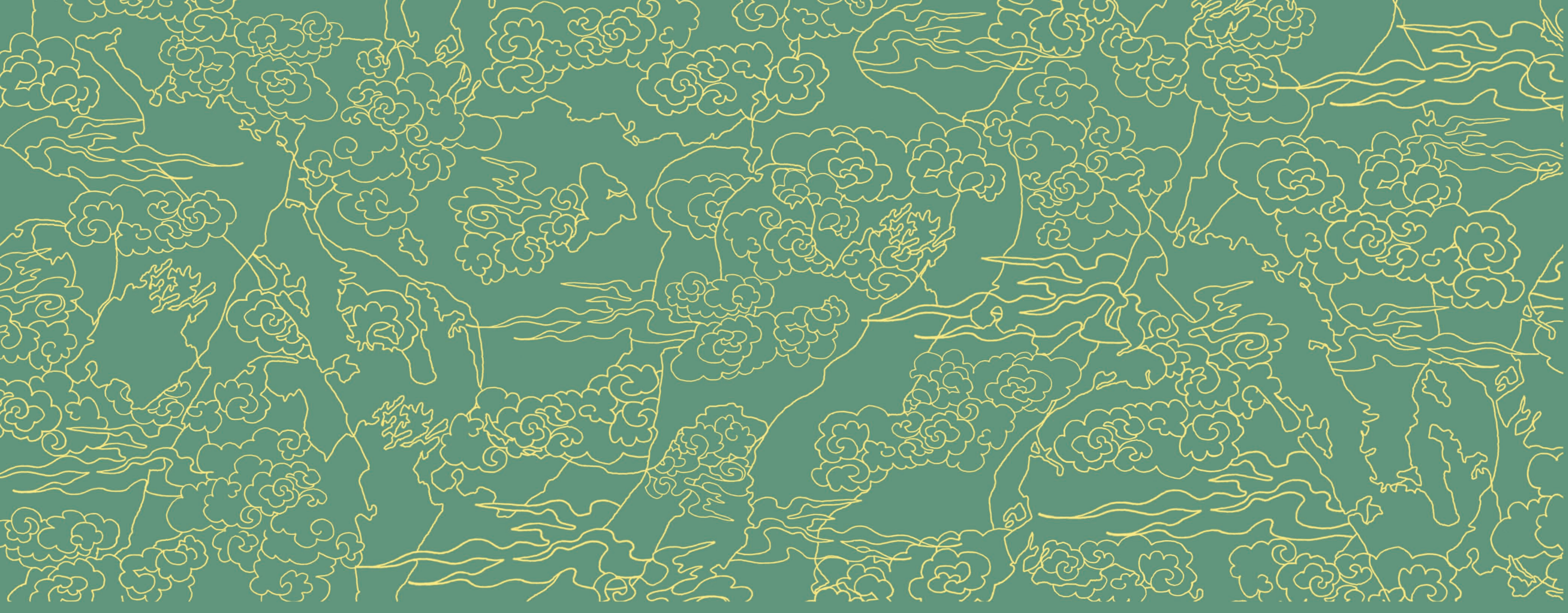
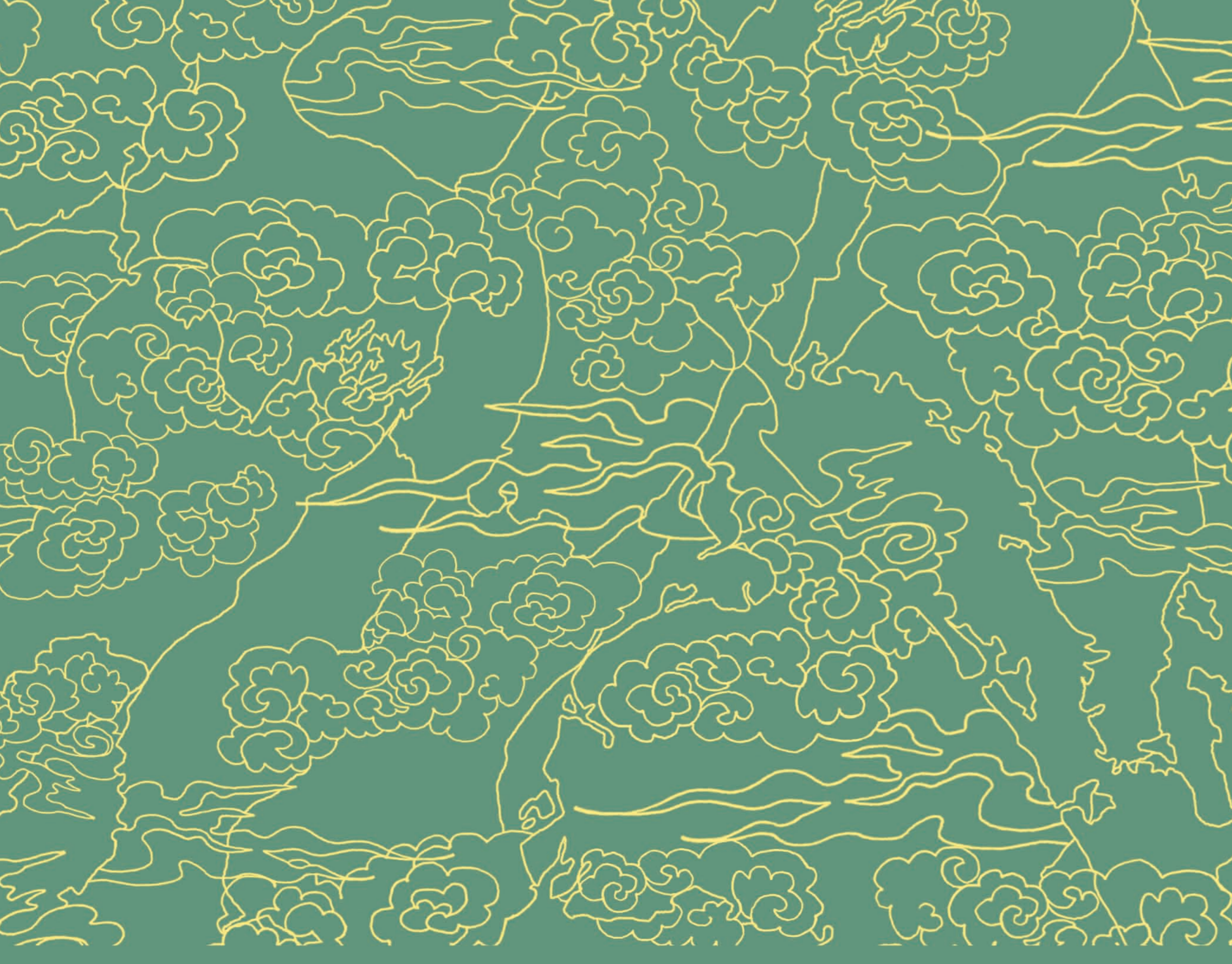


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# HOME MADE

PICTURING CHINESE SETTLEMENT IN NEW ZEALAND

**KERRY ANN LEE**

*Dedicated to my granddad, Poy Hong 'Harry' Chin (1928–1990)  
...que sera, sera.*



## A book is a house of gold. Chinese Proverb

Growing up Chinese in Wellington, New Zealand during the 1980s meant demolishing gigantic bowls of wonton soup at the Shanghai on Courtenay Place, falling asleep on chairs while Mum and Dad closed up the café each night, lying on day-glow orange sheepskin rugs watching Jackie ‘Drunken Master’ Chan furiously kick, chop and hi-yah on scratchy twice-dubbed VHS tape at my grandparent’s house not to mention the much anticipated lucky red envelopes from Grandma on Chinese New Year traded for well rehearsed salutations in broken Cantonese. Gung hei fat choi indeed. Such experiences are telling yet often fly under the radar of what many people might understand of one of the oldest and largest ethnic communities in New Zealand.

*Home Made* features stories, wisdoms and ephemera from unsung moments of Chinese settlement in New Zealand. This illustrated book explores the evolution of Chinese New Zealand identity in three parts. The first focuses on gold as the primary agent for transforming sojourner to settler. The majority of Chinese in New Zealand before the late 1980s were descendents of Cantonese goldminers who left Southern China to arrive in Otago and the West Coast of the South Island in

the 1860s with intentions of finding gold and returning home. Classified as ‘undesirable aliens’ in New Zealand, Chinese were subjected to discriminatory government legislation from the 1890s. Gold was then needed to pay the exclusive poll tax in order to enter and remain in the country.

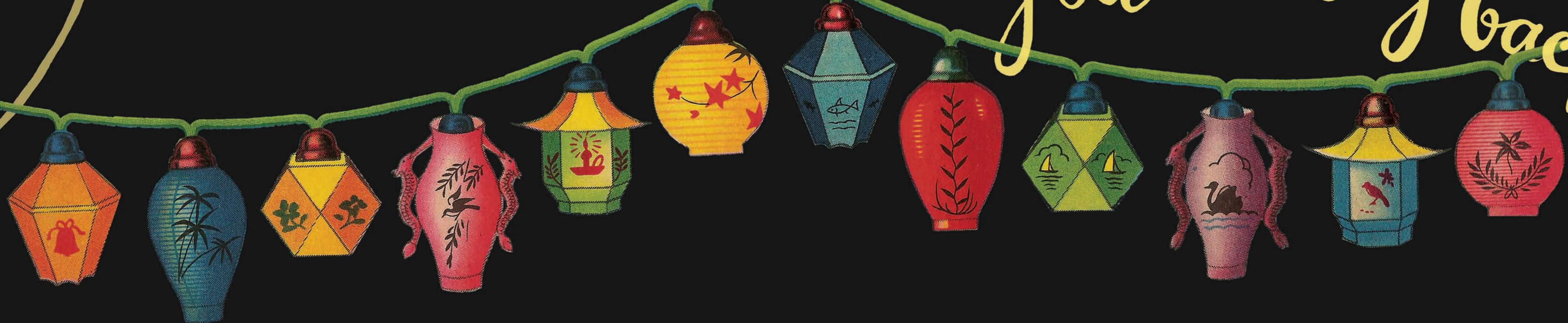
Once the gold dried up at the end of the nineteenth century, the Chinese migrated northward. The bowl emerges in the second part of the book to locate home and fortune in the Chinese restaurants and takeaways in Wellington between the 1950s and 1980s. After WWII, families were granted entry into the country as war refugees and many started their own businesses to secure permanent residency. Market gardens, fruit shops, laundries, restaurants, cafés and takeaways became testament to a local Chinese determination to settle. The image of a hard-working, law-abiding ‘model minority’ provided protection while enabling conspicuous practice and preservation of Chinese food, language and ritual. Unlike other Chinese communities around the Pacific rim, the absence of an official Chinatown in New Zealand meant that Cantonese traditions inherited from the first settlers were maintained within the family behind closed doors.

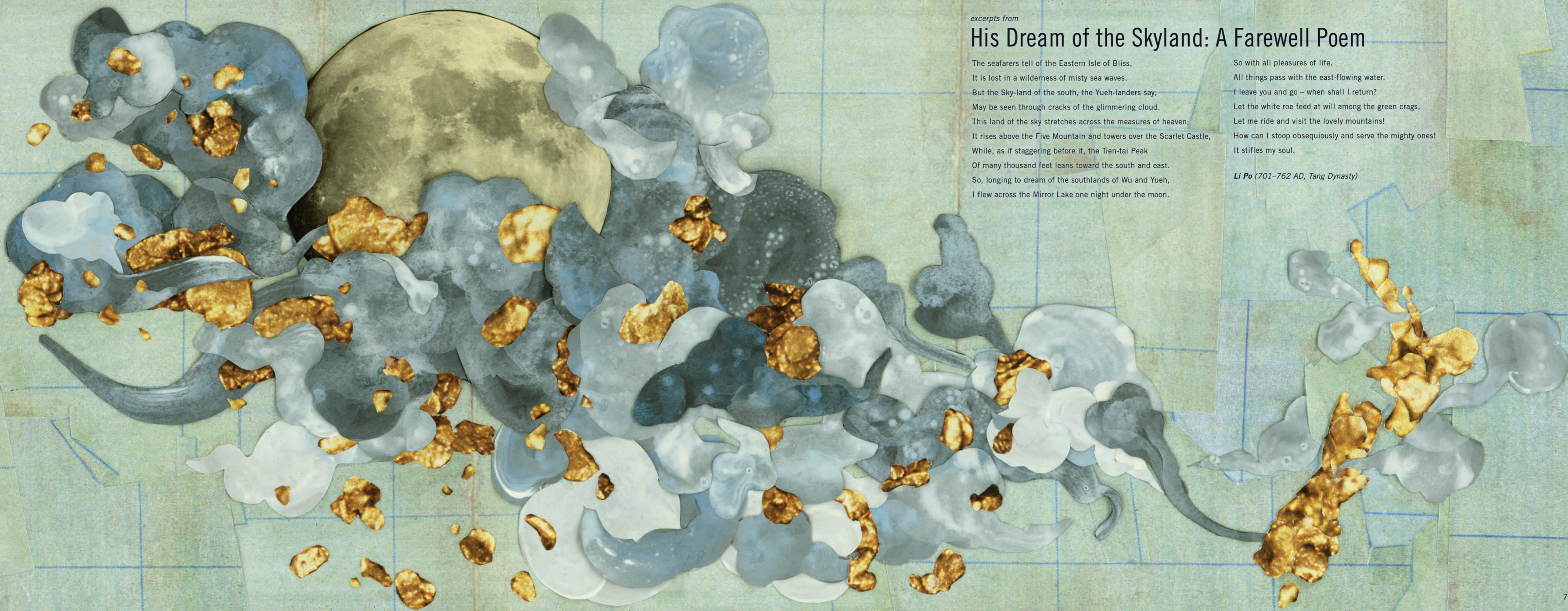
The definition of ‘Chinese New Zealander’ now includes transnational Chinese with different cultural heritage who have settled over the past two decades. For ‘local Chinese’, new faces awakened old fears of revived prejudice but has also encouraged people to speak up. From a history of exclusion and assimilation into the margins of New Zealand society, new voices are emerging to draw attention to stories and traditions once eclipsed by colonial representations and stereotypes. With this in mind, the lantern appears as a final key motif in the book, transcending ornament to illuminate, name and recognise early Chinese presence in Wellington City. The story behind each story can be found in the ‘storeroom’ at the end of the book.

*Home Made* offers a new perspective on Cantonese Diaspora and settlement in New Zealand through image-making. Personal experiences and collective knowledge are brought out from home kitchens and the backroom of the takeaway and shared to celebrate positive difference – the unseen flotsam and jetsam of Chinese Kiwi life are transformed into treasure waiting for those willing to take the time to uncover.

*Kerry Ann Lee*

An ounce of gold is a measure of time  
you can't buy back





excerpts from

## His Dream of the Skyland: A Farewell Poem

The seafarers tell of the Eastern Isle of Bliss,  
It is lost in a wilderness of misty sea waves.  
But the Sky-land of the south, the Yueh-landers say,  
May be seen through cracks of the glimmering cloud.  
This land of the sky stretches across the measures of heaven;  
It rises above the Five Mountain and towers over the Scarlet Castle,  
While, as if staggering before it, the Tien-tai Peak  
Of many thousand feet leans toward the south and east.  
So, longing to dream of the southlands of Wu and Yueh,  
I flew across the Mirror Lake one night under the moon.

So with all pleasures of life.  
All things pass with the east-flowing water.  
I leave you and go – when shall I return?  
Let the white roe feed at will among the green crags,  
Let me ride and visit the lovely mountains!  
How can I stoop obsequiously and serve the mighty ones!  
It stifles my soul.

*Li Po (701–762 AD, Tang Dynasty)*

## Tui's welcome speech

你是杜  
還是郎哥?  
總是貴賓  
歡迎  
跟犬躺得那個  
快來迎接  
南賓北客  
來自各方  
是否輕舟一渡  
啊,他們聖語滿口  
是祖聖之地  
多完美的俗語和智慧  
真巧的成語,真是不凡  
讓我們歡樂  
那高言的究竟是誰?  
請不要停  
那真是一付口才  
像那屋中的神鳥  
像那屋中的神鳥  
背誦神聖人生的歷史  
傳承給我

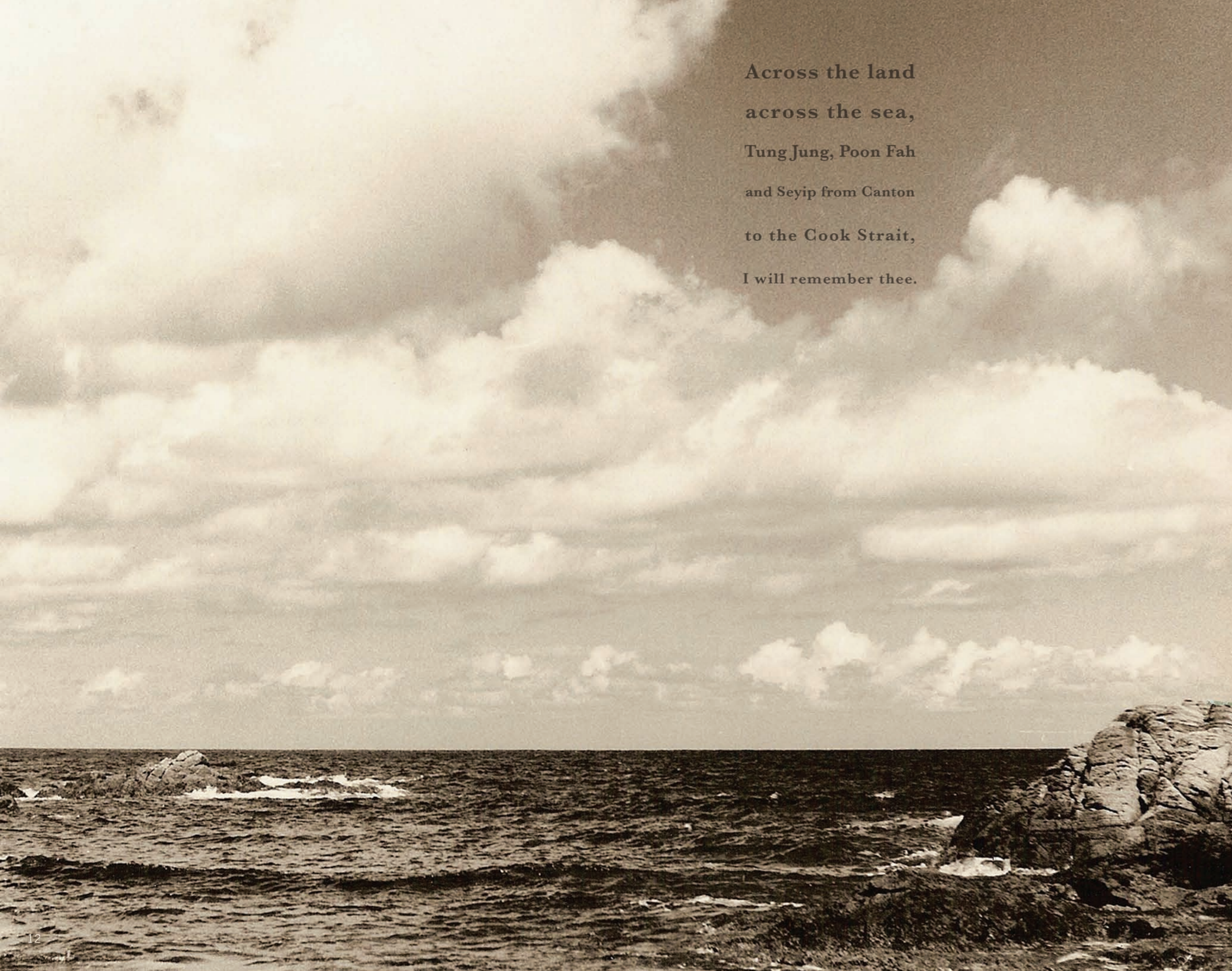


Art thou Tu?  
Art thou Rongo?  
It is the guest.  
Welcome!  
Sleep with the dog.  
Welcome to the guest!  
From the south is the guest?  
From the north is the guest?  
From somewhere?  
From anywhere?  
Perhaps he has come by canoe?  
Ah! They speak now in oracles!  
About Hawaiki!  
What wonderful lore and knowledge!  
An apt proverb! It stands apart! O joy!  
Who can he be who is speaking?  
Speak on!  
What a tongue to be sure!  
Te Whare-pa-tahi!  
A second Te Whare-pa-tahi!  
A recital of the divine history of man.  
Impart thy lore to me.

*Speech taught to a tame Tui to welcome visitors  
to a marae, from Sir George Grey's 'Poems,  
Traditions, and Chaunts of the Maories', 1853.*



Across the land  
across the sea,  
Tung Jung, Poon Fah  
and Seyip from Canton  
to the Cook Strait,  
I will remember thee.





有望

OTAGO DAILY TIMES, MONDAY, OCTOBER 20, 1902.

SHIPPING AWAY OF DECEASED CHINESE.

THE WORK AT PORT CHALMERS.

The coffins containing the remains of the Chinese who have died in various parts of the South Island during a number of years were taken down to Port Chalmers in seven covered railway vans on Friday evening and their removal to the steamer Rimu was proceeded with the first thing on Saturday morning.

Mr Kum Poy Sew Hoy who is president of the Cheong Shing Tong Burial Society, states that the whole process of exhumation and removal was done under the inspection of Dr. Ogaton and other officers of the Health Department and that no official complaint of any kind has been made. He states further that the Burial Society, of which Mr Sue Shea is secretary, has its headquarters in Dunedin and the membership throughout

New Zealand is about 2500 and represents the Chinese provinces of Pong Ye and Far Yep, whence the deceased came. Each member subscribes to the society in proportion to his means and the remains of deceased members are sent to their relatives in China for interment in the family burial places. The cost of the shipment just sent away is estimated at £5000.

The process of preparing the remains for enclosure in the coffins as described by Mr. Kum Sew Hoy, was that (where suitably dry) they were carefully washed and dried at the Kaikoura shed. Each bone, even to the finger bones was then wrapped in new calico, and the parts belonging to each body placed in a kauri case, which was duly labelled with the name etc. of the person whose body it contained. The remains of those who had died comparatively recently were placed in zinc-lined coffins which were soldered up and placed within outer Kauri shells of 1 1/4 inch wood and securely screwed together and varnished. There were no religious observance at Port Chalmers in connection with the shipment of the coffins, but there was, at the same time, an air of decorum pervading the whole of the proceedings.

*You mong - There is hope*

The steamer Ventnor, which left Wellington for Hong Kong on Sunday foundered off Hokianga Bar last night at about a quarter to 9 o'clock. The Ventnor left Wellington as stated, on Sunday with 500 Chinese bodies and 6400 tonnes of coal. She was owned by Gow, Harrison & Co. of Glasgow, her port of register and was captained by HG Ferry. The name of the Ventnor became very familiar to the public of New Zealand since her arrival in Auckland on the 22nd inst., owing to the fact that she was chartered to convey close to 500 bodies of Chinese from New Zealand via Hong Kong to China for reinterment in the Celestial country. The place where the sunken steamer lies appears to be about 10 miles from the shore so that she probably lies now in over 300 ft of water. The prospects of any salvage are accordingly out of the question, considering the depth and the exposed locality.

The Chinese in Wellington are greatly concerned about the loss of the Ventnor, with the bones of their countrymen. The Ventnor had a crew of 31, and nine Chinese body attendants. The latter were old or decrepit Chinamen, who were sent home by the Cheong Shing Tong Society and given a sum of money sufficient to keep them from working for the

remainder of their lives. Of the coffins, 489 were shipped by the Cheong Shing Tong Society which is a branch of a bigger society in China called the Tai Chuen.

The Ventnor had on board the remains of 266 Chinese from Dunedin including those of the late Mr. Ah Ching and the late Mr. Sew Hoy. These together with 11 cases of personal affects of the dead men, were shipped by the Rimu to Wellington, where they were transhipped to the Ventnor.

FOUNDERING OF THE VENTNOR.

THE CAPTAIN AND TWO OFFICERS LOST.

THE CHINESE BONES GO TO THE BOTTOM.

OTAGO DAILY TIMES, THURSDAY, OCTOBER 30, 1902.

LONG PLAU  
33 1/3  
福

c.1837-1901  
CHARLES SEW HOY



MINER, MERCHANT AND CHINESE LEADER

正  
寶  
通  
德

正  
寶  
通  
德

c.1820-1920  
APPO HOCTON



FIRST CHINESE SETTLER AND FARMER

d.1903  
SAM CHEW LAIN



FAMOUS INN-KEEPER AND PUBLICAN

正  
寶  
通  
德

正  
寶  
通  
德

c.1854-1915  
MATILDA LO KEONG



HOMEMAKER AND COMMUNITY WORKER

1827-44?-1920  
CHEW CHONG



EXPORTER AND BUTTER MANUFACTURER

正  
寶  
通  
德



Chinese vessels sailing by:  
Weeping willows hang o'er,  
Bridge with three men, if not four:  
Chinese Temples, there they stand,  
Seem to take up all the land:  
Apple trees with apples on,  
A pretty fence to end my song.

*Old Staffordshire Song*

**POLL-TAX**

An entry tax imposed on Chinese immigrants to deter them from entering New Zealand between 1881–1944.

**PRICE**

Initially set at £10, the poll-tax increased to £100 in 1896.

**PROFICIENCY**

To enter in 1907, all new Chinese would need to pass a 'reading test' where they were required to read 100 English words chosen at random 'to the satisfaction of customs officials at the port of entry'.

**PERMIT**

Entry permits for reunification of family and partners of Chinese people working in New Zealand were introduced in 1935 but restricted to 10 permits per year.

**PERMANENT RESIDENCY**

In 1947 war refugees who came to join families of Chinese working in New Zealand were granted permanent residence.



**HUANG CHIN WAN LIANG**  
A charm to bring 10,000 ounces of gold



**FU SHOU SHUANG CH'UAN**  
A charm to insure prosperity and long life



**BRING IN TREASURE AND FORTUNE**



**SHOU & 5 BATS**  
longevity, wealth and virtue



**FU KUEI YU YU**  
a charm to insure a surplus of wealth

Sour sweet all must be fasted  
Bitter Pungent



I remember the first restaurant started in a gambling house in Haining Street. There were so many people they decided to cook some duck and oh, they went crazy! It was never dreamed then because you couldn't buy chicken or duck ready to eat, you'd have to go to a poultry farm.

**Kenneth Chan**  
Taishan Restaurant,  
Bowen Street (est.1984-91)

The first Chinese restaurant in Wellington to provide Chinese food for the non-Chinese, the Shanghai was famous for its Ching Dynasty decor - all red, green and gold with plastic Chinese lanterns. To suit its European customers it served dinner with a side plate of buttered bread and the tea it served was as strong as its Railways-strength cups. It had a menu nearly as long as the Great Wall...

**Nigel Murphy**  
'The Shanghai (Courtenay Place):  
end of an era', published in  
*City Voice* (5 February 1997)

The 1950s-1970s was a real golden era. All around Wellington a lot of little restaurants cropped up. Mind you, they weren't just Chinese, they had steak and egg European meals too. Our restaurant was first called Moonlight and then we changed it to Cathay. In those days with 6 o'clock closing, it was packed. They'd all come at once and we'd close at 8 o'clock.

**Henry Kwing**  
Cathay Restaurant,  
Courtenay Place (est.1953-69)

It was unusual for us to have a Milk Bar because most Chinese had fruit shops, laundries and restaurants. Dad made all his own milkshake flavours, boiled and bottled them. When we had to drink milk at school it used to upset my stomach so Dad would always give me some to take and put in my milk and all the kids would come around and say, 'Can I have some?!'

**Esther Lee**  
The Favourite Milkbar,  
Adelaide Road, Newtown (est.1955-81)

I've lost count of how many burgers we make in a day. On average, maybe about 70? I didn't mind this when I was younger. Now that we're older we're more tired.

**Shirley Cho**  
Rice Bowl Burger Bar,  
Adelaide Road, Newtown (est.1973)



My favourite dish was a European one – porterhouse steak! Because I'd have Chinese food all the time at home I just liked European food. Gold Coin Café's favourite for the customers was the lemon chicken. Spices were unavailable because of the imports so everything was very simple. We had chow mein, egg foo young, friend rice and sweet and sour so all the Chinese restaurants kept to those basics. Customers weren't ready for adventurous food in those days because they didn't travel that much and we didn't have a lot of asian migrants in the country. It was only when we sold the Gold Coin Café, then a whole lot of different nationalities restaurants and cafes started up in the late 1980s. We had it quite good in the early 80s because there were less takeaways and cafés.

There wasn't that heavy competition and you had your own customers. We had the Black Power and the Mongrel Mob and the skinheads and the white collar people from government departments up Willis Street and they all came at certain times. They'd always come at the same time, sit in the same chair and eat the same meal and you'd know how to serve those people because they were your clientele who ate out all the time so back then business was easy to run.

As a family business you would never had problems with staff and work was ongoing. They all knew Chinese were very hard working and respectable, and put in long hours. Everyone pitched in and helped out in the family, all the kids and grandmothers, everybody helped out.

**Esther Lee**  
Gold Coin Café,  
Willis Street, Wellington  
(est.1978-1986)





## Lucky Duck!

When Ngan Fat bought a duck at auction the other day he didn't expect to strike it rich, but upon opening up the bird, he found a sprinkling of tiny pieces of gold inside it. It is the gold in the bowl that accounts for the expression on the face of Mr M Wilson, head auctioneer for Townsend and Paul who sold the duck. Miss Nancy Ngan watching helps in her father's Chinese restaurant in Tory Street. To inquirers we are now able to reveal that the duck was raised by Mr A Ware of Eltham.

*Evening Post (Tuesday, 13 June 1950)*



there's always  
something to come  
back to the kitchen for

A bowl of steamed rice  
A piece of chocolate  
A slice of crisp pear  
A mother or father who understands  
The kitchen is the centre of the universe  
Children who sail out on long elliptical orbits  
and always come back like comets,  
sometimes like moons.

*Alison Wong*





# Protect and Prosper

*Chinese superstitions adapted from the Chinese Book of Wisdom, the 'Tong Sing'.*

Superstition kept some Chinese Gold Prospectors out of tunnels. At mining locales such as Greenstone Creek on the West Coast of the South Island, when constructing water races, they would cut deep clefts in the cliffs to avoid tunnelling.

8 is thought to be the luckiest number because its Chinese word also means 'prosper'. The first Chinese settlers regarded Dunedin as a lucky place to live because the city was centred around the shape of an Octagon. The harbour was also thought to have good feng shui (wind-water energy), so it was known as the 'Big Town'.

The unluckiest number is 4 as it sounds like the Chinese word for death. Number 7 can also signify death.

Number 9 is also a good number because 'nine' in Cantonese sounds like the word 'sufficient'.

A home is thought to be lucky if a plant blooms on Chinese New Year, as this foretells the start of a prosperous year.

Get new clothes! Good appearance and attitude during the Chinese New Year sets the tone for the rest of the year.

Children, unmarried friends, and close relatives are given red envelopes with crisp dollar bills inserted, for good luck.

A full sugar bowl in the pantry brings good fortune to the house.

Keeping goldfish by the door is great for business – but avoid pet turtles as they will slow down your business.





## Bai Shan

*How to feed hungry ghosts – a ritual to pay respects to your ancestors, making sure they are well-fed and cared for in the afterlife.*

### You will need:

friends and family  
 home altar or grave site  
 small Chinese wine cups  
 spoons, bowls and chopsticks  
 joss papers and paper money  
 metal bin or burner  
 fresh flowers  
 red candles  
 incense  
 matches  
 cooked rice  
 whiskey

Plus a selection of favourite home-cooked dishes like pork, chicken, and Chinese sweet foods like *faat tie*, (sticky rice) buns and fresh fruit.

- 1 Sweep and tidy gravesite or dust home altar.
- 2 Arrange fresh flowers.
- 3 Place food on top of altar or in front of headstone.
- 4 Following the Chinese belief that the deceased has three souls, it is customary to lay out three bowls of rice, three sets of chopsticks and spoons and three small cups of whiskey.
- 5 Light red candles and place them on altar in front of the or headstone.
- 6 Everyone gets three lit incense sticks. Bow three times holding the incense sticks and place them in between the candles.
- 7 At the cemetery, fill the cups with whiskey and pour from the cups onto the grave. Burn paper hell money and/or joss papers in an old metal bin or pot.

*Once the customs have been properly observed, you can then enjoy the feast alongside friends and family, both past and present.*



Better to light a candle

than to curse the dark



## From a small spark, a great fire.

During the 1950s and 1960s there weren't too many places to go to as Chinese didn't have a proper place for themselves. In those days we didn't have our own facilities so we had to rent places for meetings and functions. Around 1967-68 we started to do a lot of catering for the Chinese community with 21st parties as well as weddings, engagements and anniversaries to raise funds for the Chinese Anglican Church.

We started the first bazaar around 1965 and since then, we've held one every year the past 40-odd years to raise money to maintain the building and day-to-day expenses. It's a lot of hard work to do this, so the bazaar's a must. A lot of people from the community come to be involved not just from the church. We don't make much but it's still a good chance to meet other people as well.

Every year we have a one, sometimes we run it over two Saturdays, this year it's just one. I've been preparing the food the past three weeks, and it takes a long time. The highlight for me now is the home-made roast duck, because we've never had any to sell straight away at the bazaar. It's quite good – unusual to sell fresh, hot duck. Last year I roasted about 46 ducks over two Saturdays!

*John Young, an organiser of the Chinese Anglican Church Bazaar in Glenmore Street, Wellington.*





There are many paths to the top,  
but the view is always the same.



The beginning of wisdom is to call things by their right names.

Light is good from whatever lamp it shines.



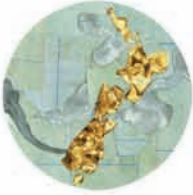


## The storeroom

**Chinese proverbs** (pages 3, 4, 5, 22, 23, 38, 39, 40, 43, 44 and 47) are sourced from <http://oneproverb.net/bwfolder/chinesebw.html> and the lanterns (pages 4, 5, 22, 23 and 38) are taken from a box of 'Empire Made, Deer Brand' decorative plastic Christmas lights.

### Pages 6 – 7

One of the most influential Chinese poets, Li Po, the 'Heavenly Poet' (701–762 AD) describes travel to imagined lands through romantic use of imagery in *Dreams of the Skyland: A Farewell Poem* (from <http://www.angelfire.com/journal2/wen/tang.html>). Such verses would have been familiar to the early sojourners who left their homes and families in Canton in the mid-1800s.



### Pages 8 – 9

Originally published in Sir George Grey's *Poems, Traditions and Chaunts of the Maories* (published by Robert Stokes, 1853), this verse is translated here into Chinese by Chung Yu. On top of a found photograph of an unknown stretch of New Zealand rocky shore, a paper-cut features the 'double happiness' symbol often used in weddings to represent prosperity in union. Perched alongside is a native Tui bird (right) and a Chinese swallow (left) that has arrived after flying great distances.



### Pages 10 – 11

The goldseekers were rural farmers with no experience in mining yet famine, poverty and the break down of the Qing Dynasty during the Opium Wars (1839–42 and 1856–60) drove Cantonese to leave China (known to the West as the 'Flowery' or 'Celestial Kingdom'). Chinese called Australia and New Zealand 'Sun Gum Saan' or 'New Gold Mountain' after the first Gold Mountain in California. Stamped Chinese gold coins and flowers from a soy sauce bottle label (from *Chinese Label Art: 1900–1976* by AS Cahan, Schiffer, 2006) frame a found photograph of New Zealand coastal waters.



### Pages 12 – 13

The verse is an adaptation of 'Hands Across the Sea' postcards sent by ship around the early twentieth century. Of the regional groups of Cantonese who settled here, Tung Jung, Poon Fah and Seyip are remembered at Makara cemetery in Wellington. Chang-O, the Chinese Moon Goddess and her pet rabbit (an image of a Chinatown performer from *Picturing Chinatown – Art and Orientalism in San Francisco* by Anthony Lee, University of California Press, 2001) watch over paper ships made of hell money (bought at Asian grocery stores and traditionally burnt at Chinese funerals) as they sail across the waters of anonymous New Zealand seascape.



### Pages 14 – 15

Chinese goldseekers arrived with two goals: find gold and return home – even in death. Original newspaper accounts sourced from the Alexander Turnbull Library record a forgotten chapter of New Zealand history. The illustration features bones painted over a page of corn from *National Geographic* while the Chinese characters and transliteration are from an original Chinese-English dictionary brought by an early settler, courtesy of Lynette Shum and Alexander Turnbull Library.



### Pages 16 – 17

One of the most celebrated Chinese pioneers, **Charles Sew Hoy** (c.1837–1901) was a successful gold prospector turned Dunedin merchant whose remains perished with the SS Venter. 'Well known for industry and respectability', **Appo Hocton** (c.1820–1920) was naturalised in 1852 and became the first Chinese landowner in New Zealand. Notably tall publican **Sam Chew Lain** (d.1903) ran the Chinese Empire Hotel and was a popular personality in Lawrence. **Matilda Lo Keong** (c.1854–1915) was the first known Chinese woman in New Zealand and raised the first Chinese family with her husband, storekeeper Joseph Lo Keong (1833–1905). **Chew Chong** (1827–1844? –1920) was a toy pedlar who made his fortune exporting New Zealand grown Muk-ye (wooden ear) fungus to China and helped develop the Taranaki dairy industry, exporting butter to England and Australia.

Biographical information and photographic references for the illustrations are from *Dictionary of New Zealand Biography* (<http://www.dnzb.govt.nz/dnzb/>), *Opium and Gold* by Peter Butler (Alistair Taylor, 1997) and *Windows on A Chinese Past* by James Ng (Otago Heritage Books, 1993–1999). 'Long Play' record label is from *Made in China* by Reed Dermon (Chronicle Books, 1999) while the background features a silk lithograph of Lake Matheson taken from a 1950s greeting card.



### Pages 18 – 19

The 'Blue Willow Pattern' is a British design from the eighteenth century and is found on a variety of domestic crockery in many New Zealand homes. The origins of the pattern are unclear but is believed to be a western adaptation of a Chinese legend about a maiden and her lover who flee from her father (the figures crossing the bridge), settle on a remote island and transform into birds upon their death. The verse is from *The Story of the Willow Pattern Plate* (The Richards Press, 1963) while the willow motifs are based on embroidery transfers from a 1950s *National Home Weekly* (No. W318) and painted over an original lithographic print of a painting of Jackson Peaks, Lake Manapouri (1919) by colonial artist Charles Blomfield.

### Pages 20 – 21

The poll tax was exclusive to Chinese and was part of a long list of discriminatory laws. Chinese were ineligible for social welfare, thumb-printed upon entering the country and denied naturalisation between 1902–52. In February 2002, the government issued a formal apology. Colourful Golden Kiwi lottery tickets (once gifted within our family) are transformed into Chinese paper-cuts, traditionally made from found papers and placed around the home as charms for luck and protection. Motifs were sourced from *Chinese Folk Designs* by WM Hawley (Dover, 1949).



### Pages 24 – 25

After running a successful pakapoo shop (popular Chinese gambling game also known as 'White Pigeon Lottery') near Haining Street, my father Arthur Chin started the Canton Café with my mother in the late 40s. It started as a yum char place for Chinese then changed to grilled English meals and added Chinese meals later on before closing in 1974. **James Chin**



I had a restaurant opposite The Reserve Bank called the Taishan. Just about every government department's head came in to dine. On one side was the Labour table and the other was National. I hated walking in there at lunchtime! In those days, (David) Lange and his mates...even old (Prime Minister) Muldoon came in and turned out to be the most polite guy out of the whole lot! **Kenneth Chan**

Haining Street was the closest thing to a Chinatown and was once the only place to find Chinese food in Wellington. Courtenay Place became the centre of the Chinese restaurant industry in the 1950s. Interviews were conducted between 10 October – 18 November 2007. These pages feature signage and auspicious symbols referenced from the interiors and exteriors of these restaurants. Images of the street were taken by National Publicity Studios (1952) from the Alexander Turnbull Library.



### Pages 26 – 27

Esther would often tell stories about the characters that would come to the café, here are some of them. The Lucky Gold Mountain Takeaways is a fictional place. Prime Minister Helen Clark, and New Zealand's first Chinese Member of Parliament Pansy Wong feature in the newspaper pages covered in gold chips and sauce.



### Pages 28 – 29

An inspired story during the dawn of the golden era of Chinese restaurants in Wellington. The newspaper article and image are sourced from the Alexander Turnbull Library, the food images from supermarket mailers and the wallpaper (popular with the Chinese community when it came out) is from Grandma's downstairs bathroom.



### Pages 30 – 31

The kitchen is very much the centre of the universe for Chinese families. This one is filled up with traditional dishes from *Mrs Cecelia J Au Yeung's Chopsticks Recipes Traditional Dishes* (Chopsticks Cooking Centre, 1977), food from supermarket mailers, and cherubic Chinese children from *Chinese Propaganda Posters* (Catch Publishing, 2006) constructed on top of green gingham printed funerary papers. Alison Wong is an acclaimed New Zealand poet and her poem, *there's always something to come back to the kitchen for* (first published in her book *Cup*, Steele Roberts, 2006), is reprinted with permission from the author.



### Pages 32 – 33

(*Dominion Post food critic*) David Burton said that Chinese food is so common now like fish and chips. I got angry, but he's right! Taste buds change. In the early days Mrs Jones comes in to my fruit shop down Lambton Quay. You'd try and introduce her to buy garlic or ginger and she'd say, 'Oh no, no thank you!' Today, without ginger or garlic you're not a cook! I think food has changed attitudes towards Chinese. If you're gonna eat Chinese, you've got to like Chinese. **Kenneth Chan**

The title was stamped on a cardboard box found at the Seyip Association clubrooms. Ingredients from Mum's pantry mingle with those from celebrity chef Ken Hom's book *Asian Ingredients* (Ten Speed Press, 1999) atop of discount vouchers from *Lively Lunches* (Plunket Society, 1975) – East meets West in a Kiwi pantry.



### Pages 34 – 35

Published annually for over 1200 years, the Tong Sing or Chinese Almanac (translated as 'Know Everything') is a repository of information from Chinese astronomy, auspicious dates to recipes and herbal remedies and could be found in many Chinese households.

Superstitions of early Chinese in New Zealand are from James Ng's *Windows on A Chinese Past* (Otago Heritage Books, 1993–1999) and Joe Y Sing's *A Brief History of the Overseas Chinese in New Zealand* (NZCA, 1996) while the rest is popular folklore, some found online at <http://www.chinatownconnection.com/chinese-superstitions.htm>. The illustration is made from off-cuts of other images featured through the book. The three wise Chinese men (from left to right) are Lao Zi, sixth century founder of Taoism, the first emperor Qin Shi Huang Di (259–206 BC) and philosopher Confucius (551–479 BC). This image originally decorated a moon-cake packet and along with the big thumb, was sourced from *Chinese Label Art: 1900–1976* by AS Cahan (Schiffer, 2006).



### Pages 36 – 37

Bai Shan is a ritual feared to disappear if younger generations don't remember. Regional variations aside, it is customary to at least present food and burn incense. Joss papers and hell money are burnt to ensure the deceased are comfortable in the afterlife, while more elaborate paper effigies, called dzi dzat representing material yearnings like cars, houses, cellphones, etc. are also used in parts of Asia. This illustration is made up of joss papers, images from the cover of a Tong Sing and colour-copied dollar bills.



### Pages 40 – 41

John and his wife Margaret (interviewed on 17 October 2007) have been involved with the Chinese Bazaar right from the beginning and the Chinese Anglican Church since they were teenagers in the 1950s. The bazaar commences each year with a lion dance across the road at the Botanic Garden. The orange and white chairs (usually found inside the church hall) are arranged outside as a food annex in the carpark. The lions in the illustration were photographed at the bazaar in October 2007, the border and signage adorn on the outside of the Chinese Anglican Church Hall, the lanterns were photographed from a local Asian supermarket, the tulips are from *The Botanic Garden: A Celebration of a Garden* (Wellington City Council, 1992) and the ducks were imported from Ken Hom's *The Taste of China* (Pavilion, 1990).



### Pages 42 – 43

In this illustration, Chinese children ride the iconic Wellington Cable Car, possibly on their way to the Chinese Bazaar. The scallop pattern is from the inside of an envelope. The dragon is sourced from *Chinese Label Art: 1900–1976* by AS Cahan (Schiffer, 2006), while paper fireworks explode from reconfigured vintage postcards of the harbour to reveal a 'Chinese-a-fied' version of Wellington City.



### Pages 44 – 45

Wellington's original Chinese Quarter originally encompassed the area around Haining, Frederick and Taranaki Streets in the central city and later grew to include Courtenay Place. Knotting is an ancient Chinese folk art. Often made from silk cord, knots are used to embellish clothing and hung as symbolic ornaments marking presence at weddings, festivals and in the home. References for the knots featured in this painting are from *Chinese Knotting* by Lydia Chen (Tuttle, 2003), with the exception of the largest knot, a graphic invention taking over a map of the city.



### Pages 46 – 47

The blue willow plate has now transformed into a lantern in this final illustration, drawing the birds to the familiar light of home in New Zealand. The Chinese character 'Shou' symbolising longevity has appeared throughout the book and features here as a background wallpaper. The suburban Kiwi houses are referenced from images on [www.trademe.co.nz](http://www.trademe.co.nz) while the blue willow motifs are sourced from *The Story of the Willow Pattern Plate* (The Richards Press, 1963).

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