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MUSEUM
QUARTERLY

DECORATION DAY
1921 "POPPY LADY FROM FRANCE"

ASSEMBLED BY DISABLED VETERAN
For Veterans Assistance Programs
of Veterans of Foreign Wars

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MARCH-MAY 2006
ISSUE 106

THE QUARTERLY MAGAZINE
OF AUCKLAND WAR
MEMORIAL MUSEUM

NOW INCORPORATING INSTITUTE NEWS


TAMAKI PAENGA HIRA
AUCKLAND MUSEUM


RETURNED SERVICES
ASSOCIATION

 IN MEMORIAM
1993 


RETURNED SERVICES
ASSOCIATION

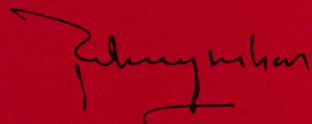

RETURNED SERVICES
ASSOCIATION

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The Christmas / New Year period was destined to be busy with *The da Vinci Machines* exhibition running, and the newly opened *Volcanoes* gallery, but none of us had expected it to be quite as busy as it was. At the time of writing *The da Vinci Machines* attendances have doubled the total planned, and we still have several weeks to run. The *Volcanoes* exhibition has been busy, and queues have often formed at both attractions.

Work is underway with the development of the *New Zealand Applied Arts* Gallery and will commence on the *International Applied Arts* Gallery after the *da Vinci* exhibition has finished. Considerable progress has been made on the Grand Atrium project over the early summer, especially after the heavy winds at Christmas time passed. The structure of the dome is now clearly visible and cladding has commenced. We expect the copper sheathing and perimeter glazing of the dome to be complete by the end of March. Inside the atrium, great progress is also being made, and some of the basement areas are already occupied. When work is completed at the end of this year, slightly more than twelve years of continuous building activity will finally conclude. And the Museum will have been transformed! 2006 is an exciting year for us, a milestone in the 154 year life of the Museum.

2006 is the 90th anniversary of the Returned Servicemen's Association, and also New Zealand's Year of the Veteran. A special feature will be an unusual exhibition *Veteran's Club* focusing on the 21st Battalion. The War Memorial role of this Museum gives a special dimension to everything we do here. There are many anecdotes and incidents that warm our hearts, but one reported by a Volunteer over Christmas involved a young Dutch woman who was asking what she should see during a short visit to the Museum. The time available to her was short. When told about the Pacific and New Zealand people stories on the Ground Floor, and the Natural History stories on the First Floor, our Volunteer suggested that she would probably be less interested in *Scars on the Heart* on the top floor as it told the story of New Zealand's changing identity through times of war. The young woman vigorously disagreed, saying that it was "countries like yours that saved our country and our people. Without you, I might not be here today". That was the part of the Museum she went to.



T.L. RODNEY WILSON
DIRECTOR

page
16



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MUSEUM
QUARTERLY

Director's message	02
News in brief	04
Arctic anniversary	05
Scars on the heart	06
War Memorial: champion shooting belt	07
Veterans Club	08
RSA: ninety years of service	12
Poppy Day	13
New acquisitions: knitting for victory	14
Castle Collection	16
War of the Roses	18
Ex libris: all aboard!	20
E-remembrance: Cenotaph database	22
Hard hat: construction update	23
Institute News: March - May	24
Kids stuff	26
Museum calendar	28
Become an Auckland Museum Member	29
Hidden treasures of the Pictorial Collection	30

PLEASE NOTE THAT THE EXHIBITIONS AND EVENTS INFORMATION IS NOW INCLUDED IN THE AUTUMN GUIDE BROCHURE INSERTED INTO THE BACK OF THIS MAGAZINE



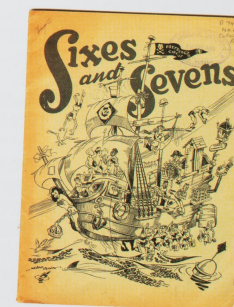
page
18



page
08



page
13



page
20

BOOKMARKS

The eagerly awaited companion book to the hugely successful exhibition *Ko Tawa* is now available. *Ko Tawa - Maori Treasures of New Zealand*, authored by Paul Tapsell, Director Maori and curator of *Ko Tawa*, tells the fascinating stories behind some of our most significant Maori taonga (treasures). All are from the collection of Captain Gilbert Mair held at the Museum and provide an intriguing insight into the stories of the New Zealand people and their landscapes during the 18th and 19th centuries. The book brings together the treasures and their people and carries them into the present with interviews and photographs of the descendants of those who both created and gifted these special taonga to Gilbert Mair. A soundtrack and DVD are also out now. All are available in the Museum Shop. The book's release coincides with the exhibition's national tour which commences at Pataka in Porirua this month.

Scott Ashton, Auckland Museum's Commercial Manager has been selected to sit on the judging panel of the prestigious Montana New Zealand Book Awards 2006 in the Lifestyle and Contemporary Culture category. With a background in hospitality, corporate communications and sponsorship, Scott is a part-time freelance journalist and voracious reader. With a degree in English and German literature, he fundraises for the performing arts on a volunteer basis.

Blue New Zealand - Plants, Animals, Environments - A Visual Guide has been nominated as a finalist in the New Zealand Post Children's Book Awards in the non-fiction category. Glenys has been facilitator in the Stevenson Discovery Centres for eleven years. She was also a volunteer in the Marine Section of Natural History and co-ordinator of the Oceans Gallery. This is her fifth book and the third that has been a finalist in these awards. She has also been invited to be one of the NZ Book Council touring authors in May.

VOLCANOES OPENING GOES OFF WITH A BANG

Hundreds of guests turned out to the opening of Auckland Museum's new permanent gallery *Volcanoes* in late December. Prime Minister Helen Clark officially opened the gallery and her speech imparted genuine fascination with Auckland's Volcanic Field and highlighted the importance of New Zealand's geological history.

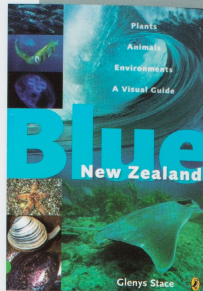
Once the formalities were over, the Prime Minister and guests were invited into the gallery where they were literally knocked sideways in the groundbreaking Puia St house where they were able to experience a realistic volcanic eruption in Auckland harbour. After touring the exhibition, Ms Clark then inspected a giant smoking volcanic rock outside the Museum that natural hazard scientists were investigating.

THOSE MAGNIFICENT BOYS AND THEIR FLYING MACHINE

Thanks to all those who participated in both the advisory days and in the final competition judging of the da Vinci Flying Machine Competition. Brian Hirst and Jim Wheeler were the official judges.

Participants were asked to design and build their own flying machine using da Vinci's machines as inspiration. The machine could be no longer than one metre and had to carry an egg at least ten metres without breaking the shell.

First place was the team of Brendan Hyde and James Williamson of Glen Eden Intermediate. The machine itself was made of balsa wood and tissue paper. Both Brendan and James worked intensively on it over the holiday period and their efforts are clearly visible. Their design was inspired by our collection's Pekapeka (New Zealand bat) - our only indigenous land mammal. On the advisory day the boys saw from our collection the Pekapeka display in Natural History on the second floor. You can see in the scalloped shaped wing design the bat influence. The lucky pair have won a helicopter flight around Auckland's volcanoes.



THE MUSK OX AND POLAR BEAR HABITAT GROUP CURRENTLY RESIDING AT THE ENTRANCE TO WEIRD AND WONDERFUL IS 100 YEARS OLD. CURATOR, LAND VERTEBRATES, BRIAN GILL, OUTLINES THE HISTORY OF THIS EVER-POPULAR EDWARDIAN SHOW-PIECE.



A century ago there was no zoo in Auckland, and given the expense, there would have been few coloured books about exotic animals in the average home. That left the Museum and the Public Library to give enquiring Aucklanders an impression of the wonders of the Animal Kingdom. For this reason, Auckland Museum was just as keen to exhibit foreign animals as to show our own unusual native fauna.

In 1876 Auckland Museum moved to a new building in Princes Street, which was later extended. By 1905 the Main Hall was devoted entirely to natural history, and a plan was devised to fill the centre of this gallery with groups of large mammals. In 1902 the museum received a bequest from Mr E.A. MacKechnie, which included £500 for "procuring groups of the larger mammals and the necessary show-cases".

Four mammal groups were obtained over four years. All were prepared by the prominent London firm of Edward Gerrard & Sons, "Taxidermists & Articulators", from whom the Museum's Curator expected "a higher class of taxidermy than we could hope for in the Colony". Each group came knocked down in sections that were not to exceed 4 feet (1.2 m) wide, because the entrance door to the Main Hall was small.

The Museum had preferences for particular exotic mammals but this was tempered by availability. Gerrards proposed the Arctic Group—a polar bear *Ursus maritimus* and three musk oxen *Ovibos moschatus*—with the bear "coming after the young musk ox". The Museum wanted "plenty of action in the group, always provided that the attitudes, etc, are correct and characteristic, and true to nature." The Arctic Group was the largest and most expensive (£100), intended for the centre of the hall, and needed to "look fairly well from all sides". It arrived safely in 1906 and "attracted considerable attention, and are no doubt responsible for a large proportion of the increased number of visitors to the Museum". There were 61,000 Museum visitors in 1905–06. The standard of taxidermy in the Arctic Group

is first rate, with an excellent finish to each of the animals, particularly their faces. After 100 years there are no obvious signs of failure in the mounts (apart from fading), attesting to top-level craftsmanship and materials. Artistically, there is perfect realism in the pose of the constituent animals. The elegance and dynamism of the group, viewed from any angle, is as pleasing to us now as it must have been to the public of 1906.

The taxidermy firm of Edward Gerrard & Sons began in 1850 and flourished during the late Victorian and Edwardian heyday of taxidermy. They produced an extraordinary range of products, from habitat groups for museums, to trophy heads on shields, birds in glass cases, and a startling diversity of "animal furniture". Their mounted mammals were supplied to museums in Sydney, Melbourne and Perth, to the British Museum (Natural History), and to museums in Europe, North America and Africa.

The mammal groups were moved in 1928–29 to the Museum's new building in Auckland Domain. The Arctic Group was exhibited in the Hall of General Natural History until the 1960s when it was moved to the Natural History Cross Gallery. That gallery was closed in 1994 for redevelopment as the "Weird and Wonderful" Children's Discovery Centre, so the Arctic Group moved to the Cheeseman Hall until 1997 and was then stored off-site.

In 2002 the Arctic Group was brought back for the Museum's 150th anniversary exhibition. After that it was installed behind Perspex in the refurbished *Weird and Wonderful*. Besides the move to the 1929 building, and the recent storage off-site for five years, it seems the Arctic Group has been exhibited continuously since 1906.

Of the four mammal groups, the polar bear and musk oxen are the only survivors still together on their original interconnecting bases. So the Arctic Group soldiers proudly on—a tribute to Mr MacKechnie's generosity, a testament to the heyday of British taxidermy, and a reminder of the time when New Zealand museums had a world-wide view of natural history.

ARCTIC GROUP UPON UNPACKING AT AUCKLAND MUSEUM, 1906. FROM THE NEW ZEALAND GRAPHIC AND LADIES' JOURNAL, 19 MAY 1906. PHOTO: AUCKLAND MUSEUM C9631.



scars on the heart

AUCKLAND MUSEUM'S WAR MEMORIAL GALLERIES: TWO CENTURIES OF NEW ZEALAND AT WAR

Scars on the Heart presents the human cost of war. It commemorates the New Zealand Wars, the Anglo-Boer War, the First and Second World Wars, the Asian conflicts and our armed forces involvement in recent United Nations peacekeeping missions.

The twin galleries are bridged by the World War I Sanctuary and the WWII Hall of Memories, where carved into marble is the permanent roll of honour of men and women from the Auckland Province (covering North Cape to Gisborne) who died for their country in the First and Second World Wars and in Korea, Malaya, Borneo and Vietnam. The Sanctuary and the Hall of Memories are the cornerstones of the Auckland War Memorial Museum.

The first stories visitors encounter are those of the New Zealand Wars of the 1840s and 1860s and the Anglo-Boer War of 1899 to 1902. Although not covered as extensively as the two World Wars, they are considered equally significant to our nation. The New Zealand Wars were essentially a civil war and they have an ongoing impact on New Zealand society today. The Anglo-Boer War fought in South Africa is examined for the relationship between New Zealand and the British Empire at the turn of the century.

In fact, the war was seen as one of the first steps towards New Zealand assuming her own sense of identity as a nation.

The largest part of *Scars on the Heart* covers World Wars I and II, reflecting the extent of involvement of New Zealand forces and evidenced by the toll in the Roll of Honour next door.

The exhibition was created using the personal experiences of the armed forces and the New Zealanders who remained at home. Letting these voices speak lends considerable impact to the collection. Many of the items on display are small and of a personal nature, including letters to and from home, photographs and articles of clothing. Interactive computers allow visitors to browse through photo albums and diaries and handsets give oral histories of soldiers' experiences.

Scars on the Heart is an unashamedly emotional story. Laugh, cry, grieve. It is the story of our people discovering something about themselves, something about the human condition – a story of ordinary New Zealanders doing their best for their country, the human condition and the future of their children.

WAR MEMORIAL

JOHN LOGAN CAMPBELL champion shooting belt



Sir John Logan Campbell is attributed with the introduction of Volunteer Forces in New Zealand when as Superintendent of Auckland Province, he had £1000 put aside for the purchase of quality rifles with a view to arming a volunteer rifle corps. At the same time he established a marksmanship prize for the proposed rifle clubs – the JL Campbell Silver Vase and the Campbell Champion Rifle. Both were competed for in 1859 and in 1860 the Champion Rifle was replaced by the Campbell Champion Challenge Belt.

The belt was competed for at competitions run by the Auckland Rifle Association and was won consecutively in 1866, 1867 and 1868 by Arthur Morrow, who believed he should therefore retain the belt permanently, but JL Campbell declined this request. However, in 1906, another three-time winner, CW Atkinson, claimed the belt and refused John Logan Campbell's offer of a silver salver as a substitute.

Rather than lose the annual prize, Campbell had a replacement belt made. This was completed in 1907, with silverwork by A Teutenberg.

The belt was handed over to the Officer Commanding Auckland Military District with the proviso that should it no longer be competed for, it was to be placed in the Auckland Museum.

The belt was last competed for in 1987, and was subsequently 'mislaid', with several efforts to locate it being unsuccessful until recently, when it was rescued from a rubbish tip and has now been acquired for the Museum collection.

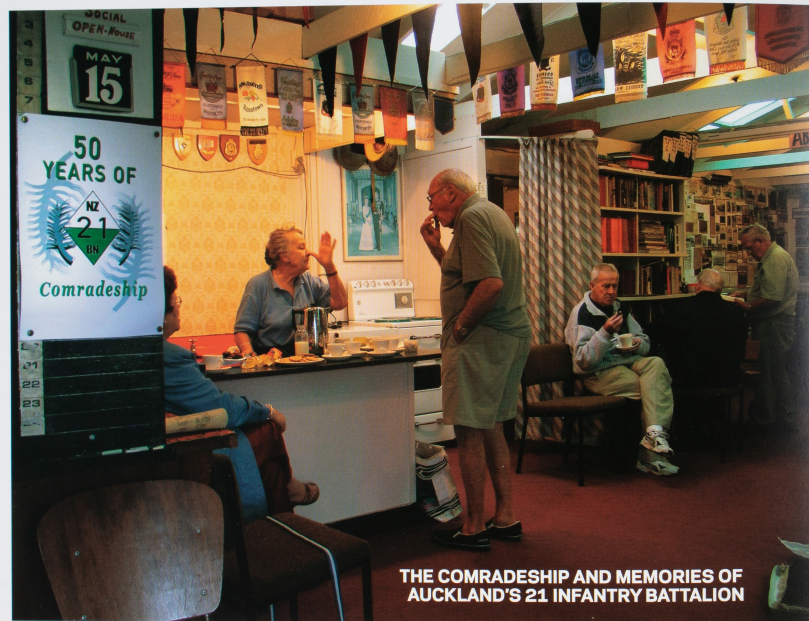
The Campbell Silver Vase is held by the New Zealand Cadet Forces and is competed for annually by cadets in the northern region. Another trophy, the John Logan Campbell Shield, is still held by the National Rifle Association in Wellington. The Champion Rifle, a Hollis and Sheath percussion musket is now in the collection of Auckland Museum and is displayed in *Scars on the Heart*.

The Museum is interested hearing from anyone who knows the whereabouts of the original belt.

THIS DAY IN HISTORY: 3 MARCH 1941: KIWI CONCERT PARTY FORMED 15 MARCH 1944: CASSINO 25 APRIL 1915: LANDING AT GALLIPOLI

6 MAY 1915: BATTLE OF KRITHIA 9 MAY 1945: VE DAY 26 MAY 1940: DUNKIRK EVACUATIONS 31 MAY 1916: BATTLE OF JUTLAND

veterans' club



THE COMRADESHIP AND MEMORIES OF AUCKLAND'S 21 INFANTRY BATTALION

Fifty one years ago a group of returned servicemen from Auckland's 21 Battalion formed an Association. Situated in a clubroom in Mt Roskill, this group came to represent everything we hold dear about 'mateship'. These men never forgot their mates and ensured that they would all be together to support each other, and their families. Five decades on, and with steadily declining numbers, the decision was made to sound the Last Post on the Association. By this time the clubrooms had become a cornucopia of memorabilia, souvenirs and commemoration with no usable space left untouched by this group's half century of being a family.

Auckland Museum is honoured to be receiving the contents of the Battalion's room into its War Memorial Collection and has created a temporary exhibition to celebrate this extraordinary band of brothers.

Veteran's Club features a re-creation of the 21 Battalion clubrooms,

featuring photographs, mementoes and installations as a tribute to the camaraderie and friendships of veterans, and the activities of the Association in and for the local communities.

Soldiers returning from war faced many difficulties in readjusting to life in New Zealand. Veterans' associations provided a place for sharing memories of campaigns fought and for remembering and honouring mates lost. This exhibition offers visitors a chance to experience the supportive environment of the clubrooms, and discover more about the experiences of the veterans during the war, and afterwards.

Veterans' Club will feature photographs and recorded histories telling the soldiers' stories of World War II campaigns; the hardships and the happy moments; returns and reunions; and the ongoing support of the Association for its members and for all New Zealanders.

They never forgot. Neither shall we.



← IN JANUARY 1940, MEN FROM ALL OVER THE AUCKLAND PROVINCIAL AREA WERE CALLED UP TO JOIN THE NEWLY FORMED 21 BATTALION. THEY LEFT BEHIND THEIR FAMILIES AND LOVED ONES TO GO INTO CAMP AT PAKAKURA.

HERE THEY WERE TO MEET THE MEN WHO, FOR THE NEXT FIVE YEARS, WERE TO BE THEIR CONSTANT COMPANIONS - LIVING TOGETHER, PLAYING TOGETHER AND FIGHTING SIDE BY SIDE.



↑ LEAVING NEW ZEALAND, THEY SET OUT INITIALLY FOR ENGLAND AND THEN THE BATTALION SERVED IN GREECE, CRETE AND THEN EGYPT.



↑ FINALLY IT WAS TIME TO COME HOME. A GLAD TIME, BUT ALSO A TIME OF GREAT SORROW AT LEAVING SO MANY MATES BEHIND. BACK IN NEW ZEALAND THEY WERE WELCOMED HOME AND IT WAS TIME TO REBUILD THEIR CIVILIAN LIVES. SOME WERE STILL HOSPITALISED, OTHERS JOINED TRAINING SCHEMES.



← THE MEN WHO FORMED 21 BATTALION ASSOCIATION IN 1955 LOOKED MAINLY AT RETAINING FRIENDSHIPS WITH THOSE MEN WITH WHOM THEY HAD SERVED AND DEVELOPED A LASTING COMRADESHIP.



← ↑ SOCIALISING WAS A MAJOR ACTIVITY...



Let's & The Christmas Stockings

← ↑ THEY ALSO TOOK ON A WELFARE ROLE FOR MEMBERS AND THEIR FAMILIES INCLUDING HOSPITAL VISITS, FUNERALS AND FUNDRAISING FOR ASSOCIATION WELFARE AND COMMUNITY PROJECTS



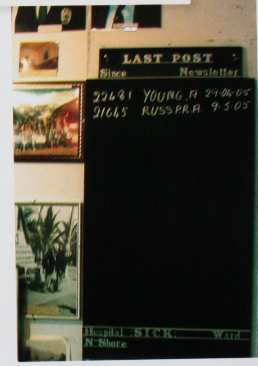
← ↑ OTHER ASSOCIATION ACTIVITIES INCLUDED SOCIAL FUNCTIONS, REUNIONS AND BUS TRIPS



→ ON ANZAC DAY MEMBERS PARADED AS A UNIT.



→ AS TIME HAS PASSED THE ASSOCIATION HAS CONTINUED TO LOSE MEMBERS. 2005 SOUNDED THE LAST POST FOR 21 BATTALION ASSOCIATION.





RSA: ninety years of service

PHOTOGRAPHY: ROBIN MORRISON, WAIKATO MUSEUM PICTORIAL COLLECTION

BEGINNINGS

On 15 July 1915 the SS Willochra entered Wellington harbour. On the docks a large crowd waited anxiously alongside ambulances. For on board were the first wounded back from the Gallipoli Campaign – the first returned soldiers of WW1. One who disembarked that day was Captain Donald Simson who quickly realised the need for an association of returned soldiers. In April 1916, Simson called a national meeting that founded the New Zealand Returned Soldiers' Association, making it the oldest veterans' organisation in the Commonwealth.

Local RSAs were quick to affiliate to the national body and by 1920 the national membership had swelled to 57,000, out of a returned soldier population of just over 80,000. It published a vibrant monthly journal *Quick March* (the predecessor of the current *RSA Review*). The RSA quickly became an advocate for veterans as well as providing its own welfare services with the introduction of Poppy Day in 1922. The RSA also successfully pressed for ANZAC Day to be a public holiday in 1921 to keep faith with lost comrades and their grieving families.

SURVIVAL (1920s-1930s)

The successful rehabilitation of returned soldiers was a double-edged sword for the fledgling RSA, with members believing they no longer required its services. By the 1920s national membership dropped to below 7,000. It was only the re-occurrence of latent war-related injuries and the impact of the Great Depression that saw a revival of the RSA during the 1930s as returned soldiers looked upon it as a valuable support network.

THE RSA AT WAR (1939-45)

The Second World War saw the RSA place itself on a war footing to assist the government and the armed forces bring about victory. Many of its own members took a lead role in home defence while some again served overseas. The RSA assisted with forces gift parcels (a tradition continued to this day for NZDF personnel stationed overseas at Christmas). The RSA opened its arms to the new generation of returning servicemen and women and to assist their 'rehab' played a significant role in establishing a world-class rehabilitation system.

GOLDEN WEATHER (1950s-1960s)

During the late 1940s and 1950s the RSA was at its zenith with a maximum membership of 136,000 (92,000 of whom were returned from the recent war) leading to a clubroom building boom. The Auckland RSA at its peak had 18,000 members. The introduction of liquor licences also resulted in the club atmosphere down at the 'Razza' becoming fully developed.

CHALLENGES (1960s-1980s)

From its support for New Zealand's involvement in the Vietnam War to its pro-alliance stance during the ANZUS crisis of the 1980s the RSA was increasingly challenged by a growing portion of the postwar generation. ANZAC Day was either the scene of protests or largely ignored by the public. It was also a period when the RSA lost the majority of its original First World War members.

REVIVAL (1990s-2006)

The renaissance of ANZAC Day over the last two decades reflects New Zealanders' growing interest in their military heritage and a shift in attention from the politics of war to remembering the human impact of war. The RSA is itself in the midst of a transition and a revival. At a time when Second World War members are less able to take an active part, the baton is being taken up by younger Returned Service members, part of a vibrant organisation of 140,000 members spread over 170 RSAs nationwide.

90TH ANNIVERSARY IN THE YEAR OF THE VETERAN

2006 is the 90th Anniversary of the RSA and it will be a time to commemorate and celebrate 90 years of service but also to look forward to the future and new means for one of the country's largest voluntary organisations to continue to serve the nation.

SOURCE: NZRSA HISTORIAN DR STEPHEN CLARKE

FOR MORE INFORMATION ABOUT THE 90TH ANNIVERSARY AND YEAR OF THE VETERAN OR CONTACT YOUR LOCAL RSA, VISIT WWW.RSA.ORG.NZ.



poppy day

FOR OVER 80 YEARS POPPY DAY HAS BEEN AN ANNUAL EVENT USUALLY HELD ON THE FRIDAY BEFORE ANZAC DAY. IT IS ONE OF THE OLDEST NATIONWIDE APPEALS CONDUCTED BY A VOLUNTARY WELFARE ORGANISATION IN NEW ZEALAND. THE RSA POPPY IS TRULY A NATIONAL ICON AND WILL BE AVAILABLE NATIONWIDE ON FRIDAY 21 APRIL.

It was a French woman, Madame E. Guérin, who conceived the idea of widows and orphans manufacturing artificial poppies in the devastated areas of Northern France that could be sold by veterans' organisations for the benefit of veterans as well as the destitute children of northern France.

One of Guérin's representatives, Colonel Alfred S. Moffatt, came to the case to the NZRSA in September 1921 and an order for some 350,000 small and 16,000 large silk poppies was duly placed with Guérin's French Children's League.

In contrast to the United Kingdom, Canada and Australia, however, the New Zealand RSA did not hold its inaugural Poppy Appeal in association with Armistice Day 1921 (11 November), but instead chose the day prior to ANZAC Day 1922. The reason is one of those quirks of history: the ship carrying the poppies from France arrived in New Zealand too late for the scheme to be properly publicised prior to Armistice Day, thereby forcing the Association to postpone its Poppy campaign until the day prior to ANZAC Day 1922. The decision nonetheless established an historic precedence whereby Poppy Day became forever associated with ANZAC Day in New Zealand, thus setting it apart from the rest of the world where it is largely associated with Armistice Day.

The first Poppy Day in New Zealand, 24 April 1922, was met with great public enthusiasm, with many centres selling out of their supply of poppies early in the day. The NZRSA declared it a 'brilliant success'. In all, 245,059 small poppies were sold for 1 shilling each and 15,157 larger versions of the flower attracted two shillings each, netting the national association £13,166. Of that sum, £3,695 was sent to French Children's League to help alleviate distress in the war-ravaged areas of Northern France. The remainder was used by the RSA to assist unemployed returned soldiers in

need and their families during the winter of 1922. So began a tradition of the Poppy Day Appeal as the RSA's primary means of raising funds for the welfare of returned service personnel and their dependants.

Over the following years the RSA experienced difficulties with the supply of poppies from France. When the contract expired with the French Children's League in 1927, the NZRSA secured poppies from the Royal British Legion's Poppy Factory in Richmond, Surrey.

It was not until 1931 that the NZRSA finally produced its own poppies, made by disabled returned men at Auckland and Christchurch RSA. By the end of the 1930s, Christchurch RSA was even making an oversized Poppy for motor vehicles.

During WWII patriotism and public interest to remember the recent war dead resulted in record-breaking collections on Poppy Day. By 1945, 750,000 poppies were being distributed nationwide, which equates to one in every two New Zealanders wearing the familiar red symbol of remembrance. So important was the Appeal that the Government expressed no qualms about granting the necessary wartime permit for the imported British cloth.

In 1978 the NZRSA changed the design of the Poppy to the present flat or 'Earl Haig' design.

After 80 years, few appeals can claim the history and public recognition as that of the RSA's Poppy Day Appeal. The Poppy is not only visible on Poppy Day and ANZAC Day but at funerals of returned servicemen and women. It is also taken on pilgrimages to be laid at New Zealand war memorials and war graves around the world. The RSA Poppy is truly a national icon, recognising the RSA and its endeavours to care for war veterans as well as remember those who never returned.

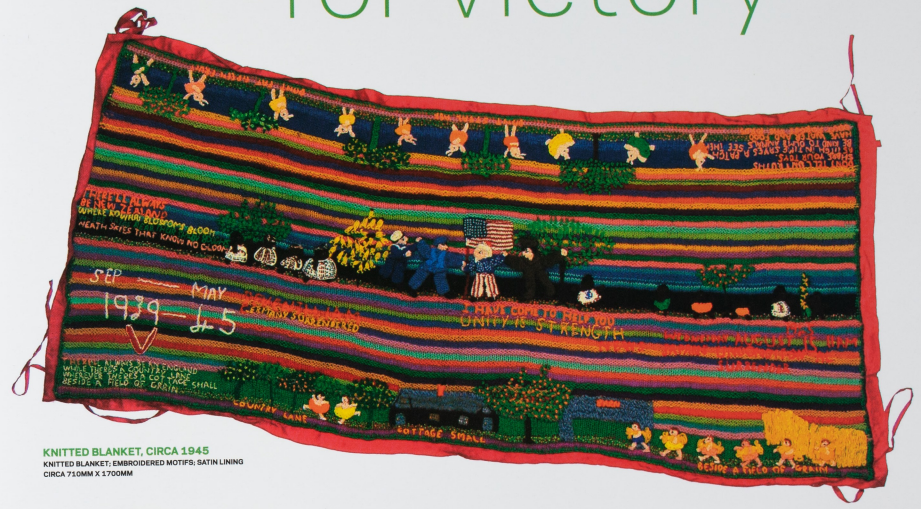
SOURCE: NZRSA HISTORIAN DR STEPHEN CLARKE



"IN FLANDERS FIELDS THE POPPIES BLOW BETWEEN THE CROSSES, ROW ON ROW..."

LT-COL JOHN MCCRAE (1872-1918)

knitting for victory



KNITTED BLANKET, CIRCA 1945
KNITTED BLANKET, EMBROIDERED MOTIFS, SATIN LINING
CIRCA 750MM X 1700MM



'Share your toys' is one of the messages embroidered on this delightful knitted blanket celebrating the end of WWII recently purchased at auction. It is one of two blankets found stuffed inside pillow-cases, part of an estate which had belonged to an elderly woman who lived in Thames some 15 years ago. The embroidered messages and rabbits along one edge of the blanket indicate its intended use as a child's blanket, but its vibrant colours and excellent condition suggest that it may not have been used.

The blanket combines a number of patriotic messages – a New Zealand version of "There'll always be an England" together with the original verse emphasises New Zealand's close relationship to England; the main branches of the New Zealand armed services – army, airforce, navy – are depicted while the figure of Uncle Sam represents the presence of the American forces in New Zealand and the Pacific. Maori are represented

wearing traditional cloaks, while the figures to the right appear to represent Pacific Islanders.

During WWII women and girls were encouraged to knit for the troops overseas but rationing of wool for other domestic requirements had been introduced in May 1942. War time 'economy wool' advised knitters to "use double for pre-war thickness" and the depression tradition of 'making-do' also encouraged the use of scraps of wool and reworking old garments. This thrifty approach is reflected in another of our unknown knitter's sayings, 'a stitch in time saves a patch'.

Despite these restrictions most women still hand-knitted their family's woollens – usually following published patterns. This blanket with its bright colours and its quirky messages and illustrations is a wonderfully original response to the end of war.

"DON'T EAT GREEN FRUIT / DON'T STEAL ASK / DON'T TELL UNTRUTHS / SHARE YOUR TOYS / A STITCH IN TIME SAVES A PATCH / BE KIND TO DUMB ANIMALS SEE THEY HAVE WATER AND FOOD / DON'T FORGET THE BIRDS"

castle collection



CASTLE GALLERY, GROUND FLOOR, OPEN NOW

THIS COLLECTION OF UNIQUE AND UNUSUAL MUSICAL INSTRUMENTS OF INTERNATIONAL SIGNIFICANCE, AMASSED OVER 50 YEARS BY THE LATE WELLINGTON SIBLINGS ZILLAH AND RONALD CASTLE, HAS RETURNED TO DISPLAY AFTER AN ABSENCE OF TWO YEARS.



Chosen from a collection of over 480 instruments, the display includes rare violins, an 18th century harpsichord and an eclectic collection of instruments associated with New Zealand's pioneer days.

Auckland Museum acquired this world-renowned collection late in 1998 when it might otherwise have been lost from New Zealand to overseas buyers. It is one of the largest acquisitions ever made by the Museum, and augments an already substantial collection, including the strongest collection of European musical instruments in any New Zealand institution.

Instruments of note include a 1781 harpsichord by Jacob and Abraham Kirckmann of London, which is one of only two in New Zealand. The Collection also features one of only two surviving 300-year-old Thomas Stanesby tenor recorders in the world. There is also an impressively wide-ranging collection of string and wind instruments. The collection also traces the movement to recorded music. There is a Stroh viola and a Stroh cello, which were used to make early Edison recordings of violin music, and some early New Zealand-made gramophones.

The Castle Collection also showcases a number of locally made instruments that are part of New Zealand's musical heritage, including some early 20th Century violas.

Zillah and Ronald Castle started their collection before the Second World War initially as part of their interest in reviving performance of Baroque and Renaissance music. Its 500-odd items range over every imaginable un-powered device capable of producing music. Many were gifts from people who wanted a good home for an unwanted instrument. The collection, which grew into a private museum, included workable examples of every member of the violin family, as well as didgeridoos, a zuffolo, harpsichords and a crwth, harps, tablas, a sáhn, horns, trumpets, clarinets, a hurdy-gurdy and hundreds of other pieces.

The Castles also collected textbooks and volumes of rare music. There were numerous works of art, and a collection of dolls, toys and children's books and magazines. Ronald also built a museum of pharmaceutical objects and apparatus above the family chemist shop.

In the early years of their collecting Ronald and Zillah specialised in baroque instruments. Eventually, with extraordinary foresight, they extended their collection from the English medieval period to represent the development of musical instruments through to the present century. The pair, both accomplished musicians, travelled around the country giving recitals and became well known members of Wellington's musical community. Their collection was exhibited from their home (which was actually three adjoining houses) in Newtown, Wellington until Ronald's death in 1984.



war of the roses



IN 1992 AUCKLAND MUSEUM RETAINED THE SERVICES OF THEIR FIRST AND SO FAR, ONLY HISTORY CURATOR. ROSE YOUNG HAS BROUGHT THE STORIES OF OUR PAST TO LIFE WITH EXHIBITIONS RANGING FROM THE STUNNING WAR MEMORIAL GALLERIES SCARS ON THE HEART, TO A TOUR OF CHILDHOOD THROUGH THE AGES IN WILD CHILD.

Tell us about the range and type of collections you curate.

My area of curatorial responsibility is the social history collections at Auckland War Memorial Museum. This involves two main collection areas - New Zealand at War and New Zealand social history. Both have a strong focus on the Auckland region.

The war collections encompass material which is purely military such as uniforms, weapons, badges and military equipment but also incorporate social history objects that are associated with our wartime experiences. For example two recent additions to the collection are the knitted blanket celebrating the end of WWII and a WAAF doll. We also have an interesting collection of objects made in the trenches and a diverse collection of objects brought back as souvenirs.

The social history collections are New Zealand based but have a strong focus on the Auckland area, documenting local history key events, the experiences and lifestyles of Aucklanders. *Centennial Street* and *Wild Child* galleries and the recently closed *City* gallery are an indication of the range of collections in this area.

I believe social history is your passion. What led to this, and why the ongoing affair (so to speak)?

I have always been interested in finding ways for the museum to represent the everyday stories and experiences of ordinary people, aspects of our history that in the past have been under represented. I also love stories, and with social history collections it is often the stories that go with the objects that are really special and bring the collections to life. The stories that come with some of the WWI and WWII collections are heart-breaking. We usually spend some time with donors, talking to them about their experiences - frequently people are parting with family treasures, and part of our task is to find out the special significance of objects that might appear quite humble and ordinary.

And then there are collections which make you wonder about human nature and our passion to collect - I find the collections described as 'relics' absolutely fascinating. For instance we have a tiny bit of wood in the collection that has been framed, and its label tells us that it is a bit of wood from the tree, under which is buried the heart of famous explorer, David Livingstone [I presume], and a small piece of dried beef 'found on rocks near the North Pole in 1823 by Captain Parry of the "Fury" and brought back to Hull Yorkshire by Captain Ross in 1833'.

Tell us about the size and scope of your collections.

There are approximately 55,000 objects in the collection, but this figure includes about 27,000 coins which have never been registered. A task for the future, perhaps?

Although the position of history curator was not created until 1992, many of the objects now considered part of the history collection came into the museum many years ago. One of the earliest would be the set of 1851 exhibition medals presented to the Museum in 1854 by Sir George Grey. The war collections began about 1917, when it was first suggested that Auckland's WWII memorial should be in the form of a new building to house the Auckland Museum which had outgrown its earlier premises. Many items were donated by members of the public, in particular returned soldiers and bereaved families, and the museum also received an allocation of war trophies received by the New Zealand Government.

The social history collection was first recognised as a collection area in 1965 when the Milne and Choyle department store celebrated their centennial year by creating a major display, *Centennial Street*, and financing the salary of a Colonial History collection technician for a two to three year period. Collections for the display came from three sources - we inherited collections from Auckland's Old Colonist's Museum which had closed some years earlier; objects initially part of the ethnology collections were transferred into the 'Colonial History' collections; and the public responded to an appeal for additional material. That display became a popular part of Auckland War Memorial Museum, and as *Centennial Street* (as it is now known) is still loved and visited by many Aucklanders.

What is your favourite item in the collection?

Which one - among my favourites are Jumbo and Teddy, much-loved toys brought to New Zealand in the early twentieth century by the Mullett sisters; a WWII collection that was presented by someone who lost her father when she was five years old; the collection of souvenirs that Leila Bridgman brought back after spending three years in the Tjideng internment camp in Batavia during WWII - including an embroidered sachet made to hold her personal identity tag. The Goodwin Marionette collection...

What is the most important item in the collection. Tell us about it and why it's important.

I find it hard to identify any one object as the most important - as noted above one of the aims of social history is to move away from a focus on the famous and the leaders, to incorporate and highlight everyday stories of ordinary people. In the war collections we do have important objects associated with singular acts of bravery such as the six Victoria Crosses we currently hold. You may want to define the most important aspect or incident of our past and consider whether we have an object that played a pivotal role in that event. We don't have the Treaty of Waitangi in our collection, but we do have two Biko Squad shields used during the 1981 Springbok Tour. Or it may depend upon the interests of the viewer - for aeroplane buffs it may be the WWII Zero aircraft, said to be the most significant of all remaining Zeros in the world because of its originality, and its completeness. For firearms collectors it may be the .303 Maxim machinegun made at the Petone Railway workshops in 1916. So, is it the section of the Ligar Canal, built in the 1850s, and excavated in the 1990s during drainage work in Queen Street, something which reminds us of early Auckland, and the issues facing local authorities.

How do all those people know to bring memorabilia, medals etc to you?

People tend to contact us when they are about to move house, or following the death of a family member, to see whether we are interested in some objects they feel are significant or that they don't wish to take to the dump. In some instances these objects are not relevant to us, are in poor condition or are already represented in our collections, but we are also offered collections that enhance and extend our collections, providing opportunities to represent fascinating aspects of our past.

People also respond to what they see in the museum. An exhibition may be the event that triggers awareness on the part of visitors about the type of object the Museum may be interested in and results in donations.



MOGROWEEN

(FINLAYSON'S FAMOUS FUTILE FACE - FUNGUS FERTILISER)

A recently discovered preparation, absolutely harmful, used and recommended by all No. 5 Platoon Officers and youths of twenty.

all aboard!

MOGROWEEN MOGROWEEN MOGROWEEN

"Bumper" Wright's Bete-noire.

Make your face tremble under the glare of luxuriant growth. There is nothing so becoming to a man as a flowing silken moustache (vice "Family Navy letter"). It will transform a plain, unattractive face to one full of charm, beauty and expression. It makes a man look so extinguished, so commanding, and oh! so... **BY THE 19TH CENTURY THERE WAS A VAST OCEANIC COMMUNICATION SYSTEM IN PLACE INCLUDING THE PRODUCTION OF NEWS PUBLICATIONS AT SEA. THESE SHIPBOARD PERIODICALS CERTAINLY PROVIDED ENTERTAINMENT FOR LONG AND MONOTONOUS JOURNEYS, BUT ALSO CHRONICLED THE STORIES OF THE SOMETIMES HUNDREDS OF PASSENGERS AND CREW.**

GROW ONE NOW. GROW ONE NOW.

Use MOGROWEEN and outrival Charlie Chaplin.

If whiskers fail to sprout by the end of the war your money, on application to the Q.M.G., will be returned with interest.

MOGROWEEN

The following are a few testimonies from several of our distinguished patrons:

I must recommend your wonderful mixture. Before using I had a seven-a-side team, but since applying my intimate friends call me "Ambrose," in honour of my tropical fungi. J. C. MACK.

Before using your splendid preparation my lip was hairless. To-day I am married and am the envy of the officers, N.C.O.'s, and men of my Reinforcement. L. TAYLOR, S.S.M.

Great joy! Since using your wonderful ointment I have counted three extra hairs. K. L. VICKERMAN, 2nd Lt.

By the commencement of the First World War, every troopship leaving or returning from conflict was producing a shipboard newspaper. This material has a richness of insight and absence of propaganda that cannot be found in official history. These memorable anthologies provide an element of social context that is hard to find in a textbook.

The following extract from the editor of *BoraX3*, the official magazine of those aboard Her Majesty's Troopship X3 in May 1940 summarises what the purpose and intent of these publications was in such uncertain times.

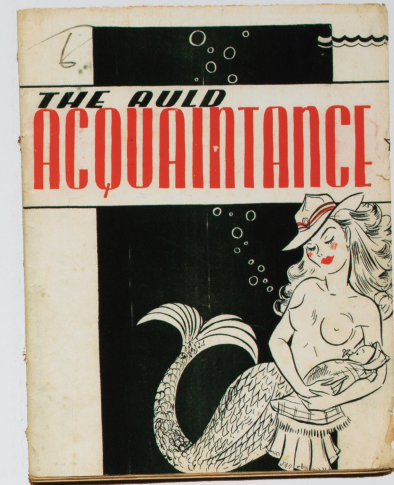
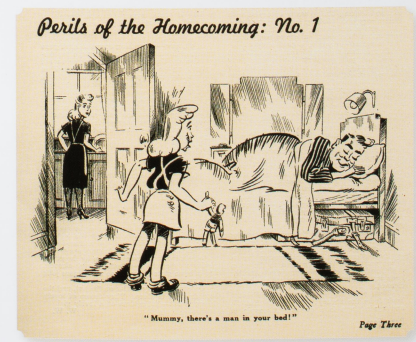
WHY A MAGAZINE?

This is a rough record of the life together, for an unpredictable length of sea travel, of 20 women, 1600 odd men and a dog.

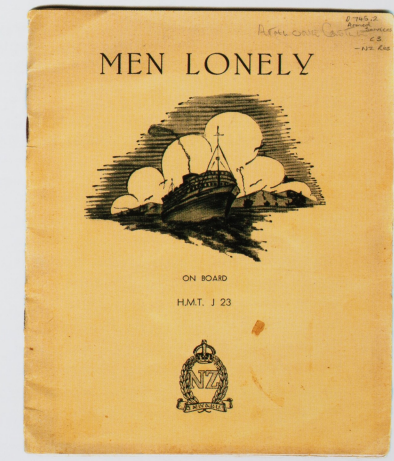
We are a curiously mixed lot. A year ago most of us were strangers to one another. Put in mufti again, and restored to our civil ways, we should quickly scatter. Even in the Army we shall be together in just this way for no longer than the period of our present voyage.

Yet, despite unlikenesses, two sets of qualities bind us: bone broadly, the other particularly. We are all New Zealanders; for the time being we are all soldiers; we are all going to the same job. Whatever may tie ahead we will share in common; and the experience will for ever set us apart from fellow-citizens who have been civilians only.

Wherefore this magazine - lest in the press of events to come we forget the crowded detail of our wanderings in the ocean wilderness, with the all-knowing and unsteeping Navy going on before. BoraX 3 is ours; it is written and drawn about us, by us, for us. It costs a shilling. Some day it will be worth a sovereign - because of the comradeship of which it tells, because of the memories it will rekindle and the friendships it will enrich long years after our job is done.



ABOVE: COVER FROM THE AULD ACQUAINTANCE, NEW ZEALANDERS ON ROUTE TO THE MIDDLE EAST, JULY 1941. BELOW: COVER FROM MEN LONELY, ON BOARD H.M.T. J23, VOL. 1, MARCH 1941. BOTTOM LEFT: CARTOON FROM SIXES AND SEVENS; SOUVENIR BOOK BACK TO NEW ZEALAND OF 2ND NZEF PERSONNEL, OPPOSITE PAGE: 'ADVERTISEMENT' FROM TE HUIA: THE MAGAZINE OF THE 33RD REINFORCEMENT, VOL. 1, FEBRUARY 1918.



Centoph

http://www.aucklandmuseum.com/databases/general/RecordDetail.aspx?datasetID=224&searchID=1185876C

webmail livebank national bank bankdirect trade me white pages pong mutaphi te ara - nz encyclopedia Media Calendar

Centoph

RETURNS TO AUCKLAND MUSEUM WEBSITE

SEARCH RESULTS

SEARCH RESULTS

NEED HELP? [CLICK HERE](#) TO FIND THE USE OF SEARCHING. [CLICK HERE](#) TO SEARCH NEW COLLECTION CATEGORIES.

WANT TO REFINE OR MODIFY YOUR SEARCH? [CLICK ON A FILTER](#).

WANT TO RETURN TO YOUR SEARCH RESULTS? [CLICK ON RETURN TO SEARCH RESULTS](#).

DISPLAYING RECORD 1 OF 1

RECORD DETAIL

Surname: McKenzie
Forenames: Archibald William
Rank Last Held: Private
Serial No.: 584403
War: World War II, 1939-1945
Campaigns: Italy
Date of Death: 26 July 1944
Year of Death: 1944
Place of Death: Italy
Age at Death: 35 years
Cause of Death: Killed in action.
Cemetery Name: Florence War Cemetery, Italy
Grave Reference: VII. G. 3.
Biographical Notes:

- Born in Weber, he was educated at Avoca, near Dargaville. He worked in Whangarei for four years before becoming a farmer in the Harekino district for three years. He came to Kaitiaki to work with the local dairy company just three years before his death.
- Private McKenzie volunteered for service with the N.M.R. and went into camp with that body in January 1942.
- His parents were Mr and Mrs R. McKenzie, who at the time of his death lived in Auckland. He left a wife and two young daughters who lived in Kaitiaki.

Place of Birth: Weber
Military District: Kaitiaki
Enlistment Occupation: Dairy factory assistant
Enlistment Address: Kaitiaki
Embarkation Next of Kin: Mrs M McKenzie (wife), Raikara Street, Kaitiaki
Marital Status: Married
Embarkation Unit: Infantry Reinforcements
Unit Last: 21 Infantry Battalion
Further References:

- Northland Roll of Honour, CDROM

Pte. A. W. (Archie) McKenzie, of Kaitiaki, killed in action.

CLICK ON THE IMAGE ABOVE FOR A LARGER VIEW

CENOTAPH DATABASE ENTRY FOR 21 INFANTRY BATTALION SOLDIER PRIVATE ARCHIBALD WILLIAM MCKENZIE, WHO DIED IN ITALY ON 26 JULY 1944.

e-rememberance

THE CORNERSTONE OF OUR MILITARY INFORMATION SYSTEM IS CENOTAPH, A BIOGRAPHICAL DATABASE OF ALL NEW ZEALANDERS WHO HAVE DIED IN 20TH CENTURY IN CONFLICTS FROM SOUTH AFRICA TO EAST TIMOR. BESIDES EXTENSIVE PERSONAL DETAIL ABOUT THE LIFE AND MILITARY CAREER OF EACH PERSON, WE ADD IMAGES AND LINKS TO OTHER RELATED ONLINE RESOURCES SUCH AS THE COMMONWEALTH WAR GRAVES COMMISSION DEBT OF HONOUR DATABASE AND THE PERSONNEL FILES HELD AT ARCHIVES NEW ZEALAND.

The Cenotaph database already consists of 35,000 records, many of which include a portrait taken from published sources or supplied by family members. We draw information from a range of published sources and from the Museum Library's manuscripts collection and references to personal items on display in the Scars on the Heart galleries. The database is accessible on the Museum website: www.aucklandmuseum.com. We welcome content provided by family members. Contact the Armoury Information Centre for a copy of the data entry sheet or download a copy from the Cenotaph database page on the Museum website.

The Armoury Information Centre has extensive resources (books, microfilm, maps, databases, videos) for researching New Zealand's military past and especially the people involved. We also have background material about weapons and medals and decorations. This Centre is located on Level 2 in the Museum. It is accessible to the public 364 days of the year and we welcome your enquiries in person and by email.

FURTHER DETAILS: WWW.AUCKLANDMUSEUM.COM/77-934
 CONTACT: POST - THE ARMOURY INFORMATION CENTRE, AUCKLAND WAR MEMORIAL MUSEUM, PRIVATE BAG 902016, AUCKLAND. EMAIL - ARMOURY@AUCKLANDMUSEUM.COM
 PHONE - 64 9 306 0443 EXT 1800 FAX - 64 9 306 7065



CONSTRUCTION UPDATE

hardhat

RIISING ABOVE...

The changing skyline of Auckland Museum is becoming increasingly evident as the new glass and copper dome structure takes shape over the top of the southern courtyard's grand atrium development.

This significant steel and timber construction will support the copper tray sections which will cover the roof-top Lion Foundation Event Centre. Surrounding the copper is a guttering system constructed of metal, ply and a torch-on membrane. This ensures the rain run off from the copper roof doesn't scour the glass perimeter roof.

The span from the gutter to the edge of the existing Museum is about four metres and will be filled with safety glass. This will enclose the atrium and allow natural light to filter down into the new visitor space.

It is anticipated that the temporary waterproofing will be in place by the end of March with full weather-tightness completed by the end of April.

BOTTOMING OUT...

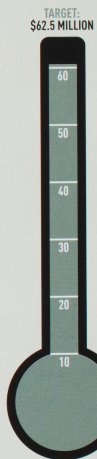
The final stages of excavation are now complete. A further 1000 m³ of volcanic tuff has been removed to allow the installation of a new plant room and truck dock.

The Museum has always lacked secure pack-in for exhibitions. This is now resolved with a truck dock which will allow an articulated truck and trailer unit to park in an environmentally controlled enclosed space underneath the eastern side of the Museum. Using a scissor lift, items can be lifted up to the processing room before being taken via the new four tonne goods service lift into the exhibition centre or to other parts of the Museum.

FILLING IN...

Once the southern courtyard space is fully enclosed and water-tight, the lower of the two basements is cleaned and the environment stabilised, Museum curatorial and registration staff will begin the task of bringing the large collection of artefacts currently held at an off-site warehouse back into the Museum.

Artefacts have for the past two years been catalogued and assessed, packed and stored ready for removal. Once back at the Museum, all artefacts will be stored in mobile pallet and shelving racks, in special textile rolls or on mesh screens for the larger flat objects such as masks.



If you would like to support Auckland Museum's capital campaign for the Grand Atrium Project, please contact:
 Amanda Sutherland
 Development Manager, Auckland Museum
 phone: 09 306 7043
 email: asutherland@aucklandmuseum.com
 or visit www.aucklandmuseum.com
 for more information.

MEMBERS MONDAYS Please book by calling 306 7048 or email bookings@aucklandmuseum.com



ENTOMOLOGY AT THE MUSEUM

MONDAY 27 MARCH, 2PM, MEET AT TOUR DESK

Investigate the world's most numerous life forms. Study insect structure, habits, fascinating facts and discover some of New Zealand's special insects. The Museum offers an extensive programme to schools and *Entomology at the Museum* is one of them. Education Services invite members to visit the school room and experience hands on insect investigations.



VETERANS CLUB: 21ST BATTALION EXHIBITION

MONDAY 24 APRIL, 2PM, MEET AT TOUR DESK

The 21st Battalion has closed its club rooms and donated their collection to the Museum. The club room has been 'opened' in the Museum until May. Members are invited to have a guided tour of this exhibition with the old soldiers.



STAGE II VIEWING

MONDAY 29 MAY, 2PM, MEET AT TOUR DESK

The building is progressing at an amazing rate. Amanda Sutherland would like to take you on a tour to view progress. To be able to participate you will need to wear closed in footwear and be able to manage stairs. For safety reasons numbers need to be limited so bookings are essential.



1866 CENTENNIAL STREET

MONDAY 26 JUNE, 2PM, MEET AT TOUR DESK

The *1866 Centennial Street* gallery has been a favourite for many years. Curator Rose Young will offer you an exclusive insight into the objects on display and the unique opportunity that the street presents for displaying a wide range of treasures.

INSTITUTE MEMBERSHIP
ENJOY VISITING THE MUSEUM? WANT TO BE MORE INVOLVED WITH ONE OF AUCKLAND'S BEST LOVED ICONS? WANT TO KNOW MORE ABOUT WHAT THE MUSEUM DOES AND THE EXHIBITS? JOIN TODAY!

Membership of the Auckland Museum Institute provides an in-depth role in the stewardship of the Museum, participation in lectures, tours and more. The Auckland Museum Institute is a membership body and Learned Society established in 1867 to support the Museum; it is also the Auckland Branch of the Royal Society. To join contact Margaret Spencer 306 7070 ext 883 or visit our website www.aucklandmuseum.com.

LECTURES

THE MAN BEHIND THE VICTORIA STREET GATEWAY
CHRIS BOOTH

THURSDAY 4 MAY, 7PM
APEC ROOM AUCKLAND MUSEUM
ENTRY VIA EAST DOOR
MUSEUM MEMBERS FREE, NON MEMBERS \$10

Chris Booth is a New Zealand based sculptor most well known for his stone boulder Gateway sculpture at the end of Victoria Street East, Albert Park, Auckland. *Echo van de Veluwe*, a major sculpture by Booth, was recently officially opened in the sculpture park of the prestigious Kroller-Muller Museum in the Netherlands. The 32 tonne sculpture is made from 350 locally found erratic boulders. It took his four person team (mostly from NZ) 10 months to create in the park.

Dr. Evert van Straaten, Director of the Museum announced this was the first sculpture in their (large and famous) collection where the artist worked so closely and reflected the people and environment of the Kroller-Muller Museum and Hoge Veluwe. He said the work stands out as a major contribution to the collection of the museum.

Chris Booth will discuss his work both here and overseas.

VETERANS AND COMMUNITY

To mark *Year of the Veteran* the Institute, Auckland Museum and The University of Auckland are offering a series of three lectures.

Series: \$36 or \$31.50 for Institute members, full-time students and unwaged.

Per Lecture: \$18 or \$13.50 for Institute members, full-time students and unwaged. All bookings and enquiries to be directed to Libby Passau, phone 0800 864 266.

THE VIETNAM VETERANS

DEBORAH CHALLINOR
WEDNESDAY 26 APRIL, 7.30 - 9PM

As an agent of social change there can be nothing quite as brutal as war. How did New Zealand change during and immediately after the end of the Vietnam War as a result of New Zealand's involvement and what impact did these changes have on the veterans of this war?

DOCUMENTING WORLD WAR TWO DISSENT

RUSSELL CAMPBELL
WEDNESDAY 3 MAY, 7.30 - 9PM

New Zealand's involvement in WWII had the support of the majority of the population however there were those who were passionately opposed to participation - principally pacifists and Communists. They spoke out against the war, published dissenting opinion, and refused to enlist. The government reacted by enacting a series of stringent emergency measures designed to prevent the dissemination of anti-war and anti-conscription views, and set up detention camps for military defaulters not deemed to be genuine conscientious objectors. Russell Campbell will discuss the process of recording and investigating this aspect of our history in his feature documentary *Sedition: The Suppression of Dissent in World War II New Zealand*.

'DEAR FOLKS': AN EMOTIONAL HISTORY OF WORLD WAR II

DEBORAH MONTGOMERIE
WEDNESDAY 10 MAY, 7.30 - 9PM

When soldiers went to war they left parents, wives, sweethearts and children behind, often for years at a time. What were the challenges created by these separations and how were they met? Using letters and diaries we can appreciate the images of family, home and sacrifice that kept soldiers and their loved ones going through difficult times. We can also begin to trace a

history of wartime emotions such as love, anxiety, boredom, and hope for a better future, which are as much part of our war history as troop deployments or battle stories.

NEWS AND VIEWS

AGM UPDATE

The 137th AGM of the Auckland Museum Institute took place on the 23rd November. There were 54 people present.

AUCKLAND MUSEUM INSTITUTE COUNCIL MEMBERS FOR THE NEXT YEAR ARE:

Michael Rowe (President), Eric Keys (Vice President), Graham Foster, Peter McConnell, Owen Ormsby, Bruce Bolland, Stuart Vogel, Bill Rayner, Maureen Jones, Kae Kinnell, and Philip Heath. Bruce Ralston and Colleen Mullin are the Staff Representatives.

HONORARY LIFE MEMBER

At the AGM in November Sir Hugh Kawhara nominated Mr Don Stafford as an Honorary Life Member of the Institute. Mr Stafford appeared in the video shown as part of the *Ko Tawa* Exhibition. Don Stafford was unanimously accepted as an honorary life member.

GENERAL MEMBERSHIP

The meeting accepted the proposal to establish a General Membership group, to be run by the Museum. There will be a meeting in early 2006 for Institute members to develop a plan to refocus the Institute directions. Members will be notified by letter of the date and venue of this meeting. The number of new memberships over the passed six months has been very good. By January 18, 2006 there have been 24 new Institute Memberships and 24 new General Museum memberships with 71 children included as part of these memberships.

CONTACT AUCKLAND MUSEUM INSTITUTE:

MARGARET SPENCER INSTITUTE ADMINISTRATOR
PHONE: 09 306 7070 X 883 FAX: 09 379 9956 EMAIL: FRIENDS@AUCKLANDMUSEUM.COM
POST: PRIVATE BAG 92018 AUCKLAND 1030

IF YOU WOULD LIKE INFORMATION ON EVENTS BY EMAIL PLEASE CONTACT US WITH YOUR ADDRESS. EMAIL ENABLES US TO LET YOU KNOW OF THE MANY HAPPENINGS IN THE MUSEUM THAT ARE OFFERED AT SHORT NOTICE.



kids' stuff

THE NEWS: THE ODD COUPLE

A very unlikely friendship has developed between a 1 year old hippopotamus and a 130 year old tortoise in a Kenyan wildlife park.

The young Hippo, named Owen by keepers at the Haller Park wildlife sanctuary, was found stranded on a coral reef after the 2005 Boxing Day Tsunami. Because his family group or pod could not be found, and being too young to fend for himself, Owen was taken to the wildlife sanctuary in Mombassa.

Upon being released into a mixed enclosure, Owen headed straight for Mzee, a large Aldabran tortoise who is believed to be over 130 years old. Experts believe that the Hippo probably mistook Mzee's grey colour and round appearance as another hippo. Although initially Mzee was quite disinterested in the Hippo's attempts at friendship, the two have since become inseparable - feeding, playing and sleeping together. This social behaviour is not characteristic of either species, particularly tortoises and has surprised zoologists around the world.

Unfortunately as Owen grows he will become a serious threat to Mzee's safety. Although weighing a modest (in terms of Hippos!) 600 kg, as a full grown male he will weigh up to 3600 kg. Although Mzee is a very large tortoise, that's easily heavy enough to crush him like an egg! Therefore the keepers at Haller Park have been forced to make a very tough decision - to separate the two and find a real hippo mate for Owen. Mzee will remain in the much safer company of his own species.

Following the Tsunami in 2005, zoos and wildlife sanctuaries around south East Asia, India and East Africa were inundated with thousands of injured or orphaned animals of ever imaginable kind, from giant snakes found swimming through houses to baby hippos marooned on coral reefs!



DID YOU KNOW THESE VOLCANO FACTS?

More than 80% of the earth's surface is volcanic in origin. The sea floor and some mountains were formed by countless volcanic eruptions. Gaseous emissions from volcanoes formed the earth's atmosphere.

90% of all volcanic activity occurs in the Earth's oceans.

More than half of the world's active volcanoes above sea level encircle the Pacific Ocean to form the "Ring of Fire".

The name volcano has its origin from the name of Vulcan, the god of fire in Roman mythology.

The largest volcano in the world is Mauna Loa. It is 4,168 meters above sea level. From its base below sea level to its summit, Mauna Loa is taller than Mount Everest.

Probably the most deadly eruption was that of Krakatau (Indonesia) in 1883. Most of the people killed were on neighbouring islands and coastlines. They were killed by a tsunami generated by the eruption.

Large explosive eruptions can shoot fragmented lava (ash) to heights of 40 km.

Etna, in Italy, has erupted at least 190 times in the last 3,500 years. This is the world's most active volcano.

Most of New Zealand's volcanic activity in the last 1.6 million years has occurred in the Taupo Volcanic Zone.

There are three major types of volcano in New Zealand: volcanic field (Auckland), cone volcano (Ruapehu, Egmont), caldera volcano (Taupo, Okataina, Raoul).

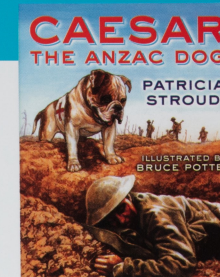
Ruapehu is the highest of all New Zealand's volcanoes, and at 2797m is the highest mountain in the North Island. The last eruptive period took place in 1995 and 1996, producing clouds of ashes and lava bombs, and triggering lahars.

'CAESAR THE ANZAC DOG': A BOOK BY PATRICIA STROUD

When the New Zealand Rifle Brigade marched down Queen Street to board their transport ship to Egypt and the Western Front to fight in the First World War, they were led by their mascot, a bulldog named Caesar.

Waving goodbye to him was a little girl named Ida who had given his handler a ribbon for Caesar's collar. Told by Ida's daughter, this is the lovely (but a bit sad) story of how Caesar, trained as a Red Cross dog, rescued wounded soldiers from the battlefields of the Somme. We have this book for sale in the Museum Shop if you would like to read it.

We have used words about war from the story in our Word Search puzzle below.



'CAESAR THE ANZAC DOG' WORD SEARCH

X T M I U L T S A T X A
 F I R P D Y U N R R I T
 V J I Y Y W K I M A E A
 M U S T A R D P Y N V H
 E U C S E R O E I S T W
 K P D V P A C R H P P N
 A M B U L A N C E O Y W
 D S C A R P R H T R G P
 G Q E N T E A R E T E M
 B R C I I T E R R R A E
 V Z A D R N A F A S O D
 D I L S C T D L C D Y A
 O O Q H E V N O I J E G
 S E E J F A T E R O B I
 B S N J O R C E S M N R
 Y T L A U S A C O F B B
 M C A M P G W B N V W H

- AMBULANCE
- ARMY
- BATTALION
- BOMB
- BRIGADE
- CAESAR
- CAMP
- CASUALTY
- EGYPT
- HERO
- MASCOT
- MUSTARD
- PARADE
- RESCUE
- SENTRIES
- SNIPER
- SOLDIER
- TRANSPORT
- TRENCHES

BECOME A MEMBER OF THE MUSEUM!

DO YOU LIKE COMING TO THE MUSEUM? HAVE YOU ENJOYED READING THIS PAGE? IF YOU BECOME A MEMBER OF THE MUSEUM YOU WILL BE ABLE TO JOIN IN ALL THE FUN ACTIVITIES THAT WE HAVE ON DURING THE HOLIDAYS AND AT OTHER TIMES DURING THE YEAR. WE HAVE SPECIAL EVENTS THAT ONLY MEMBERS CAN COME TO LIKE DINO'S AFTER DARK (GET UP CLOSE AND PERSONAL WITH OUR DINOSAUR DELAURUS AFTER THE MUSEUM'S SHUT), YOUR WHOLE FAMILY CAN BE INVOLVED; THAT'S MUM AND DAD, BROTHERS AND SISTERS, COUSINS AND GRANDPARENTS.

IF YOU WOULD LIKE TO KNOW MORE GO TO OUR WEBSITE WWW.AUCKLANDMUSEUM.COM CLICK ON 'GETTING INVOLVED', THEN CLICK ON 'MEMBERSHIP'. OR YOU CAN EMAIL US ON FRIENDS@AUCKLANDMUSEUM.COM OR TELEPHONE ON 3067070 EXT. 883.



AUCKLAND WAR
MEMORIAL MUSEUM
AUCKLAND DOMAIN, PARNELL,
PRIVATE BAG 92018, AUCKLAND

OPEN 10AM - 5PM DAILY
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ADMISSION IS BY DONATION.
\$5 IS APPRECIATED.

CHILDREN, OF COURSE, ARE FREE.
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INFOLINE: 09 306 7067
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LIBRARY:

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Open Monday - Friday: 1pm - 5pm

PLEASE NOTE, THE LIBRARY IS CLOSED
FROM 25 NOVEMBER AND WILL REOPEN
IN APRIL 2006.

MUSEUM STORE:

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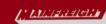
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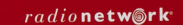
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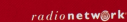


MEDIA CHAMPION:



AUCKLAND MUSEUM WOULD
LIKE TO THANK THE FOLLOWING
GROUPS AND INDIVIDUALS FOR
THEIR SUPPORT OF THE STAGE II
GRAND ATRIUM PROJECT:

Sir John Logan Campbell Residuary Estate
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Museum Circle, an
independent charitable
trust supporting
Auckland Museum





HIDDEN TREASURES

PANORAMIC PHOTOGRAPH TAKEN BY AN AUCKLAND WEEKLY NEWS PHOTOGRAPHER, VIEW FROM THE STEPS IN FRONT OF THE AUCKLAND MUSEUM OF THE LARGE CROWD WHICH ATTENDED THE CONSECRATION OF THE CENOTAPH AND THE OPENING OF THE WAR MEMORIAL MUSEUM ON 26 NOVEMBER 1929.

AUCKLAND WEEKLY NEWS PHOTO
AUCKLAND WAR MEMORIAL MUSEUM PICTORIAL COLLECTION

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FORGET

2006: YEAR OF THE VETERAN

