

# Ockhams Sampler

Extracts from  
the finalist books in the  
**BookHub Award for  
Illustrated Non-Fiction**  
at the 2026 Ockham  
New Zealand Book Awards

 OCKHAM



## BookHub Award for Illustrated Non-Fiction

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The BookHub Award for Illustrated Non-Fiction at the Ockham New Zealand Book Awards recognises excellence in works – by one or more authors – that combine the strengths of illustration and text. Prize money in this category is \$12,000.

The Illustrated Non-Fiction category in 2026 is judged by art historian and curator Lauren Gutsell (convenor); photographer, moving-image artist, writer and academic Natalie Robertson (Ngāti Porou, Clann Dhonnchaidh); and non-fiction writer and

former magazine editor Rebekah White.

The judges say the shortlisted books complicate what we think about ourselves, our history, and the land we live on. “These four titles each bring new understandings of their subject matter, not only through research and narrative but through photography, artwork, illustration, and mapping,” they say. “Each book makes a notable contribution to our understanding of our country.”

This Ockhams sampler invites you into the pages of this year’s shortlisted books in the Illustrated Non-Fiction category. Each extract is introduced by the judges’ commentary, offering insights into the content and craft of each work.

Look out for samplers of the finalists in the other three categories in the Ockham New Zealand Book Awards. As they are rolled out in the coming weeks, you will find them here:

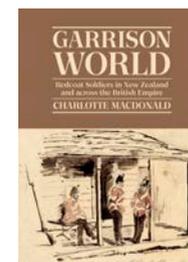
[www.issuu.com/nzbookawards](http://www.issuu.com/nzbookawards)

[www.anzliterature.com](http://www.anzliterature.com)

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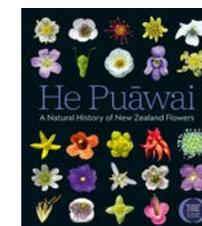


### GARRISON WORLD: REDCOAT SOLDIERS IN NEW ZEALAND AND ACROSS THE BRITISH EMPIRE

Charlotte Macdonald

Published by Bridget Williams Books

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### HE PUĀWAI: A NATURAL HISTORY OF NEW ZEALAND FLOWERS

Philip Garnock-Jones

Published by Auckland University Press

20

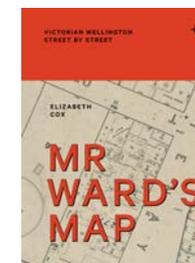


### MARK ADAMS: A SURVEY – HE KOHINGA WHAKAAHUA

Sarah Farrar

Published by Massey University Press  
and Auckland Art Gallery Toi o Tāmaki

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### MR WARD'S MAP: VICTORIAN WELLINGTON STREET BY STREET

Elizabeth Cox

Published by Massey University Press

# GARRISON WORLD

Redcoat Soldiers in New Zealand  
and across the British Empire

CHARLOTTE MACDONALD



Published by **Bridget Williams Books**

## Garrison World: Redcoat Soldiers in New Zealand and Across the British Empire

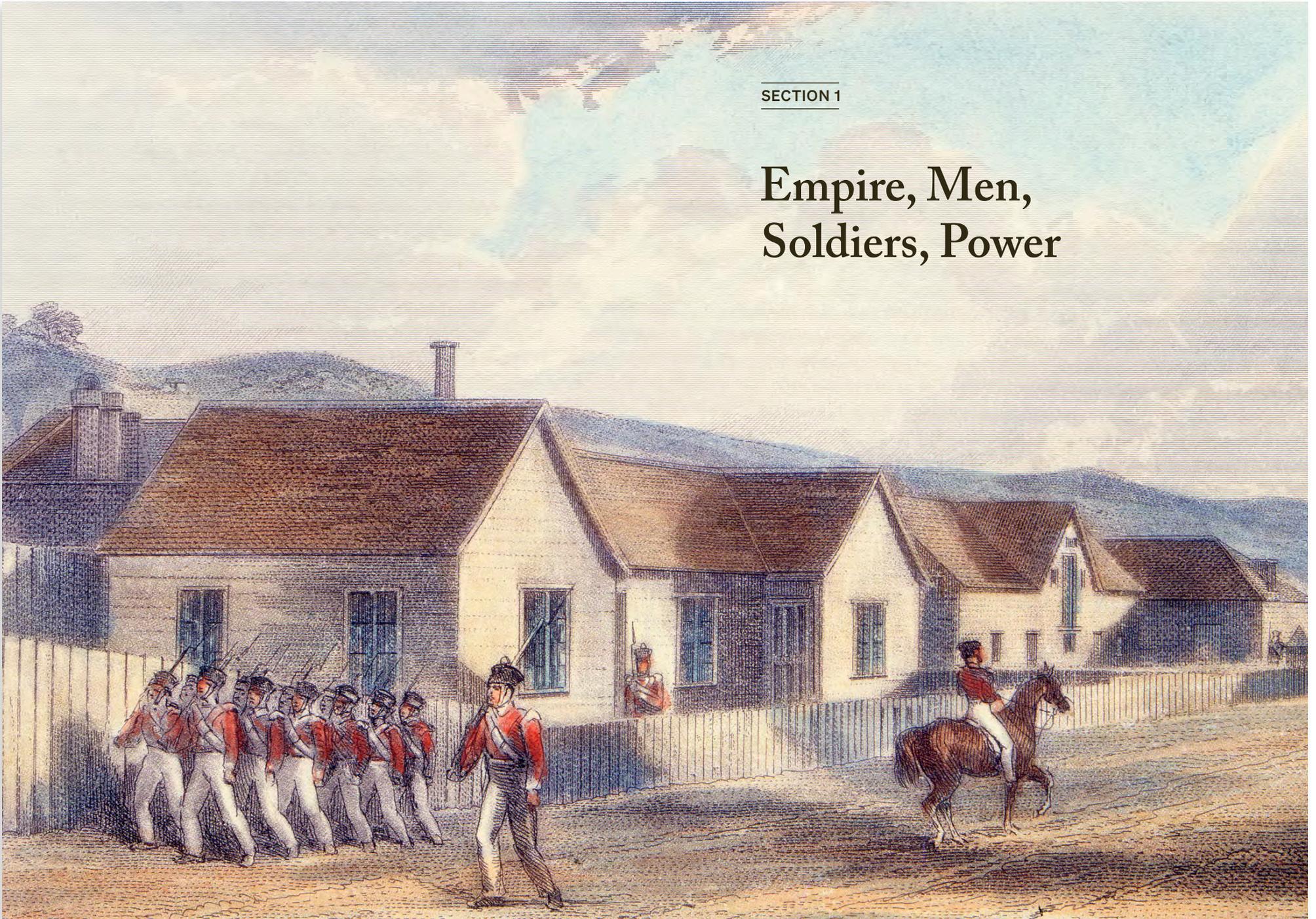
### JUDGES' COMMENTS

Extensively researched, impeccably written and richly illustrated, Charlotte Macdonald's compelling narratives reconstruct the stories of people shipped to Aotearoa to carry out the imperial orders of the British Empire in the mid-nineteenth century and their impacts on Māori communities. Revealing political power shifts, *Garrison World* illuminates the lived experiences of ordinary people caught up in the global machinations of the colonial project – histories often hidden in plain sight in the land, monuments and street names.

Selected spreads overleaf

SECTION 1

# Empire, Men, Soldiers, Power



## CHAPTER 1

# Woolwich to Wellington

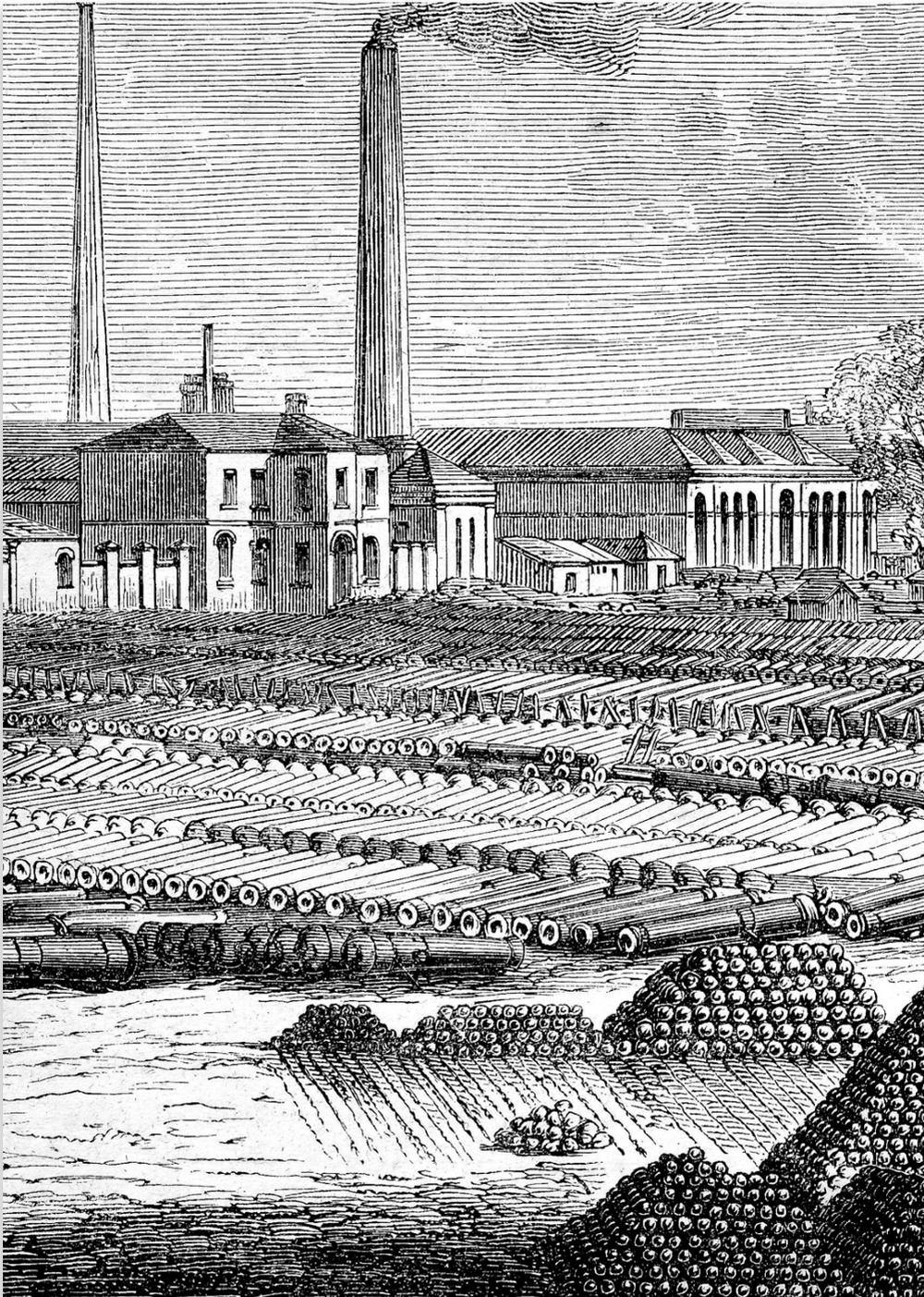
## EMPIRE'S POWERS AND CONNECTIONS

### GLOBAL WELLINGTON

Standing tall over the arc of the nineteenth century was the Duke of Wellington, the heroic general who defeated Napoleon at Waterloo in 1815, forever after epitomising victory and supremacy.<sup>1</sup> By the time the 'old Duke', as he was affectionately termed, was persuaded to sit for a photographic portrait on his seventy-fifth birthday in 1844, his name had gone global.<sup>2</sup> 'Wellington' was now variously attached to sites of British ambition and expansion across the world. One of these was the windswept, hill-encircled harbour settlement at Te Whanganui-a-Tara / Port Nicholson on the southern tip of the North Island of Aotearoa New Zealand. Officials of the New Zealand Company had chosen the name in the hope of injecting pomp and confidence into their colonising experiment's stuttering beginnings in 1839–40. Wellington may have been only a cluster of wooden buildings at the edge of a harbour, but naming it for a military hero of immense prestige forged an unassailable link between colonial outpost and metropolitan centre. That connection between power issuing from London to the places where it lands is the focus for this chapter.

From London, power emanated outwards. Dispatches sent from the Colonial Office instructed colonial governors.<sup>3</sup> Treasury bills provided funds to put those instructions to work, but almost always in lesser amounts than colonial administrations set down as

The Royal Arsenal at Woolwich in south-east London, reproduced from an original woodcut. The Arsenal was always a site of awe in the capital city of empire and leaves its legacy in the name of the premier league football team. *Reproduction of a woodcut, Alamy, HREECB*





The Duke of Wellington was photographed by Antoine Claudet on 1 May 1844, his 75th birthday. 'Wellington' had become synonymous with imperial ambition and British strength. The resulting daguerreotype formed the basis for many subsequent portraits. Wellington himself was unimpressed by the image and never sat for the technology of photography again. He died in 1852.  
© Trustees of the British Museum, 1859,07091521

their absolute minimal requirements. Secretaries of State for the Colonies made the case for particular commitments to territorial annexation, even during times when formal expansion of empire was eschewed, especially in the first half of the century.<sup>4</sup>

But the power of the metropolis was not confined to Westminster. The men who were sent by the hundred as redcoat soldiers (the rank and file) and by the handful as officers to destinations in India, in the Caribbean, at the Cape, or in the Australasian colonies received their orders from military sites across London: from the Royal Arsenal, Military Academy and Artillery in Woolwich; from the Horse Guards, the military command; and from the War Office, the military's administrative headquarters in Westminster. At the Admiralty, navy ships and their hard-pressed crews were waved off on multiple tours of duty and targeted missions. Shipping news was an indispensable item in every newspaper and street bill, providing the connecting sinews on which everything and everyone relied. Every ship's log added to a bulging cache of knowledge, which itself

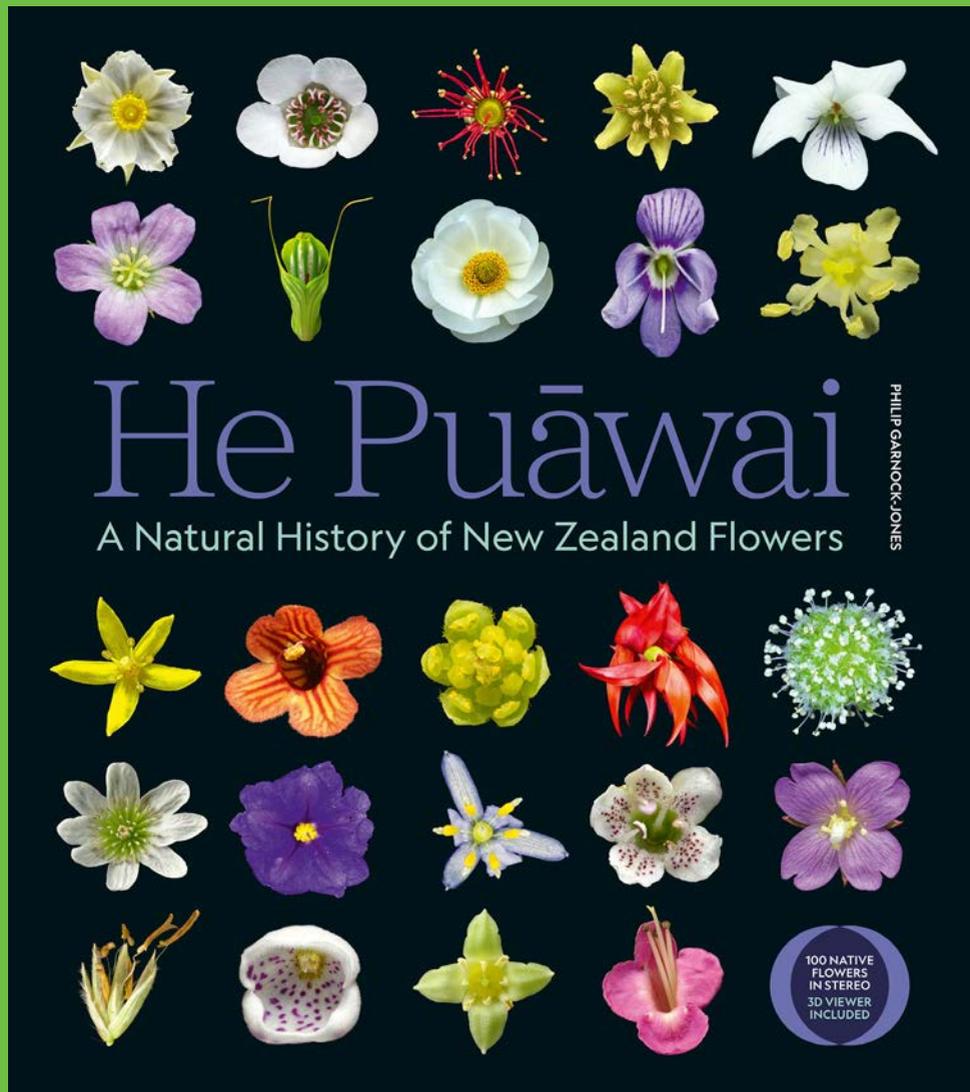


On a still day a waka laden with fish or firewood casts sharp reflections on the surface as it is poled to the jetty at Pipitea. A sentry box stands at the end of the jetty, as Government House is nearby. In the distance is the small settlement of Wellington with the barracks visible on the hill to the left. Watercolour by Charles Emilius Gold, Alexander Turnbull Library, A-429-042

constituted a form of control over an enormously dispersed and disparate empire.<sup>5</sup> These army and navy offices were places of constant coming and going, arrival and departure, dispatch and return, command and report. They were global reference points as important as those of the Colonial Office or Houses of Parliament in Whitehall and Westminster. Metropolis and empire were tightly bound together. Across London too the imperial project drove manufacturing, from tiny specialist workshops to large enterprises. At the Royal Arsenal and elsewhere, Britain's leadership in industrial and technological advances was being absorbed into weapons manufacture. The tunics the soldiers wore, the arms they carried, and the supplies they consumed were all products of manifold, elaborately structured supply chains.

Power did not necessarily land as it had been dispatched. Instructions to governors were frequently impractical, funds inadequate, messages met with indifference, disdain or hostility. Most of all, power issued from London was often challenged on the ground by

# He Puāwai: A Natural History of New Zealand Flowers



Published by **Auckland University Press**

## JUDGES' COMMENTS

As both author and photographer, Philip Garnock-Jones presents a new take on the sex life of Aotearoa's native flora. Offering a sense of wonder through meticulously detailed stereoscopic photography (complete with 3D glasses) which documents the intricate parts of each flower, *He Puāwai* delivers from cover to cover. Notable for its encyclopaedic manner and seamless design, its exquisite photographs and informative text offer both universal and scientific appeal, rewarding amateur, dilettante and expert readers alike.

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Selected spreads overleaf

# Preface

‘Just living is not enough,’ said the butterfly, ‘one must have sunshine, freedom, and a little flower.’

– Hans Christian Andersen, *The Complete Fairy Tales*

Flowers feature in one of my sharpest early memories; I was four and a bit. On a family walk near Stafford Castle, England, the ground under the woods was a sea of bluebells. Later, after moving to New Zealand, I loved finding greenhood orchids (*Pterostylis*), puawānanga (*Clematis paniculata*) and shining rātā (*Metrosideros fulgens*) in the bush near home in Tawa. In university botany lab classes in the late sixties, we learnt how to analyse flowers, interpret them, and summarise their differences and similarities as floral formulas and floral diagrams. But the thing I loved most about those lab classes was looking at plants through a stereo microscope. A new world suddenly opened up: not only could flowers be magnified, they could be magnified in stereo; I could see their true shape and depth. In those botany labs, flowers became objects for scientific study as well as things of beauty. I was hooked. The stereo-microscope view of flowers continues to delight me, and now with digital macro photography it's possible to share that magic, via a simple stereo viewer (see p. 8 for instructions), in this book.

Flowers are among the most familiar objects in our everyday lives, the focus in home and public gardens, and an attraction on walks and hikes. We appreciate them as ornaments and gifts, sources of perfumes and honey, and for their promise of seeds and fruits to

come. Everywhere, the mystique and charms of flowers are celebrated in culture, art and romance, but their economic and environmental values are vast and often unappreciated. New Zealand's honey exports alone bring over \$400 million to the economy; top-quality mānuka honey can retail at over \$1,000 a kilogram. We need flowers – and their pollination – for production of our food grains, fruits and spices. Familiar products – like coffee, apples, chocolate, flour, rice, beans, chilli and nutmeg – all rely on flowers. Even ryegrass and clover, the foundation of our pastoral economy, need flowers to be pollinated for the production of their seeds. A few crops, like potatoes, are propagated without flowers, but we still need their flowers for breeding new varieties. Flowers and pollination are also essential to the well-being of our natural and built environments. They contribute to both plant reproduction and dispersal, so they're essential for the maintenance of healthy ecosystems. And flowers – and the fruits and seeds they produce – feed wild insects, mammals and birds.

We're attracted to the beauty of flowers, with their seemingly infinite variety of size, shape, colour and scent, but there's so much more to appreciate if we look closely, pay attention and understand what we're seeing. How are basic structures modified to create such diversity? What is the underlying genetics? Botanists are challenged

to explain the astonishing variety of ways that flowers are pollinated. How do evolution and ecology account for it?

We can divide the land plants into seed plants and seedless plants. The seed plants in turn divide into flowering plants and cone-bearing plants. The flowering plants are the largest land-plant group by far. Nobody can say yet exactly how many species of flowering plants there are. The latest tally by Kew Gardens is 390,900, but the total is still creeping upwards because people keep finding new ones.

Aotearoa has at least 2,200 native species of flowering plants, but again, it's not possible to give an exact number. Their flowers have evolved here in an unusual set of conditions: the absence of long-tongued bees, and the presence of nectar-feeding birds and many pollinating flies. Eighty-five per cent of these flowers grow nowhere else on Earth. All together, this has made New Zealand a natural laboratory for studies of flower biology and flower evolution, and New Zealand botanists have contributed richly to the international flower-biology literature. University of Canterbury botanist David Lloyd (1937–2006), especially, provided ground-breaking insights into both the theory and the natural history of flower biology, often supported by observations of New Zealand flowers. Lloyd's research raised the global profile of our native flowers and encouraged numerous international botanists to study them.

Until now, we haven't had an accessible and pictorial account of New Zealand flower biology drawn from the

primary research literature. *He Puāwai: A Natural History of New Zealand Flowers* is an exploration of the many different ways New Zealand native flowers work to achieve the same result: pollination. This book covers just 100 of our 2,200 native species, chosen primarily to represent, illustrate, describe and – whenever I can – explain the full range of flower phenomena – the features and functions – that are found in our flora. Here the familiar iconic flowers of kōwhai (p. 350), mānuka (p. 201) and pōhutukawa (p. 225) rub shoulders with some small and rarely noticed, but nevertheless important and interesting, flowers. There are oddities too, like the water-pollinated flowers of nana (p. 408), the minute flowers of watermeal (p. 400) and bat-pollinated blossoms of kiekie (p. 146).

At a minimum, readers can simply look at the photographs and their captions. But each flower has a story that describes its structure and explains its functions. Unfortunately, the field of flower biology is loaded with scientific terminology. While botanical terms can put up barriers for readers, they're a helpful shorthand for concepts that would otherwise need whole sentences or paragraphs. Even many botanists are unfamiliar with flower-biology jargon, so I've adopted the strategy of trying to explain things in plain language while introducing the terminology at the same time. The curious can follow this up by consulting the glossary and the text boxes scattered through the book.

*Fuchsia excorticata*  
ONAGRACEAE

# Kōtukutuku

Almost all 100 species of *Fuchsia* are South American shrubs, and their hanging, usually bisexual flowers are often pollinated by hummingbirds. In New Zealand, we have just three, but they include the world's largest, kōtukutuku (kōhutuhutu, New Zealand fuchsia), and one of the smallest (*F. procumbens*).

In the stronghold of the genus *Fuchsia* in South America, the flowers are always bisexual, so all the plants are hermaphrodites, functioning as both male and female. But in New Zealand – and Tahiti, where the single species *F. cyrtandroides* is related to the New Zealand plants – flowers can be female, male or bisexual. There are two kinds of plants: females have only female flowers, whereas hermaphrodites have a variable mix of bisexual and male flowers (gynodioecy).

Kōtukutuku are small trees with flaky bark and are one of very few native plants that are truly deciduous. The flowers appear through the spring; both the flowers and the fruits attract birds, especially korimako, which are thus both its main pollinators and dispersers (Burns, 2013). The small edible berries – kōnini, māti, hōnā or tākawa – have an aromatic, slightly sweet blueberry flavour.

Small clusters of flowers open between August and December on the twigs, branches and trunks, as seen also in māhoe (p. 221) and kohekohe (p. 117). The swollen base of the flower tube fills with nectar, a rewarding food for pollinators. These native *Fuchsia* flowers are not like the bold, baggy, blowy garden fuchsias, with their colours straight from the girls' aisle of a toy store. Where most *Fuchsia* flowers have four calyx and corolla lobes, the New Zealand species leave the calyx to do all the work; their corolla lobes are dark and tiny, or even absent. The calyx is green and purple when they first open but later turns dark red. Red scentless flowers with abundant nectar are typically associated with bird pollination, and kōtukutuku seems at first glance to fit that syndrome.

Kōtukutuku flowers are popular with native pollinating birds like tūi, korimako and hihī, as well as tauhou and

introduced sparrows. Honeybees and bumblebees (Butz Huryñ, 1995) visit them too, and visits from a small beetle, *Oropterus coniger*, have been reported (Thomson, 1927). Among the birds, korimako are the commonest and likely the most effective pollinators, deeply probing the flowers and carrying the blue pollen on their foreheads. Tauhou feed on the nectar by pecking a hole in the floral tube to rob the flower without coming near the anthers or stigmas. Bumblebees then use these holes to also steal nectar. Visiting American biologists Lynda Delph and Curtis Lively (1985) carefully noted the timing of nectar flow and when birds visited kōtukutuku flowers. They showed that korimako and tauhou have a strong preference for the early green-phase flowers. That was a surprising finding because red is normally associated with bird pollination, but the green and purple colouring coincides with the greatest flow of nectar. Rather than attracting pollinators, the switch to red flowers seems to signal something else – that the flowers are no longer worth visiting.

The large protruding stigma is ready to receive pollen as soon as the flowers open. In bisexual flowers, the anthers open after the stigma has been receptive for a while, so these flowers are protogynous. On average, flowers stay open for about 11 days.

All the flowers on female plants have large stigmas, and their small sterile anthers are held close to the flower throat. Because they produce no pollen, flowers on female trees must always be outcrossed, and Massey University botanist Alastair Robertson and his colleagues found that their seedlings are vigorous. Flowers on hermaphrodite plants are bisexual, with rather smaller stigmas and large fertile stamens much longer than the staminodes of females. Fruit set varies among the hermaphrodite trees, and some set none at all. When the bisexual flowers are self-pollinated, they produce fewer seeds and less vigorous seedlings than the females do; in fact, this inbreeding depression is so strong that it's likely that almost no inbred plants survive to reproduce (Robertson et al., 2011).

Newly open kōtukutuku flowers are green with streaks of purple on the floral tube. They are visited by nectar-feeding birds at this green stage. The female flowers are small – about 10 mm in diameter – with eight very short sterile staminodes and a large stigma.



Bisexual flowers have eight fertile stamens (two sets of four). Additionally, in bisexual flowers – but apparently not in females – the style is often slightly curved and holds the stigma a little to one side of the flower. The stigma varies in size, and some of the flowers on hermaphrodite plants are strictly male with small stigmas. This one is 15 mm in diameter.

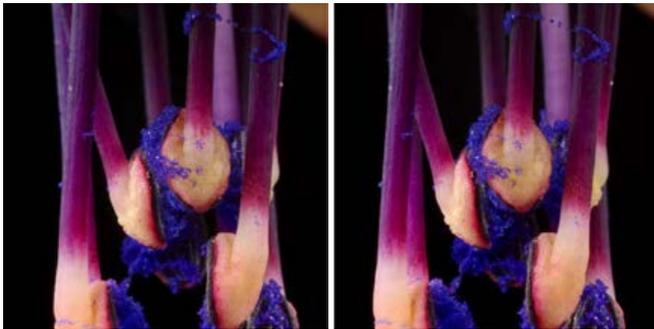


An older female kōtukutuku flower. About halfway through each flower's life – or a bit later in the bisexual flowers – the floral tube and sepals turn from green to dark red. It seems the colour change is a signal, perhaps forcing birds to be more efficient by encouraging them to concentrate on the flowers that are still available for pollination. The sepals have spread wider; this flower is 15 mm in diameter.

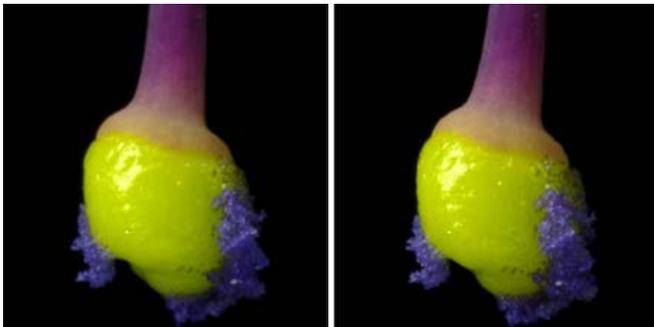




Bisexual flowers are larger than the females and also change colour during their presentation (this flower is 18 mm in diameter). The stamens are longer than the females' staminodes, but the stigma is smaller. The outer flower parts fall away before the fruit develops, and the green cylindrical ovary becomes a small dark-purple berry.



In New Zealand and Tahiti, native *Fuchsia* flowers have blue pollen, unlike in South America, where their pollen is white to cream. The pollen grains are clumped together because the individual grains are tangled among threads of viscin, a common feature in the family Onagraceae and a few other families. Despite its sticky-sounding name, viscin isn't a glue and seems to be chemically the same as the outer layer of the pollen grain wall (Hesse, 1981). The tangled viscin threads prevent pollen grains from falling out of the anthers and also attach them to the feathers of visiting birds. These anthers are 2.5 mm long.



Stigma of a female flower (2 mm in diameter) with clumps of sticky blue pollen adhering. In *Kōtukutuku*, which has very high numbers of ovules in every flower, clumped masses of thousands of pollen grains probably mean a single pollinator visit can result in high seed set.



Looking up into an old female flower with red sepals, sterile stamens, a straight style and a large stigma. *Kōtukutuku* flowers hang upside down, and the long style positions the stigma far below the anthers or staminodes.



In bisexual flowers, the approaching pollinator might contact the stigma before the anthers, but these open-access flowers don't meet the criteria for approach herkogamy because that order of contact isn't enforced. A newly opened bisexual flower has green sepals, tiny triangular dark-purple petals, fertile stamens with blue pollen, a curved style and a smaller stigma.

Mark Adams

A Survey  
He Kohinga  
Whakaahua



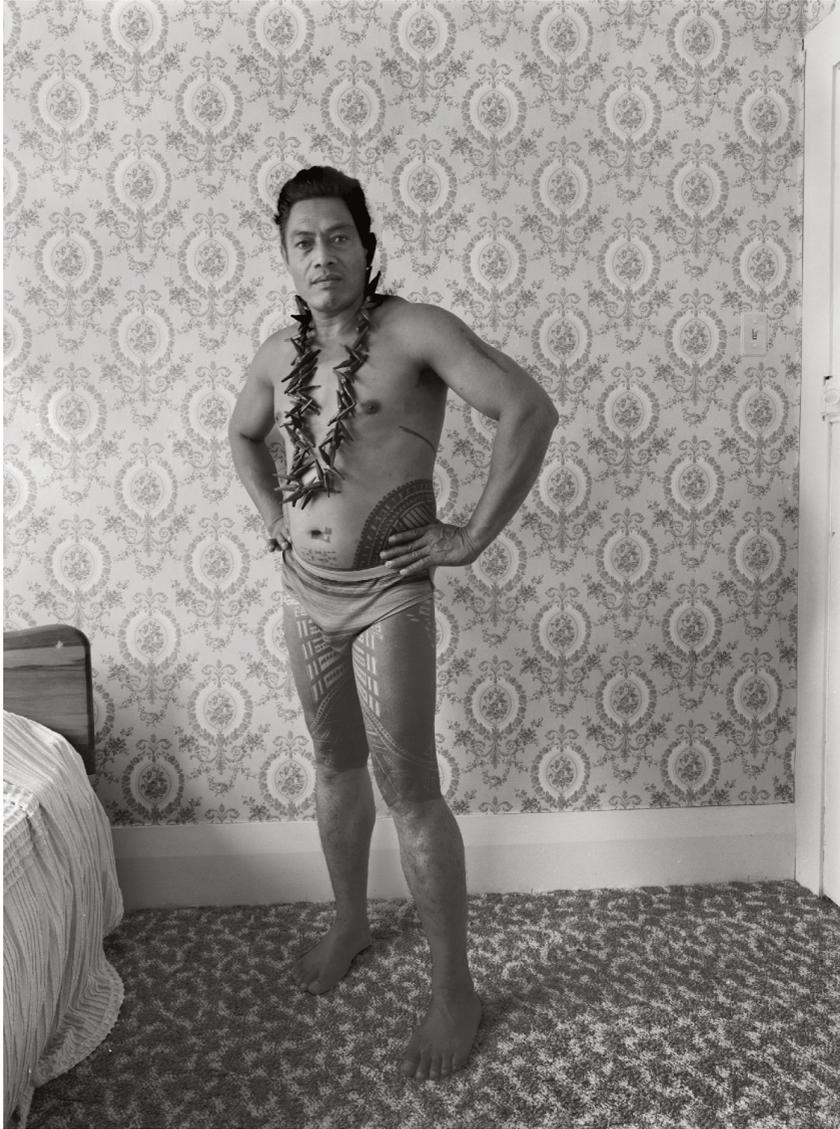
Published by Massey University Press and  
Auckland Art Gallery Toi o Tāmaki

# Mark Adams: A Survey – He Kohinga Whakaahua

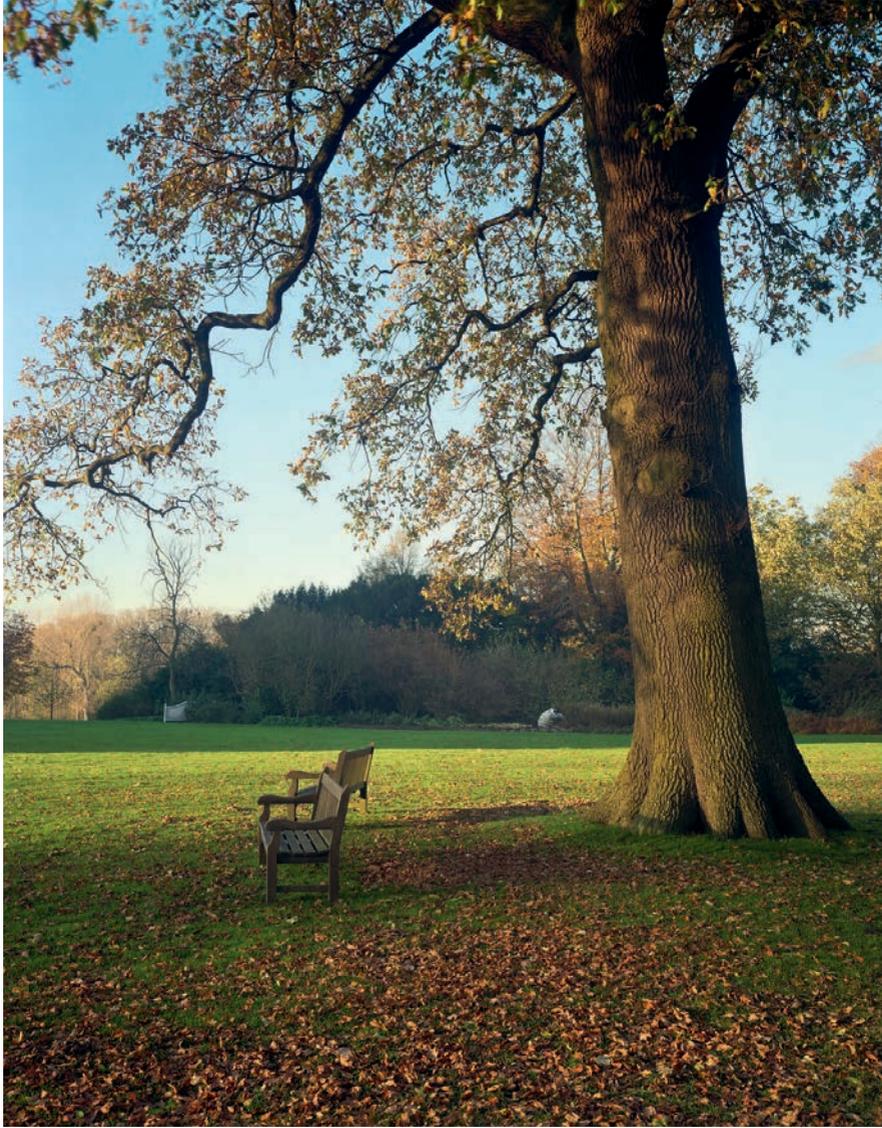
## JUDGES' COMMENTS

Long overdue, *He Kohinga Whakaahua* surveys five decades of work by the renowned photographer Mark Adams, who through his large format camera regards cross-cultural sites of colonial and Pacific histories. This book celebrates Adams' extensive research processes and how, through intersecting narratives, his work consistently draws attention to locations, people and historic events. The photographs are met with texts by Sarah Farrar, Ngāhuia te Awekōtuku and Nicholas Thomas, who furnish valuable context to Adams' practice.

Selected spreads overleaf



05.08.1978. 1225 New North Road, Avondale. Tamaki Makaurau Auckland.  
First photograph of Paulo at work, tattooing Jim Taohinu. Tutuga tataau: Siva Sulutape Paulo II





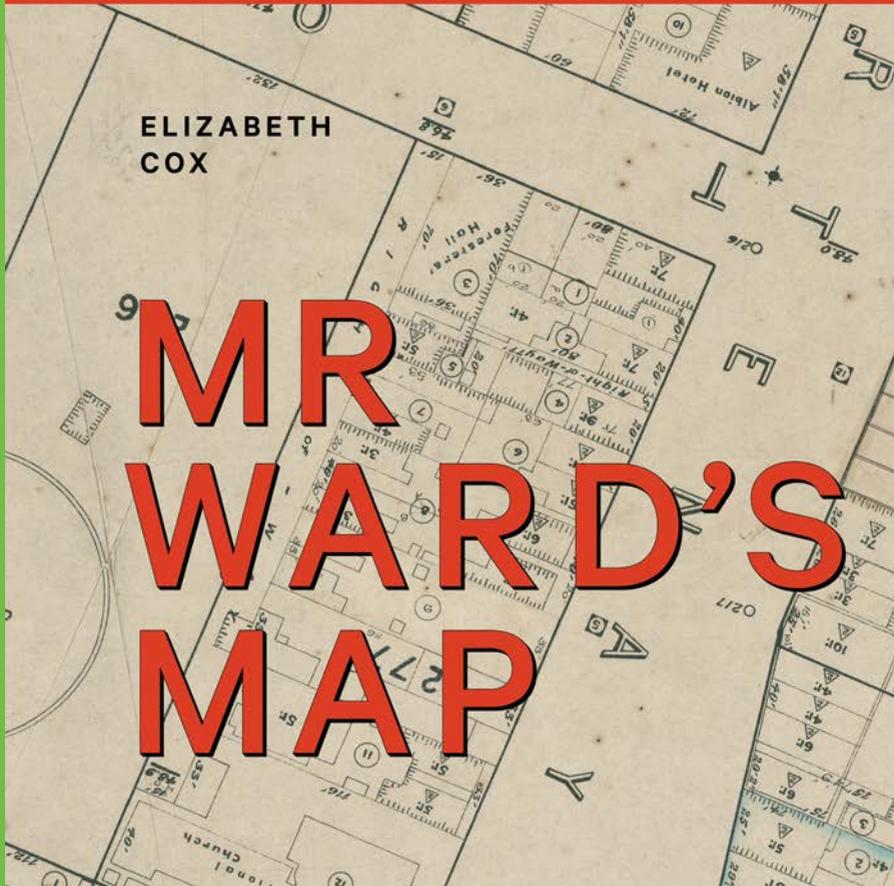
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01.05.1988. Moa hunter site. Korotuaheka. Waitaki River. Otago. Te Waipounamu South Island.  
Following Te Heke ki Te Ao Mārama of Te Maihāroa and his people, 1877

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VICTORIAN WELLINGTON  
STREET BY STREET



Published by Massey University Press

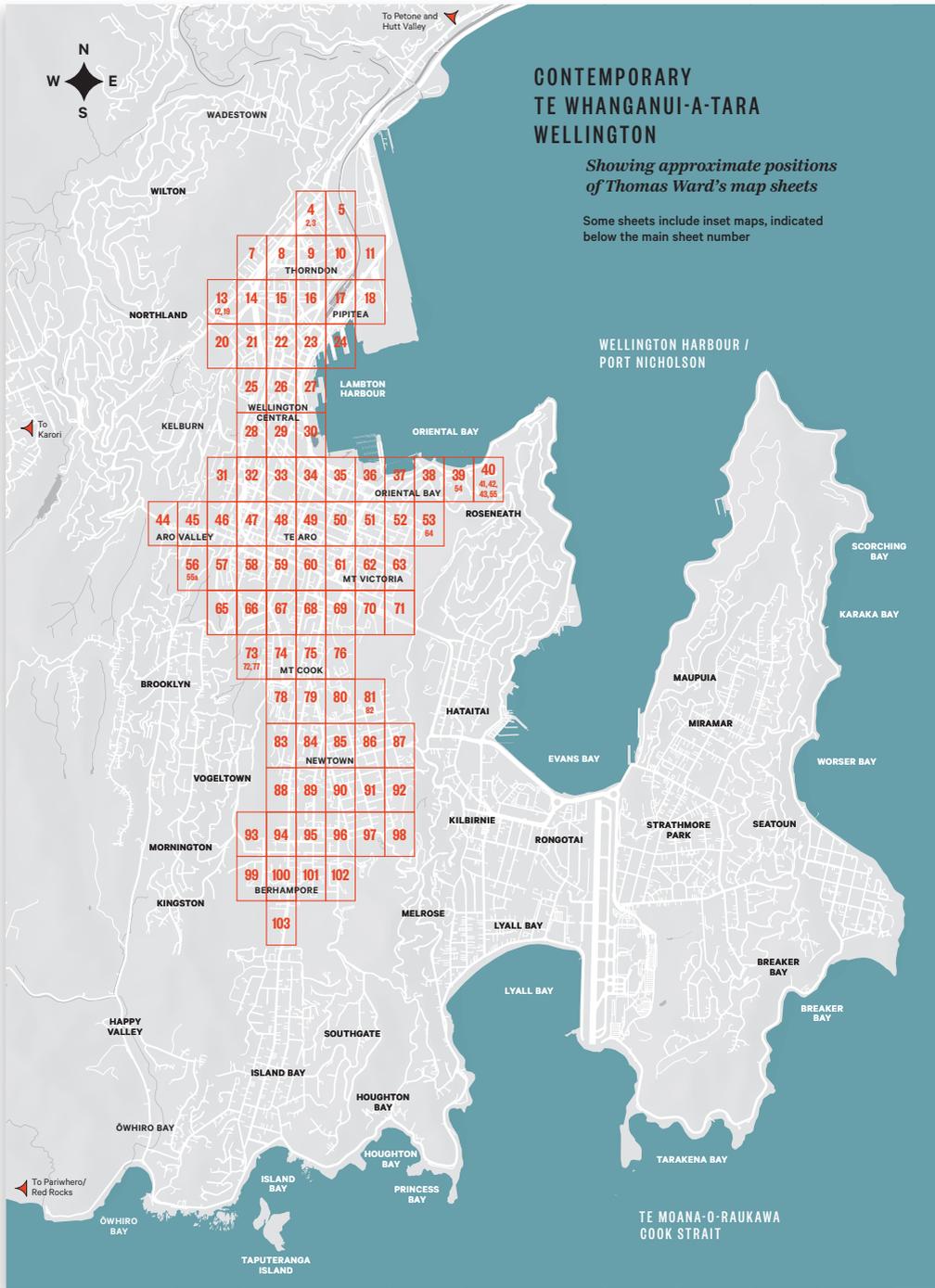
# Mr Ward's Map: Victorian Wellington Street by Street

## JUDGES' COMMENTS

Based on a map of Victorian Wellington, still in use today, this book traces the 1890s—a period of rapid growth and social change. Elizabeth Cox reveals stories located throughout the cityscape: in the gutters and sewers, boarding houses, tearooms and mansions on the hill. From the dust jacket and typography to the pairing of historic photographs with relevant map excerpts, this book has been artfully designed—bringing navigational clarity to the complexities of the map.

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Selected spreads overleaf



### CONTEMPORARY TE WHANGANUI-A-TARA WELLINGTON

Showing approximate positions  
of Thomas Ward's map sheets

Some sheets include inset maps, indicated  
below the main sheet number

### INTRODUCTION

# THE MAP OF EVERYTHING

In 1889, the surveyor and engineer Thomas Ward approached the Wellington City Council with a proposal to produce a detailed map of the city. In 1891, after two and a half years of hard work, it was finished. The map stretched from Thorndon in the north to Berhampore in the south, taking in the teeming inner-city areas of Te Aro and Newtown, the grand homes of Thorndon and The Terrace, the remnants of Māori kāinga (settlements), the Town Belt, Basin Reserve, the 'lunatic asylum' and hospital, the city's emergent suburbs, reclaimed land, and all the streets in between.

The map recorded the exact footprint of every building in the city – every commercial building and every house, every garden shed, stable and outdoor toilet. As well as a building's shape, Ward recorded the number of its rooms and storeys, and what its walls and roof were made of. He mapped legal titles exactly, gave their dimensions, and provided the original town acre numbers and any subsequent subdivision numbers. He also mapped the dimensions of each street, as well as its level in relation to the high-water mark. He even recorded the location of electric street lights and the 'fire plugs' for the hoses of the city's fire brigade.

Throughout the 1890s, Ward had a series of contracts to keep the council's map set up to date, charting all the changes to the city's buildings and streets in that decade. Every time a building was demolished and a new one put in its place, Ward or a council staff member glued a tiny piece of paper over the old building and drew in the new one. The lighter patches on some of the sheets show where this has happened.

Because this map set was a working copy in a busy council office, some of its sheets also contain scribbled notes and maths calculations, coffee-cup stains and drips of tea.

This book reproduces each of the 88 sheets of this later, updated, map, alongside stories that emerge from them. It focuses on the structure, culture and society of the city and its neighbourhoods in the 1890s, unveiling the layered history of Wellington in that decade. In order to support this in-depth view of the life of the city, where possible only photographs from the 1890s and 1900s have been selected for this book, to give the reader a view of the city as it was at the time the map was drawn.

The Ward map encompassed the area inside Wellington City Council's boundaries: Thorndon, the central business areas around Lambton Quay, Willis Street, Courtenay Place and Cuba Street, the waterfront, Te Aro Flat, Mount Cook, Newtown, Berhampore, Aro Valley and Mount Victoria.<sup>1</sup> By 1890, some suburbs, particularly in inner-city Te Aro Flat, and the foothills of Mount Victoria, Mount Cook and Thorndon, were already closely settled. However, in the 1890s, there was an enormous increase in the city's population – a rise of 44 per cent between the 1891 and 1901 censuses, from 31,021 to 43,638.<sup>2</sup> This was by far the biggest population increase in a New Zealand city in this period,<sup>3</sup> and it was the sort of growth that would have tested the infrastructure of even the best-planned city; by the turn of the century, Wellington was a city struggling under its own weight.

<sup>1</sup> The wider history of Wellington City Council can be found in: Redmer Yska, *Wellington: Biography of a City* (Auckland: Reed, 2006). Other books about Wellington's history can be found in the bibliography.

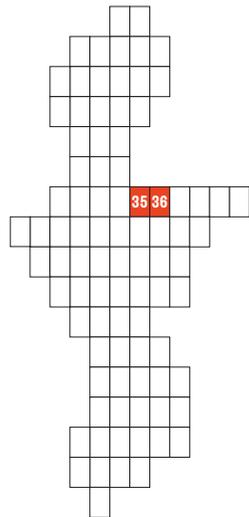
<sup>2</sup> *Census of the Colony of New Zealand, 1891, 1896 and 1901*. These figures are exclusive of Māori, who were counted separately in the census at the time; Māori were not counted in *Wellington City by the census after 1881*.

<sup>3</sup> Despite this increase, and despite being the country's political capital since 1865, the city was still the smallest of the country's four main cities. Wellington, with the inclusion of its three neighbouring suburban councils, in 1901 was home to 49,344 people, whereas, including their suburban councils, Dunedin's population in 1901 was 52,390, Christchurch's 57,401 and Auckland's 67,226 (*Census of the Colony of New Zealand, 1901*). For a history of all New Zealand cities from 1840 to 1920, see Ben Schrader, *The Big Smoke: New Zealand Cities, 1840–1920* (Wellington: Bridget Williams Books, 2016).



SHEET NO

## 35 &amp; 36

'INSANITARY  
AND FILTHY'

## SHEET 35

## Streets

[Cable Street], Tory Street extension,  
Victoria Street [Wakefield Street]

## Town Acres

216, 217, 218, 219, 220, plus reclaimed land

## SHEET 36

## Streets

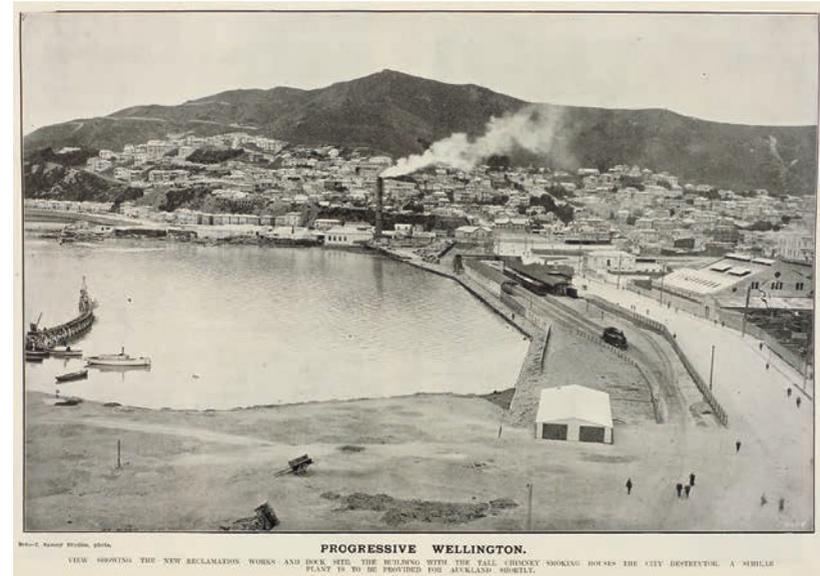
[Barnett Street], [Cable Street], [Chaffers Street],  
Clyde Quay [Oriental Parade], [Herd Street],  
McKenzie Street [Hood Street]

## Town Acres

369, plus reclaimed land

## Other named sites

Destructor, morgue, Clyde Quay Hotel

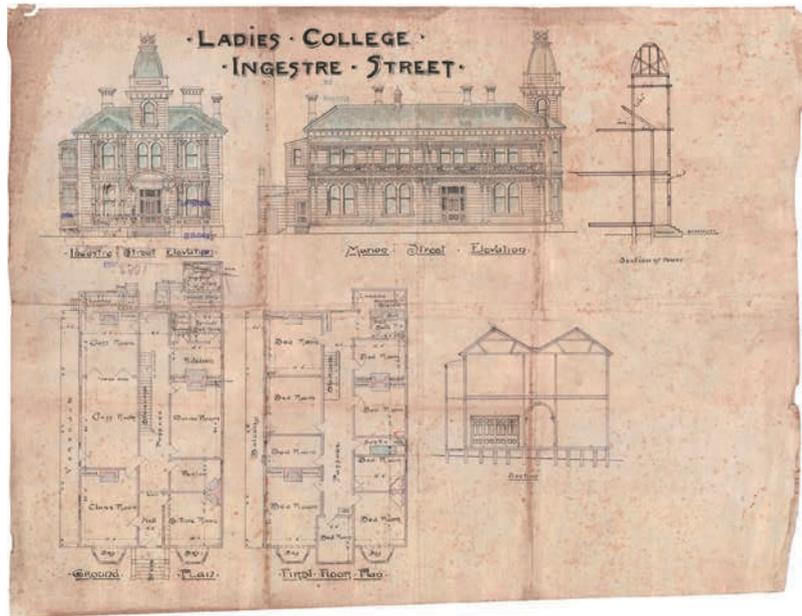


This 1903 photograph reproduced in the *New Zealand Graphic and Ladies' Journal* and labelled 'Progressive Wellington' shows some of the 1880s reclamation works along the edge of the harbour, the tall chimney of the city destructor, and the Te Aro train station (the dark-coloured building in the centre). A train can be seen just leaving the station. The trestle railway under construction on the left-hand side was used for further reclamation works. The sloped building near the station was the Wellington Gas Company. This photo was probably taken from the new tramways chimney on Jervois Quay, *Auckland Libraries Heritage Collections*, NZG-19031212-0045-01

In 1888, an editorial in the *New Zealand Times* described Wellington's rubbish disposal system:

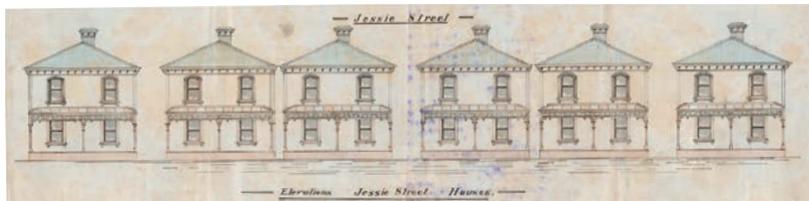
some citizens pitch their refuse over their fences into the street, or on to their neighbour's land, or on some vacant plot of ground, or they bury it in their own gardens or backyards, regardless of stinks and disease. The more decent people have their rubbish fetched away at intervals, more or less irregular, by scavengers who carry the stuff away in carts, and 'shoot' it on any available piece of land where they have permission to deposit it, or in respect of which they are unlikely to get into any trouble for doing so. In either case, the refuse remains until it rots, or in other words, until it is mostly converted into highly deleterious gases.<sup>1</sup>

As the newspaper pointed out, such a system might do for a back-country settlement, but could not work in a densely populated city. In that year, responding to concerns about the growing mountains of rubbish collecting in the city, the city council imported a huge rubbish incinerator from the United Kingdom, which it placed on reclaimed land on Clyde Quay.<sup>2</sup> The people of Clyde Quay and Oriental Bay were understandably concerned about possible smoke pollution, but they were overruled. What became known as The Destructor, and whose 120-foot-high brick chimney was a new city landmark, commenced 24-hour operations in May 1889.



▲ The ornamental tower-topped college for young women, known as Queen's College, designed by James O'Dea and built in 1897 on the corner of Ingestre (Vivian) and Marion Streets. There were three classrooms and a dining room downstairs, and eight bedrooms for students upstairs. It does not seem to have lasted as a school for very long. *Wellington City Council Archives, 00053-2301*

▼ James O'Dea designed almost all the houses built on Jessie Street during the 1890s. This set of six identical houses was built in 1897. *Wellington City Council Archives, 00053-2458*



▲ This view, c.1885-90s, gives a good representation of the small houses and backyards on the narrow streets around Taranaki Street. The Methodist Wesley Church on Taranaki Street is in the centre left, with the parsonage beside it. Behind it, in the distance, is St Patrick's College. *Alexander Turnbull Library, BB-2299-1/1-G*

The handsome Methodist Wesley Church, built between 1879 and 1880 on Town Acre 245 on Taranaki Street, was one of the three impressive nineteenth-century inner-city churches designed by Thomas Turnbull. The Methodists had arrived in Wellington in 1839, and conducted early services at Te Aro pā. When their large timber church on Manners Street burned down in 1879, they immediately replaced it with this building. The large Sunday School behind the new church was also designed by Turnbull. In the 1890s, 800 young students attended the Sunday School every week. The church ran an active Mutual Improvement Society offering educational talks for adults, a Christian Endeavour Society for teenagers and a Band of Hope for children. The Methodist Church emphasised personal responsibility and charitable works, and worked hard for the temperance cause, influencing children to 'take the pledge' against drinking.<sup>30</sup>

△ An unusual quirk in the history of these sheets is the words 'Cathedral Site', written over Town Acres 243 and 244 on Taranaki Street, next to the Wesley Church. This land was purchased by the Anglican Church as the site of a planned large new city cathedral. Not long after Frederic Wallis arrived from the United Kingdom in 1895 as Wellington's new Anglican bishop, he decided the city needed a grand new cathedral – to his mind, St Paul's in Thorndon (Sheets 17 and 18, now Old St Paul's) was too small and not in the right location. Wallis immediately launched a scheme to build a new cathedral in the centre of the city. After a little more time, however, he realised that there were more pressing needs in his Wellington diocese, and the scheme was dropped. Instead, Wallis's time as bishop was one of consolidation for the diocese – 43 new parishes were formed under his tenure. In the meantime, the land for the cathedral was leased out and, despite attempts to revive the plan in the early twentieth century, it was eventually sold.<sup>31</sup>

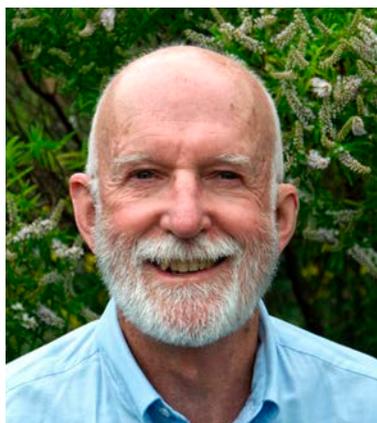
<sup>30</sup> A. L. Olsson, *Centenary of Wesley Church, Taranaki Street, Wellington* (Wellington: Wesley Church, 1980); *Cyclopaedia of New Zealand*, 396.

<sup>31</sup> 'A Cathedral for Wellington', *Evening Post*, 15 July 1895, 2; Michael Blaine, *Wellington Cathedral of St Paul: A History 1840-2001* (Wellington: Victoria University Press, 2002).



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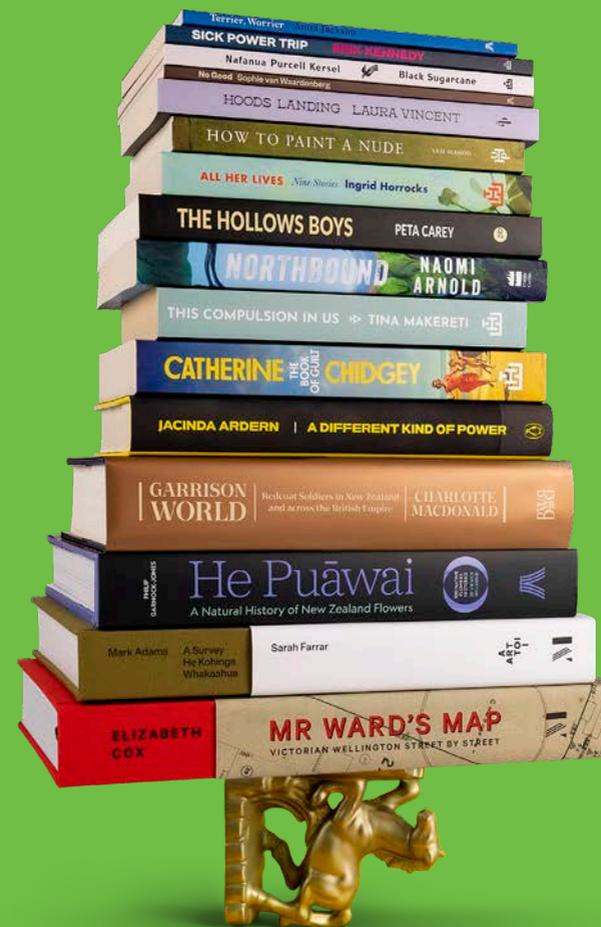
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