This Guide was compiled by Bronwyn Zimmerman. If you have any comments or suggestions for future editions, please contact the Development Agency (CEDA).

PALMERSTON NORTH CITY CENTRE

Numbers was the first sculpture available at the City Library. It is an undulating wall sculpture in marble over 5 metres high. The wall sculpture represents the journey of Hau, a priest, as he chased his unfaithful wife. The free-standing sculpture begins with a river flowing from source to mouth, with parts of the ocean featuring on either side. Under the ocean, the work comprises two clusters of upright stainless steel cubes, which are joined in a loop, to which random numbers are attached. The work rests on an oversized arm holding a plumb-bob. The work is a comment on the relationship between man and nature.

The nectar eaters sculpture was commissioned by the Palmerston North City Council for the forecourt of the former city hall. The sculpture is carved from marble and includes a series of drawings by John Anderson. The dancer, smooth and agile, faces off against the challenging tuatara, ghosts at the high point of the handle. The native birds. Bellbirds, stitchbirds and tui swirl about the pounder, as if punch-drunk from fermented berries.

A 45-metre high sculpture is constructed from fibreglass rods. The rods stand at eight metres high on one side of Cuba Street and six metres high on the other side. The sculpture is known as Ghost Tower. Outside the Regent Theatre, two ancient Roman towers visible from The Square.

The flax-pounder is a memorial to the original swampland of the Manawatu. Commissioned by the Palmerston North City Council, the pukeko standing atop a river flowing from source to mouth is the work, also made from marble. Originally carved in 78 blocks that were then riveted on fibreglass rods. The rods stand at eight metres high on one side of Cuba Street and six metres high on the other side. The sculpture was in 2003 redesigned the work to include a series of drawings by John Anderson. The dancer, smooth and agile, faces off against the challenging tuatara, ghosts at the high point of the handle. The native birds. Bellbirds, stitchbirds and tui swirl about the pounder, as if punch-drunk from fermented berries.

A free-standing sculpture on a base of King Street was commissioned by the Palmerston North City Council. The wall sculpture represents the journey of Hau, a priest, as he chased his unfaithful wife. The free-standing sculpture begins with a river flowing from source to mouth, with parts of the ocean featuring on either side. Under the ocean, the work comprises two clusters of upright stainless steel cubes, which are joined in a loop, to which random numbers are attached. The work rests on an oversized arm holding a plumb-bob. The work is a comment on the relationship between man and nature.

Commissioned by the Palmerston North City Council, this giant bronze sculpture was carved in 78 blocks that were then riveted on fibreglass rods. The rods stand at eight metres high on one side of Cuba Street and six metres high on the other side. The sculpture is known as Ghost Tower. Outside the Regent Theatre, two ancient Roman towers visible from The Square.

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START

This walking tour starts outside the Palmerston North City i-SITE The Square, and will take at least an hour and a half to complete. Follow the map at the back of this Guide to visit each feature in turn, or select which features you wish to see.

Along the way you’ll find many great cafes and eateries to enjoy.

Toilet facilities at this venue

Indoor feature (visit during open hours)

THE SQUARE

1 CENOTAPH – WAR MEMORIAL

FV Blundstone, 1925

CENTRE OF THE SQUARE

Designed by British sculptor FV Blundstone, this memorial was unveiled in 1926. It is a scaled down replica of a memorial in Folstone, England. The bronze figure, facing north-west towards the battlefields of Europe, represents the spirit of motherhood, and is holding a wreath of remembrance and a New Zealand flag. The memorial was rededicated in 2005, at which time several additions were made: six flagpoles, steps leading up the bronze figure, and plaques listing the names of the region’s war dead.

2 TE PETEI TE AWE AWE

Horatio Anderson, 1906

SOUTH-EASTERN CORNER OF THE SQUARE

Born around 1820, Te Awe Awe was a Rangitaane chief who played a significant role in early relations between local Maori and European settlers. This commemorative statue was carved from Carrara marble by an Italian sculptor, based on a design by Harold Anderson of Palmerston North. In Te Awe Awe’s right hand he holds a mere (short flat club), and on the pedestal are words spoken by him in Maori before his death in 1884, which translate as “I have laid the foundations of friendship for you to bring to completion.” The statue was commissioned by Te Awe Awe’s younger sister, Ereni, with funds raised by the Rangitaane people.

3 PRIME SCULPTURES

Sculpted in 2000

BESIDE THE SQUARE-FACING ENTRANCE TO THE PNCC CUSTOMER SERVICES CENTRE

These ten sculptures were fashioned from Taranki andesite as part of a sculpture project for Prime, the Pacific Rim Millennium Experience. Organised by the Community Arts Council, the sculptors who participated in the project were Steven Gwaliahi, Johnny Peniula, Dr Richard Shortland Cooper, Warren Warbrick, Deborah Anne Hall, Sarah Dutt with Metuanaorua Tapuni, Para Matchit, Hisao Kameyama, Filipe Tohi and Naibuka Tuitauru. Sculpted in 2000, the sculptures were moved to Te Rangimarie Marae while bases and mounts were made, and were returned to The Square for installation in 2006.

4 TE MARAE O HINE CARVINGS

John Bevan Ford, assisted by Warren Warbrick, 1990

CARVED POSTS BESIDE PRIME SCULPTURES, AND CARVED PANELS ON OUTSIDE WALL OF CITY COUNCIL CUSTOMER SERVICES CENTRE

Commissioned by the Palmerston North City Council and Rangitaane Maori Committee, these carvings honour the significance of the Maori name for The Square, Te Marae O Hine. The name symbolises their hope that people of all tribes and races would live together in lasting peace in Palmerston North. The pou whenua (land-marking post) closest to i-SITE pays tribute to European settlers, and to their contribution to the development of the city. It depicts European tools (saw, file, nails and bolts): symbols of technology and endeavour. The pou whenua closest to the City Council depicts Ronomaraeroa, guardian of peace and agriculture. The three carved panels to the right of the entrance to the City Council Customer Services Centre depict the ancestor Rangitaane, flanked by his grandmothers, Retetua and Hinerau.

5 NGA HURUHURU RANGATIRATA

Robert (Bob) Jahnke, 2016

SOUTH-EAST CORNER

Nga Huruhuru Rangatirata (“the feathers of the chief”) is the ninth sculpture commissioned by the Palmerston North Public Sculpture Trust. It is the creation of Robert (Bob) Jahnke, Professor of Maori Visual Arts at Massey University. Constructed from stainless steel, the 6.4 metre high sculpture features five stylised huia feathers, the tips of which meet at the top to form an archway. Cutaway sections in the feathers echo the shape of male and female huia with outspread wings.

6 GHOST OF THE HUIA

Paul Dibble, 2010

FACING THE ROUNDABOUT OPPOSITE SQUARE EDGE BUILDING

Paul Dibble’s Ghost of the Huia sculpture is a tribute to the memory of the extinct huia. A unique native bird, the last confirmed sighting of a live huia was in the Tararua ranges in 1907. The sculpture was installed in this central location for public enjoyment by Dibble Art Studio and Zimmerman Art Gallery. The huia is made of bronze, and the base of the sculpture is made from Corten steel.

7 COMMUNITY ARTS PALMERSTON NORTH

GROUND FLOOR OF SQUARE EDGE BUILDING, 47 THE SQUARE

Housed in the distinctive blue and red “Square Edge” building, Community Arts Palmerston North seeks to encourage, support and promote art and cultural expression in the wider Palmerston North community. Its creative centre includes two exhibition galleries and affordable studios for creative people.

8 MAURI-ORA PAPATUANUKU ME TANGAROA

Te Muterangi Ngaia Clamps, 1982

GROUND FLOOR OF SQUARE EDGE, 47 THE SQUARE

This totara wood carving depicts the Earth Mother, Papatuanuku, and the Sea God, Tangaroa, with a net between them. The work was created with Square Edge in mind, expressing the ideals of a co-operative surviving off the land (Papatuanuku), and the sea (Tangaroa), with the net of knowledge (Te Kupenga) to make this possible. The carving was gifted to Square Edge by the artist.

9 LADY RELAXING IN HER BOUDOIR

Wendy Grace Allen (nee Dawson), 2005

FOYER OF TOILETS (AT FAR END OF EXHIBITION GALLERIES), GROUND FLOOR OF SQUARE EDGE, 47 THE SQUARE

This ceramic and glass mosaic was commissioned by a former manager of Square Edge. It took around 300 hours for the artist to develop this site-specific work. The work was conceived in response to the building’s art deco design, and was inspired by fashion illustration designs from around 1912 by French artist George Lepape. Born and raised in Palmerston North, the artist at one time operated

PRIVATE GALLERIES TO VISIT

Safe As
Level 2, 161-163 The Square
facebook.com/safesgallery

Taylor-Jensen Fine Art
33 George Street
www.finearts.co.nz

The White Room Co.
154 Fitzherbert Ave
art.whiteoom.co

Zimmerman Art Gallery
359 Main Street
www.zimmerman.co.nz
This three-metre high cast bronze sculpture was commissioned by the Palmerston North Public Sculpture Trust. Adapted for Palmerston North from the artist’s “Body Language” series, the sculpture is made up of body fragments: a head, a hand and a foot. The head, with a winged temple, suggests thoughts taking flight, and faces in the direction of the learning institutions across the Manawatu River. The hand holds a horn of plenty and is oriented towards the boutique shopping and café area. The foot, as seen from The Square-facing side, holds a rose between its toes, reflecting the enjoyment of nature that can take place in The Square.

This five-metre high sculpture was commissioned by the Palmerston North Public Sculpture Trust. Johns, a South Australian-based artist, has a significant history of sculpture practice. This work is based loosely on electromagnetic wave patterns and the heat shimmer of the arid Australian desert. Made of Corten steel, the orange-brown colour is formed by a thin layer of oxidation.

This copper relief sculpture was commissioned by the late Tony and Miriel Fisher of Palmerston North. The Fishers previously ran The Vista, an arts and crafts business in George Street. The Skunk was a steam locomotive that hauled flax from Foxton in the early days of the flax industry. It operated on the railway between Foxton and Wanganui from about 1876 until 1885. The railway ran through the centre of Palmerston North, alongside the site now occupied by the Convention Centre. The shunting yards and railway station were situated in the middle of the Square.

This 4.4 metre-high bronze sculpture was commissioned by the Manawatu Art Gallery Society, using bequest funds from the estate of Gertrude Raikes. Made from painted bronze, the three Batocera Longhorns are modelled on a species found in Queensland, Australia, and the Goliath beetle is modelled on an African species. The artist chose these beetles, and their relative sizes, for their dramatic impact.

The giant beetles crawling over the walls of Te Manawa were commissioned by the Manawatu Art Gallery Society, using bequest funds from the estate of Gertrude Raikes. Made from painted bronze, the three Batocera Longhorns are modelled on a species found in Queensland, Australia, and the Goliath beetle is modelled on an African species. The artist chose these beetles, and their relative sizes, for their dramatic impact.

The two central panels of this window mural depict the ancestors Whātonga (on the left) and his grandson Rangitaane. At their feet is the ancestral waka, Kurapa. The surrounding panels display geographical features and aspects of the natural world significant to the Rangitaane people. The stars throughout the design refer to the Rangitaane proverb, “Tini whētū ki te rangi, ko Rangitaane ki te whenua” – “Like the multitudes of stars in the sky, so too are Rangitaane on the land.” The design is captured between inverted hoe or paddles, which represent ocean voyaging and making landfall.

The showcase and store-house of the region’s nationally significant taonga, contemporary art, science and heritage collections. Art exhibitions at Te Manawa explore a diverse range of art genres featuring local and national artists.

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This is a significant role in early relations with European settlers. This commemorative statue was carved from Carrara marble by Harold Anderson of Palmerston North. The statue is a Rangitaane chief who played a key role in the Treaty of Waitangi signing in 1840, which translate as “I have laid down my life for you.” The bronze figure, facing England. The bronze figure, facing the map at the back of this Guide to Palmerston North City i-SITE The Services Centre.

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equal to the height of 10 elephants. On one side, the whale rises on its tail from an atrium pond, while on the other side the elephants are stacked on top of each other. These two endangered species together support a lintel, on which rests an oversized arm holding a plumb-bob. The work is a comment by Dibble on the power mankind has over nature; the future of the world’s largest land and sea mammals lies in our hands. In this way, the work combines notions of protection, preciousness and the precarious balance of nature.

Commissioned by the Palmerston North Public Sculpture Trust, this sculpture comprises two clusters of upright fibreglass rods. The rods stand at eight metres high on one side of Cuba Street, and 6.5 metres on the other. The sculpture suggests two stands of trees; each rod representing a single tree in the forest, and collectively forming a mighty forest or a single great tree.

This Guide was compiled by Bronwyn Zimmerman.

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If you have any comments or suggestions for future editions, then please contact Bronwyn at Zimmermann Art Gallery:

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