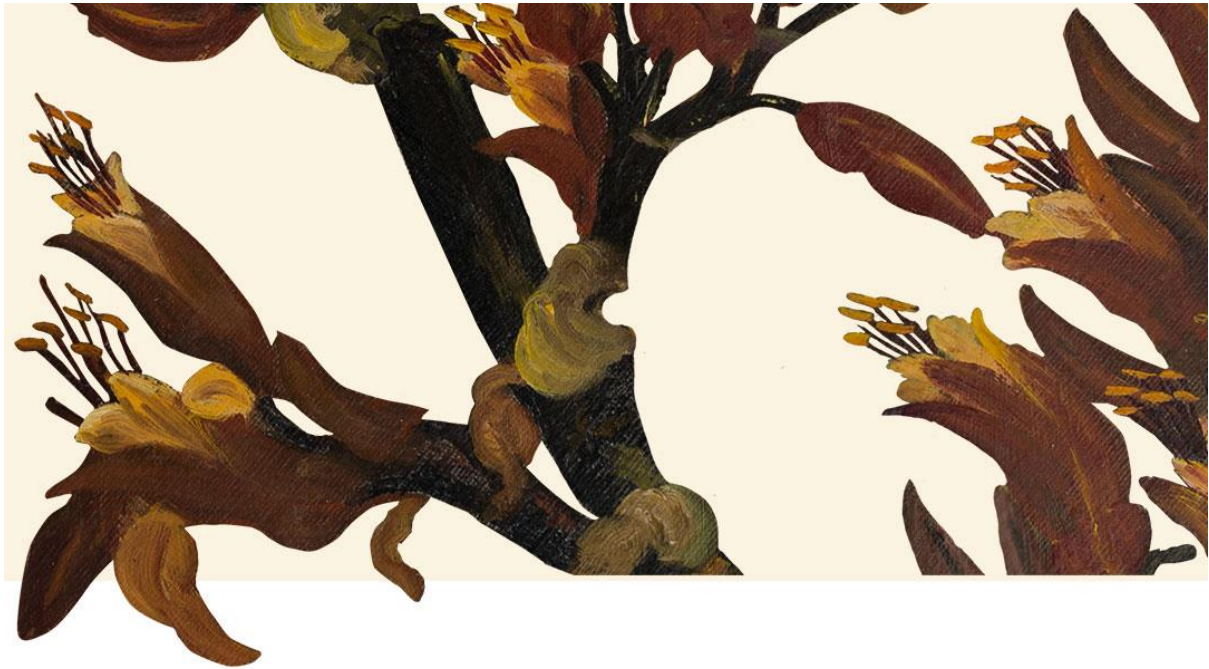


Large Print



STATE OF NATURE

Picturing the Silent Forest

7 Apr - 5 Nov



Karakia ki a Tane

Nā Puhi Nuku

I a te mārire a rangi

I a te mārire a papa

Mārire te wao nui a Tane

Mārire te uruuru rākau

Kia āiō ki runga,

Ki raro,

ki roto

Ki waho.

E Rongo whakairia ake ki runga

Kia tīna, tīna! Hui e! Taiki e!

This Karakia insights peacefulness (mārire) in the environment, within the natural environment of Tane, in every aspect.

State of Nature: Picturing the Silent Forest

7 April – 5 November 2023

Introduction

Can you imagine a forest stretching from Mount Taranaki almost to the sea?

From the 1840s, as Aotearoa was colonised, vast areas of native bush were cleared to make way for farmland. Centuries-old trees were cut down and fires burned across the landscape in the name of progress. Today, around three-quarters of our native forests have been lost.

Against the backdrop of ashes and tree stumps, Taranaki artist Fanny Bertha Good ventured into the bush to collect and paint over 260 native specimens. Her paintings record many species that are now under threat.

State of Nature explores the stories of our native flora through Fanny's paintings. Follow her journey through the trees, learn what makes them so special, and discover how you can help protect and grow our forests today.

Tēnā, wawatahia te wao nui, te wao roa, mai i Taranaki Mounga ki te moana?

Mai i ngā tau 1849, i te wā i kaha pēhitia a Aotearoa, ka tahia ngā ngahere tūturu kia wātea mai he whenua hei pāmu. He rau tau te pakeke o ngā rākau i turakina, i tahuna hoki i te wā i kātoro te ahi i te nukuroa, kia pai ai te whakawhanake. I hēnei rā, toru hauwhā o ngā rākau taketake kua ngaro atu.

Ka kuhuna e te ringatoi o Taranaki, e Fanny Bertha Good, te ngahere e ora tonu ana i te pawa auahi me ngā tumutumu, ki te whakaemi me te tā i ngā mea koiora taketake koni atu i te 250. Kua tāngia e ia te maha o ngā mea koiora e kaha murua ana i hēnei rā.

Ka tūhuratia e State of Nature ngā kōkē kōrero e pā ana ki ngāi tupu, mā roto i ngā tānga a Fanny. Whāia tōna haere i waenga i ngā rākau, te ako i ngā motuhaketanga, me te mārama hoki ki ngā tikanga tiaki me te whakatupu i ngā wao o nāianei.

Fanny Bertha Good, Botanical Artist (1860-1950)

The life of Taranaki-born artist Fanny Bertha Good changed dramatically when, around the age of 16 or 17, she lost her hearing after catching measles.

The daughter of Sarah and Captain Thomas Good, Fanny spent her life immersed in the sights, colours, and textures of our native bush. With guidance from her father she turned her attention to painting, collecting specimens of flora and fungi to use as subjects. Working with oil paint on roughly cut canvas, she captured her unique view of our botanical world as it was being destroyed around her.

Fanny Bertha Good (unknown date)

Good Family Collection

A life's work

Puke Ariki Museum holds over 260 botanical and fungi paintings by Fanny. Museum founder William Henry Skinner and his wife Margaret raised money to sponsor a gift of over 200 of the paintings to the New Plymouth Museum in 1935. In acknowledging the gift the museum committee stated “the collecting and painting of this striking collection has been a life work, and no-one but an enthusiast in the love of Nature, and one also gifted as an artist, could have carried out the immense amount of work entailed.” Fanny herself gifted a selection of her fungi paintings in 1939.

Koromiko (Veronica salicifolia, Ranunculus nivicola and Olearia species) (1911)

Fanny Bertha Good

Oil on canvas

The Opening of the Great Bush

Before humans came to Aotearoa, forest covered about 80% of the land. After Māori arrived native bush was cleared from around the coast. Then when British colonisation began from the 1840s, there was a rapid rise in uncontrolled burning and destructive logging. From 1840 to 2000, around 8 million hectares of forests and shrublands were lost.

Historian Rollo Arnold wrote that in Taranaki in 1869 bush “covered the greater part of Taranaki Province, girdling Mount Egmont, to be halted only a mile or two short of Cape Egmont by the salt-laden winds of the Tasman.” Cleared in the name of progress, the once-dominant bush now only covers around 40% of the region.

Tool of destruction

Axes appear throughout historic photographs of men working in the bush in Aotearoa. Seen wedged into trees or held proudly over the shoulder, they symbolise the widespread destruction of our native forests in the name of progress. Woodchopping competitions, still popular today, demonstrated the skill and speed with which a tree could be felled or a log split.

This axe belonged to world champion axeman Ned Shewry, who honed his craft cutting down trees on his family’s bush block in east Taranaki.

Felling axe (date unknown)

Variety of form and function

As European settlers arrived in Aotearoa, engineers set about testing native timbers for use as building materials, fencing, firewood and household items. The light honey colour of Kauri made it a popular choice for building houses and furniture, and from the 1840s this timber was also being exported as far as California. This collection of native timbers shows how colour, as well as structure, was often used by colonial carpenters to classify different timbers. By the 1890s when this collection of samples was made, it was feared that native timbers were beginning to run out.

Collection of New Zealand Woods (about 1890)

“Colonising the strange new world”

Bush clearing was driven, on the surface, by a need to make space for new towns, farms, and roads, and to provide timber for infrastructure. But there was another reason. Colonists felt more at ease in the open countrysides of England, while the dense bush hid potential threats. While Europeans appeared reluctant to start colonising the strange New Zealand bush, Māori who had been forced from their coastal homes by settlers, turned inwards to the bush as a place they could feel safe and at home. Rapid deforestation, then, was also a way to suppress tangata whenua.

“Economic trees and shrubs”

Thomas Kirk’s guide to New Zealand plant species includes this list of uses for “the most important New Zealand woods”. His book aimed to share knowledge about the “forest resources” of the colony, and to establish clarity on their names and identifications, making sure that the right timber was used for the job at hand. Kirk also pointed out the commercial value of using Māori names for trees where possible to avoid confusing our trees with those overseas. He argues, for example, that the name Rimu should be used in place of red pine, which was also the name of a pine tree in the United States of America.

Pages from *The Forest Flora of New Zealand* (1889)

Thomas Kirk

Taranaki Research Centre Collection

Finely crafted furniture

Many European settlers made use of native timbers when they arrived in Taranaki to build furniture and other household items that they could not bring with them. This chair is one of several made by William Sanders who arrived in New Plymouth on the *Oriental* in 1841 and is made from Pukatea, Tītoki and Rātā vine. While the pieces look like they were turned on a lathe they were in fact made using a spokeshave: a blade between two handles used to shape wheel spokes or curved sections of wood.

Chair (about 1850)

William Sanders

Waverley woods

New Zealand's native trees have been prized not only for their strength and durability, but also for their beauty. This table top was made from over 1,700 pieces of wood from around Waverley in south Taranaki, including many pieces of native timber. It only took the maker around two months to craft and inlay all of the different shapes.

Table top (1893)

William Hone

In Carrington's time

The case of this clock was made from a Pukatea tree that stood on the corner of King and Egmont Streets near the back of Puke Ariki Library. Frederic Alonzo Carrington, who selected and surveyed the site of New Plymouth, brought the clock's movement (moving parts) with him from England in 1841. The case was then made by a local carpenter.

Grandfather clock (about 1840s)

Jonathan Pearn

A dairy giant

In the early 1900s Kahikatea timber was used for making butter pounders and scapers, and boxes for exporting cheese and butter to England. It has no smell or colour, so it did not taint the dairy products like other timbers would.

Known as "white pine", the Kahikatea is Aotearoa's tallest tree. Its popularity and natural habitat of lowland, fertile soils that make perfect farmland meant that many of these ancient trees were cleared in a short period. Between 1909 and 1917, 63% of our Kahikatea forests were destroyed.

Butter pounder and butter scraper (1940s)

Supply and demand

As land was cleared, mills were established to process and sell native timbers. The New Plymouth Sash and Door Company opened a timber yard on Gill Street in 1882, and in 1916 purchased 1,760 acres of bush near Ōakura. From here they supplied two truckloads of native timbers – including tōtara, rimu, and rātā – to their New Plymouth yard daily. From the late 1920s, supplies of heart rimu began to dwindle and competition from imported timber forced the closure of this and many other mills, but the Sash and Door Company continued as a contracting and building supplies company until 1984.

New Plymouth Sash and Door Company timber yard (unknown date)

A job for two

Along with the axe, the crosscut saw was an essential tool of a bushman's trade. Wide enough to cut through a whole tree trunk, the handles on either end were pulled backwards and forwards by two people working together. Crosscut saws come with different teeth for different jobs, but all work in the same way: each tooth cuts with one edge and pushes sawdust out of the way with the other so that the saw does not jam.

Look up! Walk the full length of this saw and imagine the size of the trees that it cut down.

Two-handed crosscut saw (1860-1880)

A great Kauri falls

This video shows bushmen at work felling a Kauri tree (*Agathis australis*). First axes are used to cut a wedge or scarf in the side of the tree, determining which way the tree will fall. Using a two-person saw, they cut through the trunk from the other side, before wedges are driven into the cut to separate the trunk from the stump. The video then shows the logs being hauled through the bush.

Clearing remaining trees and undergrowth with fire was considered the best way to prepare the land for sowing grass. While dangerous, the process was often romanticised. One newspaper article described how a burn in Pātea “threw up tongues of flame, and seemed not unlike a gothic church filled with fire, and with a play of varying light at the windows.”

Kauri logging (1936)

From material preserved and made available by Ngā Taonga Sound & Vision

Top: “A very picture of hell”

Section from *The Australian Journal of William Strutt*
(1850-1862)

Taranaki Research Centre Collection

A man reads out part of English artist William Strutt's description of burning native bush. Strutt (1825-1915) lived in New Plymouth from March 1855 to July 1856.

Strutt describes how the land is prepared, with undergrowth cleared and trees cut down before a fine day is chosen for burning. Men line up with torches across the area and set fire to everything they can reach before quickly retreating. The wind picks up the line of fire until the whole area becomes “one vast sheet of flame, a very picture of hell” with birds escaping and neighbouring trees ignited by flying sparks. After the fire has run its course silence descends, punctuated by the sound of falling rātā trees. After many months the area is inspected, and grass or wheat sown directly into the layer of ash amongst fallen logs and tree stumps.

Bottom: Tahakopa timber mill (1948)

The sound of a tree being cut down with a man narrating the process. The audio begins with the sound of sawing, followed by creaking and a man shouting “timber!” as the tree crashes to the ground.

From material preserved and made available by Ngā Taonga Sound & Vision

Lift the handset and push the buttons to hear how the bush was cleared

Hikina te waea, pēhia ngā pātene kia rongō ai ngā oro i tahuna ai te ngahere

Explosive power

Do you have a large tree stump in your backyard that you would like to get rid of? A splitting gun might do the trick. Also known as a black powder log splitter, these steel pipes were loaded with gunpowder at the pointed end and driven into the middle of large logs or stumps. A long fuse was lit and, while onlookers took cover, the blast would split the wood in half. The heavy chain stopped the gun from flying too far in the explosion.

Please do not try this at home!

Blasting tree stumps, Taranaki (early 1900s)

A.W. Reid

Splitting gun (unknown date)

Fencing farms

This battered tool looks like a sledgehammer but it was specifically used to drive wedges into logs to split them into fence posts. It belonged to Duncan Kitchin, who immigrated to Taranaki in 1937 and worked clearing bush and setting up farms across the region. The handle appears to be more modern, and was probably replaced several times, but the head shows years of hard work.

Post maul (1930s-1940s)

Cheap labour

Many of the workers doing the hard graft of felling trees were contractors. They set up camp near the block they were clearing, living in canvas tents or rudimentary huts. In the 1880s and 1890s the contractors were paid 30 shillings to two pounds (around \$345 to \$460 in New Zealand dollars today) per acre, with an acre at Kapuni in south Taranaki said to be cleared in a week, or around 48 working hours. While it was a tough life, the men in this photograph at least had some creature comforts. Can you spot their companion?

Timber camp near Ōpunakē (unknown date)

Feaver Studio

The changing landscape

With so many of our native trees lost over the past two centuries, those that remain are precious. The Government has policies in place to manage forests sustainably, but many species are still at risk from possums, competition from introduced plants, climate change, and natural disasters.

Continuing to protect our oldest native trees is especially important. While planting new trees is a positive step, older trees do a better job at storing carbon and fighting climate change.

When Fanny's relative Samuel Clarke Good visited Taranaki in 1884 he described how the bush was cleared and towns were being established amongst the tree stumps. How much has the landscape changed since he visited? What might it look like in another 100 years?

Touch the screen to see how native forest and bush disappeared across Taranaki over time.

Pāngia te mata kia kite i pēwhea tahia ai ngā rākau taketake me ngā ngahere puta noa i Taranaki.

New Zealand Plant Conservation Network

Rōpū hononga Koiora Taiao ki Aotearoa (New Zealand Plant Conservation Network) was established in 2003 with the vision that “the rich, diverse and unique native plant life of New Zealand is recognised, cherished and restored”. The network uses the New Zealand Threat Classification System to report on the conservation status of our native flora species, rating the health of our plants from “Extinct” to “Not Threatened”.

Fanny painted several plant species that today are considered rare to find in the wild. As you follow her journey through the forest look out for these symbols. They will show you the current conservation status of the main species from each of her paintings. How many of these plants have you seen outside of backyards, public parks and garden centres?

Not Threatened

Species in this category have large, stable populations

At Risk – Naturally Uncommon

Species in this category are confined to specific geographic areas so are at risk from any local threats

At Risk – Declining

Species in this category are still moderately common but are in decline

Threatened – Nationally Vulnerable

Species in this category face a high risk of extinction in the future

Threatened – Nationally Critical

Species in this category are the most severely threatened, facing a high risk of extinction right now

Taranaki taonga

In this one painting Fanny captured four local plant species that are at risk of being lost.

The white bell-shaped flowers at the top are the New Zealand Calceolaria (*Jovellana sinclairii*). This species is in decline, but was spotted near Holly Hut on Mount Taranaki in 2006. The daisy-like flowers with long leaves on the right are the Mount Egmont Daisy (*Celmisia major* var. *brevis*). Below that is the Egmont Bog Mountain Daisy (*Celmisia glandulosa* var. *latifolia*), while the Egmont Harebell (*Wahlenbergia pygmaea* subsp. *drucei*) sits in the bottom left corner with pale purple flowers. All three of these species are at risk as they are “Naturally Uncommon” and found only in Taranaki.

Untitled (1916)

Fanny Bertha Good

Oil on canvas

War on weeds

One of the biggest threats to our native plants comes from weeds. Introduced and invasive plants can crowd out our native species, outcompeting them and shading out native seedlings. Sadly, there are more weeds growing wild in Aotearoa than there are native plants.

A common weed can be spotted in this painting. While the main branch is a variety of native *Pittosporum*, the small white flowers and dark berries below are *Solanum nigrum*, or Black Nightshade. Birds spread this weed into natural areas by eating the seeds.

Untitled (1927)

Fanny Bertha Good

Oil on canvas

The power of creativity

How can art raise awareness about environmental and social issues?

Fanny's paintings are a valuable record of the native plants she found during her lifetime. Some of these plants are now rare, and one day might be extinct. We can enjoy her paintings as beautiful artworks, but they also remind us that our natural world is fragile.

Today, many artists use their work to explore topics like the climate crisis, sustainability, social justice and identity. Their art can spark conversations, challenge assumptions, or encourage people to take action.

Four local artists were invited to respond to Fanny's life and art for *State of Nature*. The results invite us to think about conservation, the experiences of colonial women, and how we perceive the world in unique ways.

Momento Flori (2023)

Coral Dolan

Porcelain and cyanotype installation

Momento Flori recreates Coral Dolan's experience being immersed in the bush on the Good family farm.

The delicate porcelain shapes, modelled on five endangered plants seen in Fanny's paintings, serve as a reminder that areas like these are fragile. The ceramics also reference the lives of women artists in the 1800s, where domestic demands often took precedence over creative or scientific pursuits.

Suspended amongst the flowers are blue cyanotypes, made from one of the oldest photographic techniques that was also used in the first book of botanical photographs in 1843. Here, they reproduce digital images Coral took of the bush and live specimens she found elsewhere.

Through these materials Coral connects us with Fanny's world. She brings them into our time as a reminder of the resilience shown by the women who recorded our native flora and of our shared hope for its future preservation.

This artwork is fragile. Please touch these porcelain samples instead of touching the installation.

***Ledger of Loss* (2023)**

Tabatha Forbes

Acrylic and chalk on cardboard with LED light tube

For *Ledger of Loss* Tabatha's canvas is timber in its most processed form – a sheet of recycled packing cardboard. Here she presents highly detailed botanical paintings of native plant specimens that were also recorded by Fanny and are now classified as vulnerable or at risk.

As a collection, *Ledger of Loss* also considers the important role historic works such as Fanny's botanical studies play in providing evidence of our past biodiversity. Crossed out by a lurid beam of fluorescent light, the work offers us a stark warning. Tabatha argues that “we need to shift from viewing nature only in terms of resource or commodity and how it serves us either personally or economically. We are each responsible for its guardianship and wellbeing, and our wisdom and education around nature needs collective reformation.”

The Island (2023)

Monoprint, etching, chine collé

She hears you with her eyes (2023)

Letterpress covers and endpages, digital printed body, hand-binding

Muse of the Silent Forest - Ode to Fanny B. Good (2023)

Letterpress, polyester lithography

MB Stoneman

Artist and writer MB Stoneman's association with the bush as a place of sanctuary drew her to connect with Fanny across time and space through their shared experiences.

Combining complex printmaking techniques, letterpress and poetry, Stoneman's mushroom-hued works investigate what it means to truly perceive our surroundings. Here tangled vines of kareao (supplejack) above ground on the Good family's island of native bush mirror and intersect with a web of mycelium beneath our feet. This hidden communication highway that sensed Fanny's presence now senses ours, without the need for sound.

Imagined conversations between these two women offer us a glimpse of how Fanny experienced the world. Through these works Stoneman celebrates Fanny as an artist who, despite her geographical and sensory isolation, made herself heard.

A family connection across generations

As well as painting our native plants, Fanny also won prizes for flower arranging in local competitions.

Fanny's love of flowers, foraging and colour is reflected today in the work of her relative Sarah Good, a florist currently working in Ōakura. Follow the stairs to the Wall Gallery to discover a photographic exhibition of Sarah's floral creations made in response to Fanny's artworks.

Why did they come?

Like many European settlers, 22-year-old Thomas Good came to Taranaki in 1845 to set up a farm. He travelled the country for several years, but was farming cattle and sheep, and growing crops, somewhere near Ōmata and Tataraikama by 1853. His wife Sarah Gates, who also arrived in 1845, came to New Zealand at age 16 as a governess, and the pair married in 1852. Thomas and his daughter Fanny's artworks record two sides of the settler experience, with Thomas recording the challenges of farming land in a "state of nature", and Fanny drawn to exploring the dense native bush.

Untitled (Bush near Ōeo) (1895)

Thomas Good

Ink on paper

Good Family Collection

Bush near Ōpunakē (unknown date)

Feaver Studio

The Good family

Thomas Good was born at Aston Court in Worcestershire, England, in 1823. He married English-born Sarah Gates in Ōmata in 1852, and they had twelve children.

Sarah was known for her courage and force of character, refusing to leave for safety in Nelson when the First Taranaki War broke out in 1860. The family left their home near Tataraimaka for New Plymouth instead, later moving to Urenui, Ōeo, and finally Hāwera.

Three of Thomas and Sarah's children died young – Elizabeth at 10 years, and Arthur and Anne only a few days old. All of their sons, but only one of their daughters married. Harry, William, Alan and Hugh were all successful rugby players, with the latter two becoming All Blacks, and the sons were all said to be fluent in Te Reo Māori.

A devastating fire

Around noon on 3 December 1882, a fire broke out at the Good family's timber home in Ōeo. The house was burned to the ground and the family lost nearly all of their possessions but escaped with their lives. They were taken in by their neighbour, Ngāti Ruanui chief Te Rei Hanataua (also known as Hōne Pīhama) from whom they had leased land. Within days they began rebuilding a bigger home, seen here in Thomas's sketch.

Untitled (Good Family Homestead) (1898)

Thomas Good

Ink and wash on paper

Good Family Collection

Tragedy at sea

A dramatic scene unfolded on this coastline in July 1901 when the ship *Lizzie Bell* was wrecked during the night and twelve people lost their lives. Survivors made their way to shore and climbed the cliffs to the Good family home, where daughter Amy rode five kilometres to Pīhama for help. Son William rushed to aid those still on the beach, making a fire and rescuing the ship's captain. The captain later wrote to the family thanking them for their help and kindness.

Untitled (view of the Ōeo coast) (unknown date)

Fanny Bertha Good

Watercolour on paper

Good Family Collection

“Ōeo, the land which Cousin Thomas occupies, is very good land, but mainly in its native state being only roughly fenced in, in very large paddocks, and these have a great quantity of flax growing on them, some of it many feet higher than my head on horseback. Some he has cleared by burning, and sown grasses on, which grows very well. This flax forms a splendid shelter for the stock, where they get hiding when the wind blows strongly, but everywhere there are a great quantity of thistles, and one paddock a good deal of fern. The bush is about two miles northwards of the house, and extends to Mount Taranaki. All the land is bounded on the one side by the sea, and the road to Ōpunakē passes through the centre. A Māori pā and hotel are near the house, and also Hōne Pīhama’s wooden house.”

Samuel Clarke Good (17 May 1884)

Place names and macrons have been edited for accuracy

“A great quantity of flax”

The land that Thomas farmed at Ōeo was described in his relative Samuel Clark Good's diary as being covered with flax growing higher than a man's head on horseback. Before the arrival of European settlers, Taranaki was well known to Māori as a source of high-quality Harakeke (*Phormium tenax*) and the smaller Wharariki (*Phormium cookianum*), and from 1870 a flax industry was booming in Ōpuankē. In 1890 Thomas sold the right to cut flax on his 60 acres of land to prominent businessman Newton King.

Visit the bush clearing touchscreen to read more from Samuel Clarke Good's diary.

Untitled (Man chasing cows) (1900)

Thomas Good

Watercolour on paper

Good Family Collection

“Strong, active and courageous”

Thomas began farming in Taranaki in 1852, but as war broke out he joined the military. He designed and supervised the construction of the Ōmata stockade, and became captain of the “Native Contingent” of Māori forces and then the No. 2 Company Bush Rangers. In 1864 he was involved in the capture of Kaitake, Manutahi and Mataitawa.

By all accounts, Captain Good was well-respected by both many colonists and Māori. Like his sons, he was said to be fluent in Te Reo Māori, and on his death in 1907 four rangatira (chiefs) are reported to have carried his coffin. His obituary described him as “a pioneer of the best possible type – strong, active and courageous[...]the best type of the English gentleman.”

Living at Urenui

In 1865 Thomas was granted confiscated land at Urenui in reward for his military service. He helped build a stockade on the site of Te Pihinga pā (Ngāti Mutunga) at the mouth of the Urenui River, and the family lived there before moving to Ōeo sometime before 1878. The site was described as “a most interesting and historic spot, commanding a lovely panorama over the North Taranaki bight”. Another article describes their home in Urenui as “a remarkable 14-roomed house built of raupō with the walls done in beautiful designs by the Natives”.

***Pihanga* (about 1865-85)**

Thomas Good

Oil on canvas

Picture of progress

Some of Thomas' earliest artworks show New Plymouth and surrounding areas as streets and buildings were being established. He painted this view of Courtenay Street not long after arriving in New Zealand on the *Louisa Campbell* in 1845, making it one of the earliest paintings of this part of town. It shows the house of the New Zealand Company's Resident Agent with Pukiekie pā to the right of the house (on what is now Victoria Street) and Pūkākā pā (also known as Marsland Hill) on the far right.

Untitled (New Zealand Company Resident Agent's House on Courtenay Street, New Plymouth) (1845)

Thomas Good

Watercolour on paper

Life on the farm

Thomas recorded many Taranaki landscapes as lively ink sketches like this one. While not fixated on precise detail, he created realistic scenes that convey a sense of the dense bush and the lay of the land. These works capture the steady retreat of native forests, as houses sprang up amongst the tree stumps and paddocks were fenced. Adding in a child milking the house cow and a farmer moving his flock, Thomas presents a romanticised view of country life - a contrast to both the dire agricultural conditions back in England and the reality of hard work on the farm.

Untitled (Mount Taranaki and farmland) (1901)

Thomas Good

Ink and wash on paper

Dividing the land

Thomas Good and his family were the first colonial settlers to live in Ōeo, just south of Ōpunakē. Thomas initially leased land from prominent rangatira (chief) Te Rei Hanataua (Hōne Pīhama), and according to surveyor W.H. Skinner's diaries the two men worked together to lay out land boundaries in the area. This map from a few years after the Goods arrived shows the blocks designated by the Crown as Māori land, with the remaining blocks available for sale. The Good family lived at different times near the coast and up Ōeo Road on blocks five and six. Much of the bush seen here retreated further back over the following years.

Plan of blocks I, II & III, Oeō survey district, and parts of XIII & XIV, Ōpunakē, I, Waimate, and parts of block XIII, Kaipokonui survey district (June 1882)

Surveyed by W.H. Skinner, C.E.O Smith and H. Climie and drawn by R. Caldwell

Alexander Turnbull Library, Wellington, New Zealand
(MapColl 832.2gbbd 1882 30098)

Selecting a site

The Waimate Plain, located between Ōpunakē and Hāwera, was seen as a good investment for settlers wanting to establish a profitable farm. Crops were known to grow well there, the terrain was gentle, and the area alongside the bush was seen as the best as it was sheltered from the prevailing westerly and destructive south-easterly winds. Clearing bush on the plain was also seen as a straightforward process, with undergrowth having been largely cleared already by wild pigs, and the trees generally smaller. While the larger rātā trees could be easily burned, cutting down the other trees meant settlers had ample materials for firewood, fencing and shelter.

“A state of nature”

Part of a letter written by Thomas Good to his cousin in England (18 October 1882)

Alexander Turnbull Library Collection

Description of Audio

A man reads out part of Thomas Good’s letter to his cousin who was considering moving to New Zealand due to the poor state of farming in England.

Thomas expresses his sympathy at the “gloomy future for agriculturalists in the old country”. He then describes the quality of the soil from Ōeo to Whanganui, noting it is especially good for green crops. Thomas gives details for the price of land in Taranaki and the cost of establishing a profitable farm – outlining that costs depend on the distance to town, coaches and railway lines, and whether the land is improved (cleared) or in “a state of nature”.

Thomas mentions that if he were to settle again in New Zealand he would first buy cleared land to build his home. He would then buy forest land at a lower rate and clear it using contractors to establish a farm. He suggests that his cousin should send his son to New Zealand to see the landscape for himself.

Samuel Clarke Good did visit in 1883-1884. Discover more about his journey on the deforestation touchscreen.

A life of flowers

Very little is known about Fanny's life. Family histories recall that she would collect, dry and sell pine seeds to raise money for art supplies. In one letter to her sister at finishing school in Wellington she asked for paper and paints, but shortly after sent another letter cancelling her request, saying "mother thought I might neglect my duties in the garden and house." With her sisters, Fanny lived a frugal but busy life filled with craftwork, horse rides, picnics and garden parties, but flowers were her great passion.

Room with a view

While Fanny was largely known for her botanical oils, she also painted many other scenes that offer a glimpse into her domestic life in Ōeo and Hāwera. This watercolour of the family kitchen in Ōeo shows a simple but well-appointed room with a view out to the coast. In this work Fanny demonstrates a good understanding of formal art practice, with furniture and the large window creating a sense of depth.

***The Kitchen* (unknown date)**

Fanny Bertha Good

Watercolour on paper

Good Family Collection

Life in Hāwera

In 1903 the Good family moved to Hāwera, living in a house they called “Ramanui”. Thomas Good died four years later, followed by his wife Sarah in 1913. Fanny and her unmarried sisters remained in the house, living a gentle life that, according to family history, centred around tea parties, gardening and playing croquet. Fanny lived longer than all but one of her siblings, and left Ramanui around 1944 before moving to New Plymouth in 1949. Apparently when Fanny left the house a huge sale was held, with buyers coming from as far as Wellington to snap up family items and Fanny’s paintings.

Untitled (Garden at Ramanui) (1940s)

Fanny Bertha Good

Watercolour on paper

Good Family Collection

Art lessons

One family history mentions that Fanny always wanted to have art lessons, but her hearing loss made this difficult. Instead, she was taught by her father. Captain Good was well connected with other local artists including John Gully and Hamar Arden, whose work she also may have been able to study. The Good family holds several landscape paintings by Fanny that clearly show her father's style, including this one of Patiki Road, not far from their home in Ōeo. A note explains how it was copied from her father's sketch in 1925, showing that Captain Good's drawings continued to influence Fanny's art well after his death.

First house on Patike Road copied from Father's sketch (1925)

Fanny Bertha Good

Watercolour on paper

Good Family Collection

Flowers from the garden

Native plants were not Fanny's only botanical subject. She was also drawn to other, perhaps more traditionally pretty blooms like the poppies in this work. However she still approached these delicate flowers with the same style as her native paintings. Using loose brushmarks, layers of colour, and a somewhat wild composition, she created an image full of movement and expression that sets her work apart from the more formal style of scientific botanical art.

Untitled (Poppies) (unknown date)

Fanny Bertha Good

Oil on canvas

Good Family Collection

Being Deaf in colonial New Zealand

A 1987 newspaper story said when “faced with the prospect of deafness and the partial isolation which inevitably accompanied it, [Fanny] was at first horrified. Later she found two things to comfort her: thankfulness that it was herself and not her father or mother who had been afflicted, and her painting.”

But what do we really know about Fanny’s life as a Deaf person? Historical first-hand accounts from disabled people are often missing from museums, as their experiences were not always considered important to collect. Without descriptions from Fanny herself, we can’t know how she felt or what she experienced.

A childhood chill

Fanny is said to have lost her hearing when she caught a chill after having measles. Damage to the inner ear or auditory nerve caused by measles, but more specifically following a fever, is known as sensorineural hearing loss. It was mentioned a few times in local newspapers in the late 1800s, and still occurs in countries with low immunisation rates against measles today. While the World Health Organisation declared Aotearoa free of the disease in 2017, a drop in the number of people vaccinated against it here has seen a recent return of local outbreaks.

Help with hearing

Fanny would have witnessed many advances in hearing aid technology over her lifetime. Ear trumpets, common in the 1800s, had a wide funnel to collect sound waves and send them to the ear through a small tube at the other end. The first electric hearing aid, developed using the same technologies as the early telephone, was invented in 1898. Over time hearing aids became smaller, and came with guides on how to conceal them underneath clothes. The first commercially successful digital hearing aid was available in 1996, and today cochlear implants that sit inside the ear are common.

A wonderful storyteller

How did Fanny communicate when she lost her hearing?

Some accounts state that Fanny went completely Deaf soon after catching measles, while others suggest her hearing worsened over time. But it would be wrong to assume that Fanny could not speak or be understood, as many Deaf people can speak very clearly, and family history describes her as being a wonderful storyteller for her nieces and nephews.

While there are no direct records of Fanny's experiences with deafness, newspaper articles from the early 1900s suggest that Deaf people sometimes used slates like this one to communicate in public.

Writing slate (unknown date)

Ear trumpet (late 1800s)

Hawsley and Sons, London

Used in the first clinic for Deaf people in New Plymouth

Hearing aid and booklet (about 1946)

Western Electric, U.S.A.

Hearing aid (about 1956)

Sonotone Corporation

Telephone amplifier (early 1900s)

Hearing aid (about 1950s)

New Zealand Sign Language

Students at Aotearoa's first school for Deaf children, which opened in 1880, were expected to learn how to read lips. For many years they were punished for signing, but signs were still used in secret. A unique language developed over time, influenced by British and American sign language guides, and by the 1970s New Zealand Sign Language use was becoming more widespread. However it wasn't until 2006 that it became an official language.

Have a go at New Zealand Sign Language!

Whakamātauria te Reo Rotarota o Aotearoa!

Follow the video to practice the alphabet and use the symbols to fingerspell your name or the names of your favourite native trees.

Mātakitakina te kiriata ki te whakaharatau i te arapū mā te whakahua ā-matimati i tō ingoa, i ngā ingoa o hō tino rākau taketake rānei.

What is botanical art?

Although Fanny painted flowers and trees, she is not always seen as a botanical artist. Her expressive style and use of oil paint stands out from “traditional” examples of botanical art, like those in *Banks’ Florilegium*, where watercolour and precise detail is expected. But what is the difference between illustration, art, and flower painting?

Botanical Illustration is an accurate scientific drawing used for identifying plants. Most of these are black and white.

Botanical Art is an accurate drawing or painting, often in colour, that is used for identifying plants but is also meant to be enjoyed as an artwork.

Flower Painting is more about creating a beautiful artwork showing flowers in vases or gardens, without the need to be accurate or scientific.

A colonial enterprise

While botanical illustration can be seen simply as a way of recording plant specimens for science, it is also closely linked with the history of colonisation. Creating florilegia – collections of illustrations of plants and flowers – in the name of scientific research drove and funded many 17th century colonial expeditions to far flung places. The Linnaean system which is still used today to classify plant and animal species, was also used in the 1800s to classify indigenous groups within a hierarchy that saw people with light-coloured skin as superior to those with darker skin.

Journey of discovery

Botanists Joseph Banks and Daniel Solander were tasked with collecting wildlife specimens from the Pacific on Captain James Cook's around-the-world voyage of 1768-71. Artist Sydney Parks was responsible for drawing the thousands of species they collected and preserved. He completed 950 accurate drawings, making notes on colours as he went, before he died from malaria during the trip. Banks spent a fortune having many of the drawings copied as engravings, but he died before the whole collection could be published. All 738 engravings were finally printed in 1986, in 110 sets, including 183 prints in the New Zealand section.

Plate from *Banks' Florilegium* (1986)

Sydney Parkinson

Printed from the original copperplate engravings (1771-84) by Alecto Historical Editions

A serious art

Thomas Kirk's guide to trees and shrubs of Aotearoa shows how botanical illustration aims to present a scientifically useful visual guide to plant species. In such drawings plants are often shown at different stages of their life cycle, with key features such as shape, structure, and sometimes microscopic details included to aid identification. They are also often paired with a description of the plant's classification, growth, and habitat. While botanical illustrations can still be visually appealing, their primary purpose is for study rather than enjoyment.

***The Forest Flora of New Zealand* (1889)**

Thomas Kirk

Taranaki Research Centre Collection

A serious hobby

Collecting and studying natural history specimens was a fashionable activity in the 1800s, and it was considered socially acceptable for women to participate. Taking their cues from Queen Victoria, who made her own seaweed album as a young girl, women collected, pressed, arranged and annotated books of specimens. While seen by some as a way to pass the time, many women approached their task with scientific accuracy, and today their collections are considered important resources on species' names, habitats, and locations.

Plant specimens are very sensitive to light. Please push the button to view specimens from the Puke Ariki collection.

Ka tino rahirahi ngā pota tupu ki te rama. Tēnā, pēhia te pātene kia kitea ai ngā pota o te kohikohinga o Puke Ariki.

Fern Fever

Fern collecting was a popular hobby for women in the 1800s and early 1900s, so much so that ladies were known to be seized by “Fern Fever” or Pteridomania – a combination of “Pteridophytes”, the name for ferns, and “mania”. Whether as a fun day out or a serious science, fern collecting or “ferning” became one of the first male-dominated pursuits that women could freely take part in. Ferns began appearing in the decorative arts, and there were even whispers that the plants represented female desire. Whether that is true or not, the craze proved devastating for native fern populations in Britain.

Pressed fern specimen page (unknown date)

Compiled by Miss A.F. Barnicoat

An impressive collection

This page comes from a remarkably detailed collection of almost 150 pressed leaves. Most of the species are named with their binomial or Latin names and, where known, their Māori and common names. There are also notes recording the height from which each specimen was taken.

Touch the screen on the right to explore this book of botanical specimens.

Pāngia te mata kei te taha matau, kia tūhuratia tēnei pukapuka whakaatu i ngā pota huaota.

Page from *Collection of Native Trees and Shrubs of New Zealand* (unknown date)

Compiled by Nell Christie

Professionals in the field

Botanical art was one of the few areas where women in the 19th century could make a name for themselves. The first florilegium or flower collection published in Aotearoa was authored by a woman, Emma Jones, although it was published anonymously in 1861. This work was not illustrated, but many of the significant botanical art books published later in the century were produced by women. Te Papa curator Rebecca Rice describes how their work both helped the general public access scientific knowledge, and they were some of our early ambassadors for plant conservation.

Georgina Hetley (1832-98)

Georgina immigrated to New Zealand as a child, settling in Ōmata with her family and then her husband who died shortly after they married. She moved to New Plymouth during the first Taranaki War before eventually relocating to Auckland.

Inspired by a botany lecture, Georgina set about publishing a comprehensive guide to native plants. She travelled the country for her research, painting many rare species including the native mistletoe *Loranthus adamsii*, which was discovered in 1880 and is now extinct.

Georgina was disheartened by the loss of native flora, lamenting that her view of New Plymouth “was hidden by the smoke of the burning bush” and that the tide of progress was devastating New Zealand’s beautiful forests.

The native flowers of New Zealand (1887-88)

Georgina Hetley

Taranaki Research Centre Collection

Sarah Featon (1848-1927)

Sarah Featon came to New Zealand sometime before 1870, when she married Edward Featon in Auckland. Aiming to debunk the myth that New Zealand had no flowers, together they produced the first full-colour art book to be published here. While Edward wrote the text, Sarah provided the images.

Although the title of their book implied that it contained pretty artworks rather than serious scientific illustrations, the book is arranged according to the Linnaean system of classification where species are placed in a hierarchy based on shared traits. It was also marketed as an illustrated version of the highly-regarded botanical reference book of the day, *Handbook of the New Zealand Flora* (1864-67) by botanist Joseph Hooker. A copy of the book was given to Queen Victoria for her diamond jubilee in 1897.

***The Art Album of New Zealand Flora* (1889)**

Sarah and Edward Featon

Taranaki Research Centre Collection

Emily Harris (1837-1925)

Emily Harris arrived in New Plymouth as a child on the *William Bryan* in 1841. When war broke out in 1860 she went to Australia to study art, eventually re-joining her family who had relocated to Nelson.

The artist, poet, and teacher exhibited her work here and in Australia, winning several prizes. In 1890 she published three volumes of botanical drawings, some of which she hand-coloured herself. In a letter Emily explained “the paintings are direct from nature and wherever I could have given the natural surroundings. The books are lithographs from my drawings & then coloured by hand (by myself) so are better than printed in colours. People seem to like them very much if I may judge from the number sent to England & other parts of the world”. Copies of her books can be found in the British Library and Kew Gardens in London.

New Zealand Ferns, Berries and Flowers (1890)

Emily Harris

Taranaki Research Centre Collection

Making a scene

With their empty backgrounds, Emily's clean and precise drawings for *New Zealand Ferns, Berries and Flowers* focus on accuracy and scientific information in line with botanical art. However many of her other paintings explore more experimental and creative compositions; often showing several different plant species intertwining one another, and sometimes including hints of a landscape. With layers of colour and indistinct shapes, these artworks sit somewhere between botanical art and flower painting, where her overall aim is to present a visually appealing or interesting scene.

Untitled (Convolvulus and Titoki Berries (*Alectryon excelsus*)) (unknown date)

Emily Harris

Watercolour on paper

Martha King (about 1902-1897)

Martha King was New Zealand's first resident botanical artist. She arrived in 1840, and was commissioned by the Wellington Horticulture and Botanical Society to produce two sets of drawings of indigenous botanical specimens shortly after.

In 1847 Martha moved to New Plymouth with her siblings, where she opened a school with her sister that doubled as a hall for social gatherings. She was also a keen gardener. Martha's friend Maria Jane Atkinson wrote that "besides doing all the cooking and household management and assisting in the school three days [a] week she found time to make a wilderness at the extremity of their garden blossom like the rose."

Untitled (Martha King's garden, New Plymouth) (about 1855)

James Crowe Richmond

Pencil on paper

The Phormium Tenax, or New Zealand Flax (1845)

Martha King

Auckland Art Gallery Toi o Tāmaki

Same but different

These three paintings all depict the same type of plant, but they were each painted by different artists. Can you see the differences?

The *Earina* genus is made up of several species of orchid, of which two are only found in New Zealand. The name means “springtime” but while the *mucronata* species flowers at that time of year the *Earina autumnalis*, as its name suggests, tends to flower from late summer through to early winter. These plants are epiphytes, meaning that they grow attached to other plants, getting their nutrients from the air, water and debris around them rather than from the ground.

Untitled (*Earina autumnalis* and *Earina mucronata*) (unknown date)

Fanny Bertha Good

Oil on canvas

Untitled (*Earina autumnalis*) (unknown date)

Emily Harris

Watercolour on paper

***Earina mucronata* (1887-88)**

Georgina Hetley

Page from *The Native Flowers of New Zealand*

Taranaki Research Centre Collection

Equal to her contemporaries?

An article in the *Art New Zealand* journal (1988-99) suggests that Fanny's work is just as significant as her contemporaries, Martha King and Emily Harris. So why hasn't she been widely recognised as a botanical artist?

Fanny only exhibited her work a few times during her life – in Dunedin in 1925-26, south Taranaki in 1928, and then a major exhibition at the New Plymouth Museum the year she died. Following her death there have been several smaller displays of her work in Taranaki, yet her work is not well known.

Whether this is because she was untrained, worked in oil rather than more traditional watercolour, or because her style was more expressive, her work still has many other characteristics of botanical art.

Fanny Good at the New Zealand and South Seas International Exhibition

“Among the numerous and extremely interesting exhibits in the Education Court at the Exhibition, one which is conspicuous on the walls, but which has not received much public recognition on account of the lack of names and labels, is the collection of paintings of New Zealand flowers and fungi made and exhibited by Miss F. Good, of Hāwera.

This talented lady, who claims no botanical knowledge of her subject, but who has a deep and passionate admiration for the beauties of Nature, has accumulated a large series of illustrations of the native flora, as an occupation for her leisure hours. These paintings are so true to Nature, both in form and colouring, that any one with sufficient knowledge can at once identify and name the flowering plants.

It is a great pity that those who were responsible for securing this collection from Hāwera did not also undertake the work of preparing labels for them, which would have made them much more educational than they are without them.

The plants are all drawn to life size, and accurately represent the flowers which are to be found in the bush and on the open uplands of Taranaki, with a few others which have been sent to Miss Good from other parts of New Zealand.”

Evening Star (24 April 1926)

Art or education?

Fanny sent many of her paintings to the 1925-26 New Zealand and South Seas Exhibition in Dunedin. The exhibition was a huge spectacle spread over 16 acres, with industrial, cultural and natural history displays from around the world. Over 3.2 million people visited, more than double the New Zealand population at the time.

Fanny's paintings were submitted to the Women's Section that displayed art and craft, but because they were shown in the Education Court she is not listed in any art catalogues for the exhibition. Her paintings were also displayed in a 1928 "educational exhibit" by the State Forest Service in south Taranaki, suggesting that her work was more often seen as a teaching aid rather than just artworks.

Letter to Fanny from The New Zealand and South Seas Exhibition (1925)

Good Family Collection

Rules for fungi foraging

Giving a visual reference for identifying species is a key feature of botanical art. Although many fungi are notoriously hard to identify, Fanny often painted them in a way that follows all the rules for making a solid identification. Here she has shown not only the distinctive cap of the fungi, she has also flipped one upside down so that the gills and stem underneath are clearly visible. She has also been sure to show its natural environment, growing on broken branches on the forest floor. Her attention to detail means that many of her subjects can be positively named.

Untitled (*Pholiota glutinosa* fungi) (1928)

Fanny Bertha Good

Oil on canvas

Sourcing specimens from near and far

Sourcing plants and recording their location is another important part of botanical art practice. Fanny often wrote where her specimens came from on the back of her paintings. While many were from Mount Taranaki, others came from outside the region. Like other botanical artists, it's likely that Fanny had specimens sent to her from friends or family living elsewhere. While we don't know who her sources were, she accessed some very rare plants including the tree daisy (*Olearia pachyphylla*) from North Cape and white Kākābeak (*Clianthus puniceus*) from Auckland.

Untitled (*Olearia ilicifolia* from Mount Taranaki) (1901)

Fanny Bertha Good

Oil on canvas

From seed to bloom

As with botanical illustration, Fanny's paintings sometimes show the same plant at different stages of its lifecycle. Here she has depicted the berries, buds, and flowers of the Nīkau Palm (*Rhopalostylis sapida*). The flowers emerge between November and April and the berries, when red, are a favourite food of Kererū. Interestingly, Fanny has chosen to show the branches pointing upwards, when they actually hang down from the trunk of the tree.

Untitled (Nīkau berries, buds and flowers) (1903-1949)

Fanny Bertha Good

Oil on canvas

Indigenous knowledge

Fanny recorded the Māori names for many of the plants she painted, in fact more often than she recorded common or Latin names. This painting, for example, has the names “Harakeke”, “K[ō]rari”, and “Aohanga” in Fanny’s writing on the back. While many of us are familiar with Harakeke (*Phormium tenax*), its other names are less well known. “Kōrari” is another name for flax from Northland, as well as the name of the flower stem, while “Aohanga” is a variety of Harakeke specific to Te Tai Rāwhiti (Gisborne). This indicates that the variety Fanny painted has come from outside of Taranaki.

K[ō]rari, Aohanga, Harakeke (1903)

Fanny Bertha Good

Oil on canvas

A botanical ark

What is so special about our native plants?

Along with Madagascar and New Caledonia, Aotearoa has one of the highest rates of endemism – or plants that are unique to our island – in the world. We are known as a “botanical ark”, with around 80% of our plants only found here.

Our native plants are also incredibly diverse. We have hardwood trees, creepers and climbers, ancient giants like the Kauri, tropical trees that have adapted to wet conditions, and trees that transform over time. Our landscape is certainly unique, and worth protecting.

Protecting our heritage

The Queen Elizabeth II National Trust (QEII) formed in 1977 to encourage private landowners to protect significant sites on their property. Areas registered with QEII are protected forever, even if the land is sold.

There are currently 473 QEII registered sites in Taranaki. That puts us third in the country, behind Te Tai Tokerau (Northland) and Waikato. Over 9,900 hectares of ecologically and culturally significant land is protected here, and over 181,000 hectares across Aotearoa. In Ōeo, the Good family have protected an area of native bush on the land they still farm today – forest where Fanny would have wandered.

Use your different senses to explore the forest in Ōeo. What do you think Fanny's experience might have been like?

Sensory warning: the moving video may trigger vertigo in some people

Our native plants come in so many different shapes and sizes. Some are longer than your arm, while others are only as big as a fingernail!

Close your eyes and touch these leaf shapes. Can you recognise any of them?

Katia hō karu, ā, ka pā i hēnei āhua rau rākau. E mōhio ana koe ki hētehi?

Pull the levers and breath deeply to smell different scents from the forest.

Kumea ngā kakau, ā, ka kimi hā nui ki te rongō i ngā kakara o te ngahere.

Next time you are out in nature, try using only one of your senses at a time. What does the forest feel like? What can you smell?

Put on the headphones to hear the forest.

Whakamoua ngā pokitaringa ki te whakarongo ki te wao.

Push the button and the sound will change. This is what the forest is like for some people with hearing loss.

Pēhia te pātene, ka panoni te tangi. Koinei te rongō ka rangona e te hunga turi.

What's in a name?

Why do plants have so many different names? And what does “native” or endemic mean?

Native species evolved in a particular place over a long time or arrived *without help* from humans and have survived.

Native species that are only found in one place and *nowhere else* in the world are called **endemic**.

Introduced or exotic species arrived from somewhere else *with help* from humans.

In Aotearoa, many species have Māori names that contain mātauranga Māori (Māori knowledge), as well as English or “common” names. All species also have “binomial” Latin names, often called scientific names. The first part of these names shows the genus or category the species belongs to, and sometimes the binomial name changes as species are reclassified.

The names in this exhibition are correct to the best of our knowledge, but if you know more, or any of the identifications are incorrect, please let us know.

Creeping Fuchsia

Fuchsia procumbens

Fanny Bertha Good (unknown date)

Oil on canvas

This is the smallest type of fuchsia in the world! It grows as a vine with heart-shaped leaves about the size of a fingernail. It is also the only fuchsia to hold its flowers upright rather than having them hang downwards. When it blooms, the tiny yellow flowers open up to reveal a very unusual sight – the pollen at the end of the flowers’ stamens is bright blue, possibly to attract native geckos.

Kōtukutuku / Tree Fuchsia

Fuchsia excorticata

Fanny Bertha Good (1904)

Oil on canvas

As well as having the smallest fuchsia in the world, we also have the biggest! Kōtukutuku can grow up to 12 metres tall, with a trunk over one metre wide. Unlike many other native trees it is deciduous, meaning it loses all its leaves in winter. Its berries, known as Kōnini, taste like tamarillos and were made into jams and puddings by settlers.

Kahikatea

Dacrycarpus dacrydioides

Fanny Bertha Good (1910)

Oil on canvas

These ancient giants were around during the Jurassic period, so they are sometimes called our dinosaur tree! They are also our tallest tree, growing up to 50 metres high. They have delicious berries right at the top, so harvesting them requires expert skill, and there are stories of people risking their lives trying to reach them. Captain Cook called the Kahikatea “white pine” because of the light colour of its timber.

Pūriri

Vitex lucens

Fanny Bertha Good (1926)

Oil on canvas

The pūriri tree is home to our largest species of moth. Pūriri moth caterpillars emerge from the forest floor and climb the tree, creating a hole in the bark to bury themselves in. They eat their way through the trunk over two to three years, creating a series of burrows, before emerging as moths. This tree is also one of our hardest timbers, considered a useful building material by settlers.

Can you find the pūriri moth in this exhibition?

The functional

When settlers arrived they cut down native trees to clear land and build fences, furniture and houses. But Māori have used resources from the forest for centuries, and continue to pass down tikanga (correct procedures) on how they can be sustainably grown, harvested, and used today. From food to building supplies, many of our native plant species have had multiple uses in the past. Here are a few examples from Fanny's paintings that show some plants and their uses.

Please don't eat any plants you find in the bush without advice!

Horopito / Mountain Pepper Tree

Pseudowintera colorata

Fanny Bertha Good (1920)

Oil on canvas

Have you ever nibbled on a horopito leaf? This plant is known as the pepper tree for good reason – its leaves have a distinctive sharp, peppery taste! It has been used by Māori as a painkiller, and it is known to repel both deer and insects. Today it is a favourite flavour in gourmet spice mixes, beers, marinades and even as an ice cream topping. You can dry the leaves slowly and crush them to make your own pepper.

Harakeke

Phormium tenax

Fanny Bertha Good (1900)

Oil on canvas

Did you know that while many people call Harakeke flax, it is really a type of lily? Harakeke leaves are tough and strong, and have been used by Māori to make just about anything from clothing and shoes to fishing lines, kete (baskets), sails, and rope. When settlers arrived they could not match the skill of Māori weavers, and so Māori mills specialising in processing Harakeke for export to Australia and Britain were set up around the country.

Harakeke is also one of the most important medicinal native plants. The leaves can be used as a sponge and thread for stitching wounds, and the roots are used to treat all sorts of diseases.

Kiekie

Freycinetia banksii

Fanny Bertha Good (1902)

Oil on canvas

Kiekie fibres were used for making soft mats, clothing, kites, kete and intricate tukutuku panels, and are still highly valued for weaving today. But kiekie were especially prized for their flowers and fruit, which are said to be our most delicious native food. The fruit tastes like pineapple and smells like vanilla, making it irresistible to the kiore or Polynesian rat, so the leaves were often tied up around the flower and fruit to protect them. Today ship rats and possums have also developed a taste for kiekie, so the ripe fruit and flowers can be hard to find.

Tōtara

Podocarpus totara

Fanny Bertha Good (1904)

Oil on canvas

The mighty tōtara is one of our strongest, most durable trees. It has been used by Māori to craft whare, tools, weapons, instruments, toys, and whakairo (carvings). Tōtara timber has two layers: the white outer layer of sap wood (taitea) breaks down easily, but the inner red layer of hardwood (taikākā) is very resistant to rot. This layer was known to be the best wood for making waka, and was also used by settlers for heavy duty construction like railway sleepers and wharf piles.

Tī Kōuka / Cabbage Tree

Cordyline australis

Fanny Bertha Good (1899)

Oil on canvas

It is sometimes claimed that Tī Kōuka got its common name from Captain Cook's crew who thought the tree tasted like cabbage, but they might have actually been talking about Nīkau. Rather, "Cabbage Palm" was often used for any tree that looked like a palm. Either way, the

young leaves were an important food source for Māori across the country, and they were said to have medicinal properties. The leaves were also used for weaving and to make waterproof rain capes.

Raupō

Typha orientalis

Fanny Bertha Good (1900)

Oil on canvas

The leaves of this wetland plant were used to make mōkihi, temporary light-weight waka, for crossing rivers. Settlers also used them for exploring inland. But their fluffy seed heads could also help waterproof any cracks in timber waka, and they were also used for filling poi that are then covered with the dry leaves. Today Raupō is an important species for the health of our environment, as it absorbs pollutants and nutrient run-off from farms in our waterways.

The healers

The power of rongoā rākau, or medicinal plants, is an important part of Te Ao Māori. Plants have historically been used to treat a huge range of issues, from burns and wounds to upset tummies and asthma. Traditional methods of healing are recognised in Aotearoa today, and scientists are exploring the properties of many native plants to see if they can help with modern diseases. Here are some of the plants Fanny painted that are known for their healing powers.

Please don't eat any plant you find in the bush without advice!

Tohunga Suppression Act (1907)

In 1907 a law was passed to stop people using traditional Māori healing practices that had a spiritual element. While not many tohunga (priests, healers, experts) were convicted under the Act, many were driven underground and knowledge of Rongoā Māori was lost to much of the next generation. The Act has since been recognised as a breach of Te Tiriti o Waitangi (The Treaty of Waitangi) and was repealed in 1962.

The New Zealand Family Herb Doctor (1889)

James Neil

Taranaki Research Centre Collection

Kūmarahou / Gum-digger's soap

Pomaderris kumeraho

Fanny Bertha Good (1905)

Oil on canvas

Kūmarahou is an important rongoā rākau that has been used to treat coughs and colds, asthma, wounds, and skin irritations, and was also used to make an alcoholic drink called paikaka. Its common name comes from the gum fields in Auckland where it grew well in the charred remains of Kauri forests, and because rubbing the flowers with water creates a very effective soap. The appearance of Kūmarahou's golden flowers is also an important event in the Māori calendar, indicating that it is time to plant kūmara.

Kawakawa

Piper excelsum

Fanny Bertha Good (1908)

Oil on canvas

Kawakawa is well known as a healing plant, used to treat just about every illness. The leaves were used as bandages and poultices or made into healing teas and balms, and it was also used by Māori as an insecticide.

The secret to this powerful plant is myristicin, a molecule with anti-inflammatory and antibacterial properties. Tikanga directs us to harvest kawakawa leaves that have been nibbled by the kawakawa looper moth, as these contain the most medicine.

Mānuka

Leptospermum scoparium

Fanny Bertha Good (1925)

Oil on canvas

Mānuka bark, seeds and gum were used by Māori as rongoā well before the arrival of settlers, but it is mostly known today for Mānuka honey. Compared to other types of honey, Mānuka honey has much higher antibiotic properties, and is being used in hospitals around the world to heal skin infections and burns where other treatments have failed. Locally, Mānuka is also helping to heal the land: it is known as a “nursery” species because it is one of the first to grow in barren and fire-ravaged areas, protecting other native seedlings until they are strong enough to thrive.

Rangiora / Bushman's friend

Brachyglottis repanda

Fanny Bertha Good (unknown date)

Oil on canvas

The giant, papery leaves of Rangiora can come in handy if you are caught short without toilet paper in the bush, leading to its nickname Bushman's friend or Bushman's toilet paper. But the leaves are also antiseptic, and can be wrapped around wounds to keep dirt and flies away. Its Māori name combines "rangi" (sky) with "ora" (health or vitality), and in Te Ao Māori it is seen as a symbol of life and wellbeing. The whole plant is poisonous though, so take care not to eat it.

The dangerous

Kia tūpato! Be careful, our native plants may be beautiful but many of them have a dark side. Some can irritate your skin, others cause tummy upsets, and some can even result in death in people and animals. Some plants, like the bracken fern, were eaten in the past but today are known to be carcinogenic. Always err on the side of caution.

Please don't eat any plants you find in the bush without advice, especially not these ones!

Karaka

Corynocarpus laevigatus

Fanny Bertha Good (1899)

Oil on canvas

Keep a close eye on your dogs around Karaka! This common native is easy to spot when its orange, sweet-smelling fruit drops to the ground in late summer. While the flesh of the fruit is edible if properly prepared, the seed inside is highly toxic. It contains a poison called karakin that can cause seizures and paralysis, and each year vets see an influx of dogs needing help after eating them. Kererū can happily eat Karaka berries with no issues though, so keep other animals away and save them for the birds.

Tūrutu / New Zealand Blueberry

Dianella nigra

Fanny Bertha Good (unknown date)

Oil on canvas

Don't let the common name of this plant fool you. The glossy blue or purple berries of Tūrutu might be irresistible to native birds but for humans they are very bitter and according to some references might be

poisonous. Tūrutu has become a popular plant for gardens though, as the colour of the berries is very striking. See if you can spot any in summer!

Poroporo

Solanum aviculare

Fanny Bertha Good (1923)

Oil on canvas

The ripe orange fruit on Poroporo was used by settlers to make jam. But stay away from the fruit when it is green and unripe, as well as the leaves, as these are poisonous. While the more familiar variety of Poroporo, *Solanum laciniatum*, can be found throughout the country, this type is much more rare. Once so common that it was seen as a weed, *Solanum aviculare* is now listed as Nationally Vulnerable, although scientists aren't sure why it has declined so much.

Tutu

Coriaria arborea

Fanny Bertha Good (1902)

Oil on canvas

Take care with Tutu. Almost all parts of this plant are poisonous, and it is one of two native plants known to have caused human death in Aotearoa. While its small purple berries look tempting, the seeds inside contain a neurotoxin called tutin that can cause seizures and breathing problems. Many young children died from eating them in the early days of European settlement here. Tutu can even poison our honey: passionvine hoppers feed on its sap, turning it into poisonous honeydew that is then collected by bees.

The show offs

Have you ever seen rātā in full flower against the dense, dark backdrop of the native bush? While some of our native plants are a bit shy, others explode into a riot of colour with big showy blooms each year. These are some of our most recognisable and well-loved species, but sadly some are also at risk of being lost. Fanny captured their beauty in her paintings, but it's up to us to make sure they do not disappear.

Pōhutukawa

Metrosideros excelsa

Fanny Bertha Good (unknown date)

Oil on canvas

The flowering Pōhutukawa or “New Zealand Christmas Tree” is a beloved symbol of Kiwi summer. But for Māori one Pōhutukawa is particularly special. Clinging to the edge of the cliff at Cape Rēinga, this tree marks Te Rerenga Wairua, the place where spirits leave the land and travel down the roots of the tree to return to Hawaiki. Sadly these special trees are all at risk from Myrtle Rust disease which was first spotted here in 2017. There is currently no treatment for Myrtle Rust, so the conservation status of Pōhutukawa was recently lifted from “Not Threatened” to “Threatened”.

Rātā

Metrosideros robusta

Fanny Bertha Good (1927)

Oil on canvas

The Northern Rātā is related to Pōhutukawa, and they both have show-stopping red flowers. But Northern Rātā are epiphytes, meaning they start their lives high up in other trees, later sending roots down to the ground to become independent. They can eventually form a tree up to 40 metres high with a three metre wide trunk! But like Pōhutukawa, Rātā trees are currently threatened by the spread of Myrtle Rust, and they are also at risk from possums eating their leaves. Rātā are one of the possum's favourite foods, and a mature tree can be destroyed by them in just three years.

Ngutukākā / Kākābeak

Clianthus puniceus

Fanny Bertha Good (unknown date)

Oil on canvas

The Kākābeak gets its name from its red hook-shaped flowers that hang down in clusters and look like the beak of a Kākā, our native parrot. Fanny also painted a very rare white variety that had not been seen in the wild since the 1950s before a restoration project began in 2015. Today there are also only around 100 red Kākābeak plants known in the wild, where it is at risk from grazing animals and introduced garden snails. This makes it one of our most threatened native plants. If you spot one let the Department of Conservation know so that it can be protected.

Kōwhai

Sophora tetraptera

Fanny Bertha Good (1904)

Oil on canvas

Kōwhai puts on a show in early spring when its bright yellow flowers burst open and Tūī arrive to feast on its nectar. It is one of their favourite foods, and they will put up a fight to keep other birds away from their patch! As well as being beautiful, Kōwhai are also another important rongoā rākau or medicinal plant. The bark was used to create “wai kōwhai”, a healing infusion used to treat skin diseases, wounds, and general aches and pains. It is even said to help broken bones stitch back together. Be warned though, as all parts of Kōwhai are toxic.

Kopakopa / Chatham Island Forget-Me-Not

Myosotidium hortensia

Fanny Bertha Good (1920)

Oil on canvas

Although this plant is popular in gardens throughout Aotearoa, it is endemic to the Chatham Islands. It forms clumps up to one metre wide, with huge leaves and spectacular clusters of blue flowers that appear in spring. There is also a very rare white variety, although

coastal development has recently destroyed its only known wild population. Kopakopa is under threat from wild animals like cattle, horses, pigs, rats and possums that dig it up, trample it or eat it, and weeds that take over its habitat.

Akatea / White Rātā

Metrosideros species

Fanny Bertha Good (1902)

Oil on canvas

Akatea is the Māori name given to varieties of Rātā that have fluffy white flowers rather than more common red flowers. These vine-like plants will climb nearby trees, or if there is nothing for them to climb they will form a bushy shrub. Their white flowers are particularly special because at night they attract many of our native moth species. Like other Rātā, Akatea is under threat from Myrtle Rust and possums, and the *albiflora* variety is also geographically limited to the northern part of the North Island, making it even more at risk of disappearing.

“Without fungi there is no flora, no fauna, no forest.”

-Joe Pallante

Fungi are often confused with plants, but they are actually more closely related to animals! They play a vital role in our environment, breaking down dead material, supplying nutrients to trees, and communicating across a vast underground network of mycelium – tiny threads that connect to tree roots. While they are often unnoticed and sometimes even feared, fungi are so important for the health of our forests.

Do you know your gills from your stipes? Did you notice the mycelium beneath your feet?

Touch the screen around the corner to learn about the anatomy of different types of fungi.

Pāngia te mata kei tua i te kokonga, ki te ako e pā ana ki mātai tinana o ngā momo hekaheka.

A unique collection

Museum founder W.H. Skinner wrote to Fanny in 1939 thanking her for the unique collection of paintings of New Zealand fungi she gifted to the museum. Her fungi paintings certainly are unusual, as fungi were not a subject seen in the work of many other amateur or even professional artists, and Fanny also depicted fungi quite differently to her native plant specimens. In her work different species of fungi are often shown together, sometimes arranged into what could represent specimen display boxes.

Beauty of form and colour

“The collection of paintings is remarkable, not only for the variety, form, and colour of the plants shown, but also for the faithful representation of these wonderfully beautiful organisms. Most people look with a certain measure of dread and repugnance on toadstools and other fungi. The majority are not only harmless; they are frequently edible, and they exhibit much beauty of form and colour. Miss Good has done service by exhibiting this fine collection of paintings.”

Evening Star (24 April 1926)

Fire-loving fungi

Could this painting show a bush burn?

Here Fanny has painted a large bracket fungus growing from the trunk of a tree, but in the background on the left we get a glimpse of a post and wire fence with what may be flames leaping up from the ground.

Bush burning caused widespread loss of native trees and shrubs, but many fungi populations would have been impacted too. However some fungi species that are known as pyrophilous or “fire-loving” actually appear after forest fires. Scientists have only recently begun studying this phenomenon.

N.Z. Fungus (about 1928)

Fanny Bertha Good

Oil on canvas

Fungi (*Ganoderma* species)

Fungi are all around us, but it can take patience and a keen eye to spot them. Although scientists think there are around 22,000 species of fungi in Aotearoa, only about 7,500 have been recorded, so once you find fungi it can be even harder to identify it.

Keep an eye out for fungi on rotting logs next time you are in the bush. You might discover a new species!

Although Fanny might not have known their names, her attention to detail means that many of the fungi she painted can now be identified.

Can you match any of these species with a fungus in Fanny's paintings?

Lift up the photograph to see if you are right and learn more about these amazing organisms.

E āhei ana koe ki te whakahoa i hēnei mea koiora ki tētehi o ngā hekaheka i ngā tānga a Fanny?

Hīkina te pikitia ki te kite mēnā e tika ana koe, me te ako tonu e pā ana ki hēnei mea koiora mīharo rawa atu.

Blue Pouch Fungus ***Clavogaster virescens***

The blue pouch fungus is part way between a gilled mushroom and a puffball. Instead of having a cap that opens to release spores like many other mushrooms, this species evolved to stay folded inwards. If you cut them in half you can find the gleba – a mass of spores similar to the inside of a puffball. Blue pouch fungi can be found on rotting wood in rainforests during autumn and winter.

Spring Polypore ***Lentinus arcularius***

Spring polypores can be found on rotting wood throughout the year but they are also one of the first fungi to appear in spring, when there's not much else for mushroom hunters to find. The name "polypore" refers to the many tiny holes or pores underneath the mushroom that release spores. Over 1000 polypores are currently known to science but many are at risk from deforestation.

Rossbeevera pachydermis

Unlike other fungi that break down wood, this species forms a partnership with beech trees to survive. Through a bond called mycorrhizae, the fungi connect with the trees' roots to access the food trees make during photosynthesis. In return, the fungi breaks down minerals to pass back to the trees. This species is named after the New Zealand mycologist Ross Beever.

Pholiota glutinosa

This is the largest of New Zealand's native *Pholiota* species. It takes its name from the Greek word for "scale", with brown scales that can be washed off when it gets wet, and *glutinosa* referring to its glutinous or sticky golden-coloured cap. This species can be found in autumn and early winter on wood in native forests.

Red Pouch Fungus

Leratiomyces erythrocephalus

While a truffle uses scent to attract foraging creatures that can spread its spores, the eye-catching red pouch fungus uses colour. Its bright red colour helps it look like a delicious fruit, making it irresistible to our native birds. They eat the fungi, spreading its spores through their guano (bird poo). Keep a lookout for red pouch fungi from autumn to spring. They can be found in native forests but might also pop up in your garden beds.

White Basket Fungus

Ileodictyon cibarium

Māori have over 35 names for this strange-looking fungus, including tūtae kūhua (ghost droppings) and tūtae whatitiri in reference to the atua of thunder. As seen in Fanny's painting, they first emerge as an egg shape before unfolding into a basket and developing a stinky slime that attracts flies. The flies then spread the fungi's spores. Check for basket fungus after rain in wood mulch, lawns and gardens throughout winter.

Southern Cinnabar Polypore

Trametes coccinea

The southern cinnabar polypore looks bright orange when young but fades over time, and is known as a bracket fungus because it forms a bracket or shelf on tree trunks. It belongs to a group of fungi called white rot decomposers that release enzymes to break down the toughest of hardwoods. This species is currently being researched for its potential antibiotic properties.

Can you imagine a world without trees?

Native trees are so important to Aotearoa. They keep waterways clean, provide homes and food for wildlife, attract tourists, help our mental health, and store carbon to help fight climate change. They are culturally significant and are part of our national identity. So it's on all of us to help protect and grow our native forests, shrublands and wetlands.

There are so many things you can do to show aroha to our environment. What steps will you take?

% of areas in Aotearoa with native forests and shrublands:

Before humans arrived = over 80%

Today = around 33%

“Much of what remains has been heavily modified and is not representative of former diversity”

- Native Forest Restoration Trust

“There are now more introduced plant species living wild in New Zealand than there are natives”

-New Zealand Geographic

Every year **eight** species of introduced plants naturalise (establish themselves in the wild)

Is the state of nature getting you down? You might be experiencing “solastalgia”.

This term is used to describe a form of depression or distress caused by environmental change. The climate crisis and natural disasters, extreme weather events, and damage to homes, natural habitats and biodiversity can make us feel loss or fear.

It's OK to feel overwhelmed by a sense of powerlessness in the face of these big forces, but remember that you are not alone. Reach out to others in your community and think about what you can do to help our environment. The best way to ease solastalgia is to take action!

Many of us have special trees in our lives. They link us to places, memories, and a sense of identity. Losing them can feel like losing a part of ourselves. Take a moment to think about your special trees and what they mean to you.

Let's get planting!

Trees that Count was born out of a simple question, "How many native trees are planted in New Zealand each year and could we plant more to help mitigate climate change?" As one of the best things we can do to tackle climate change and improve our environment is to plant more native trees, Trees that Count built a platform where people who want to fund trees can connect with those who want to plant them. So far over 1,500,000 trees have been funded or gifted across Aotearoa through Trees that Count– that's two trees for every person living in New Plymouth!

Visit the Puke Ariki Store to gift native trees through Trees that Count.

Hōparatia te mata kia kitea ngā āhuatanga o te whakatō rākau, me te kaupapa whakarauora i ngā rākau tūturu, ki te takiwā 30 kiromita te roa, mai i Taranaki Mounga ki Tangaroa.

Explore the touchscreen to discover more about planting native trees and the local Ngāti Tawhirikura hapū project restoring 30 kilometres of native plants from Taranaki Mounga to the sea.

Take Action!

Want to know how you can protect our native trees and grow our forests?

It doesn't matter how old you are, where you live, or how much money you have. Many of us can take a step to care for our environment, and all steps count!

Tiripoua!

Find the descriptions that fit you best and follow the paths to discover your actions.

Kimihia ngā whakamāramatanga e hāngai pai ana ki a koe, me te whai i ngā ara ki hō mahi.

Statement on tree	Action at end of tree root
I am 5-13 years old and love nature!	Join Forest & Bird's Kiwi Conservation Club Hakuturi Toa for connecting Kiwi kids to Aotearoa's amazing wildlife and wild places! Use the camera app or QR app on your phone to scan this code or ask a host to find out more
I search on the internet a lot for work or study	Download Ecosia, the search engine that plants native trees in over 35 countries!

	<p>Use the camera app or QR app on your phone to scan this code or ask a host to find out more</p>
<p>I'm looking for the perfect waste-free gift for friends and whānau</p>	<p>Gift a native tree to a planting project on their behalf through Trees That Count!</p> <p>Use the camera app or QR app on your phone to scan this code or ask a host to find out more</p>
<p>I love observing nature and identifying the plants and animals I find</p>	<p>Sign up to iNaturalist NZ Mātaki Taiao to record your sightings and help scientists track our native species!</p> <p>Use the camera app or QR app on your phone to scan this code or ask a host to find out more</p>
<p>I want to plant native species and restore ecosystems on my land</p>	<p>Download Wild for Taranaki's restoration planting guides to help you decide on the best plants for your place!</p> <p>Use the camera app or QR app on your phone to scan</p>

	<p>this code or ask a host to find out more</p>
<p>I'd love to help at a community tree planting event</p>	<p>Sign up for a local Trees that Count tree planting day or find one in your area!</p> <p>Use the camera app or QR app on your phone to scan this code or ask a host to find out more</p>
<p>I would like to replace weeds and introduced species in my garden with native species</p>	<p>Download the Weedbusters Taranaki guide to learn about weeds and discover what to plant instead!</p> <p>Use the camera app or QR app on your phone to scan this code or ask a host to find out more</p>
<p>I would like to try growing my own native plants</p>	<p>Learn about ecosourcing (growing strong plants by collecting seed from local sources) and discover how to grow different native species!</p> <p>Use the camera app or QR app on your phone to scan this code or ask a host to find out more</p>

Wall Gallery

State of Nature

Flowers in the family

Sarah Good, a local florist and descendant of botanical artist Fanny Bertha Good (1860-1950), was invited to reimagine her aunt Fanny's paintings as floral arrangements that were photographed here at Puke Ariki. Her creations pay homage to Fanny's expressive style while reflecting her own passion for colour and texture.

A century apart, both women foraged on the same land - in the bush, on roadsides, and in their gardens, continuing the love of flowers that runs through the Good family. While Fanny focused on natives, many of the plants Sarah gathered are introduced species, or weeds. Their presence reminds us how much the landscape has changed since Fanny explored our forests.

Follow the stairs down to discover Fanny's story in *State of Nature*.

Artist statement

I have distinct childhood memories of my ancestors' paintings lining the hallway of our family home in Ōeo – a collection of Captain Thomas Good's detailed landscapes, complemented by his art student and daughter Fanny Bertha Good's vibrant botanical oil paintings.

Although we are generations apart, I feel connected to my great aunt through a mutual love of colour, foraging flowers, and the rebellious streak that I see within the freedom her work portrays. Fanny, like me, had no formal art training. This means less rules and conformity limiting our creativity.

For each of my creations I have kept the backdrop colours consistent with Fanny's wild and colourful backgrounds. I have also maintained the overall shape of the paintings I have responded to.

The flower species I used include native New Zealand plants and modern farmed flowers as well as introduced weeds. Many of the natives and weeds were foraged from the family farm where Fanny would have foraged herself. See if you can identify the native plants in each of the images.

I have always admired Fanny's work, and am honoured to bring it back to life through my art medium of live floral arrangement.

-Sarah Good