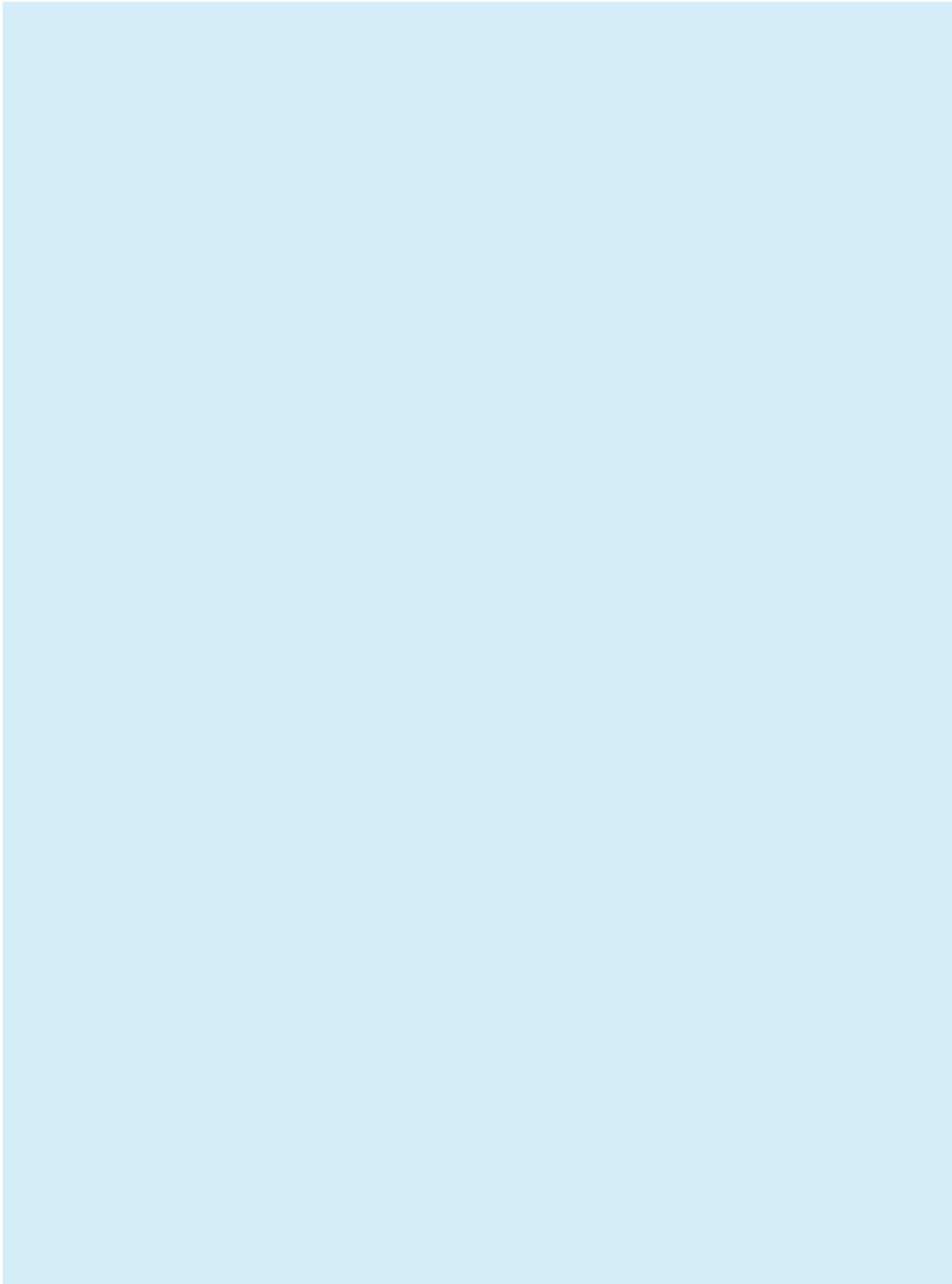
AUTHOR Q&A



‘Written by experts but designed for any reader interested in how Little Barrier became a sanctuary for a uniquely rich community of birds, reptiles and plants’

NEW ZEALAND LISTENER





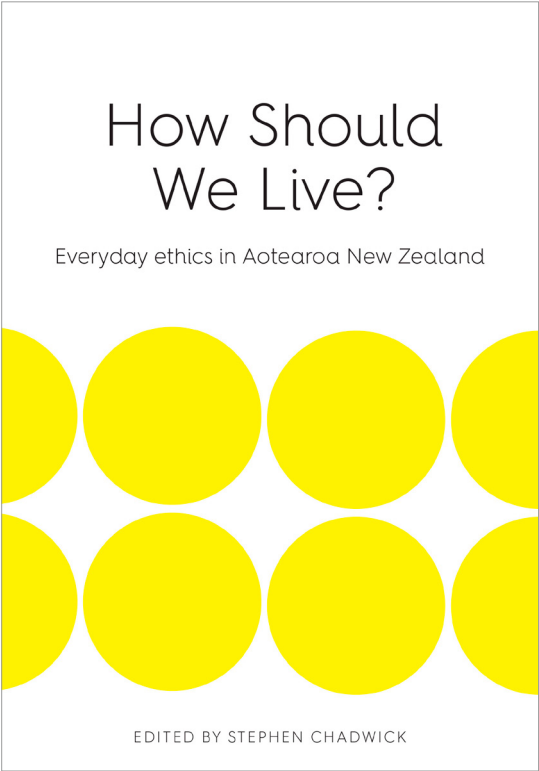
How Should We Live?

EDITED BY STEPHEN CHADWICK

Life in Aotearoa New Zealand in the early twenty-first century presents us with many controversial ethical issues: abortion, poverty, pornography, recreational drug use and social inequality. This book examines practical issues that affect people in their everyday lives and considers the ethical framework behind how we should live.

STEPHEN CHADWICK teaches philosophy in Massey University’s School of Humanities. He went on to complete an MA in social work at the University of Hull, and subsequently worked for many years with drug users, professional sex workers and people with physical disabilities. Stephen has been teaching applied ethics at Massey University since 2006. In addition, he has taught the ethics of war to officers of the New Zealand Defence Force and facilitated sessions for nurses on bereavement support.

PUBLISHED: December 2017
ISBN: 9780994147325
Limpbound, 215 x 148mm. 304 pages. \$45



LOOK
INSIDE

AUTHOR
Q&A

HOW SHOULD WE LIVE? TEXT EXTRACT

All individuals face everyday ethical dilemmas, wherever they happen to live in the world, but given the particular circumstances that they find themselves in, some may seem more relevant than others. For example, the ethics of over-population might seem of little relevance to someone living in New Zealand, with a population of only 4.5 million, but of great relevance to someone living in the Philippines, a country of comparable size but with a population of over 108 million. However, in a highly interconnected world, with a global economy and with instant access to world news and social media, it is less easy to simply dismiss such issues as being irrelevant. Like never before in human history, all ethical issues are relevant to everyone.

That being said, some ethical issues are more pressing to some people than to others, and this book concentrates on dilemmas that seem particularly immediate to the lives of New Zealanders. Some of the questions raised may be relevant to individuals on a day-to-day basis, including: should I eat meat, download copyrighted music, hire a prostitute, use pornography or have an abortion?

Tū Arohae

WILLIAM FISH AND
STEPHEN DUFFIN

From which detergent to buy to who we should vote for, we are constantly bombarded by reasons to believe or do something. Being able to describe, evaluate and generate reasoning and arguments effectively, appropriately and sympathetically is a key skill. This eloquent and profound book offers a handy critical-thinking toolbox for all areas of academic study, the workplace and daily life.

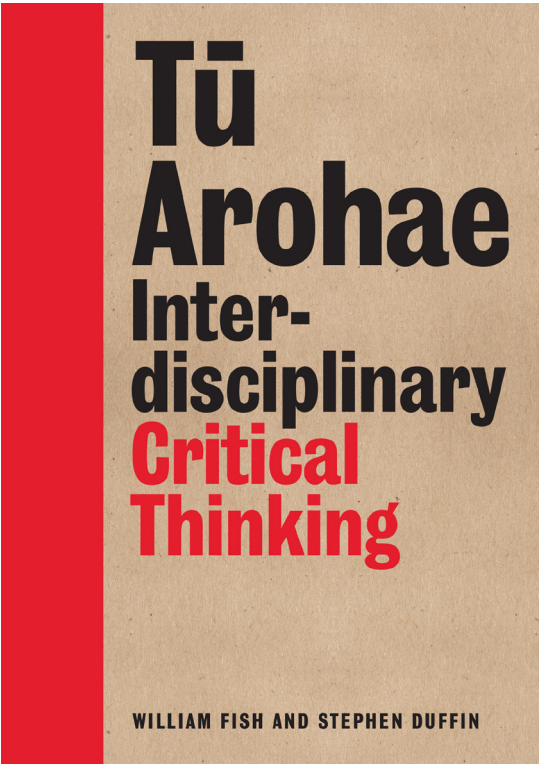
WILLIAM FISH is a professor in the School of Humanities at Massey. His research interests are Philosophy of Mind (Philosophy of Perception and Philosophy of Consciousness), Epistemology and Philosophy of Psychology.

STEPHEN DUFFIN is a lecturer at Massey University, where he has taught critical thinking for the past 20 years.

PUBLISHED: November 2017

ISBN: 9780994136336

Limpbound, 210 x 148mm. 224 pages. \$45



TŪ AROHAE TEXT EXTRACT

Throughout your life, people will try to convince you of a mindboggling array of things, from the mundane — which brand of fabric softener to buy, what movies to see, where to go on holiday — to the critical — which school to send your kids to, which governments should be overthrown, what kinds of people should be allowed into your country.

In many of these cases, people will try to persuade you to do something or believe something by providing you with reasons to do/ believe it. So should you be persuaded? Should you find the reasons they give compelling?

These are important questions, and questions that we ask ourselves — whether we realise it or not — every day of our lives. Given this, everyone can benefit from equipping themselves with a set of precision tools that can be used when called upon to evaluate reasoning. That is why we wrote this book: to give you a critical-thinking tool box that will be useful in day-to-day life, in academic study (no matter what the discipline), and in the workplace (no matter what the job).



**SECURITY AND
DEFENCE STUDIES**

State of Threat

The challenges to Aotearoa New Zealand’s national security

EDITED BY WIL HOVERD AND DEIDRE ANN MCDONALD

Increasing US–China tensions, Russia’s invasion of the Ukraine, disruptions to supply chains and maritime trade, right-wing extremism and evolving digital currencies . . . the international and domestic security environment is dynamic and fraught. In *State of Threat*, local and international academics and sector experts discuss the issues facing New Zealand across defence, diplomacy, intelligence, policy, trade and border management.

This timely and up-to-date analysis of New Zealand’s most important security issues is a must-read for policy analysts, those working in risk management and industry leaders across all sectors of the economy.

PUBLISHED: November 2023
ISBN: 9781991016522
Limpbound, 210 x 148mm. 384 pages. \$60



WIL HOVERD is a senior lecturer at Massey University and Director of the university’s Centre for Defence and Security Studies.

DEIDRE MCDONALD works at the Centre for Defence and Security Studies, Massey University. Her areas of research include biosecurity, food safety and law.

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INSIDE

AUTHOR
Q&A

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STATE OF THREAT TEXT EXTRACT

In Aotearoa New Zealand we consider national security to be located at the intersection of domestic and international security. Since 2018, significant change has occurred in this space. Once benign, today the language around domestic and international events, trends and conflict reflects a greater sense of threat, making Aotearoa seem less secure than it was.

In stating this however, it is important to pause and think: when it comes to discussing the threats facing any country, there is always potential for the fourth estate and commentators to engage in self-interest or hyperbole. They are the first to speak whenever there is public media discussion of national security. Few experts discussing New Zealand’s national security offer evidence for their claims, however. In a post-truth world, where experts have been replaced by self-interest, spin, mis- and disinformation and fake news, what can we really know about the claims that our national security environment is becoming less secure?

National security is a constantly evolving concept, constructed and interpreted through language, policy, emotion, empirical evidence and the ‘only-sometimes-revealed’ lived reality of violence and power. Inherent in this is the idea that the voices speaking about national security matter; in constructing the discussion, they influence and inform our emotional state and determine whether we feel secure or threatened. *State of Threat: The challenges to Aotearoa New Zealand’s national security* presents the editors’ view that national security is fluid, dynamic, and constructed through the discourses devoted to the security interactions occurring between New Zealand’s domestic and international environments.

A Seat at the Table

EDITED BY GRAHAM HASSALL
AND NEGAR PARTOW

This fascinating look at global politics follows New Zealand’s fourth term as a non-permanent member of the United Nations Security Council from 2015 to 2016. Its engrossing chapters by key players, including one from the two-term New Zealand President of the Security Council Gerard van Bohemen, offer real insights into the Council’s day-to-day workings.

GRAHAM HASSALL is an associate professor at the School of Government at Victoria University. He serves on the advisory board of the Commonwealth Journal of Local Governance and the New Zealand Centre for Global Studies. He was President of the United Nations Association of New Zealand 2012–2016.

NEGAR PARTOW is a senior lecturer in security studies at the Centre for Defence and Security Studies at Massey University, Wellington. Her areas of expertise include international security, Middle East and Southeast Asia, gender studies and body politics, human security and human rights.

PUBLISHED: August 2020

ISBN: 9780995137806

Limpbound, 210 x 148mm. 392 pages. \$45



‘The cumulative impact of the memories of this elite group of New Zealand public servants, grappling with some of the most intractable global problems, is most impressive’

W. DAVID MCINTYRE,
NZ INTERNATIONAL REVIEW

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A SEAT AT THE TABLE TEXT EXTRACT

The alternative to multilateralism is a world in which the big guys always win and the small guys always lose. And that would be very bad news for a small country like ours. It is in New Zealand’s interest to support good bodies of international rules and good institutions to promote them. Nowhere is this more true than in relation to the UN Security Council — the most important UN body, charged with maintaining international peace and security. And if that body was not performing to an acceptable standard, surely our goal should be to bring about some necessary improvements? We should seek to use a short two-year term on the Council to improve the manner in which it discharged its responsibilities, and to highlight the structural and cultural changes that might improve its operations for the future.

It was on this basis that I recommended to the prime minister that the government should endorse the campaign for UNSC membership and make it a foreign policy priority. It was on this basis that we campaigned to become one of two Western Europe and Others Group members of the Council for the 2015–16 term.

We sought no additional funding for our Security Council campaign — it was funded entirely from within a Ministry of Foreign Affairs and Trade (MFAT) baseline, which had already been reduced by 4 per cent in response to the global financial crisis. But we mounted an energetic campaign built around ministerial and special-envoy visits, vigorous use of our diplomatic footprint and consistent messaging. There is no substitute to calling directly on counterparts and asking for their vote.

Our messages were simple. If elected we would be good listeners and fair-minded decision-makers. We would try to do what was right rather than what was popular. We would work to provide a voice at the Council for the smaller states that are so often ignored, and would take a particular interest, given our role in the Pacific, in issues affecting small island developing states (SIDS). And we would work to reform the Council and improve its culture.

— Murray McCully, former Minister of Foreign Affairs

Army Fundamentals

EDITED BY BETHAN GREENER

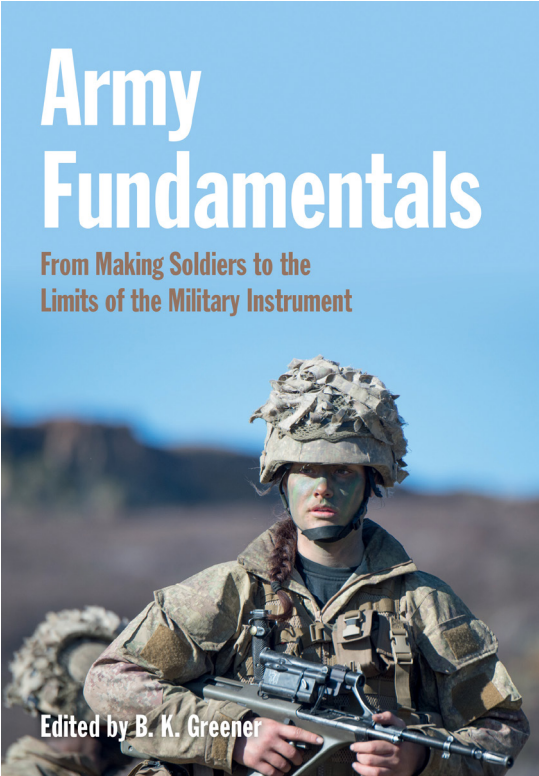
This edited collection brings together work by exciting new scholars as well as established academics to examine the identity and functions of the New Zealand Army from a range of perspectives. Drawing on anthropology, political studies, international relations, development studies, law, and defence and security studies, it provides a multi-faceted view of one military organisation, and helps further our understanding of the character and challenges facing military personnel and institutions in the twenty-first century.

DR BETHAN GREENER is an associate professor in the politics programme at Massey University. Her research has focused on international security issues and security in the Asia-Pacific region.

PUBLISHED: May 2017

ISBN: 9780994140739

Limpbound, 210 x 148mm. 288 pages. \$45



ARMY FUNDAMENTALS TEXT EXTRACT

In his discussion of the military, the famous Prussian strategist Carl von Clausewitz argued that government must know ‘the instrument it means to use’. He expected that political leaders would either have direct relevant military experience themselves, or that they would have access to military advice in deciding how this military instrument could potentially be put to use in furthering the political interests of the state. This assumption that policy-makers have access to sound military advice and that, through this advice, they know something about what militaries are and what they can do may hold true. However, outside of such privileged positions, most civilians don’t necessarily have a clear idea about exactly what contemporary militaries are and what they do. Nor do military personnel necessarily comprehend how they are perceived by those outside of the disciplined forces.

How, then, might those interested in national and international politics, military forces, or the use of military force more generally, better come to know this ‘military instrument’, especially given the purposeful separation of professional all-volunteer military forces from society in modern liberal democracies?

This book examines one such military instrument: the New Zealand Army. It aims to disseminate knowledge and ideas about military identity and military functions to help encourage informed debate about defence and security matters. It aims to help bridge the theory–practice divide in attempting to better understand, explain and critique the nature and work of militaries. This book also seeks to hold up a mirror to military personnel to help increase understanding about how the nature and work of this institution might be understood from a variety of insider and outsider perspectives.

LOOK
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Social Work in Aotearoa New Zealand

KATHRYN HAY, MICHAEL DALE AND LAREEN COOPER

All social work students must decide where to undertake their required field placement during their study, as well as which field of practice to work in after graduation. This helpful book introduces students to five fields of practice in Aotearoa New Zealand.

DR KATHRYN HAY is a senior lecturer and Director of Field Education in the School of Social Work at Massey University. She is a registered social worker and a member of the Aotearoa New Zealand Association of Social Workers.

DR MICHAEL DALE has been a senior lecturer in the Social Work and Social Policy Programme at Massey's University's School of Social Work since 2001 and has 33 years' work experience within the social services sector.

LAREEN COOPER is a senior lecturer and Associate Head of School in the Social Work and Social Policy programme at Massey University's School of Social Work. She has an extensive background in health services management.



PUBLISHED: November 2016

ISBN: 9780994130082

Ebook only. 240 pages. \$45

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AUTHOR
Q&A

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ONLY

SOCIAL WORK IN AOTEAROA NEW ZEALAND TEXT EXTRACT

Social work in Aotearoa New Zealand has a dual focus:

1. To enable and empower individuals, families, groups and communities to find their own solutions to the issues and problems that beset them, and;
2. To learn from specific instances of need, to inform society at large about the injustices in its midst, and to engage in action to change the structures of society that create and perpetuate injustice.

In this text, five fields of practice in Aotearoa New Zealand have been highlighted, through the voices of the social workers as well as the authors. Drawing on the frameworks of Kamerman (2002), Nash, Munford, and Hay (2001) and Alston and McKinnon (2005), each chapter explores six aspects of the work of the social workers, including:

- their organisation
- their field of practice
- the theories and models utilised
- key issues and challenges
- bicultural considerations
- reasons for working in their organisation.

Defining Social Work in Aotearoa

MICHAEL DALE, HANNAH MOONEY
AND KIERAN O'DONOGHUE

In 1976 Massey University became the first New Zealand university to offer a social work degree. This book, published in 2017, marks 40 years since that milestone. Relevant to all social workers today, its chapters highlight the political and social backdrop against which the profession has developed over the past four decades.

MICHAEL DALE has been a senior lecturer in the Social Work and Social Policy Programme at Massey's University's School of Social Work since 2001 and has 33 years' work experience within the social services sector.

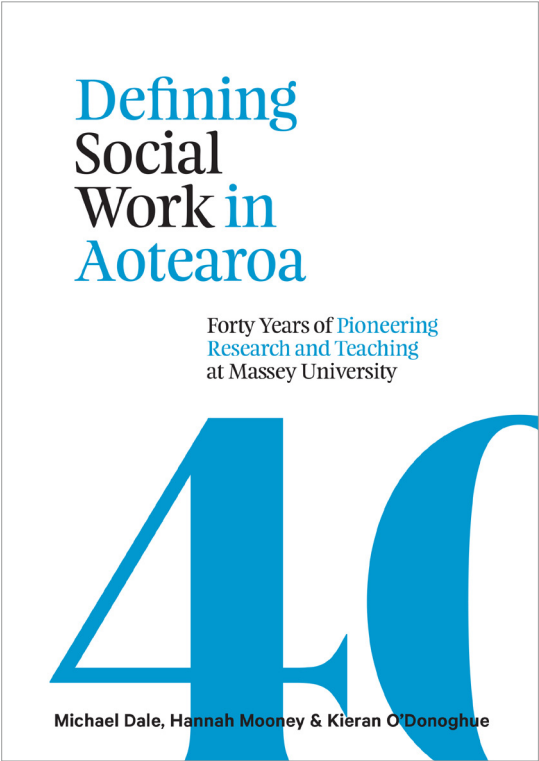
KIERAN O'DONOGHUE is Head of the School of Social Work at Massey University. He is a registered social worker and a member of ANZASW.

HANNAH MOONEY is a lecturer at Massey University's School of Social Work.

PUBLISHED: September 2017

ISBN: 9780994130099

Limpbound, 210 x 147mm. 320 pages. \$45



'I thoroughly recommend this well-researched, critical text'

SONYA HUNT, AOTEAROA NEW ZEALAND
SOCIAL WORK

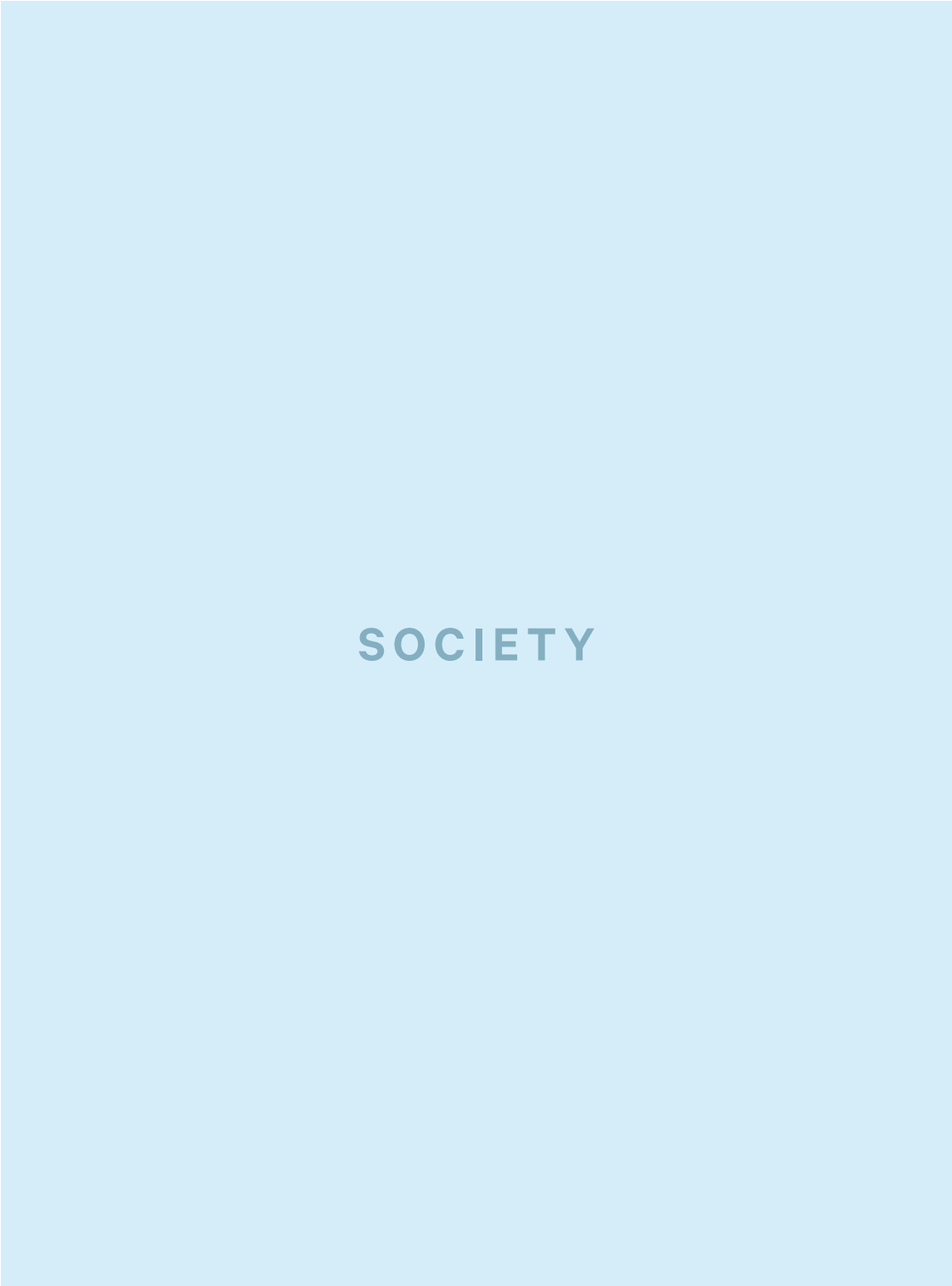
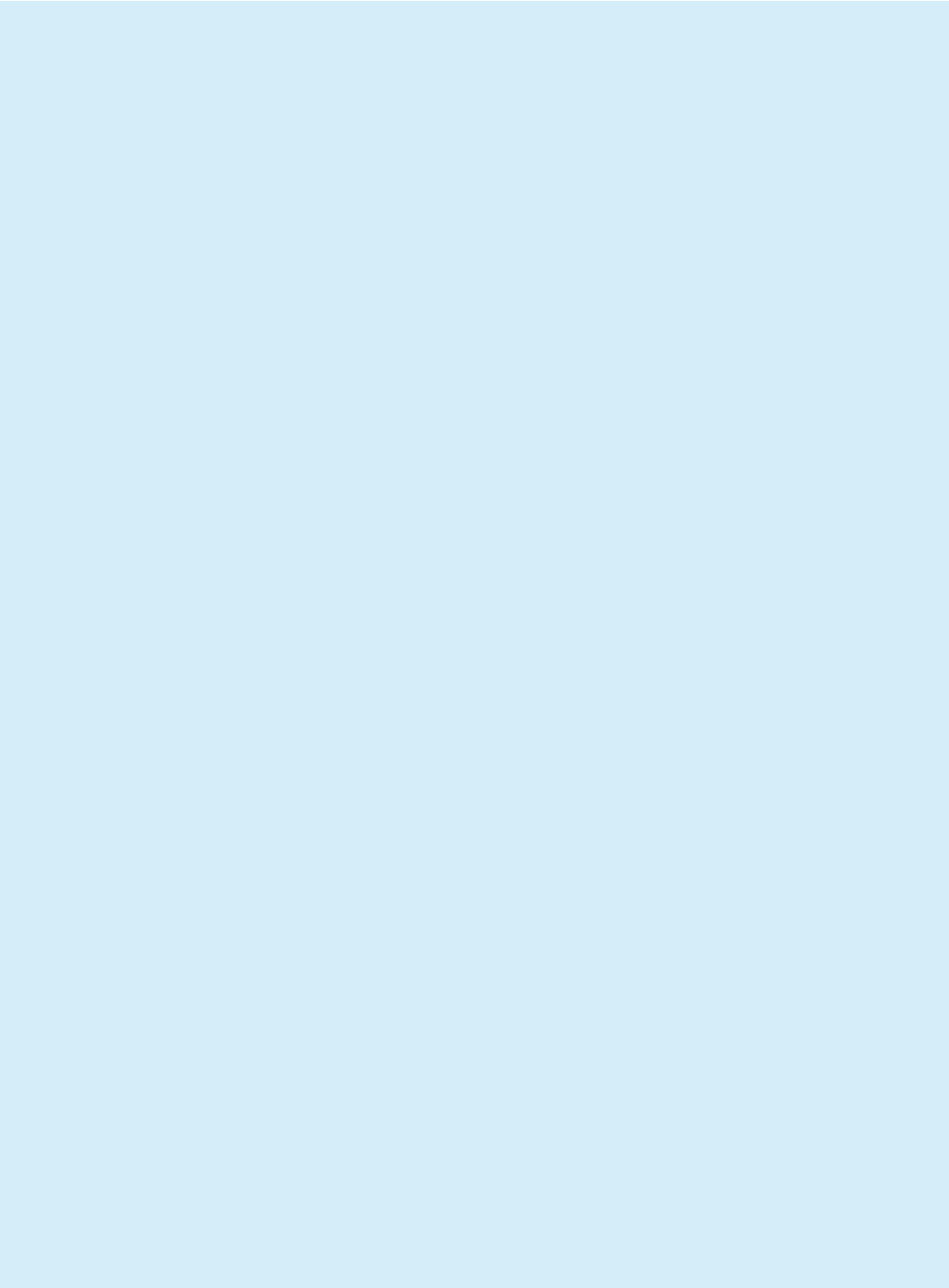


DEFINING SOCIAL WORK IN AOTEAROA TEXT EXTRACT

The social work profession is a bridge extended to those who are excluded, marginalised, lost and unloved within society. On a daily basis, social workers work on behalf of the public to assist individuals, groups, families, whānau and communities to change the stories and circumstances of their lives, as well as the way in which society positions them in the stories that are told about them.

Social work practice involves intervening in the social problems that impact on people's private lives. Through the decades, social workers have undertaken this work diligently, while pressed for time and having to navigate the competing demands of clients, their agencies, resources, the law and social policy. Social workers as a group are generally unassuming, service-orientated and focused on the needs of their clients, while working for change within bureaucratic, dehumanising and rationed systems. They are engaged in social change through mediating the aspirations of human rights and social justice within civil society. Nonetheless, the realities of their work loom large, and as professionals some are often marginalised, in a similar fashion to the clients they serve.

In Aotearoa New Zealand, the social work profession has been constructed from a range of attitudes to welfare, including indigenous and Western approaches (rising from settler notions of charity delivered primarily by religious organisations). The establishment of the welfare state saw the government become the main provider of social and welfare services, through the departments of Education (Child Welfare Division), Māori Affairs (Māori Welfare Office), Health, Social Security and Justice. Up until the Department of Social Welfare Act in 1971, social workers practised under a range of titles including Child Welfare Officer, Māori Welfare Officer and Field Officer.



Old Black Cloud

A cultural history of mental depression in Aotearoa New Zealand

JACQUELINE LECKIE

Mental depression is a serious issue in contemporary New Zealand, and it has an increasingly high profile. But during our history, depression has often been hidden under a long black cloud of denial that we have not always lived up to the Kiwi ideal of being pragmatic and have not always coped.

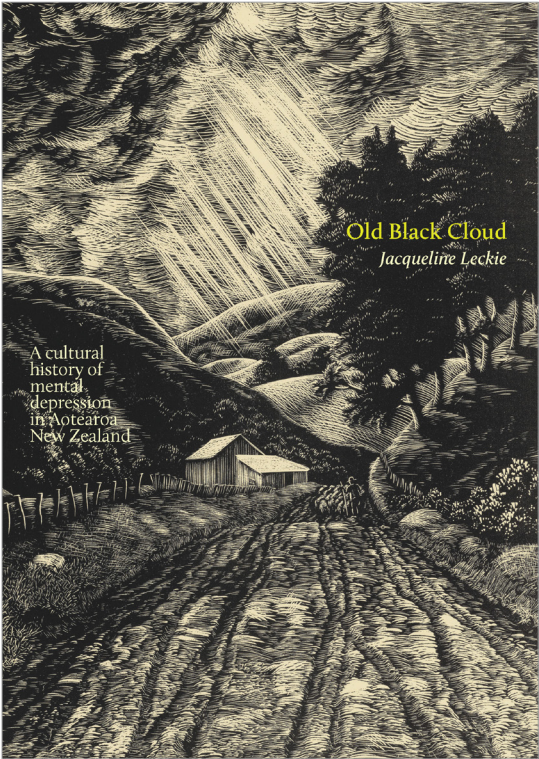
Using historic patient records as a starting place, and informed by her own experience of depression, academic Jacqueline Leckie’s timely social history of depression in Aotearoa analyses its medical, cultural and social contexts through an historical lens.

JACQUELINE LECKIE is an adjunct research fellow with the Stout Centre for New Zealand studies at Te Herenga Waka Victoria University of Wellington.

PUBLISHED: June 2024

ISBN: 9781991016720

Limpbound, 230 x 163mm. 312 pages. \$49.99



‘Highly accessible, uniquely insightful, and an in-depth exploration of mental depression as an intrinsic part of our national fabric’

ALLAN MCEVOY, KETE BOOKS

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AUTHOR
Q&A

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OLD BLACK CLOUD TEXT EXTRACT

When, in the 1990s, my family doctor put it to me that I was depressed, the biochemical model of brain chemistry was ascendant in the understanding and treatment of depression. This science emphasised an imbalance of neurotransmitters — chemical messengers — whereby depression is linked to a lack of serotonin receptors in the brain, serotonin being responsible for many key body functions, such as mood modulation, feelings of reward, sleep, digestion and healing, among many others. The implication was that my depression was due to a biochemical imbalance instead of, or perhaps in combination with, my grief over my mother’s recent death.

At times during my life I have been prescribed medications and encountered therapists who have pushed different approaches to coping with depression that seemed to relate to major loss. In 1979, after my former husband’s sudden disappearance to live with another woman, an expensive therapy session involved facing a large circle of coloured cushions that I was meant to beat or embrace. I couldn’t inflict such actions on those bits of fluff. This was a version of the Gestalt therapy that I had learned about in a first-year university psychology paper, but even so my imagination fell short. Fortunately — thanks to the excellent public health system of the time — I was treated by an empathetic psychiatrist at Auckland Hospital. We explored my family history and dynamics, my economically poor background, politics and, yes, my relationship with my mother. The sessions were structured loosely within psychoanalysis.

That psychiatrist saved my life and encouraged me to complete my PhD and pursue a career. I still recall walking along the Devonport waterfront in 1980, and seeing the sun setting, smelling the sea, hearing the waves and the seagulls and feeling the warmth of the day. For at least the previous year I had felt absolutely nothing except pain.

Otherhood

Essays on being childless, childfree and child-adjacent

EDITED BY ALIE BENGE, LIL O'BRIEN AND KATHRYN VAN BEEK

In Aotearoa the number of people who will never have children is growing — and they're pushing back against the narrative that if they don't, their lives will be somehow 'less than'. *Otherhood's* essays are by writers who've felt on the outside looking in, who've lived unexpected lives, and who've given the finger to social expectations. Some chose to be childfree, some didn't get to choose, and some — through bereavement or blended family dynamics — ask themselves: Am I a mother or am I other?

ALIE BENGE is the essays editor for *takahē* magazine.

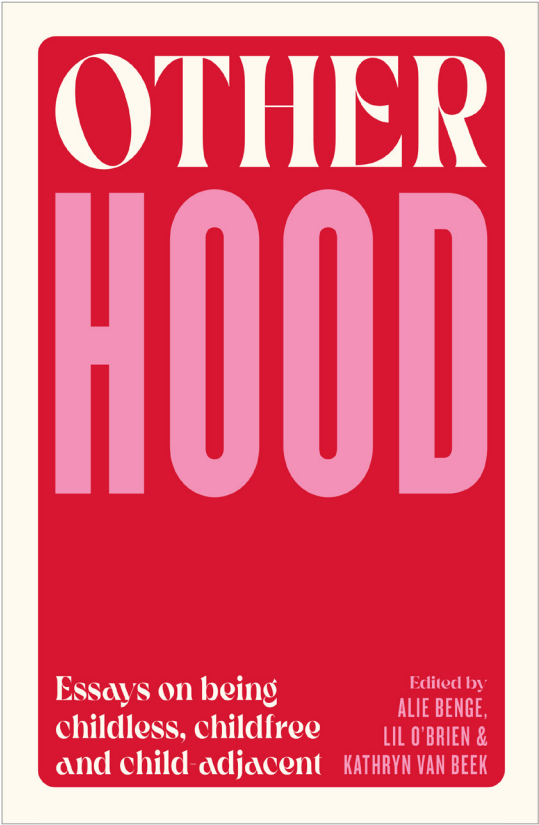
LIL O'BRIEN is an internationally award-winning copywriter (as Lil Cameron).

KATHRYN VAN BEEK was the 2023 Robert Burns Fellow at the University of Otago.

PUBLISHED: May 2024

ISBN: 9781991016744

Limpbound, 234 x 153mm. 308 pages. \$39.99



'A vibrant antithesis to the assumption that only biological motherhood can fulfil a life and a testament to the various connections that shape our lives'

ANZ REVIEW OF BOOKS



OTHERHOOD TEXT EXTRACT

The Barrennesses group chat

With Kathryn and Lil living in Aotearoa and Alie living in London, Alie would wake up to 156 unread messages and find herself volunteered for all sorts of schemes via what we dubbed the Barrennesses group chat.

Kathryn: I am currently of the opinion that Alie should write all the essays.

Lil: I reckon. Maybe then we won't need funding for the contributors. She can just write them for free. As different personas.

Kathryn: Love this idea.

Our professional relationship soon morphed into friendship — and a source of support.

Kathryn: Was just in a work meeting and everyone went around the table and introduced themselves by saying how many kids they have! I was so mad I couldn't even trot out my usual 'I have cats' line.

Alie: Ugghhh that is the worst.

Lil: Missed opportunity to answer 'I'm currently editing a book about the stigma faced by women without children.'

Kathryn: OK got the right response now, just 90 minutes too late: 'I've got three dead babies but I did successfully change the law to have miscarriage recognised as bereavement.'

Alie: That would have been SO GOOD.

The Unsettled

Small stories of colonisation

RICHARD SHAW

After Richard Shaw published his acclaimed memoir *The Forgotten Coast* in 2021, he made contact with Pākehā with long settler histories who were coming to grips with the truth of their respective families’ ‘pioneer stories’. They were questioning the foundation of aggressive acts of colonisation and land confiscation on which those stories had been constructed.

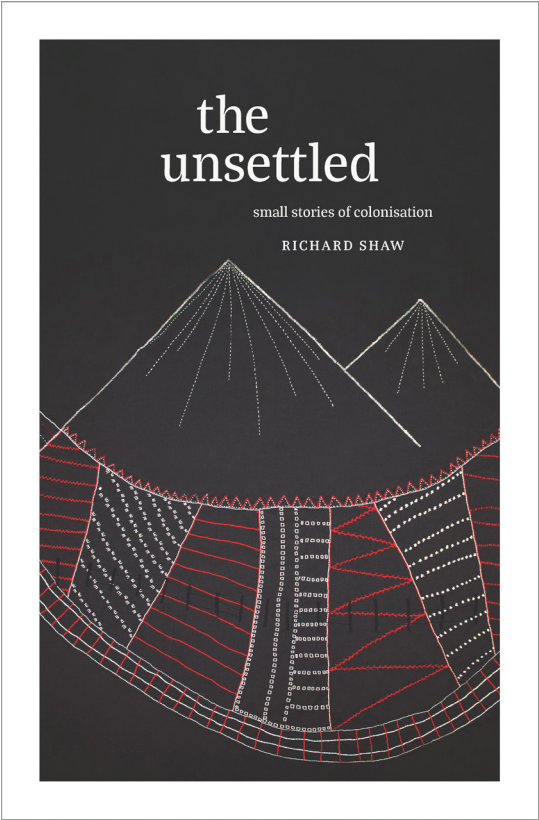
The Unsettled weaves those stories with Shaw’s own and features New Zealanders who are trying to figure out how to live well with their own pasts, their presents and their possible futures. They may be unsettled, but they are doing something about it.

RICHARD SHAW is a professor of politics at Massey University’s College of Humanities and Social Sciences. His heart increasingly lies in the historical and emotional territories explored both in this and his 2021 book, *The Forgotten Coast*.

PUBLISHED: March 2024

ISBN: 9781991016683

Limpbound, 210 x 138mm. 224 pages. \$39.99



‘This small but potent book will foster different conversations about the past and its connection with the present’

PAUL DIAMOND, RNZ

LOOK
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AUTHOR
Q&A

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THE UNSETTLED TEXT EXTRACT

There is a photo, a little dusty now, sitting on a shelf in my mother’s house. It competes for space with the novels of Damon Runyon and Niall Williams, my father’s favourite authors. Dad is dead now, gone these past 10 years. There are photos of him on the shelf, too. But the one that was at the start of it all is of another man from another time. He is standing with a group of sternlooking, formidable men, gazing out across the years. In the centre, taller than the others, he is holding a ball. The man on his right has a bandaged head. They are all wearing big, heavy boots, laces wrapped tightly around their ankles. Behind them you can just see the hindquarters of a horse.

The photo was taken in 1881 at the Raho Domain, just a few kilometres away from Parihaka pa. The men are members of the Armed Constabulary Coastal rugby team. The big man’s name was Andrew Gilhooly. He was the captain of the team, and my great-grandfather.

I walked past that photo many times over the decades, looking at it without seeing it. Then Dad died, wheels fell off here and there, and things that I had not really seen before began to slide into focus. That photo was one of them. It is a small thing, this image, but it sits in the context of some very big things. The year, the place, the people — they hint at what is to come. But it took me until my mid-fifties to even start asking the right questions of the photo. What does it have to say about my past? How did I manage, for so long, to miss the story it so obviously tells? What does this all mean for me today? That last one, in particular, is giving me no end of trouble.

And as it turns out, I am not the only person in this country asking it. The circumstances that give rise to the query differ from person to person, as do the responses, but the question itself does not. Neither does it go away if you try to avoid it. It is always there. Waiting.

The Crewe Murders

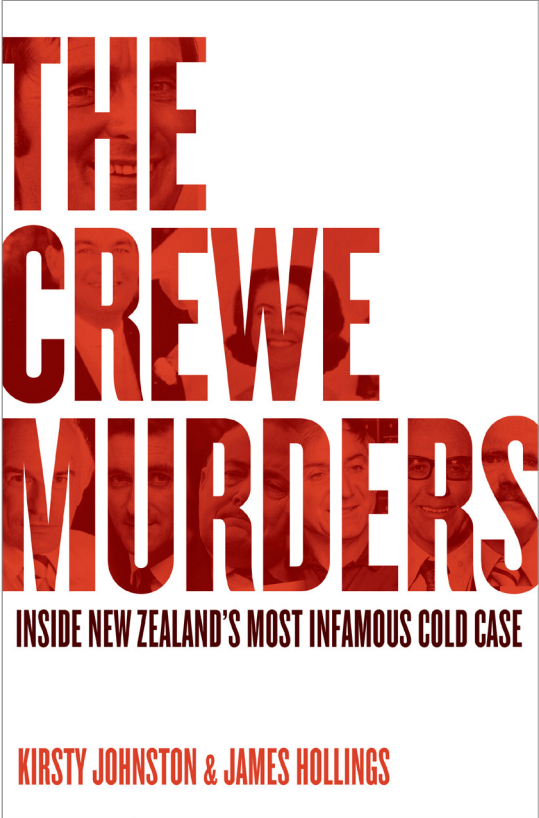
Inside New Zealand’s most infamous cold case

KIRSTY JOHNSTON AND
JAMES HOLLINGS

Fifty years on, the unsolved mystery of who killed Jeannette and Harvey Crewe in their farmhouse in 1970 continues to fascinate New Zealand. The subsequent trial of Arthur Allan Thomas was, for many New Zealanders, the first time they had had reason to question the fairness of our justice system. It triggered a shift in attitudes and remains one of the most controversial cases in New Zealand legal history. To date, there has never been a history of this saga that has attempted to tell all sides of the story thoroughly and without obvious bias. This book by two highly experienced journalists resets the balance and tells the story as both a sweeping drama and a nuanced social history, combining gripping narrative with detailed research.

KIRSTY JOHNSTON is an investigative journalist with an interest in inequality, gender and social justice.

JAMES HOLLINGS is an associate professor of journalism at Massey University in Wellington.



*‘Hard to tear yourself
away from the pages’*

STEVE BRAUNIAS, NEWSROOM

PUBLISHED: November 2023
ISBN: 9781991016478
Limpbound, 234 x 153mm. 320 pages. \$45

LOOK
INSIDE

AUTHOR
Q&A

EBOOK
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THE CREWE MURDERS TEXT EXTRACT

For all the infamy surrounding their murders on a cold winter’s night in a country farmhouse, only a handful of photos of Jeannette and Harvey Crewe remain. In these black-and-white images, we see Jeannette as a teenager, smiling in white gloves at her debutante ball; the couple on their wedding day, cheeks flushed and eyes bright; their daughter Rochelle as a toddler in overalls, her chubby hand to her mouth. And Harvey holding Rochelle, who is wearing a smock and frowning, squinting at the light.

The Crewes have now been dead longer than they were alive. They were almost certainly shot on 17 June 1970, after dinner, Harvey in his armchair by the fire while Jeannette knitted on the couch. Harvey was 28 and Jeannette was 30. An orphaned Rochelle was found five days afterwards, crying in her cot, alone. Her parents’ bodies were pulled from the Waikato River months later. Initially the public was fascinated by the young farming couple from Pukekawa and their tragic story: who were they, and who despised them enough to want them to die?

But by the end of that year, after police had arrested local farmer Arthur Thomas for their murders, the Crewes’ lives became a backdrop for a bigger drama, a fight for justice for a man many argued was wrongfully imprisoned. When that was finally won, a new battle began, this time to prove who was truly responsible. It has so far proved a futile venture.

Urgent Moments

Art and social change: The Letting Space projects 2010–2020

EDITED BY MARK AMERY, AMBER
CLAUSNER AND SOPHIE JERRAM

For over a decade, New Zealand public art mavericks Letting Space provoked contemporary artists to think radically, outside the walls of the gallery. Its projects were driven by the need to increase the public commons and comment on the amount of waste created by the current economic models, at a time when public space and public media were increasingly commodified and under surveillance. Written by both the artists themselves and leading New Zealand arts writers and thinkers, this lively book shows the vital role artists can play in creating dynamic spaces for the public to engage in difficult but necessary — and urgent — conversations.

PUBLISHED: October 2023

ISBN: 9781991016461

Limpbound, 250 x 200mm. 352 pages. \$65

LOOK
INSIDE

AUTHOR
Q&A



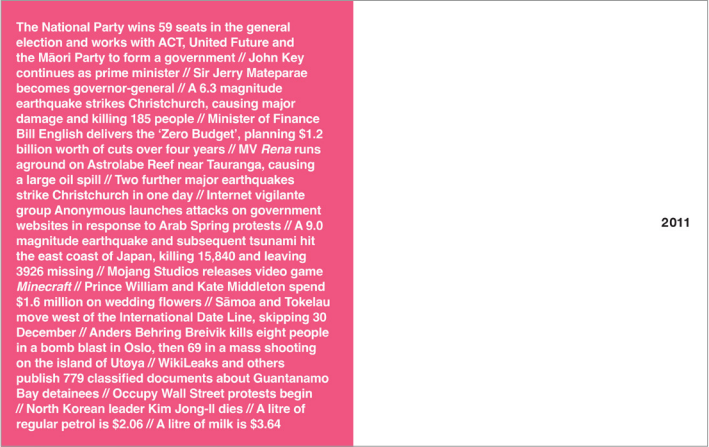
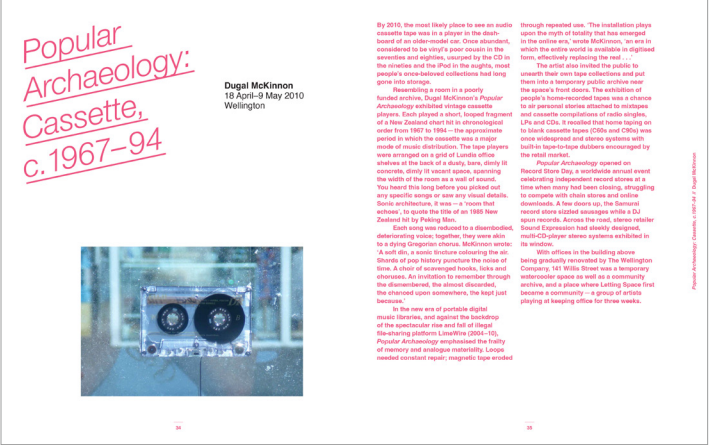
‘A lively, readable, thought-provoking and occasionally funny account’

GRAHAM REID, KETE BOOKS

AMBER CLAUSNER is a British artist, writer and events co-ordinator.

SOPHIE JERRAM works with artists and communities between university, government and community roles.

MARK AMERY is a writer, producer, curator and facilitator working across the public arts and media.



Women and Work in Asia and the Pacific

Experiences, challenges and ways forward

EDITED BY JANE PARKER, MARIAN BAIRD, NOELLE DONNELLY AND RAE COOPER

Working women everywhere face discrimination. Inequality and lack of inclusion is reinforced through regulation, policy, behaviours and attitudes. This in-depth study examines the challenges faced by working women, their families and communities in ten countries throughout Asia and the Pacific: Aotearoa New Zealand, Australia, Japan, China, Cambodia, India, Sri Lanka, Fiji, Pakistan and the Philippines. Drawing on this wide range of qualitative and quantitative evidence, the authors set out recommendations for coordinated and context-sensitive responses specific to each country to improve the working lives of women and girls.

PUBLISHED: February 2023
ISBN: 9781991016034
Limpbound, 210 x 148mm. 368 pages. \$55



Women and Work in Asia and the Pacific
Experiences, challenges and ways forward
*Edited by Jane Parker, Marian Baird,
Noelle Donnelly and Rae Cooper*

JANE PARKER is a professor of employment relations and HRM at Massey University.

MARIAN BAIRD is a professor of gender and employment relations at the University of Sydney Business Schoool.

NOELLE DONNELLY is a is a senior lecturer at Victoria University of Wellington Te Herenga Waka.

RAE COOPER is a professor of gender, work and employment relations at the University of Sydney Business School.

LOOK
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Q&A

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WOMEN AND WORK IN ASIA AND THE PACIFIC TEXT EXTRACT

Women and girls across the globe are disadvantaged by discriminatory regulation, policy, practices, behaviours and attitudes. Although many countries have made progress in some areas for women at work and beyond, gender equality has not been achieved in any nation, with undertakings to eliminate inequalities being only partially pursued.

In 2010, the United Nations (UN) Human Rights Council established a working group on the issue of discrimination, in law and practice, against women. Renewed in 2019, this mandate was renamed as the Working Group on Discrimination Against Women and Girls (UN Office of the High Commissioner for Human Rights, 2022). That year, the Working Group consulted extensively with national experts around the world on key issues and challenges for working women and their communities. In the Asia Pacific region, the Expert Group Meeting, which was held at the University of Sydney, involved representatives from trade unions, civil society organisations, employer organisations, universities and elsewhere. I would like to thank Marian Baird, Rae Cooper and the team at the Women and Work Research Group for their collaboration in organising this Expert Group Meeting.

This book extends the Working Group’s (2020) global thematic report to the UN Human Rights Council, which focused on four themes — demography, globalisation, technological development and sustainability — with deeper analyses of working women in 10 countries in Asia Pacific, as well as a cross-country comparison. It confirms the report’s observation that working women’s challenges are substantial and require coordinated responses while nuancing our understanding of how the four thematic areas intersect with the lives of working women in different national contexts.

Encountering China

New Zealanders and the People’s Republic

EDITED BY DUNCAN CAMPBELL
AND BRIAN MOLOUGHNEY

December 2022 marks the fiftieth anniversary of the signing of diplomatic relations between China and New Zealand. In this collection of 50 texts, which range from essays to poems, a wide range of authors, from diplomats and students to politicians, academics and businesspeople, reflect on their experiences of and in China over the last half century. They form a unique insight into the changing face of what is now one of the world’s greatest powers, and our relationship with it.

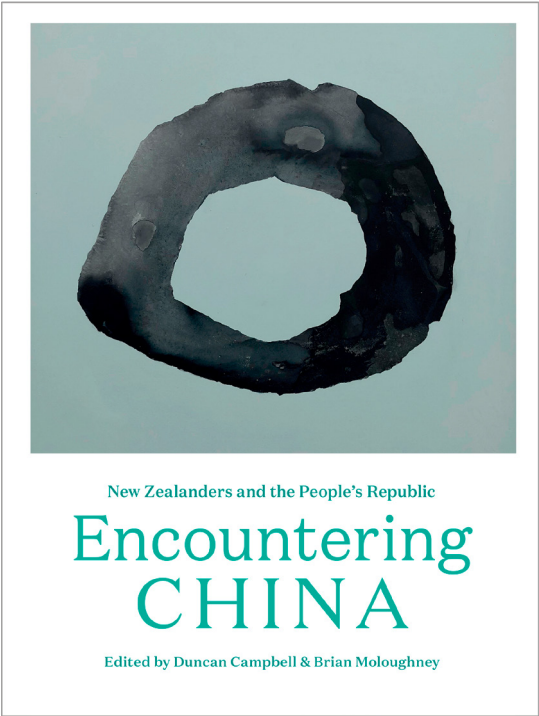
DUNCAN CAMPBELL has taught Chinese language at the University of Auckland and Victoria University of Wellington.

BRIAN MOLOUGHNEY has taught Chinese history at the University of Otago.

PUBLISHED: December 2022

ISBN: 9781991016157

Limpbound, 200 x 148mm. 392 pages. \$39.99



‘Individually these memoirs are absorbing and enjoyable. Collectively the book gives a picture of the breadth and depth of the relationship that is often overlooked’

CAPITAL MAGAZINE

LOOK
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ENCOUNTERING CHINA TEXT EXTRACT

Sometimes you travel a long way only to discover something that was there all along in the place you left behind.

We normally think of travel as bringing new experiences, and indeed it does. I encountered many new things when I first visited China in 1997 to study Chinese at Wuhan University. If I made a list, it would include the sea-sized Yangtze, the brilliant Laotian student footballers who removed beer bottle lids with their teeth, a young man reciting a poem by heart in the twilight, and the earthy taste of lotus root.

Another thing on that list would be my first experience of being a racially marked minority. As a person of European descent, I encountered the kind of racialised othering that was in fact just as much a facet of life in New Zealand, but which, as a member of the privileged white colonial majority here, I had never experienced directly. Of course, my experience wasn’t at all equivalent to the racism experienced by Māori and others here in New Zealand. Whiteness continues to bring unfair privilege even when it is marked as other. Still, travelling to China brought home to me the racism of the place that I had left behind.

As a Māori poet, Hone Tūwhare (1922–2008) was of course all too familiar not just with the racialised othering that I experienced in China, but also with white privilege and colonisation. He writes about this in his poetic tribute to his late friend and mentor R. A. K. Mason (1905–1971) in what is also, unexpectedly, a poem about China:

Easy for you now, man. You’ve joined your literary
ancestors, whilst I have problems still in finding
mine, lost somewhere
in the confusing swirl, now thick now thin,
Victoriana-Missionary fog hiding legalized land-rape
And gentlemen thugs.

Tū Rangaranga

EDITED BY SHARON MCLENNAN, MARGARET FORSTER, RAND HAZOU, DAVID LITTLEWOOD AND CAROL NEILL

The biggest challenges of the twenty-first century require global solutions. Focusing on three of the most urgent problems of our time — climate change, conflict and poverty, and inequality — Tū Rangaranga introduces the notion of global citizenship, and what it means to be an active citizen in today’s world. Part of a series of books exploring and promoting citizenship in Aotearoa and beyond, Tū Rangaranga joins Tūtira Mai (2021) and Tūrangawaewae (2022, 2017) in combining academic rigour with an examination of how to engage as an active citizen.

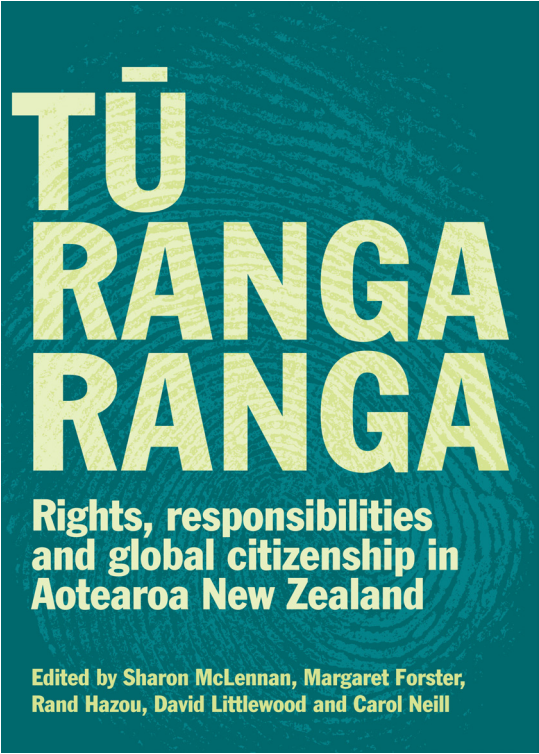
SHARON MCLENNAN teaches development studies and global citizenship at Massey University.

DAVID LITTLEWOOD is an historian who has held a range of teaching positions at Massey University and has published extensively from his research.

PUBLISHED: July 2022

ISBN: 9780995143128

Flexibound, 240 x 168mm. 344 pages. \$65



MARGARET FORSTER (Ngāti Kahungunu, Rongomaiwāhine) is an associate professor at Massey University and an expert in Māori knowledge systems and Māori engagement.

CAROL NEILL is a senior lecturer at Massey University and has worked across multiple disciplinary areas.

RAND HAZOU is a senior lecturer at Massey University and a theatre academic and facilitator.



Tūrangawaewae

Second edition

EDITED BY ELLA KAHU, TE RĀ MORIARTY, HELEN DOLLERY AND RICHARD SHAW

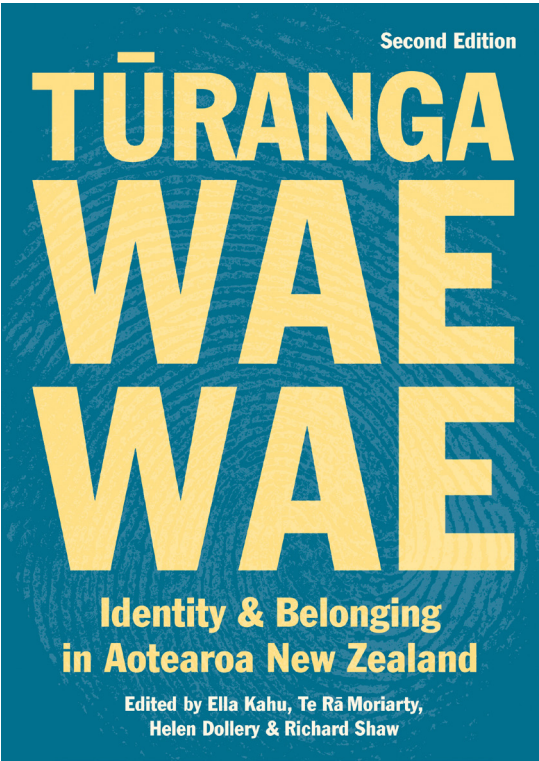
What is a New Zealander? How do we understand what makes Aotearoa New Zealand complex and unique? And what creates a sense of belonging and identity? In this revised and updated edition, experts again direct their sharp analysis at these and other important issues. Written for university students, it will appeal to anyone interested in where we have come from and where we are headed.

ELLA KAHU is a lecturer in the School of Psychology at Massey University.

TE RĀ MORIARTY (Ngāti Toa Rangatira, Ngāti Koata, Rangitāne and Ngāti Kahungunu) is an assistant lecturer in Te Pūtahi a Toi, the School of Māori Knowledge.

RICHARD SHAW is the Director BA (External Connections) at Massey University.

HELEN DOLLERY is a senior tutor in Massey’s University’s School of People, Environment and Planning.



PUBLISHED: July 2022
ISBN: 9781991016003
Limpbound, 230 x 163mm. 320 pages. \$60

LOOK INSIDE

AUTHOR Q&A

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Places: Introduction

Trudie Cain and Juliana Mansvelt

The title of this book is *Tūrangawaewae: Identity and belonging in Aotearoa New Zealand*. As Te Rā Moriarty is Chair of Te Pūtahi a Toi, it is fitting that we have a section on special place of belonging, and as such we ask those who read this book to reflect on the place on which they stand, whether it is here in Aotearoa New Zealand or elsewhere. The first two parts of this book support such an endeavour. Part 1 considered the identities of the people who live here, and Part 2 explored how voice might be expressed in different ways and in different contexts. A key theme running through these sections was that identity threads shape experience in multiple and powerful ways. This third part of the book, titled 'Places in Aotearoa New Zealand', considers more explicitly how identity might be shaped by the place we inhabit and the people we might encounter, and, conversely, how places might be influenced by the people who inhabit them.

About Part 3

Human geographers define 'place' as a space which is given social meaning by human activity and/or imagination. With this fairly all-encompassing definition as a starting point, it is clear to us how places provide the context through which the society and materiality of life manifest. Place is a key source of belonging and identity as sites of inclusion, security, comfort, freedom, and material and social wellbeing. But they are also sites of exclusion, marginalisation, alienation, fear and anxiety. In a related way, places are where the communities to which we belong live or to which we aspire: come together to address matters of mutual concern, and equally, they can provide a refuge or a place of disengagement from such collective interactions. Undoubtedly, place matters.

One of the most powerful ways of creating a sense of place is through shared understandings of the conventions and norms enacted in this. Conventions can be thought of as typical or common ways of interacting in a given place. For example, it is fairly accepted and conventional that in a dining room we might eat, read at the table, drink coffee or chat with friends, but sometimes conventions become norms which corrupt the conditions, customs and practices that govern behaviour. Norms might include queuing to be served at the supermarket rather than pushing in, and not talking on your phone at the movies — although it is important to note that norms and rules vary very much across cultures, time and place. While some norms are explicit, they are often based on tacit knowledge which is learned through experience. This means that those who are unfamiliar with a place may find themselves experiencing discomfort, shame or even censure or punishment if they behave in a way that is beyond the norm. Norms tend to be associated with moral values, and are powerful because they become indicative of how people ought to behave in a given place.

The idea that norms dictate behaviour is important, because it underlines the ways in which power is embedded in place. There is a tendency to think of places as neutral, but they rarely are, because how they are structured, organised and understood influences the social relationships and encounters that might occur. Some places — private gyms and golf clubs, for example — are quite literally exclusive, and have restrictions about access and participation. Importantly, inclusion and exclusion often reflect specific identity threads, such as being of a certain age or gender, or having the disposable income to pay membership fees. The extent to which an individual is included and able to fully participate has significant consequences for identity, citizenship and a sense of belonging.

The three chapters comprising this section consider the extent to which place matters for the construction of identity in different place-based contexts. Each considers a different kind of place, and argues that place matters very much indeed. Like the preceding sections of this book, this one has a conceptual template which binds the contributing chapters together and links the sections to the overall themes of the book. The conceptual template underpinning Part 3 has four key dimensions:

- Interactions with others. We consider the ways in which our presence and engagement with others in different places help shape identity. Importantly, we think about this as a reciprocal process, so we also consider the extent to which such interactions shape the very places in which they occur.
- Structuring relations. We recognise that places are shaped by formal and

PLACES: INTRODUCTION 135

134 TŪRANGAWAE

Long march to recognition

In early 1995, the idea was raised of a Māori Land March from Te Hāroa in the Bay of Plenty to Parliament on Victoria Street in Auckland. The idea was to raise awareness of the issues facing Māori landowners and to demand recognition of their rights. The march was led by a group of Māori landowners and was supported by a large number of Māori and non-Māori people. The march was a significant event in the history of Māori land rights in New Zealand.

The Land March combined the forces of Ngā Tūhono-type traditionalists with the wisdom and perspective of traditionalists alike, attracting the support of Māori from urban areas and rural areas throughout the country. When it first set off from Te Hāroa on 14 September, there were few on the road, but before long numbers swelled. Marchers sought respect for the continued marginalisation of Māori landowners, believing that the Labour Government's reforms had failed them. They demanded that the state stop its policy of Māori land being alienated. As a historic conflict, Pūkeko, Pūkeko explained: "Land is the very soul of a tribal people... We want a new society where Māori land is preserved and owned and controlled by Māori. It is the last remains of our tribal nature... The alternative is the creation of a landless Māori people who will be left with no identity and no sense of history."

The Land March was a significant event in the history of Māori land rights in New Zealand. It was a demonstration of Māori landowners' demands and aspirations for a return to the political and social climate that was becoming more receptive to them. As one historian has noted, the march represented Māori as an independent nation, symbolically reclaiming the now Rangitikei region promised by the Treaty of Waitangi.

of energy, and resources to acquire the materials needed, such as large trees to build the houses and defences. The pit could then house one or more hāpi, depending on the size of the area and the fortification.

Related hāpi then made up the two, two means 'house' (Williams, n.d., p. 16), and so the hāpi of the related hāpi groups after those who came from the same waka. The two inhabited a large area and had multiple pit occupied by the many hāpi of the two. The two came together at times when a greater collective effort was required. For example, in times of large seasonal harvests of fish, a large seine net called a kahawai was made by joining smaller seines, or sections, together. Each section was made by either whānau or hāpi, and once connected created a large net that the two used to catch many fish (Dunn, 1987). When celebrations occurred, such as hāhi, as we could master the large quantities of food required, and the materials to build the food platforms of the large stage structures called a hāhi, which is also the word for hāhi (McDonnell, 2021). Deliberate and reactive warfare could be carried out on an iwi level or a hāpi level, depending on the size of the foe. This was due to the communal strength that the two could add in times of need.

Marae

Whānau is an Māori the marae is the central location. It is the place that all of the whānau, hāpi and two can go back to and call their own: it is the tūrangawaewae of a Māori community (Moriarty, 2021). It consists of a marae āhi, which is the open space of the marae; a whānau, also called a whānau āhi or a hāpi whānau; a whānau; a whānau; and possibly other whānau used for educational activities or other sleeping quarters. The whānau is often named after a prominent ancestor, but may be named after many things for instance, a migration such as Te Hāhi Māi Rāua of the marae Hāhi Māi Rāua (Hāhi Māi Rāua, 1997).

Many hāpi take place on the marae, including pōwhiri, hāhi, celebrations, rangimāui and any activity the hāhi, the local people, choose. Attention is always given to appropriate protocol, which is upheld as the hāhi of the marae (Moriarty, 2021). The hāhi is the way that practices are conducted on the marae, and is specific to region, iwi, hāpi and whānau. Therefore, witnessing the hāhi in action will look similar on many marae but may also differ.

One of the most widely seen events on a marae is the pōwhiri, a pōwhiri is the traditional practice of welcoming people onto the marae, and following a sequence of events facilitated by the rangimāui whānau. They have the authority to run the pōwhiri as they choose, and the hāhi of it will be aligned to the hāhi of the whānau affiliations that the local people share with their marae.

135 TŪRANGAWAE

30 Queer Lives

Conversations with LGBTQIA+ New Zealanders

MATT MCEVOY

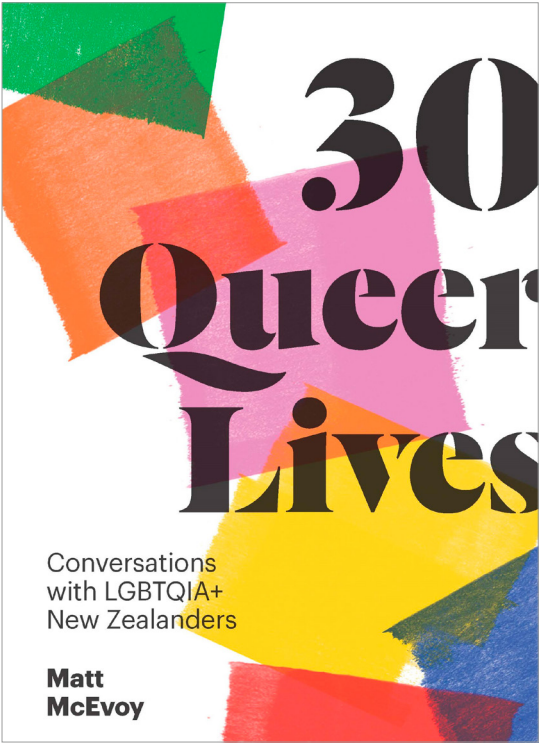
30 Queer Lives explores the lives, struggles and successes of LGBTQIA+ New Zealanders, from north to south and from soldiers, celebrities, lawyers, drag queens, businesspeople and Olympians to farmers and fa`afafine. From the famous — including Grant Robertson, Gareth Farr and Chlöe Swarbrick — to the less well known, these 30 stories encourage empathy and understanding, challenge stereotypes, and offer courage and hope.

MATT MCEVOY spreads his time between teaching piano, accepting the occasional local technology contract, and writing, with a particular interest in social history and the diverse stories of extraordinary people who are seldom given a voice in New Zealand culture. He is the author of *The Grey Lynn Book*, published in 2018.

PUBLISHED: February 2022

ISBN: 9780995122925

Limpbound, 230 x 163mm. 328 pages. \$39.99



‘A wonderfully encouraging book that I’m sure many of us had wished we had when we were young. The perfect gift for young allies, the recently out, family, and anyone just seeking to understand ’

NEW ZEALAND LISTENER



30 QUEER LIVES TEXT EXTRACT

Before I began writing this book, I thought I had some understanding of the queer people of Aotearoa, having counted myself among them for decades.

As a gay Kiwi kid growing up through Auckland Catholic schools, books about All Blacks, Sir Edmund Hillary or wealthy businessmen were ubiquitous in the school library or bookshops, while stories about other New Zealanders were rarely, if ever, seen. My motley crew of friends and I wanted to read about New Zealanders we could relate to, but the singular elevation of the sports hero genre led to a sense of isolation, making us feel that perhaps we weren’t ‘real New Zealanders’.

The people you’ll meet inside this book hail from a wide range of backgrounds of sexuality, gender, ethnicity and privilege, and they stretch the length of the country, from Panguru to Invercargill. Travelling across Aotearoa to bring their 30 stories together, meeting them and listening carefully to their life stories cut through landscapes of hardship and tragedy, love and triumph. As they opened a window to their interior worlds, each person I met expanded my own horizons and my understanding of the diversity of human experience.

Most of these people don’t see themselves as role models, but to me they certainly are. The stories of what drives them to forge ahead in the face of numerous obstacles are told with honesty and generosity. They show us how to live with integrity, optimism, hope, determination and compassion. They refuse to fade into the background, or to maintain a self-defeating façade. Instead, they channel their energies into creating lives of meaning, creativity and authenticity.

It Takes a Village

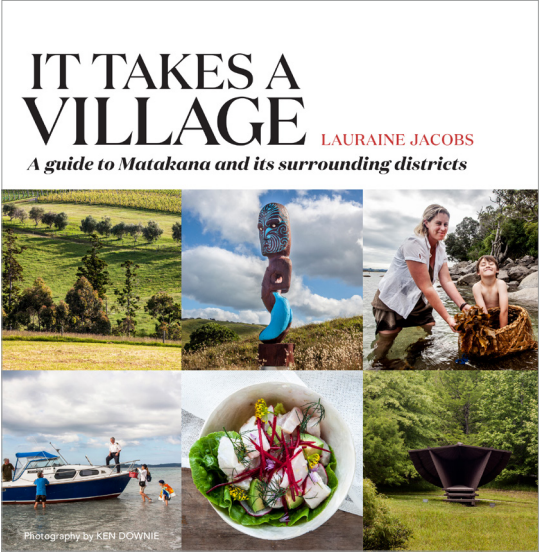
A guide to Matakana and its surrounding districts

LAURAINE JACOBS

Matakana village lies at the heart of one of New Zealand’s loveliest regions, where rolling hills and small valleys are fringed by glorious beaches and gentle estuaries. Perhaps best known these days for the Saturday morning farmers’ market and stunning beaches like Tāwharanui, in the past decades it’s become home to an increasing number of artisanal food businesses, wineries, restaurants, cafés and accommodation providers. It Takes a Village lets readers in on the secrets only locals know and is an expert companion to all the area has to offer, written by one of New Zealand’s best-known food writers.

LAURAINE JACOBS is one of New Zealand’s best-known food writers, with a magazine career stretching back to *Cuisine* magazine and the *New Zealand Listener* and including writing or editing twelve books.

PUBLISHED: September 2021
ISBN: 9780995143104
Limpbound, 200 x 200mm. 172 pages. \$45

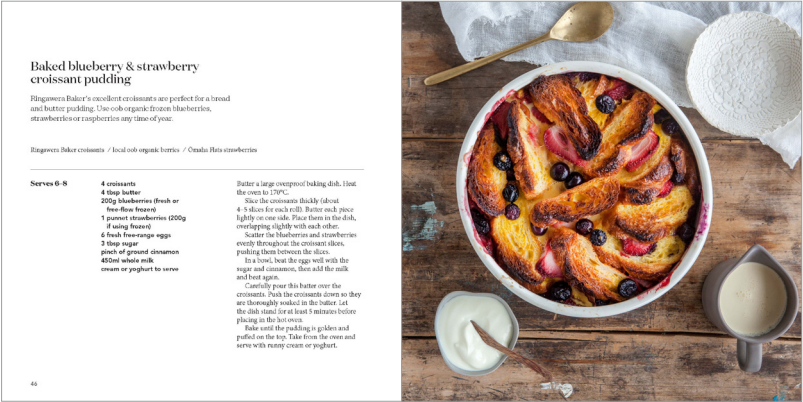


‘A very informative and enjoyable read. [The author’s] passion and enthusiasm shine through’

LYN POTTER, NZ BOOKLOVERS

LOOK
INSIDE

AUTHOR
Q&A



A Queer Existence

The lives of young gay men in Aotearoa New Zealand

MARK BEEHRE

A Queer Existence is a major documentary project that uses photographic portraiture and oral history to record the life experiences of a group of 27 gay men born since the passing of the Homosexual Law Reform Act in 1986, whose life experiences have been very different to earlier generations of gay New Zealand men. Candid, powerful and affecting, the first-person narratives of A Queer Existence form a valuable and unique insight into how gay men continue to have to step out of the main stream and face their own challenges as they forge their queer identities.

MARK BEEHRE trained as a specialist physician (MB, ChB, FRACP), and has continued to work part-time in medicine while studying and practising photography.

PUBLISHED: September 2021

ISBN: 9780995146570

Limpbound, 225 x 210mm. 344 pages. \$45



'A valuable record of a moment in time . . . it will provide a resource for young men seeking experiences of comparison but it is also a fine historical record of the individual and social attitudes in the early 21st century'

DAVID HERKT, KETE BOOKS



A QUEER EXISTENCE TEXT EXTRACT

For me, the strangest thing about the whole Homosexual Law Reform campaign is that, at a personal level, I remember nothing at all about it. In 1985 I was in my third year of university, struggling to preserve a Christian faith that in years past had been a vital and life-changing part of my life, and profoundly closeted. I have clear recollections of the Springbok Tour, David Lange's nuclear-free policy, and the Rainbow Warrior affair, and yet those 16 months of demonstrations, debate and intensive media coverage have left no impact at all on my memory. I had been aware of my attraction to men since the start of high school, but never spoke of that to anyone. During the summer of 1985/1986 I fell deeply in love with a man I knew from church, and the realisation of what was happening precipitated a crisis that took me to the verge of suicide. 'I'm a Christian, and I'm in love with a man,' I said to myself one night in my bedroom, 'and these two things are irreconcilable.' The months that followed were some of the worst of my life, and it was to be another 10 years before I had moved forward in my theology, and my sense of self, to the point that I was able to come out.

Doing the research for this essay has been like reading about events in a far-away country or a remote period of history. I discovered that, on 14 August 1986, lesbian and gay activists infiltrated and disrupted a meeting held by the anti-gay American Lou Sheldon at the North Shore Faith Centre in Auckland. My parents, with whom I was living, attended that church every Sunday, as did I occasionally. I have no recollection of that at all. Just two vignettes from the whole campaign have lodged in my mind. The first is of the noticeboard outside our downstairs lecture theatre on the medical school campus in Grafton, where the students' Christian Fellowship to which I belonged had pinned up that infamous petition. I signed it. Aware as I was of my desires, I sincerely believed that to act on them would have been wrong. The second is of walking down Wellesley Street with a classmate on the way to the bus. It must have been the day after the final vote. 'Well, we're legal now,' he said. He wasn't a close friend. I didn't know how to reply.

Invisible

New Zealand’s history of excluding Kiwi-Indians

JACQUELINE LECKIE

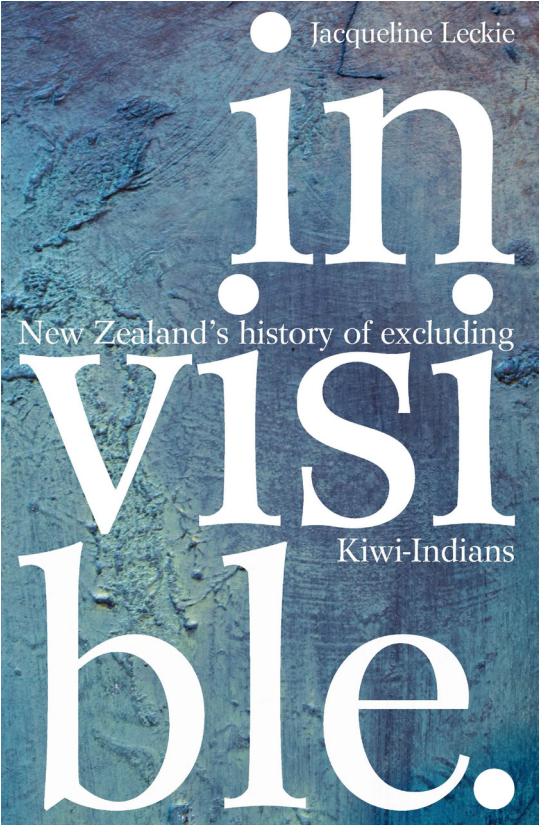
Despite our mythology of benign race relations, Aotearoa New Zealand has a long history of underlying prejudice and racism. The experiences of Indian migrants and their descendants, either historically or today, are still poorly documented and most writing has focused on celebration and integration. Invisible speaks of survival and the real impacts racism has on the lives of Indian New Zealanders. It uncovers a story of exclusion that has rendered Kiwi-Indians invisible in the historical narratives of the nation.

JACQUELINE LECKIE is a researcher and writer based in Ōtepoti Dunedin. She is a former adjunct research fellow with the Stout Centre for New Zealand Studies at Victoria University of Wellington. Her research is concerned with the Indian diaspora, development, gender, ethnicity, mental health and work within the Asia Pacific.

PUBLISHED: August 2021

ISBN: 9780995140721

Limpbound, 234 x 153mm. 248 pages. \$39.99



*‘A fine example of the
sort of history we need
to know in order to
understand our present’*

NORTH & SOUTH

LOOK
INSIDE

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INVISIBLE TEXT EXTRACT

Employment has been one of the main areas where Kiwi-Indians have faced discrimination: in obtaining work, promotions and appointments, and in purchasing land and businesses. White race organisations argued that competition from Asians in employment and business was a reason to restrict immigration.

Indian politician Srinivasa Sastri confirmed that Indians suffered racial prejudice in employment when he toured New Zealand as part of a mission to investigate the conditions of Indians in the white Dominions in 1922. Discrimination, in both formal and covert forms, affected those in self-employment and in waged work. Calls to exclude Indians from the workplace were tied to immigration exclusion. Discrimination at work could be all-pervasive, affecting residence and accommodation. Although exclusionary demands to introduce legislation to restrict or exclude Indians from employment or property ownership surfaced, formal enactment of this agitation was rare, given that it would have been at odds with New Zealand’s egalitarian ethos.

Tūtira Mai

Making change in Aotearoa New Zealand

EDITED BY DAVID BELGRAVE AND GILES DODSON

‘What can we do?’ is a common response when we are faced with social, political or environmental issues. At this critical time, the ability to actively engage with problems that are important to our communities is a vital skill. Tūtira Mai helps readers to generate realistic and effective ways to make change, with first-hand accounts of success and failure through real-world case studies. Topics include justice reform, gender in the classroom, environmental care and management, sport and positive social change, taking action on mental health, digital democracy, social entrepreneurship and direct action.

PUBLISHED: July 2021

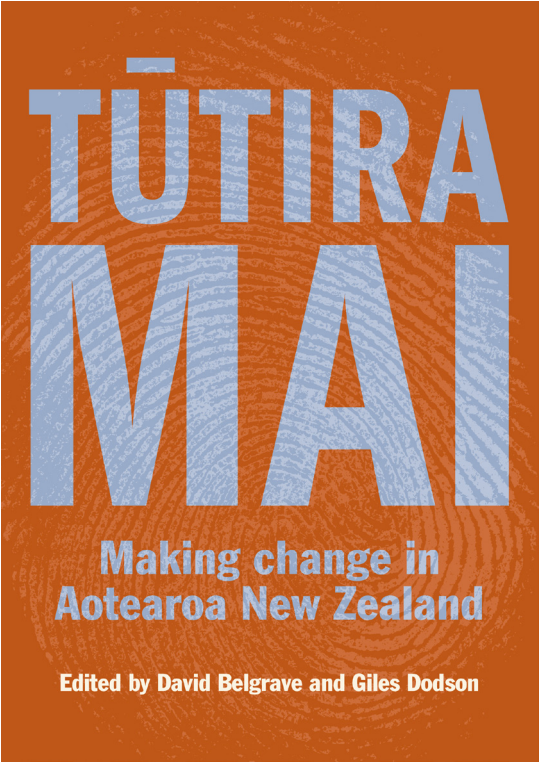
ISBN: 9780995122994

Limpbound, 230 x 163mm. 440 pages. \$55

LOOK
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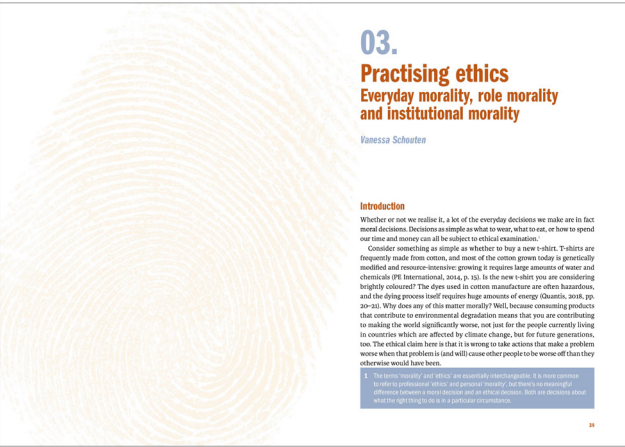
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DAVID BELGRAVE is a lecturer in citizenship and politics in the School of People, Environment and Planning at Massey University. His research interests are New Zealand foreign policy, East Asian security, the Cold War and environmental politics.

GILES DODSON is a lecturer and course coordinator at Massey University. His research and teaching interests are public participation in social change and civic engagement, and science and environmental communication, decision-making and policy.



Tree Sense

Ways of thinking about trees

SUSETTE GOLDSMITH

At a moment when the planet is so clearly in peril, the trees stand as both guardians and messengers. They have words for us — if only we would listen. We need to build a robust ‘tree sense’. This collection of essays, art and poetry by artists, activists, ecologists and advocates — including Philip Simpson, Anne Noble, Elizabeth Smither, Kennedy Warne and Glyn Church — discusses the many ways in which humans need trees, and how our future is laced into their roots and branches.

SUSETTE GOLDSMITH is of Ngāti Māhanga and Pākehā descent. She is an independent writer and editor of non-fiction, and Adjunct Research Fellow at the Stout Research Centre for New Zealand Studies, Victoria University of Wellington.

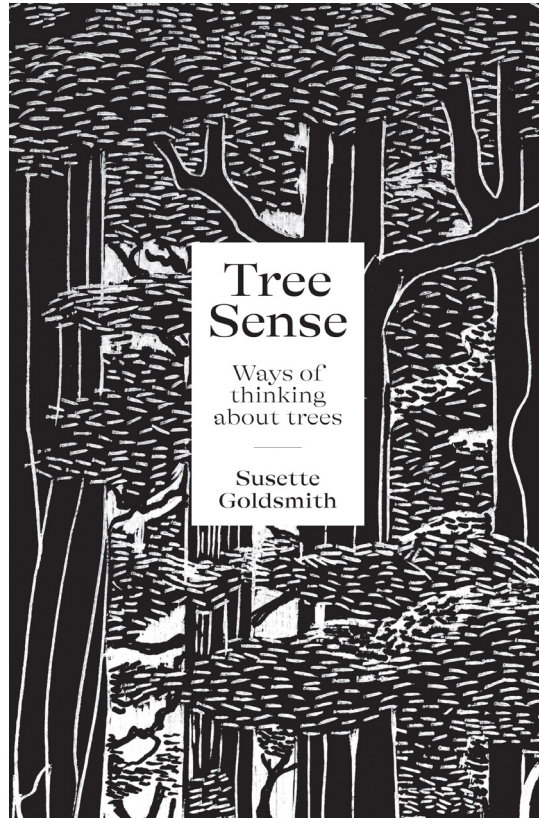
PUBLISHED: June 2021

ISBN: 9780995140745

Limpbound, 198 x 128mm. 256 pages. \$37

LOOK
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Q&A



*‘A well-designed and
visually engaging book . . .
the essays it contains are,
now more than ever, of
social, cultural and political
necessity and importance’*

DAVID HERKT, NEW ZEALAND HERALD

‘An ecological tour de force’

MURRAY WILLIAMS, RNZ

TREE SENSE TEXT EXTRACT

Although only one tree may be visible in the ground, there may be many invisible trees at work within its drip line, all of which are constructed in the minds of observers according to the meanings and values they hold, and consequently impose, upon the blameless tree. We see trees differently. Some of us affectionately consider them to be sentient beings, while others prioritise their practical attributes of shade and shelter, carbon sequestration, timber production, botanical collection and food. Where some people stand back in awe of the beauty of their autumnal colour changes, others grumble at their leaf-fall. While some champion our indigenous trees, others find superior beauty in exotics, and while some work to protect trees, others labour to fell them.

We may regard trees through any one or any combination of these various lenses, and if this book has a predominant purpose it is to demonstrate to you, the reader, that there are other ways of thinking about trees. Of course, the other way recommended by each of this book’s contributors is the manner in which they individually appraise trees. And although we may come from a variety of disciplines and experiences, collectively we are biased; each of us has a deep respect for trees.

Probably, you feel the same way. If you were not interested in the environment and its trees, why else would you select this volume from the bookshop table, library shelf or a friend’s desk? To a certain extent this book will preach to the converted. But that’s all right, because your thoughts, your opinions and your ways of thinking about trees are valuable. And as we all face up to climate change and the ongoing, alarming challenges to our natural world, we need to stick together, draw strength from one another and preach to the unconverted as well.

Social Policy Practice and Processes in Aotearoa New Zealand

EDITED BY GRAHAM HASSALL AND GIROL KARACAOGLU

This book is essential reading for first-year tertiary students in social policy and related subjects, as well as the wider policy-making community. The huge breadth of coverage includes policy design and implementation, big data, social investment, taxation and social policy, and policy monitoring and evaluation. Chapters on the key policy domains of health, education, housing, poverty, justice, families and children, gender, among others, are described, along with appraisals of the policy impacts of alternating approaches to government through the first two decades of the twenty-first century.

GRAHAM HASSALL is a research associate in the School of Government at Victoria University of Wellington.

GIROL KARACAOGLU is head of the School of Government at Victoria University of Wellington.

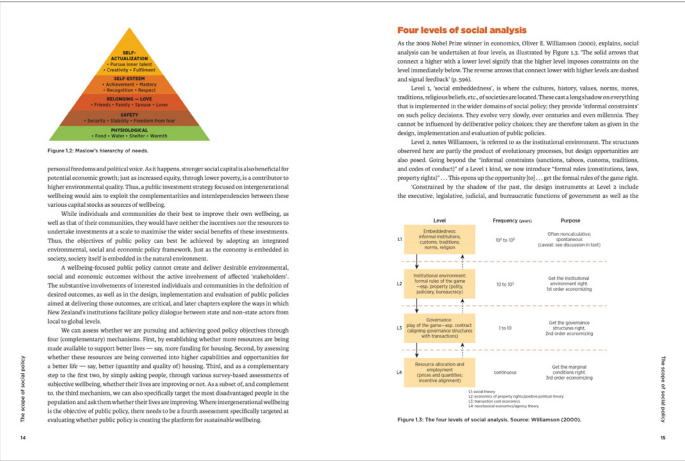


PUBLISHED: February 2021
ISBN: 9780995137837
Limpbound, 250 x 190mm. 456 pages. \$75

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Part 1 From political theory to the practice of government

Case study:
Sensible Sentencing Trust

The Sensible Sentencing Trust (SST) was established in 2001 in response to perceived lenient sentencing of violent offenders and a disaffection with the management of convicted criminals. Based in Napier, the SST was a charitable trust set up by Geoff McVicar, following the trial of Mark Middleton, who was accused of threatening to kill the mother of Middleton's daughter, Kate Corbin, in 1999. Paul Gully was convicted of the rape and murder of Corbin and was sentenced to life imprisonment. On the occasion in 2001 Paul Gully was eligible to apply for parole, Middleton threatened to kill him if he was granted parole. Through the 1990s there were a number of high-profile cases reported across all media that, combined with the Gully case, contributed to a growing public sentiment regarding perceptions of rising violent crime rates. This perception aligned with McVicar's own perspective and so the SST was launched.

The aim of the SST was to create a safe New Zealand. Its mission was to protect New Zealanders from violent and criminal offending through education, effective penal policies, responsible behaviour, accountable parenting and respect for others. The SST emphasised the need for harder penalties for criminals who committed violent crime. They believed that this would provide greater justice for victims and their families. The SST supported growing families and friends of violent crime victims and organised campaigns to promote their 'get tough on crime' approach.

Within a year of its launch the SST had some 18,000 members and 8000 donors, and had established itself as a nationwide NGO. In 2005 the Charities Commission revoked the organisation's charitable status, claiming it had become a political lobby group in response to a charitable trust. The SST responded by dividing into two trusts, each with its own profile and mission. The SST focuses on educating the public and lobbying government, while the other trust, the Sensible Sentencing Trust Group (SSTGG), advocates on behalf of victims of serious and violent crime and homicide. Both trusts are funded directly through public donations and staffed by volunteers. Although both are registered charitable trusts, only the SSTGG has charitable status, which allows those who donate funds to the SSTGG to claim tax relief from the Inland Revenue Department.

Through lobbying government and writing submissions to select committees, the influence of the SST as a non-state actor has been evident. This includes changes to the New Zealand justice system, such as increasing the sentence for murder in 2002, but reforms in 2003 and the three strikes law in 2005 for violent, violent offending. Coinciding with the election of a Labour-led government in 2007, support for both trusts has diminished, reflecting a changing ideological emphasis on criminal justice.

Case study:
Hui E! Community Aotearoa

Hui E! Community Aotearoa is a national umbrella group for the community sector. It emerged in 2014 following extensive consultation by its founding partners ANZCA (the Association of NGOs of Aotearoa) and social development partners with support from the broader community sector. Hui E! supports tangata whenua organisations and the broad voluntary and community sector comprising charities, incorporated societies, trusts and informal community groups.

Hui E! Community Aotearoa has three main functions:

- Hui – being a forum for the community sector
- Awhiri – practical support for the community sector
- Kōwhiri – a public voice for the community sector

It has the following three principles:

- Te Tiriti o Waitangi (Treaty of Waitangi) must be visible and embedded within the organisation, using a Treaty relationships framework.
- The community sector is viewed as an essential contributor to beneficial outcomes in society.
- Hui E! is a responsive organisation engaged in dialogue with the sector so that it can transparently and quickly respond to new issues. (Hui E! n.d.)

As an NGO, Hui E! Community Aotearoa operates as a collective voice on behalf of the community sector, and provides it with information through face-to-face communication and use of online platforms to disseminate information in response to emerging issues confronting voluntary and not-for-profit organisations. Hui E! also provides information on their website about community issues and funding for NGOs. Recent issues Hui E! has addressed include the New Zealand government's actions on Covid-19, and information on how to work with Māori, multilingual communities, the deaf community and young people. The aim is to provide relevant and trustworthy information in a centralised space that the community sector can use to support their decision-making in an ever-changing environment.

The New New Zealand

PAUL SPOONLEY

This major new book by Distinguished Professor Paul Spoonley looks at our rapidly growing population and the dramatically changing demographics within it. To his mind, we are not taking enough notice and we urgently need a population policy. With chapters including ‘Why would anyone want to live in Auckland?’, this book will fuel many a dinner party and policy-making conversation.

PAUL SPOONLEY is one of New Zealand’s leading academics and a Fellow of the Royal Society Te Apārangi. He has led numerous externally funded research programmes, has written or edited 25 books and is a regular commentator in the news media.

PUBLISHED: August 2020

ISBN: 9780995122987

Limpbound, 234 x 153mm. 288 pages. \$39.99



In 2030 there may be six million of us. One and a half million of us will live overseas. We will be clustered in Auckland, dependent on migration, and worried about a shortage of workers. **We haven’t planned for this. We need to.**

The New New Zealand.
Facing demographic disruption.
Paul Spoonley.

‘The themes of the book take on greater urgency in the light of the further pressure that [we] will be placed under because of the impacts of Covid-19’

ANDREW BUTCHER, BETHLEHEM
TERTIARY INSTITUTE

THE NEW NEW ZEALAND TEXT EXTRACT

A very different Aotearoa New Zealand is emerging. Much of the demographic change is unprecedented in this young country, and in human history in general. On the one hand is the very large size of the cohort of those reaching age 65 and living longer. On the other is a fertility implosion, as family formation changes and births decline. The demographic structure is changing to such a degree that much of what we have put in place by way of policy or the provision of amenities and services is simply no longer appropriate or adequate.

If we do not engage with the implications of our current and future demography, using new (and often radically different) thinking, we gift future generations of New Zealanders a number of problems. We do them a major disservice.

After all, we have got to five million people far more quickly than anyone had predicted, at a rate the public was probably largely oblivious to. If those growth trends continue, how long until we are at six million? Is there a willingness to understand the evidence and to be open to what demographers are pointing out? And how proactive and forward-looking are our leaders likely to be? The new New Zealand is here, and we need to talk about it.

Sleeping Better in Pregnancy

CLARE LADYMAN WITH
LEIGH SIGNAL

Featuring the latest research from New Zealand’s internationally renowned Sleep/Wake Research Centre, this beautiful book has trusted and authoritative information for New Zealand mothers-to-be. It helps pregnant women make the most of sleep opportunities during a time when a good night’s sleep is crucial for their health and the health of their babies.

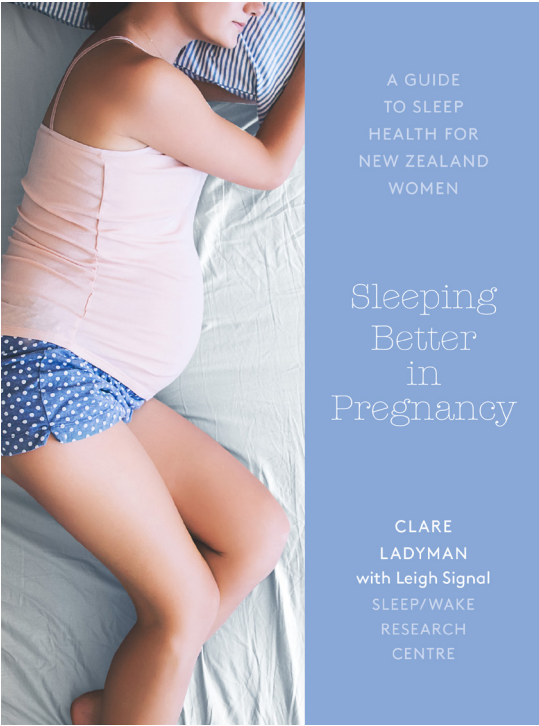
CLARE LADYMAN’s PhD looked at how sleep and mental health are related throughout pregnancy and postnatal periods, and how providing information on sleep can help reduce the likelihood of mothers experiencing depression. She completed her research studies at the Sleep/Wake Research Centre and Massey University.

LEIGH SIGNAL is an associate professor and Portfolio Director, Fatigue Management and Sleep Health, at the Sleep/Wake Research Centre, Massey University, Wellington.

PUBLISHED: July 2020

ISBN: 9780995131897

Limpbound, 198 x 148mm. 128 pages. \$24.99



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LIGHT SLEEP AND DEEP SLEEP

NREM sleep is further categorised into three types: NREM 1 (light sleep), NREM 2 (stable light sleep) and NREM 3 (deep sleep).

From light sleep through to deep sleep, brain activity becomes progressively slower.

If we look at just one cycle of NREM and REM from the last diagram, we can see how NREM is broken down into its different parts.

NREM 1, NREM 2, NREM 3 and REM are the four sleep stages we cycle through while sleeping. From being awake, almost everyone enters sleep through NREM 1, the transitional phase between wake and sleep. We spend only a short time in NREM 1, but it's long enough for our body to slow down and relax before moving into NREM 2. This is a more stable type of light sleep. It's here that the body temperature decreases and heart rate and breathing slows down. We then progress to NREM 3, the deep sleep stage. In this stage there are hardly any muscle movements and it's more difficult to wake someone.

REM sleep is a very active time for the brain and is the time when we have the majority of our dreams. This type of sleep is accompanied by periods of increased heart rate, increased blood pressure and, as the name suggests, rapid eye movements. However, while our eyes are moving, our bodies are almost completely paralysed — possibly a built-in protection mechanism so we don't act out our dreams! Body temperature is not well regulated during REM, which could explain why we can sometimes wake feeling hot and sweaty.

Sleep stages have different names: NREM 1 (N1 or Stage 1), NREM 2 (N2 or Stage 2) and NREM 3 (N3 or Stage 3).

Categories of NREM sleep

We cycle through WAKE, NREM 1, NREM 2, NREM 3 and REM 4-5 times per night

NREM 1	NREM 2	NREM 3
light sleep	stable light sleep	deep sleep
N1 or Stage 1	N2 or Stage 2	N3 or Stage 3

24 SLEEPING BETTER IN PREGNANCY

THREE STEPS TO GETTING HEALTHY SLEEP

There are three aspects of sleep that are really important for overall sleep health:

Sleep quantity	Is how much sleep you have in 24 hours. Healthy sleep quantity typically means getting 7-9 hours of sleep a night. Daytime naps can be included in the total amount.
Sleep quality	Relates to how refreshing your sleep is. It includes many different aspects of sleep such as quantity and timing, but also the time we spend in each sleep stage, how many awakenings we have and how long it takes to get to sleep. Your thoughts on how well you sleep are important when looking at sleep quality.
Sleep timing	Is when sleep is scheduled. It is influenced by whether you're an 'owl' or a 'lark'. Healthy sleep timing means keeping bedtimes and wake times as consistent as possible across the whole week — including weekends.

SLEEP ESSENTIALS 37

Will to Win

LANA MCCARTHY, ANDY MARTIN
AND GEOFF WATSON

Will to Will reveals insights about team culture and leadership through interviews with 12 legends of New Zealand netball. This is a fascinating deep-dive into the development of the Silver Ferns’ traditions, the evolution of team culture and the nuts-and-bolts of leadership at an elite sporting level.

DR LANA MCCARTHY is a lecturer in teacher education at Charles Sturt University, Australia. She was formerly an assistant lecturer in the School of Sport, Exercise and Nutrition at Massey University, Palmerston North.

DR ANDY MARTIN is a professor in the School of Sport, Exercise and Nutrition at Massey University, Palmerston North. He is the lead author of *Outdoor & Experiential Learning* (2004). He co-authored *Legends in Black* with Geoff Watson and Tom Johnson (2014).

DR GEOFF WATSON is a senior lecturer in the School of Humanities at Massey University, Palmerston North, where he teaches history. He co-authored *Sport and the New Zealanders: A History* with Greg Ryan (2018).



PUBLISHED: June 2020
ISBN: 9780995113558
Limpbound, 234 x 153mm. 256 pages. \$39.99

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WILL TO WIN TEXT EXTRACT

One of the biggest challenges for me as a coach was after the World Championships win in 1987. I had a great team that was really united. They were amazing because they knew what they wanted, and several of them had been at the 1983 World Championships when we didn’t handle the final very well. When I sat on the sideline of that tournament in 1987, I’d been coaching the New Zealand team since 1974, and for the first time I almost saw the work ahead to develop a new team, as three or four of them were going to retire. So when I came back to New Zealand there was a new group of players going to come into the national team.

It was going to be very difficult for the next coach because Trinidad and Tobago, who came second [at the World Championships], were the team that was going to tour New Zealand the next year. I thought if the new coach got out there and Trinidad beat New Zealand — which they’d never done — the public would never forgive her. She’d have the critics on her shoelaces. So I thought I would stay on for that year, as I could afford to lose.

However, I had to grow some players quickly and I was mean to those players; I really gave them a hard time, there’s no doubt about it. I nearly killed them. We won the first game, but lost the second, in Palmerston North; and then in Christchurch Sandy Edge ruptured her Achilles, although we went on to win that game, and the series. After we lost in Palmerston North reporters approached with a mic and mentioned it being ‘the first time you’ve ever lost to Trinidad and Tobago’. I replied, ‘Well, that’s one record we don’t have to worry about any more, isn’t it?’
— Dame Lois Muir

Free to Be Children

ROBYN SALISBURY

Registered clinical psychologist Robyn Salisbury seeks the wisdom of those who have devoted their lives to working in the area of child sexual abuse. Driven by Salisbury’s wish to challenge abused children’s invisibility and abusive adolescent’s and adult’s power, this book makes a major and unique contribution to understanding how we can best tackle child sexual abuse as a nation, and how urgent it is that we do.

ROBYN SALISBURY is a registered clinical psychologist and sex therapist with many years’ experience in private practice. Her particular interests are in-depth individual psychotherapy and dealing with issues of sexuality and intimacy with individuals and couples. For many years, as ‘Mrs Salisbury’, she has written a weekly magazine column that focuses on relationship and sexuality. Her practice is based in Palmerston North.

PUBLISHED: March 2020

ISBN: 9780995123007

Limpbound, 234 x 153mm. 312 pages. \$39.99



‘I cannot recommend this book strongly enough’

BERNADETTE BERRY, NZ COLLEGE OF CLINICAL PSYCHOLOGISTS

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FREE TO BE CHILDREN TEXT EXTRACT

We New Zealanders are a compassionate and generous people. We want nothing but the best for our young people. Our vision for childhood is one where its taonga — our children — are nourished and nurtured, and where they thrive. But child abuse, and in particular child sexual abuse, casts a sharp shadow across this vision. Increasingly we are aware of the power of this shadow and the price it demands from too many of our children. That cost is physical, emotional, psychological, indeed spiritual. It can leave children diminished and broken. The tragic fact is that New Zealand has had, and continues to have, a major problem with child sexual abuse. It is a crisis. No instance of abuse of a child is acceptable, but the rate of child sexual abuse in this country is profoundly concerning. [. . .]

Free to Be Children makes an excellent and contemporary contribution to the discussion of child sexual abuse. It will provoke thought on this crisis. It will broaden readers’ understanding of the key issues at play. It will contribute to a better response and encourage a more professional and effective practice across all disciplines. It should be required reading for anyone working in the field, and it will richly repay careful reading.

— Judge Andrew Becroft, Children’s Commissioner

We Are Here

CHRIS MCDOWALL
AND TIM DENEË

A unique atlas of New Zealand, this mix of graphs, maps and illustrations is both beautiful and enlightening. It tells us where we are, here, in Aotearoa. Each stunning graphic answers a question: Who visits us? How many fish are in the sea? Where do our cats go to at night? Essays by some of New Zealand’s best thinkers complete the package.

DR CHRIS MCDOWALL is a data scientist and visualisation designer. He has worked as a cartographer at the University of Auckland, at Landcare Research, and at the National Library of New Zealand as manager of DigitalNZ Systems.

TIM DENEË is a graphic designer and illustrator. He has designed book covers, learning resources, editorial illustrations, websites, apps, brands and interactive experiences.

PUBLISHED: October 2019

ISBN: 9780994141538

Hardback, 290 x 253mm. 240 pages. \$70

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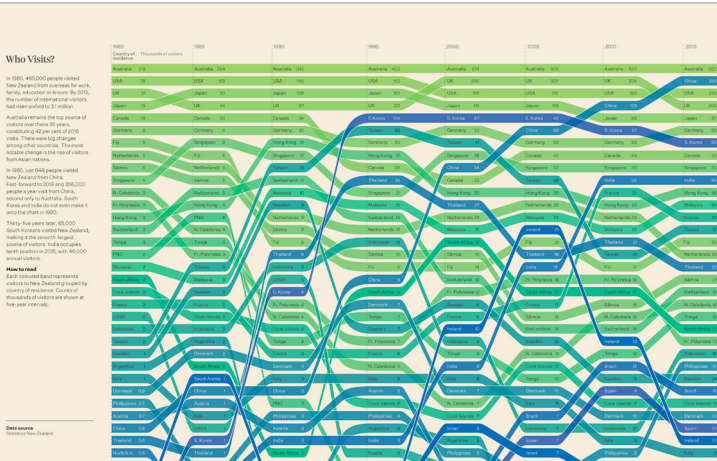
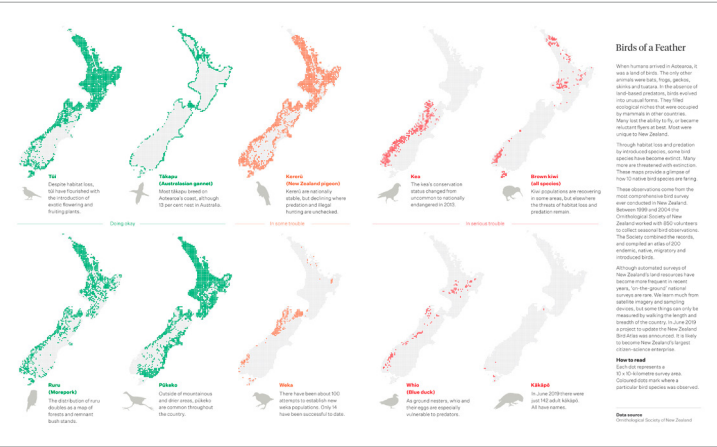
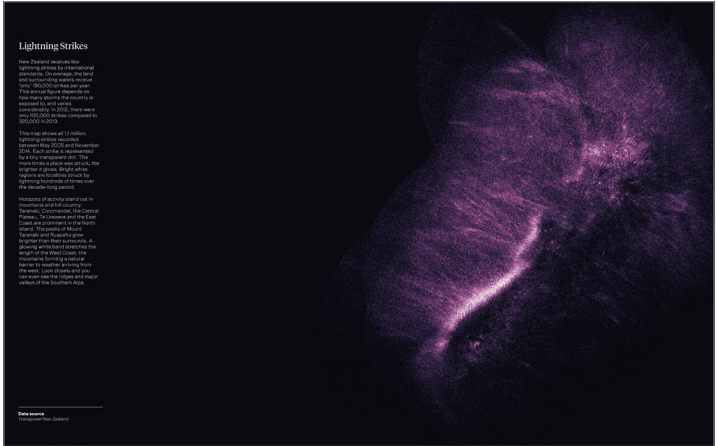


‘Data as poetry, as art, as cartography. A revelation. Buy it for everyone . . .’

THE SPINOFF

WINNER OF BEST
ILLUSTRATED BOOK
AT THE 2020 PANZ BOOK
DESIGN AWARDS

WINNER OF BEST
FIRST BOOK,
ILLUSTRATED NON-
FICTION, AT THE 2020
OCKHAM NEW ZEALAND
BOOK AWARDS



Heartland Strong

EDITED BY MARGARET BROWN,
BILL KAYE-BLAKE AND
PENNY PAYNE

The decline of our small towns and loss of population is a long-running concern in provincial New Zealand. In this breakthrough book, a range of experts look at how rural communities can build resilience and strengthen their economic and social fabric. With useful case studies and proven policy suggestions.

DR MARGARET BROWN is a senior social scientist in the People and Agriculture team at AgResearch.

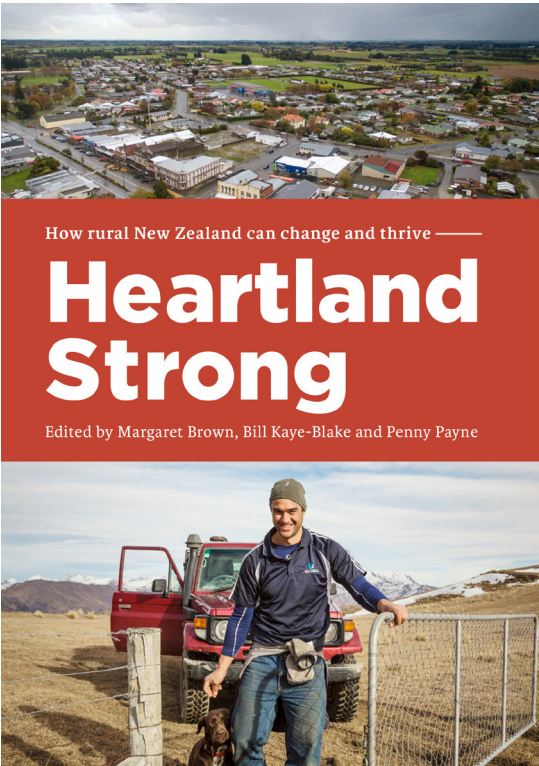
DR BILL KAYE-BLAKE is a director at PricewaterhouseCoopers (PwC).

PENNY PAYNE is a social scientist in the People and Agriculture team at AgResearch.

PUBLISHED: April 2019

ISBN: 9780995109599

Limpbound, 200 x 148mm. 240 pages. \$37



HEARTLAND STRONG TEXT EXTRACT

The future of New Zealand’s rural communities is unclear. Empty shops, depopulation and lack of jobs are all offered as signs that many towns are dying. However, the strength of social ties and development of digital technologies, the innovations in rural entrepreneurship and the functioning informal economy suggest that some rural communities are in good health.

As researchers, we wanted to know what people in these towns thought about their own resilience, so we went and asked them. In 2016 we held a series of workshops in several small North Island towns and asked residents how their communities were doing. To some extent, what they said wasn’t surprising. They pointed to businesses and government offices that had closed, to environmental issues that needed addressing, to schools and clubs that didn’t have enough members, and to difficulties accessing services such as healthcare, post offices and banks.

At the same time, they talked about what they did have. They had good schools with excellent staff. They had natural resources such as rivers, lakes and bush for locals and tourists to use. They spoke of strong Māori culture with proud whakapapa and diverse iwi. Most of all, they talked about living in places where they knew people on the street and could stop for a natter and a cuppa. They identified strong rural communities and a sense of belonging.

The Journal of Urgent Writing 2017

EDITED BY SIMON WILSON

Following on from the success of the 2016 edition, this book contains essays that are provocative, passionate and argumentative and cover a range of current topics. The 2017 edition is edited by Simon Wilson and features essays by Morgan Godfery, Jess Berentson-Shaw, David Cohen, Emma Espiner, Jo Randerson, Victor Rodger and Max Harris.

SIMON WILSON was the Auckland affairs editor at *The Spinoff* and now writes for the *New Zealand Herald*. He is a regular observer of and commentator on Auckland urban issues. He is the former editor of *Metro* and *Cuisine* magazines.

PUBLISHED: November 2017

ISBN: 9780994141569

Limpbound, 234 x 153mm. 312 pages. \$39.99



THE JOURNAL OF URGENT WRITING 2017 TEXT EXTRACT

Imagine if our cultural and institutional rituals and behaviours were Māori. Think, for example, about all those election debates. Instead of partisan and predictable performances, naff attempts by politicians to personalise themselves with references to ‘hard-working Kiwis’ or that summer they spent mucking in with the common folk at the meat works, imagine if we’d had a Māori framework. What if Bill English and Andrew Little had been required to recite their pepeha (ancestry) and then have a significant waiata they’d selected to perform. What if they’d had to bring a rōpu (group) willing to tautoko (support) them and sing it with them. In te ao Māori the art of formal speech-making, whaikōrero, is elevated. A great speaker has an appreciation of history, wit and metaphor. Māori oratory is closer to poetry in some settings and our speakers are performers. They can use the stage — whether it is the paepae, the community hall or parliament — to great effect, with dramatic pauses, jokes and impassioned exhortations littered throughout.

Wouldn’t you rather have watched that?

Why stop there? Think about the economy, immigration, housing, the environment and aged care through the lens of a Māori New Zealand — these are all issues that could benefit if the paradigm were tikanga Māori.

— Emma Espiner, ‘We’re All Māori Now’

Precarity

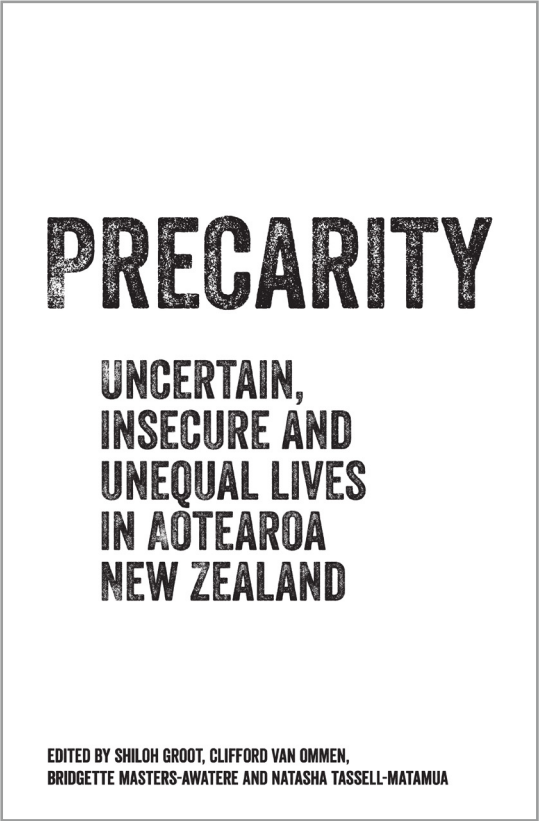
EDITED BY SHILOH GROOT,
CLIFFORD VAN OMMEN,
BRIDGETTE MASTERS-AWATERE
AND NATASHA TASSELL-
MATAMUA

Leading UK economist Guy Standing has referred to the precariat as a class-in-the-making. This important book moves beyond the world of labour to identify and illustrate other forms of precarity in New Zealand, including the lack of opportunities for cultural expression and the struggle to be safe.

SHILOH GROOT, Ngati Pikiao, Ngati Uenukukopako, is a lecturer in Social Psychology at the University of Auckland. She is the co-chair of the tangata whenua caucus for the New Zealand Coalition to End Homelessness.

CLIFFORD VAN OMMEN is a senior lecturer at the Centre for Psychology at Massey University. He has published in the area of critical neuroscience, body studies and the history of psychology.

BRIDGETTE MASTERS-AWATERE, Te Rarawa, Tūwharetoa ki Kawerau, Ngai te Rangi, is a lecturer at the University of Waikato, where she is also a principal investigator for the Māori and Psychology Research Unit (MPRU).



NATASHA TASSELL-MATAMUA is a senior lecturer in the School of Psychology at Massey University, where she teaches in the area of cultural psychology.

PUBLISHED: September 2017

ISBN: 9780994141514

Ebook only. 272 pages. \$39.99



PRECARITY TEXT EXTRACT

This collection of essays represents a unique dialogue between and among academics, emerging researchers and advocates. It is an attempt to distil into an approachable narrative the accumulated decades of expertise represented by the authors, typically disseminated through empirical and conceptual research that can yield technical books, reports and numerous peer-reviewed journal articles (some of which have been cited here). Drawing on their different vantage points to inform their analyses, the authors share their respective experiences of researching, teaching, advocating and/or working with precariat individuals and groups. Each of the contributors does this with the aim of developing a more nuanced understanding of the precariat in Aotearoa New Zealand and providing pathways forward.

In this book, we turn our attention to this emerging class, the precariat, not to further vilify them, but rather to place their lived experience in plain sight. It is time all New Zealanders understood the reality of what many of our own citizens endure in the struggle to make ends meet and live dignified lives.

The Citizen

EDITED BY ANDREW BROWN
AND JOHN GRIFFITHS

Across the globe citizens are flexing their muscles, but they are also battling oppression and discrimination. What can history tell us about the state's duty to its citizens? As always, a good deal. This bold and timely book brings political theorists and historians together to examine the role of, and need for, a critical, global and active civil society.

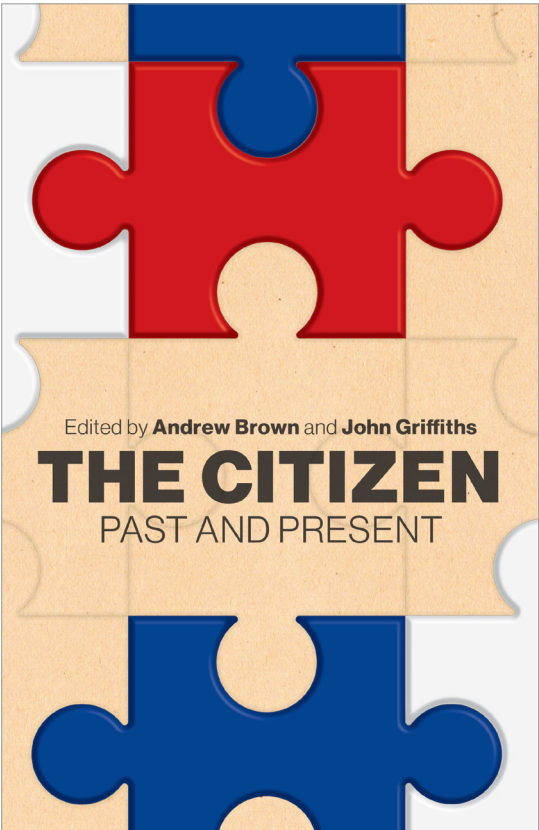
ANDREW BROWN is a senior lecturer in history at Massey. His main areas of research are religion, ceremony and urban society in late medieval Europe.

JOHN GRIFFITHS is a senior lecturer in history at Massey University. He is the author of *Imperial Culture in Antipodean Cities* and several articles in internationally recognised journals.

PUBLISHED: February 2017

ISBN: 9780994136329

Limpbound, 234 x 153mm. 304 pages. \$45



THE CITIZEN TEXT EXTRACT

Modern debates on citizenship — the roles, values and identities that citizens are to play, hold or perform — are often old debates recast. Taking a historical and comparative approach to the subject illuminates issues that have commonly been key to defining the citizen's relationship with the state. This book places these issues within their historical contexts to highlight the need to see them as part of broader social processes and problems. For instance, 'citizenship' has never quite been the all-inclusive category that the name seems to imply; defining the values and identities of citizens in the present, as it has in the past, may well be implicated in processes of power that include some and exclude others.

This book also shows, however, that the differences between past and present are just as significant as the similarities, and that these too are informative: sensitivity to the past's otherness, to citizenship in other societies, develops awareness of the contingency of modern debates on present and changing contexts. 'Critical' citizens, who engage actively with contemporary issues, will also need to engage with the past: understanding their sense of place in society, being able to question present norms, values and identities, demands a critical perspective on the histories of their own political communities and those of others.

LOOK
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The Journal of Urgent Writing 2016

EDITED BY NICOLA LEGAT

From the state of our rivers and our justice system to a new way to fight obesity and how a farmer discovered our unknown warrior in a field in France, this collection of provocative, impassioned essays by smart thinkers will tune up your intellectual engine. This journal of passionate and argumentative essays is made for anyone who thinks there's little to stimulate intelligent, well-informed debate in the media anymore, and for those who hunger for some brain food.

NICOLA LEGAT is the publisher at Massey University Press. She has had a distinguished career in journalism and was a senior writer at *North & South* and then the editor of *Metro* magazine for five years. She is the former publishing director of Random House New Zealand and the deputy chair of the Auckland Writers Festival.

PUBLISHED: November 2016

ISBN: 9780994130068

Limpbound, 234 x 156mm. 304 pages. \$39.99



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THE JOURNAL OF URGENT WRITING 2016 TEXT EXTRACT

What am I looking for, here on the far side of 50? What is it that gnaws at me? Regret? The emptying hourglass? The lost chances? The squandered possibilities?

I host talk radio sometimes, and I share my melancholy about this. Melancholy? Or self-pity? The callers are very kind. Mostly their advice is to relish the time remaining, forget what's gone. They say 'every day above ground is a good one' and 'seize the day' and other clichés but they also talk about the reward of doing things for others, for the sports group, for the school, for refugees new to the country — taking yourself out of the frame, replacing it with something more important.

There is plenty to be doing. We have contaminated rivers, we have children living in poverty, we have families who are victims of economic 'rationalism'. This is a time of abundance, and yet we could scarcely be worse at sharing it about. We have people living in damp, mouldy flats. Their pay is too little, their rent is far too much. Fear, greed, and blind disregard for the consequences of borrowing billions, and pretending our houses were worth two and three times as much as they really are, have landed us in a hopeless mess.

Regrets? We should have a few. We would have a superannuation fund as mighty as Singapore's if Prime Minister Muldoon hadn't killed it dead. Billions of investment dollars that never were. We're hardly smarter today. We have a super fund, 10 years old this year, grown to 29 billion from a standing start, but not enough to impress the Minister of Finance. But for the 12 billion in contributions he has withheld, it could have been worth 48 billion today. Lucky, farsighted, capable Singapore. Housing costs there are within everyone's reach. There, the state owns land. There, the state builds accommodation on a grand scale. Staggering to think we once did the same then lost the plot.

— David Slack, 'Look Through Any Window'

Rebooting the Regions

EDITED BY PAUL SPOONLEY

Loss of jobs, loss of young people, the ageing demographic, the apparently irresistible magnet of Auckland . . . The economic fortunes of New Zealand’s regions are of great concern to politicians, the business community, schools, employers — and indeed most citizens. What are the dynamics at work here? Is there a remedy? Is there a silver lining?

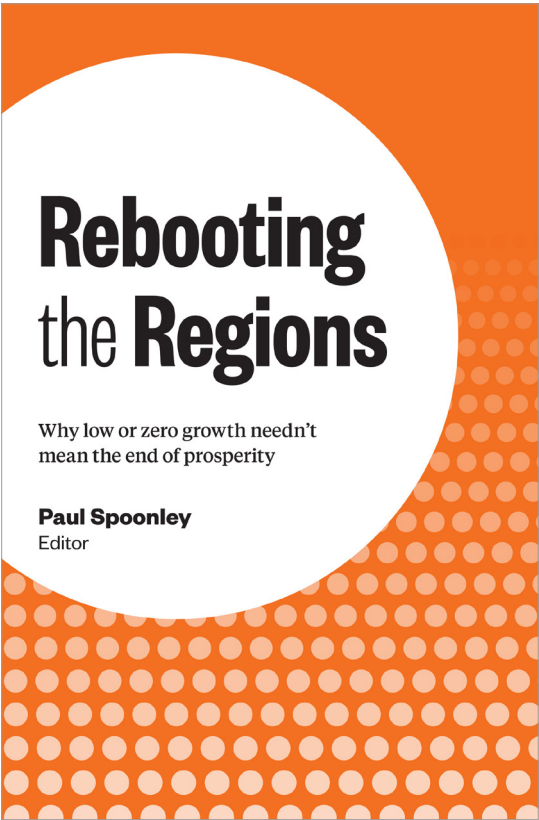
DISTINGUISHED PROFESSOR PAUL SPOONLEY is one of New Zealand’s leading academics and a Fellow of the Royal Society Te Apārangi. He has led numerous externally funded research programmes, has written or edited 25 books and is a regular commentator in the news media.

PUBLISHED: September 2016
ISBN: 9780994130037
Limpbound, 234 x 153mm. 256 pages. \$39.99

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REBOOTING THE REGIONS TEXT EXTRACT

New Zealand, like nations throughout the world, faces a period of significant change and uncertainty. These changes pose challenges for communities across the country. How we manage these challenges and the decisions we make today will have a direct bearing on our quality of life in years to come.

Changes to our climate, environment, demography and the nature of work will alter the ways we live considerably. Whether it’s coping with increased urbanisation and what that means for both cities and regions, responding to climate change, or caring for our environment, big challenges lie ahead.

How these changes affect regional New Zealand will have a huge impact on the whole country. The theme of this book strikes a chord with the local government sector in New Zealand, where considerable work is under way to identify the major shifts and begin conversations with communities about how to build resilience and ensure everyone has the opportunity to prosper.



TE AO MĀORI

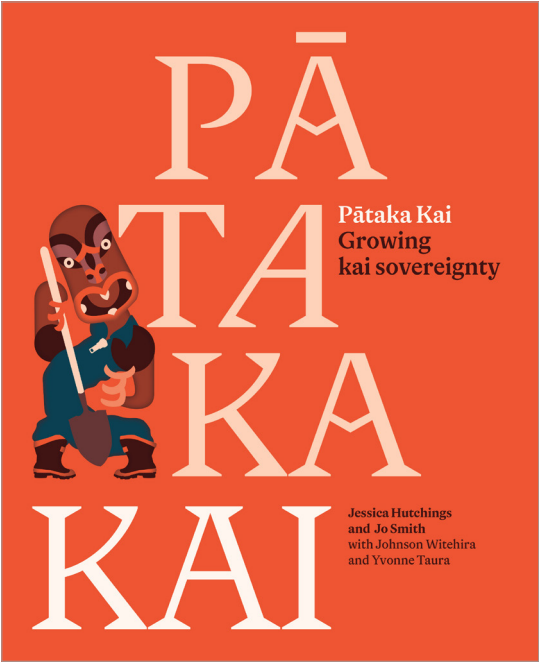
Pātaka Kai

Growing kai sovereignty

JESSICA HUTCHINGS AND
JO SMITH

We face a biodiversity crisis and a climate meltdown. Our food systems are broken, our soils are depleted and our seeds are owned by global corporations, yet Indigenous practices and understandings of kai (food) offer important pathways to ensuring ecological, cultural and socio-economic sustainability as well as greater connection to kai in our everyday lives.

This book salutes Indigenous food heroes from across Aotearoa and Te Moana-nui-a-Kiwa who take a holistic approach that considers the interconnectedness of people, land and food. Their inspiring stories show how change begins locally and on a small scale. Written by verified Hua Parakore farmers, activists, Indigenous researchers and Indigenous food sovereignty leaders Jessica Hutchings and Jo Smith, *Pātaka Kai* encourages a return to Indigenous values and practices to achieve kai sovereignty and wellbeing for Mother Earth and her people.



JESSICA HUTCHINGS (Ngāi Tahu, Ngāti Huirapa, Gujarati) is a research leader, author, activist and Hua Parakore grower.

JO SMITH (Waitaha, Kāti Māmoe, Kāi Tahu) is a senior kairangahau Māori for Papawhakaritorito Charitable Trust and works part-time at Te Herenga Waka.

PUBLISHED: March 2025
ISBN: 9781991016850
Flexibind, 250 x 200mm. 320 pages. \$45



Ngātokimatawhaorua

The biography of a waka

JEFF EVANS

Ngātokimatawhaorua, the longest waka taua to be built in modern times, is a national taonga and resides at the Treaty Grounds at Waitangi. The inspiration for its construction came from Te Puea Hērangi’s dream to build seven waka for the 1940 centennial commemorations of the signing of the Treaty of Waitangi. But it was to be many decades before the true power of this mighty waka taua was realised. The story of *Ngātokimatawhaorua*, and those who carved and crewed it, is a fascinating window into te ao Māori and the revival of waka and carving traditions in Aotearoa.

JEFF EVANS is a writer and photographer based in Auckland. He has written several books relating to waka, including *Ngā Waka o Neherā*, *Polynesian Navigation and the Discovery of New Zealand* and *Waka Taua: The Maori War Canoe*.

PUBLISHED: August 2023

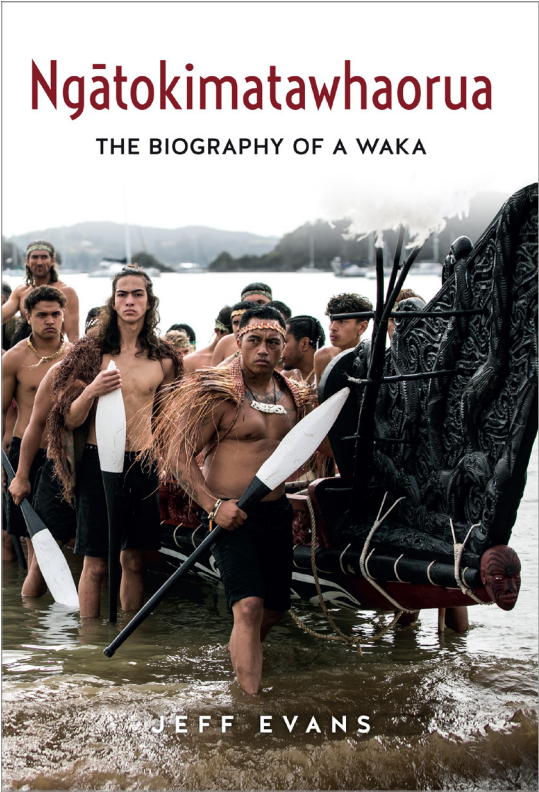
ISBN: 9781991151193

Hardback with jacket, 234 x 153mm. 264 pages. \$50

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‘An in-depth account of this important and little-known part of New Zealand history.’

JOHN DALY-PEOPLES,
NEW ZEALAND ARTS REVIEW

LONGLISTED
FOR THE
2024 OCKHAM
NEW ZEALAND
BOOK AWARDS

NGĀTOKIMATAWHAORUA TEXT EXTRACT

Ngāpuhi heartland, October 1937. Rānui Maupakanga, possibly the last master waka builder of his generation and by then in his seventies, enters Puketi Forest. Heir to the skills and knowledge required to build waka taua, he will prove to be a vital link to the tohunga tārai waka of years gone by. He will also be a key figure in the revival of the Māori war canoe.

Born in the small settlement of Hauturu near the eastern shores of the Kawhia Harbour, Maupakanga is solidly built, his face oval and his eyes deep set. A wide moustache covers his upper lip. He has a habit of wearing a short-sleeved bush shirt over his woollen jumper, and on sunny days a well-worn fedora and a pair of round-framed sunglasses complete the picture. He has made the long trip north into Ngāpuhi territory from Waikato, at the request of Te Puea Hērangi, to oversee the building of a massive waka taua.

At a planned 120 feet (35.7 metres) long and about 6 feet (2 metres) wide, the waka will be the largest ever built. It will represent northern Māori during the 1940 centennial commemoration of the signing of the Treaty of Waitangi. Maupakanga is in the forest to locate a pair of kauri trees suitable for the task. Stands of the tree dot the forest, but his challenge is to find two large enough to meet Te Puea’s requirements. Even with the help of knowledgeable local guides, the search takes him a full two weeks.

Mana Whakatipu

MARK SOLOMON WITH
MARK REVINGTON

In 1998, just as South Island iwi Ngāi Tahu was about to sign its Treaty of Waitangi settlement with the government — justice of sorts after seven generations of seeking redress — a former foundryman stepped into the role of kaiwhakahaere of Te Rūnanga o Ngāi Tahu, the tribal council of Ngāi Tahu. Mark Solomon stood at the head of his iwi at a pivotal moment and can be credited with the astute stewardship of the settlement that has today made Ngāi Tahu a major player in the economy and given it long-awaited self-determination.

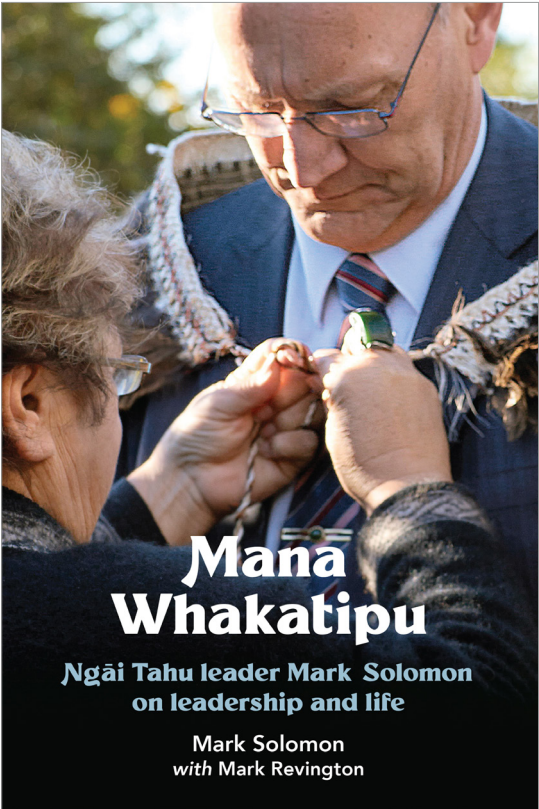
SIR MARK SOLOMON KNZM, Ngāi Tahu, Ngāti Kuri, served as kaiwhakahaere of Te Rūnanga o Ngāi Tahu, the tribal council of Ngāi Tahu, for approximately 18 years.

MARK REVINGTON is a freelance journalist who has worked for many leading publications including *National Business Review*, the *Listener* and *Unlimited*.

PUBLISHED: August 2021

ISBN: 9780995135437

Hardback with jacket, 198 x 129mm. 248 pages.
\$35



*‘Packs a powerful and
inspiring punch’*

NORTH & SOUTH

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MANA WHAKATIPU TEXT EXTRACT

Māori have an important role to play in this country and our country’s collective outlook is definitely changing. It is cool to be Māori these days. The early settlers tried to wipe out Māori; when that didn’t work, the goal was to assimilate us, and that didn’t work either. Now there is a renewed pride in being Māori. To be Māori these days and to know your culture, your language and your whakapapa gives you mana. I know who I am and where I came from; it engenders pride and it is a step forward from the intergenerational hardships our tīpuna had to deal with. There are definitely more opportunities for our rangatahi now.

Even though I am what I would describe as an iwi fundamentalist, a common misconception of the Māori economy is that it is driven by iwi or tribes, when a lot of it comes from whānau and hapū. There have been various estimates of the Māori economy but it is generally thought to be worth \$68 billion, and growing faster than the overall economy of Aotearoa. This gives Māori an advantage they didn’t have previously, but the overall benefit of being Māori is more than a simple economic equation; it’s in our sense of connection, with each other and with nature and our long-term view.

The part Māori will play in the future of this country will depend on values and good leadership. In my eyes, good leadership is simple. It is about being honest and authentic, and valuing and listening to people. Those are the values I learnt early on, and I have tried to stay true to them throughout my life.

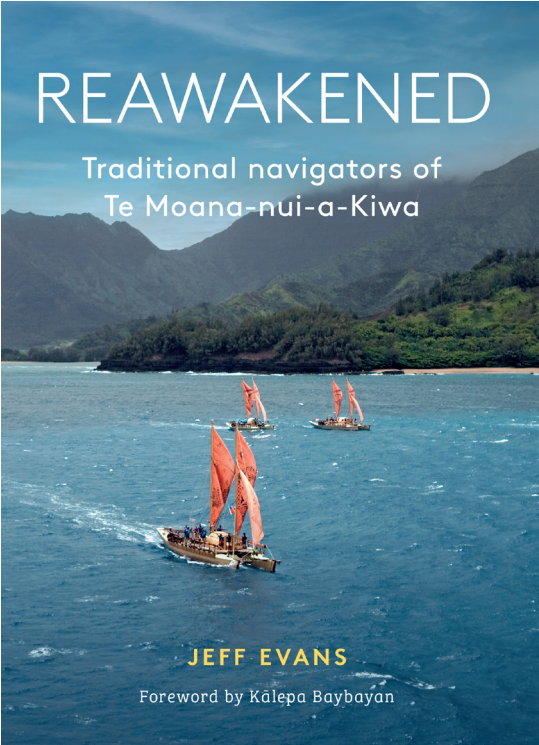
Reawakened

Traditional navigators of Te Moana-nui-a-Kiwa

JEFF EVANS

Ten navigators from Aotearoa New Zealand, the Cook Islands and Hawai`i share the challenges and triumphs of traditional wayfinding based on the deep knowledge of legendary navigator Mau Piailug. They also discuss the significance of receiving the title of Pwo (master navigator) from Piailug, and the responsibilities that come with that position. Their stories are intertwined with the renaissance of knowledge and traditions around open-ocean voyaging that proved that the exploration and settlement of the Eastern Pacific was deliberate, and one of the greatest feats of navigation in human history.

JEFF EVANS is a writer and photographer based in Auckland. He has written several books relating to waka, including *Ngā Waka o Neherā, Polynesian Navigation and the Discovery of New Zealand* and *Waka Taua: The Maori War Canoe*. His most recent book was *Heke-nukumai-nga-iwi Busby: Not Here by Chance* (Huia, 2015).



‘A potentially beguiling account of these oceanic wayfinders’

CHRIS MOORE, NEW ZEALAND LISTENER

PUBLISHED: June 2021

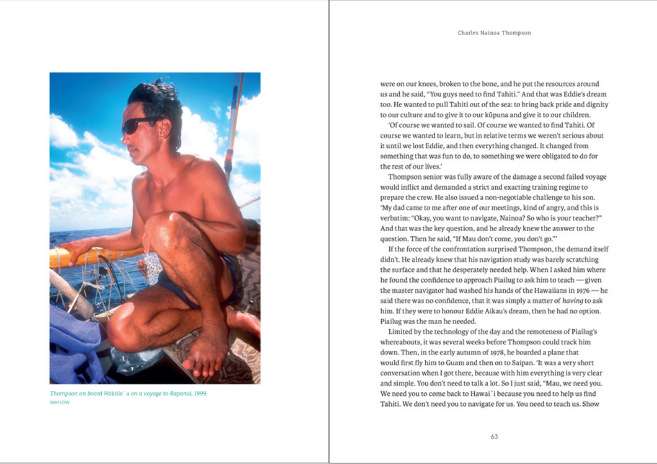
ISBN: 9780995131804

Limpbound, 230 x 163mm. 256 pages. \$39.99

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Conversations About Indigenous Rights

EDITED BY SELWYN KATENE
AND RAWIRI TAONUI

Marking the 10th anniversary of the UN Declaration on the Rights of Indigenous Peoples, this collection of essays, featuring Selwyn Katene, Pita Sharples, Naida Glavish, Moana Jackson and Rawiri Taonui, advances a framework for future action.

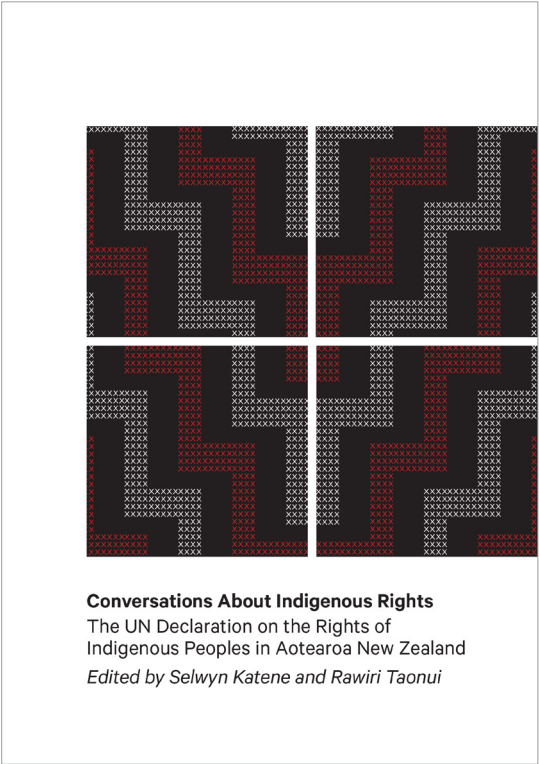
SELWYN KATENE, Ngāti Toa, Ngā Ruahine, Ngāti Tama and Ngāti Tuwharetoa, was Professor of Māori and Indigenous Leadership and Director of the Global Centre of Indigenous Leadership at Massey University. He has been a senior manager at the Mental Health Commission, Ministry of Health and Public Health Commission.

RAWIRI TAONUI, Te Hikutū and Ngāti Korokoro, Te Kapotai and Ngāti Paeahi, Ngāti Rora, Ngāti Whēru, Ngāti Te Taonui, is an independent writer, researcher and advisor. He was New Zealand’s first Professor of Indigenous Studies. He is a well-known political writer who has written over 400 newspaper and magazine articles and book chapters.

PUBLISHED: June 2018

ISBN: 9780995102910

Limpbound, 210 x 148mm. 232 pages. \$45



*‘This collection provides
hope in the form of a
new generation seeking
to unlock the potential
of the Declaration’*

LINDA TE AHO, JOURNAL OF
NEW ZEALAND STUDIES

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CONVERSATIONS ABOUT INDIGENOUS RIGHTS TEXT EXTRACT

This book presents perspectives by writers from Aotearoa New Zealand and the international community reflecting on the tenth anniversary of the United Nations General Assembly’s adoption of the United Nations Declaration on the Rights of Indigenous Peoples. [. . .]

Starting a decade ago, the focus of the Declaration is now on strengthening Indigenous community participation and advocacy. People are becoming more aware, motivated, passionate and committed to fully implement the Declaration. Indigenous peoples are change agents. The Declaration has now passed to a new generation of well-qualified, high-calibre and visionary younger leaders to make the Declaration more relevant and impactful. It is the authors’ hope that the ideas and experiences they share in *Conversations About Indigenous Rights* will contribute to that voyage.

The Treaty on the Ground

EDITED BY RACHAEL BELL,
MARGARET KAWHARU, MICHAEL
BELGRAVE, KERRY TAYLOR AND
PETER MEIHANA

It’s over 175 years since the signing of the Treaty of Waitangi. At times they’ve been years of conflict and bitterness, but there have also been remarkable gains and positive changes that have made New Zealand a distinct nation. This timely book brings together key thinkers on Treaty issues who take a well-informed look back and also give a considered view of the road that lies ahead.

RACHAEL BELL is a lecturer in history in the School of Humanities at Massey University.

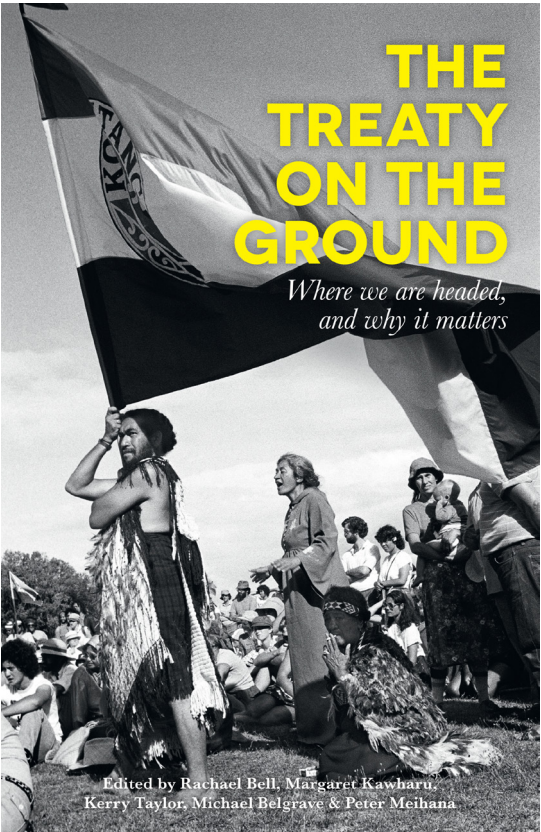
MARGARET KAWHARU, Ngāti Whātua o Kaipara/Mahurehure, is the Senior Advisor Māori at Massey University’s Albany campus.

KERRY TAYLOR is Head of the School of Humanities at Massey University.

PUBLISHED: February 2017

ISBN: 9780994130051

Ebook only. 328 pages. \$39.99



*‘The more we talk about,
think about and learn
about the treaty the better,
even when — or especially
when — we disagree about
what it is or should be’*

PAUL LITTLE, NORTH & SOUTH

AUTHOR
Q&A

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THE TREATY ON THE GROUND TEXT EXTRACT

To really see the Treaty on the ground is going to require Pākehā to step up and shrug off the invisibility cloak of white privilege. April Bennett, one of the speakers in the Treaty on the Ground conference held at Auckland Museum in July 2015, was asked a question about the role of Pākehā in all this. Her answer? ‘Kia kaha, e hoa mā. Go forth and gather together the resources that already exist, the people who are already committed, and start having a Pākehā conversation.’ As I was told once, around the dinner table, the biggest problem facing Māori is Pākehā. So what are you going to do about that? Learning more about Pākehā responses to te Tiriti, and understanding that not only is there already Pākehā Treaty practice but there needs to be more of it, seem like good places to start.

— Damian Skinner, ‘Kia Kaha E Hoa Mā: The Treaty in the Pākehā Everyday’

**VETERINARY SCIENCE AND
AGRICULTURE**

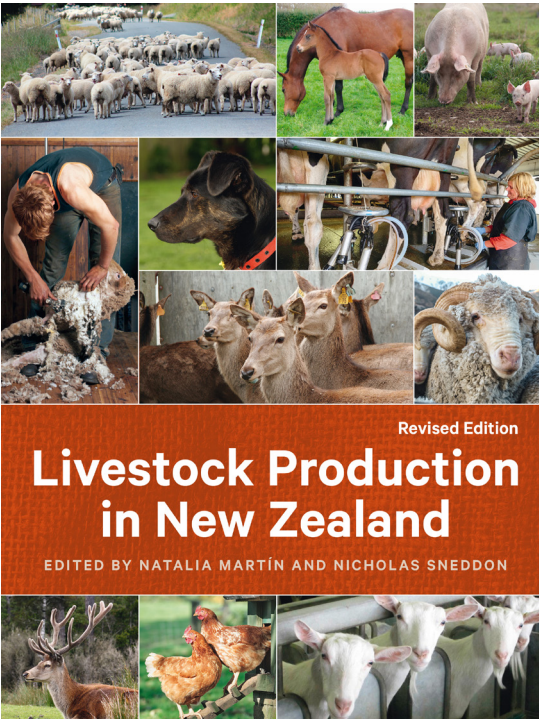
Livestock Production in New Zealand

Revised edition

EDITED BY NATALIA MARTÍN AND NICHOLAS SNEDDON

The updated edition of this comprehensive book is an indispensable guide to the management of dairy cattle, beef cattle, sheep, deer, goats, pigs, poultry, horses and farm dogs in New Zealand. Written mainly by experts from Massey University’s Institute of Veterinary, Animal and Biomedical Sciences, it’s of value and interest to everyone from students to farmers, right across New Zealand’s agribusiness sector. Whether you rather dairy cattle, beef cattle, sheep, deer, goats, pigs, horses, farm dogs or poultry, advice that reflects farming practice in New Zealand is indispensable. This book, written by experts from Massey University and Lincoln University, is of value and interest to everyone.

DR NATALIA MARTÍN is a lecturer in animal science at Massey University. Originally from Argentina, Natalia completed an agronomy degree at the University of Buenos Aires, and came to New Zealand to work in agriculture.



DR NICHOLAS SNEDDON is a senior lecturer in animal breeding and genetics at Massey University. He is a Massey graduate having completed BSc in genetics and animal science and a PhD in animal breeding.

PUBLISHED: March 2023
ISBN: 9781991016508
Limpbound, 250 x 190mm. 320 pages. \$65

LOOK
INSIDE

AUTHOR
Q&A



Chapter 1
Dairy Production
Penny Back

28 Livestock Production in New Zealand

Dairy operating structures

Traditional operating structures on New Zealand farms are described as owner-operator, sharemilker or contract milker. Owner-operators are farmers who own and operate their own farms, receiving all of the farm income. They comprise the largest group (67 per cent of all herds) (LIC & DairyNZ, 2012).

Sharemilking is a system of share farming, and has traditionally been a step to farm ownership. It is a contractual agreement between farm owners and farm workers, whereby the farm is operated on behalf of the farm owner for an agreed share of the farm profits (as opposed to a set wage). Common agreements are 50/50 or variable order (less than 50 per cent).

- Under a 50/50 agreement, the sharemilker owns the cows and any equipment other than the milking plant required to operate the farm. The sharemilker is responsible for milk and stock costs, general farm work and maintenance. The owner is responsible for maintaining the property. Fifty per cent of the milk income is received by the sharemilker and 50 per cent by the farm owner.
- Variable order is when the share-farming agreement is for a smaller percentage of the milk income and costs. The farm owner may still own the cows, and has a much greater involvement in the day-to-day running of the farm and in decision-making.

Contract milkers are employed to run the farm for a set price per kg MS produced.

29 Dairy Production

Feeding

The feed eaten by cows is measured in kilograms of dry matter (kg DM), regardless of whether they are grazing pasture, dry cows or cows on any other concentrate. Dry matter is defined as the solids left after all the water is taken out of the feed. The dry matter contains energy in the form of sugars and carbohydrates, which is measured in megajoules of metabolizable energy (MJ ME). The dry matter also contains protein and fibre, which are important components of feed. Together, these components define the nutrient content or quality of the feed.

As pasture ages, ME content decreases and fibre increases. This creates a low-energy high-fibre feed, which limits intake due to the physical constraints of the rumen (gut fill) and the increase in the time it takes to be digested. Therefore, consideration of both quantity and quality (figure 1.3) is important in maintaining feed value and production.

When pasture is growing fast (as in spring), the rotation length (time it takes to move through and graze all paddocks on the farm) is short (e.g. less than 20 days), so as to utilize pasture as effectively as possible. Depending on the stocking rate, the start at this time may be all pasture or may be supplemented by a small amount of other feed. Cows are often break-fed strip-grazed behind an electric fence during this time to maximize grass utilization.

Figure 1.3 illustrates the phases of pasture growth and utilization. Phase 1 is slow regrowth after last grazing. Phase 2 is most rapid growth, with plenty of green leaf and high protein. Phase 3 is slow pasture growth, increasing height, decreasing quality, shading and death of pasture.

Figure 1.3 illustrates the phases of pasture growth and utilization. The graph shows pasture yield (kg DM/ha) over time (weeks). Phase 1 (slow regrowth) starts at week 0 and ends at week 4. Phase 2 (most rapid growth) starts at week 4 and ends at week 8. Phase 3 (slow pasture growth) starts at week 8 and continues to week 12.

34 Livestock Production in New Zealand

Jersey BCS 3.0

BACKBONE: Prominent ridge "standing over" comparison.

LONG RIB: 4 to 5 ribs easily seen.

SHORT RIB: Prominent with sharp edges to the touch.

HIP: Angles sharp edges. Depressions on sides appearing.

PINS: Top line appearance. Sharp edges.

TAILHEAD: Deep "Y" shape depression. Tailhead prominent, bumpy profile.

RUMP: Deeply set.

THIGH: Inferior, too visible fat. Muscle structure defined.

35 Dairy Production

Jersey BCS 5.0

BACKBONE: Ridge weak, visible but rounded and smooth.

LONG RIB: Not visible but rounded to the touch.

SHORT RIB: Rounded. Individual ribs not visible but can be felt.

HIP: Rounded. Curved in profile.

PINS: Rounded.

TAILHEAD: Tail rounded. Depression under tail head. Soft, no sharp edges.

RUMP: Flat even lower.

THIGH: Smooth and fat.

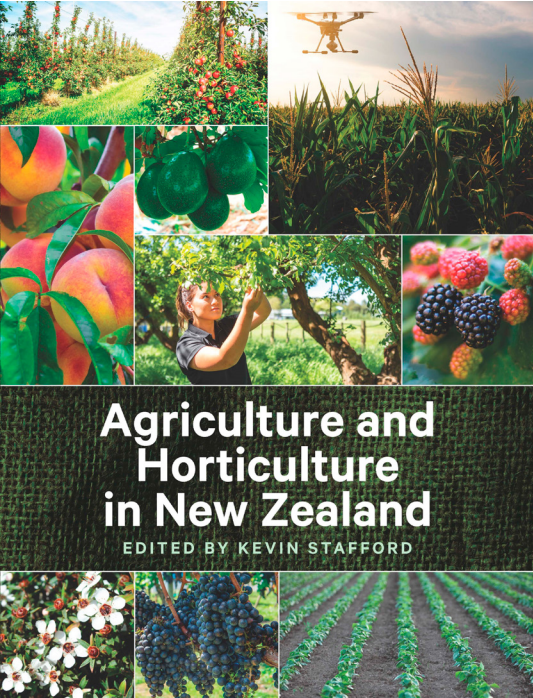
Figure 1.4 Body condition scores. Source: DairyNZ. Body Condition Scoring Made Easy booklet.

Agriculture and Horticulture in New Zealand

EDITED BY KEVIN STAFFORD

Written by experts from Massey University’s School of Agriculture and Environment, this is an accessible and straightforward overview of the business of growing plants for human and animal consumption, as well as forestry and flower production. Chapters cover pasture and forages, field crops and vegetables, kiwifruit, grapes, pip fruit and summer fruit. There are also useful chapters on soils and precision agriculture and how new technologies are improving productivity and sustainability.

KEVIN STAFFORD a veterinarian with an interest in animal behaviour and welfare. He is the author of several books, including *Livestock Production in New Zealand*, also published by MUP. He is interested in farm-animal behaviour and teaches animal behaviour and welfare to veterinary, agriculture, ecology and humanities undergraduates, and supervises a number of PhD and Master’s students.



PUBLISHED: July 2021
ISBN: 9780995123045
Limpbound, 250 x 190mm. 272 pages. \$65

LOOK
INSIDE

AUTHOR
Q&A



market options there is a considerable market in processed and dried mushroom products. The most popular mushrooms now grown are:

- button or brown mushrooms (*Agaricus bisporus*)
- shiitake mushrooms (*Lentinula edodes*)
- oyster mushrooms (*Pleurotus ostreatus*)
- cremini mushrooms (*Pleurotus bitorquatus*)
- crinkle mushrooms (*Pleurotus eryngii*)
- truffle (*Tuber melanosporum*) – outdoor production only

Commonly, mushrooms are produced in dark, climate-controlled rooms. Mushrooms are collected and used to inoculate the growing medium that then becomes the spawn. The spawn is applied to compost and the cycle of production begins.

Sprouted beans and seeds
This classification of vegetable was previously categorized under the name bean sprout. There is a constant demand for sprouted beans and seeds. The plants are harvested at such an immature stage of their life that they have a limited lifespan and require good post-harvest management. The very crops used to produce these products are:

- alfalfa
- lentils
- chickpeas
- adzuki beans
- kidney beans (red and white)
- mung beans (green)
- mung bean
- mung bean
- rice

Indoor production practices
In any indoor space the advantage for the producer is the ability to manipulate the environment to produce crops in a predetermined criteria and for a market. By managing the environmental factors, growers can work their crops to specific harvest requirements including date and volume. In any modern glasshouse or greenhouse system, growers now have access to computer programs that can be used to respond to production parameters such as climate and water determinants. It is relatively easy to use computer systems to manage temperature, airflow, nutrient additions and so on. However, the cost of investing in the establishment of an indoor production unit is not against the returns it is likely to generate.

The other mitigating factor for growers is that some crops require better indoor systems than others. Many culinary herbs can be managed easily in indoor systems, similarly the classic salad crops of lettuce, tomatoes and cucumbers all have varieties that have been developed specifically for indoor systems. For all indoor systems the seedlings are established as transplants in a separate unit prior to being put into the production unit. Seedling production used to have specialized germination rooms, facilities for picking out and growing on seedlings, etc. and, more importantly, they were grown under light regimes to ensure high-quality plants.

Within indoor systems there are some issues which cannot be ignored. The presence of some pest and disease pathogens that adapt to these systems particularly well, can be an ongoing

Chapter 4
Vegetable Production

Nick Reskrugue and Kevin Stafford
School of Agriculture and Environment, Massey University

Introduction

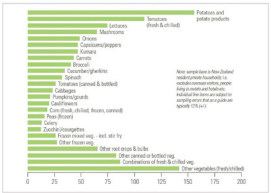
New Zealand's horticultural industry is based on the domestic markets for the fruit and vegetables produced (Figure 4.1 Table 4.1). In 2019, New Zealand households spent an estimated \$100 million on fresh and chilled vegetables and \$100 million on processed vegetables (all values in New Zealand dollars). Increased incomes have changed eating habits over the past 20 years and this has seen an increase in the variety of fruit and vegetable grown and consumed. While there has been minimal change in the global consumption of food categories such as cereals, pulses and oilseeds over this period, the fruit and vegetable category has flourished with global consumption rising from approximately 275 kg per capita per year in the early 1990s to well over 200 kg per capita per year in recent years.

In 2019, New Zealand exported vegetables worth \$100 million (with \$40 million of more due to different types of many destinations (Figure 4.2). The average export value for the five years prior to 2019 was \$100 million. The largest export sector is citrus. Citrus export values have seen the largest increase in value over the past five years. Citrus together with potatoes, squash, peas and vegetable seeds were among the top 10 exports of New Zealand's total horticultural production in 2019.

New Zealand's reputation as a supplier of top-quality produce means that the industry should look to target increased exports into developed markets in countries such as the United States, Japan, Australia, the European Union and Canada where consumers could pay premium prices (Figures 4.3 and 4.4). New Zealand auc-

and cooked at home, now, more than half the potatoes grown are turned into french fries or chips. Half a million tonnes of potatoes are grown annually and most are sold locally. Citrus grows mainly in Waikato, Auckland and Hawke's Bay. The climate and soils of Gisborne and Hawke's Bay are particularly good for growing squash.

A look at New Zealand's overall vegetable industry reveals the wide diversity of crops grown and the diverse uses these crops can be put to. We have become one of the top vegetable producers available all year round, and sometimes products are imported during our off seasons to meet market demands.



Vegetable Category	Spending (\$ million)
Potatoes and potato products	150
Tomatoes	100
Onions	80
Leafy greens	70
Carrots	60
Cucumbers	50
Broccoli	40
Cauliflower	30
Peas	20
Beans	10
Other vegetables	10

Figure 4.1 Consumer spending on vegetables based on New Zealand resident private households (2019, \$ million).
Source: Food and Agriculture Organisation (FAO)



Diseases of Cattle in Australasia

Second Edition

EDITED BY TIM PARKINSON,
JOS VERMUT, JAKOB MALMO
AND RICHARD LAVEN

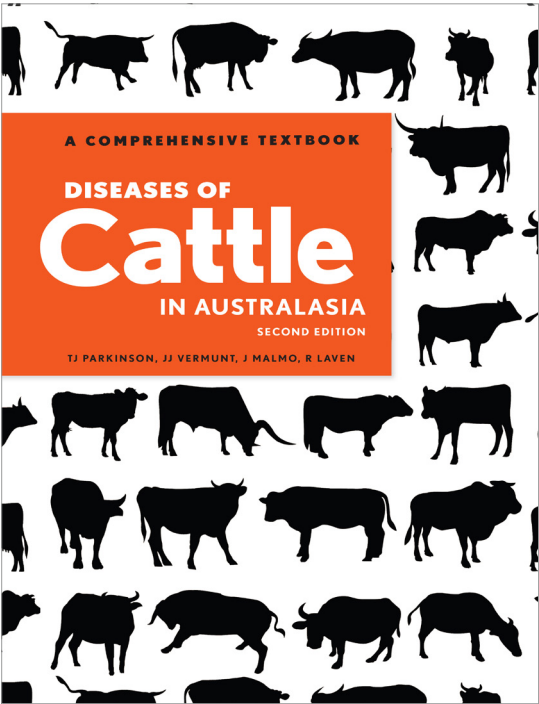
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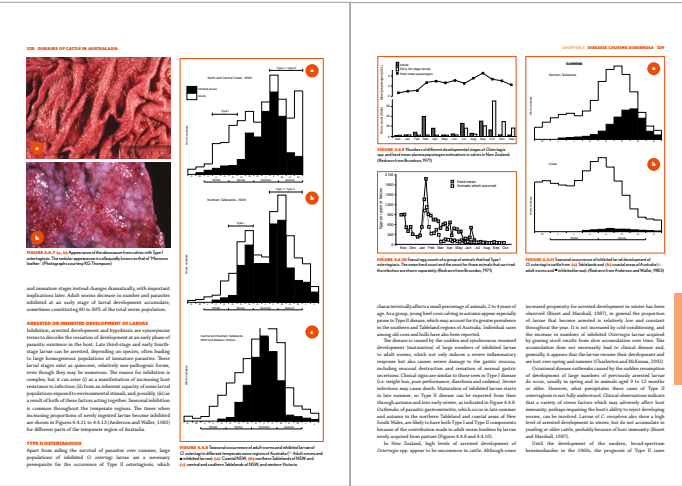
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PUBLISHED: February 2019
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Veterinary Clinical Toxicology

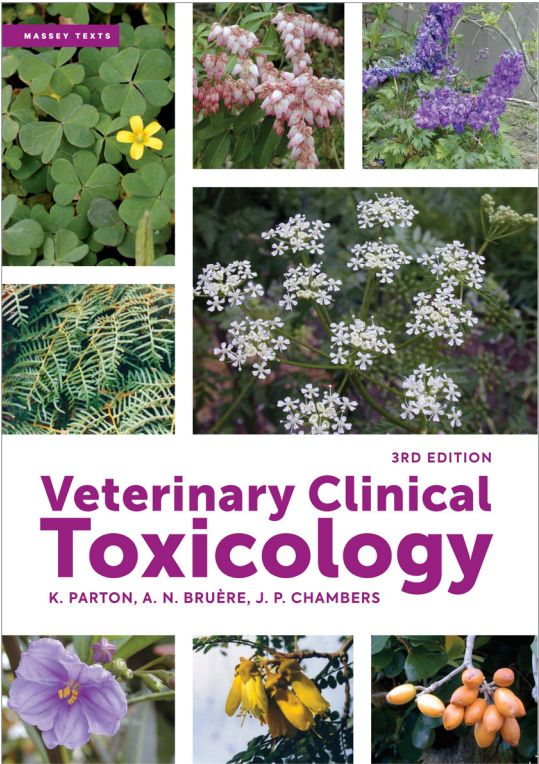
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KATHY PARTON (DVM Kansas, BS Kansas, MS Arizona) is a senior lecturer in pharmacology and toxicology in the School of Veterinary Science, Massey University.

NEIL BRUÈRE (BVSc Sydney, PhD Glasgow, DVSc Sydney, FACVS) is Emeritus Professor, previously Professor of Veterinary Medicine and Clinical Pharmacology and head of the Department of Veterinary Clinical Science, Massey University.



PAUL CHAMBERS (BVSc Bristol, MRCVS, DVA, PhD Bristol) is an associate professor and lectures in pharmacology and toxicology at the School of Veterinary Science, Massey University.

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THE NEW ZEALAND LAND & FOOD ANNUAL 2017 TEXT EXTRACT

There is no free lunch — no matter what food is grown and how it is processed and transported to the consumer, there is an impact on the planet. This impact creates consequences for individuals, societies and communities, and although this is not a difficult idea to grasp, it is harder to quantify the scale of the impact. It is harder still to decide what to do about it and how to make the best choices as individuals, within communities and for a country. But it is one which we all have a responsibility to grapple with to the best of our ability, for the sake of our grandchildren and those who follow them.

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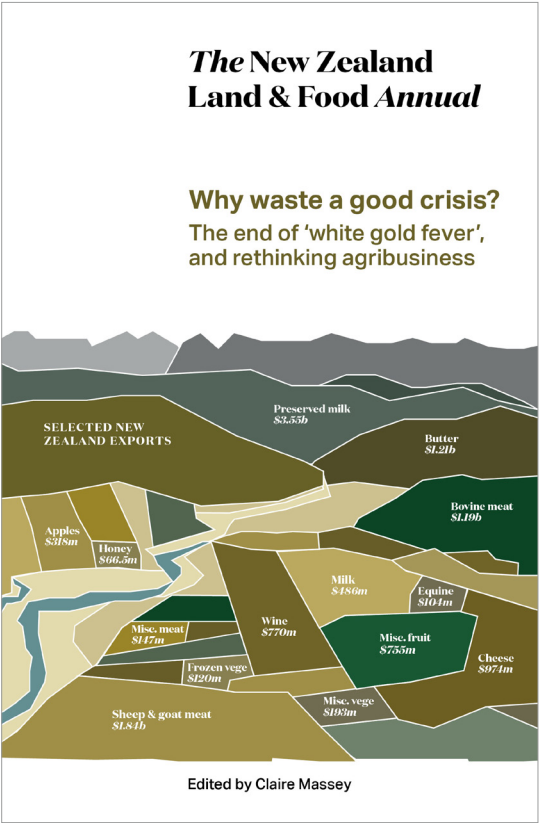
When agriculture catches a cold, the entire economy sneezes. That’s where *The New Zealand Land & Food Annual* comes in. It features cutting-edge, provocative and expert views on the broad agrifood and agribusiness sector. It aims to serve the national interest, inform debate, and to be of value to experts, policy makers and the general public.

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PUBLISHED: June 2016

ISBN: 9780994130020

Limpbound, 234 x 153mm. 304 pages. \$39.99



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In this volume, the first in an intended annual publication, you will find chapters that pose questions and encourage debate. Some have been written by researchers and relate closely to long-running research programmes; others are based on an industry perspective and a personal viewpoint of the way forward for New Zealand. Farmers, bankers, scientists, economists, manufacturers and exporters are all represented here. They address the subtitle *Why waste a good crisis?* in some way, asking: Can we use the current situation facing the dairy industry to stimulate action across New Zealand that will shift the nation’s earnings while maintaining our standard of living? In some areas the way forward will appear clear, but in others there are debates about the best options. In some areas the question is one of timing. While there is an increasingly strong call to limit the way in which stock effluent flows into waterways, for example, the science is still developing. At present we can simply limit this impact, not remove it completely.



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