



Auckland
War Memorial
Museum

NEWS

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New Members of Council

The Council of the Auckland Institute and Museum consists of representatives elected by the members of the Institute and Museum, as well as people appointed or elected by the 30 local authorities in the Auckland region which support the Museum under its Act of Parliament. Local authorities appoint or elect these representatives every three years, following the general election for local authorities. This procedure was under way at the end of last year and the new members of Council attended their first meeting in February.

Auckland City Council appoints three members, two of whom are new members of the Museum Council: Mr Sefulu Ioane and Mrs Marie Quinn will join Mr Ian McKinnon. Mr R J Grant joins Mr K G Hyland to represent Manukau City, while Mrs Peg Phillips of Takapuna City and Mr Bill Haresnape of Waitemata City have been reappointed to Council for a further term. Mr Stephen Smythe of Northcote Borough Council was elected to represent the Cities of Birkenhead and East Coast Bays and the Boroughs of Devonport and Northcote. Mrs Alice Wylie of Mt Albert City was re-elected to represent the city and the Boroughs of Glen Eden, Henderson and New Lynn. Mr John Rosser of Mt Roskill was elected to represent that borough, as well as Mt Eden and Onehunga, while Mr Ian MacKinlay of Ellerslie Borough was returned to represent Ellerslie, Mt Wellington, Newmarket and One Tree Hill Boroughs.

Mrs Colleen McMurphy was elected to represent her own Council of Papatoetoe City, as well as Papakura City and the Boroughs of Howick and Otahuhu. Mr H L Bioletti of Rodney County Council was elected to represent Helensville Borough and Waiheke County and Mr R M Bennett to represent Franklin County, his own Council, as well as the Boroughs of Pukekohe, Tuakau and Waiuku.

New members inevitably mean that some former members have not returned to Council. At a recent meeting, Council placed on record its appreciation of the service of the following former members who will no longer serve on Council: Cath Tizard and Gordon Barnaby of Auckland City; Norma Lewis of Manukau; Mike Pritchard of Devonport; Jack Auckram of Onehunga; Kelly Flavell of Papatoetoe; Owen Walker of Rodney and Doug McCartie of Franklin.

The new members of Council have all entered with enthusiasm into their work. At their first Council meeting, they were made welcome by President, Russell Thomas and the other members of Council and met senior members of the Museum staff. Over the next few months they will be taken on a series of familiarisation tours of the Museum, especially the work areas and storerooms not normally open to the public, to meet all the staff and see them at work and generally get to know this large and complex institution.

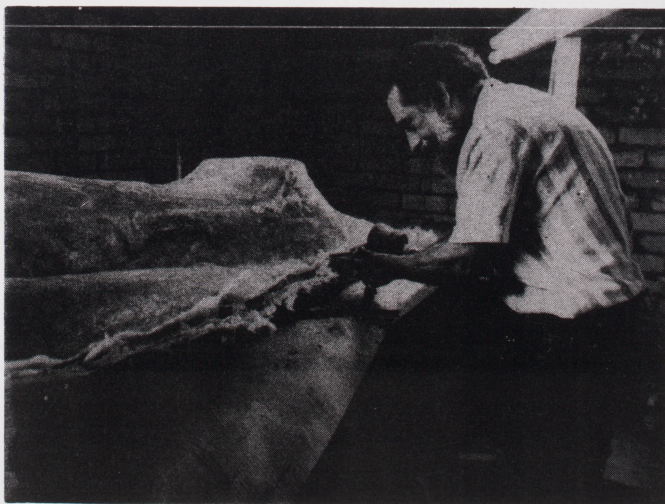
Just to complete the record, for those of you who may not know them all, here is a list of the other members of the Council. As well as the President, Russell Thomas, Vice-Presidents, Sheila Weight and Graeme Frater and Past President Lindo Ferguson, the 11 Institute members' representatives on Council are: Peter Brook, Ralph Bulmer, Mary Clark, Harold Coop, Bill Laxon, Murray Print, Joan Robb, David Robertson, John Rogers, Fergie Schischka and Dick Sibson.

Kave Cast

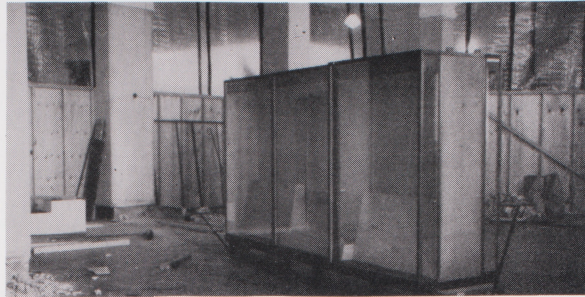
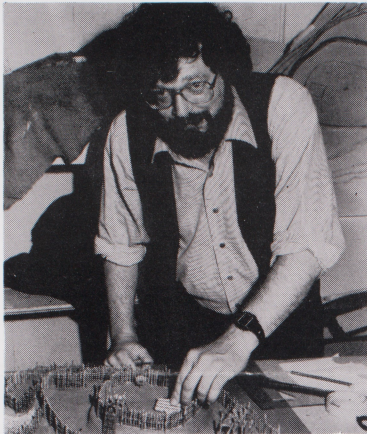
Mention was made in the last **News** of the loan of the Nukuoro statue of the goddess **Kave** to the Museum of Modern Art in New York for a major international exhibition "Primitivism in 20th Century Art". Council agreed to the loan only after reassuring itself that every possible security precaution would be taken to ensure the carving's safe return to the Museum at the end of the exhibition's American tour. As an additional precaution, however, Council asked that a cast be made of the statue, to remain in Auckland while the original is away.

The casting of a large wooden piece like this is itself a rather risky process, which must be carried out by a skilled mould-maker and caster. The Museum was delighted that Leo Cappel, a former staff member of the Museum and an expert in this field, was able to leave his boat and his musical instrument making business for a while to undertake the job of making the replica.

The cast will be displayed in the Pacific Hall while the original statue is in the United States. A label will be placed with the cast, explaining that it is not the original, since otherwise visitors might not realise, so good is Leo's workmanship!



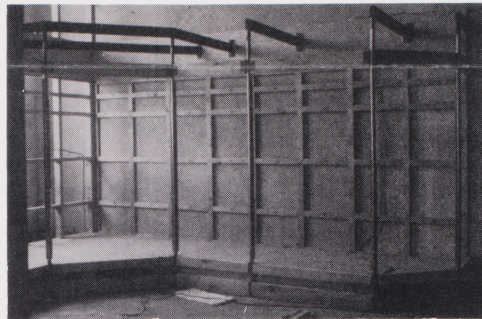
Maori Gallery Displays



left: Peter Gossage at work on the settlement model for the new Maori Gallery.

above: The removal of the original 1920's vintage display cases to make way for the redevelopment.

right: Framework for the first of the new display cases in the north-west corner of the Maori Gallery.



We have referred in earlier **News** to the major development being undertaken in the Maori Gallery at the Museum. This programme of development is being spread over several years, with expenditure of some half million dollars being anticipated. Funds are coming from the Museum's own sources, donations to the appeal being conducted in the Museum Foyer through the Donation Box, and the generous support of donors, such as the Auckland Savings Bank, the Sir John Logan Campbell Trust and the estate of the late Miss A.Z. Dixon.

Members who have visited the Museum in recent months will have noticed that the western section of the gallery is now screened off, though we've provided some "portholes" to allow you to view the work in progress. Behind the barrier the old display cases have been emptied and demolished. The Museum's display team, and particularly Richard Wolfe, has been working closely with the design firm JASMaD, which has taken the staff's basic design and rendered it into working drawings. JASMaD's staff are now supervising the construction by Messrs Hayden and Rollett of the new display cases for the western section of the gallery. Construction of these cases is expected to be completed shortly.

Museum display work is a detailed and laborious task, involving many different specialists in pooling their skills and combining to produce the end result. The Museum's curators, Dave Simmons the ethnologist and Nigel Prickett the archaeologist have been selecting the material to be included in the new cases, determining the story line to be told and writing the labels to be used. The Museum's conservators have begun their task of examining every object to be included, cleaning and refurbishing where necessary, and ensuring that the objects are in the best possible condition for display.

Special assistant Mick Pendergrast has been marshalling the objects and, together with Nola Arthur, ensuring that catalogue details and label information are correct. Mick has also been putting his expert knowledge of Maori basketry and textile techniques to good effect in this specialised section of the collections. The many working

drafts of artefact lists and label texts have been typed and retyped by several members of the clerical staff, and reference and graphic material hunted out by the staff of the Library. The Education staff keep a watchful eye to ensure that what is planned meets the needs of their particular "clients", the school classes who use the Maori section so frequently, as well as the adult visitor.

The results of all this work then have to be combined harmoniously, and installed in an attractive, interesting and informative manner by the display staff. Some areas of the display work are being undertaken by specialist staff on contract. Peter Gossage, a former member of the display staff, is making a model of a hypothetical Maori settlement, to show a variety of features of the Maori way of life in earlier times.

This particular group of individuals has never worked together as a team on a display project before, though of course most members of the team have considerable experience of other museum display projects. Inevitably there are differences of opinion and emphasis, but the end result will be all the stronger for that. All of the work involved means that even once the display cases are constructed, it will be some time yet before the last of the new displays on this western side of the gallery is completed. Attention will then turn to the central area, and finally to the eastern end of the gallery.

Members and the general public will be keenly waiting their opportunity to see what is being done, and the pressure will really be on the staff to get the work completed. We would ask you to be patient and remember all the myriad tasks that have to be carried out satisfactorily if the project is to be as successful as we would want it to be.

A face lift for Hotunui

Work is underway to conserve and restore the meeting house 'Hotunui'. The house was carved at Whakatane between 1875 and 1878, and erected at Parawai marae, Thames, in May 1878.

By the late 1920s the meeting house had fallen into disrepair. It was dismantled, brought to Auckland and placed in the Museum by the Ngati Maru people. To restore the house, rotten and damaged pieces of carving were replaced and all woodwork was treated to eradicate borer insects. The roof and walls were thatched and treated with a fire-resisting compound. The woven tukutuku panels on the walls were mended and, where necessary, replaced. Finally, all the carved wood surfaces were painted red.

In recent years, staff at Auckland Museum have discovered that the red paint does not represent the original colour scheme of the house. Early photographs show the building painted in several contrasting colours. Investigations showed that the original 1870s paint was still present underneath the red paint. Tests indicated that a weak solution of tri-sodium-phosphate in water would dissolve the red paint without affecting the 19th century paints. It was therefore decided, after gaining the blessing of Ngati Maru, to restore the original paintwork by removing the newer red paint. The cleaning of the porch carvings was commenced in February 1984 by Museum conservation staff.

Spitfire

A recent visitor to the Museum is a distinguished British pilot, Alex Henshaw. Well known for his long-distance record flights — he won the 1939 London-Cape Town record still standing — he was a Test Pilot in 1940 and a factory, at Castle Bromwich, near Birmingham. Alex Henshaw test-flew more than 100 fighters and bombers. In fact, he said he flew Sir Keith Park's Spitfire resident in the

Local Authority Events

As well as the other representatives of the region will get to know the March. Members support the Museum's contributors and contribute voluntarily to the province, will be two evenings. progress to date. Display Development in this **News**, and the scenes" are members of staff.



above: An exhibit of Maori artefacts, including a large carved wooden panel. **right:** Mrs Aya her son Kazuhiko exhibition.

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Spitfire pilot

A recent visitor to the Museum was the distinguished British aviator and author, Alex Henshaw. Well-known for his air-racing and long-distance record-breaking in the 1930s — he won the King's Cup in 1938 and his 1939 London-Cape Town-London solo record still stands — he was appointed Chief Test Pilot in 1940 for Britain's biggest aircraft factory, at Castle Bromwich, Birmingham.

Alex Henshaw and his small team of pilots test-flew more than 12,000 new Spitfire fighters and Lancaster bombers, and while he had to wait until his return home to verify the fact, he said "there's every chance" that he flew Sir Keith Park's Mk XVI Spitfire now resident in the Museum.



War curator John Wadham (left) with Alex Henshaw in the cockpit of Spitfire TE456.

Local Authorities Evenings

As well as the new members of Council, other representatives of local authorities in the region will be taking the opportunity to get to know the Museum better during March. Members of local authorities which support the Museum as statutory contributors under its Act and those which contribute voluntarily from the wider province, will be able to visit the Museum on two evenings. They will be shown the progress to date on the Maori Gallery Display Development, described elsewhere in this **News**, and will be able to visit "behind the scenes" areas to see some of the work of members of staff and some of the teaching

and study collections in storage. The Museum Council and staff welcome this opportunity to show these representatives, particularly those newly elected to their authorities, something of the work of the Museum which they do so much to support through their contributions.

Kiuchi Exhibition

During February and March, a Special Exhibition of weaving has been attracting much attention at the Museum. We have mentioned in previous issues of the **News** that Mrs Aya Kiuchi of Asahikawa in Japan's northern island, Hokkaido, had presented to New Zealand a collection of her weaving and that Auckland Museum had been asked to accept it on behalf of the nation. As part of

the arrangement, it was agreed that a tour of the collection throughout the country would be organised and the showing of the works in Auckland was the beginning of that national tour. Many visitors have commented enthusiastically on the beautiful designs and colours in the weaving.

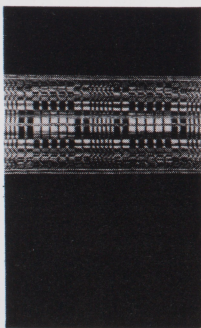
The Museum was delighted that Mrs Kiuchi and her son Kazuhiro were able to come to Auckland from Hokkaido especially for the opening of the exhibition. Mrs Kiuchi brought with her three additional pieces which she presented to the Museum at the opening. Mrs Kiuchi charmed all who met her with her warmth and generosity, as well as her enthusiasm for New Zealand. The Museum is also very grateful to Stephanie Griffiths and Masa Sekikawa for their assistance as interpreters during Mrs Kiuchi's visit.

Syllabus 1984

Enclosed with this copy of the **News** is the Syllabus for the Institute and Museum lecture series for 1984. You have already received notice of the first lecture in the series, by John Stacpoole. The lecture in April will be by Dr Charles Nalden, on April 30th at 8 pm.

Dr Nalden has chosen as his subject "The Foundling Hospital — London's solution to the prevalent social evil of the 18th century woman's unwanted child." The Foundling hospital held a prominent place in the concerns of eighteenth century Londoners, and the talk will include discussion of certain "Persons of Distinction" who voluntarily associated themselves with the Charity, such as Handel, Hogarth, the Great Dr Charles Burney, William Boyce, John Stanley, Dr Hans Sloane, and Thomas "Perfectability" Day. Dr Nalden enjoys a wide reputation as an interesting and stimulating lecturer and radio broadcaster, and his talk promises to be of great interest.

The lecturer in May will be Leonard Bell, on the subject "The Maori in European Art". Mr Bell lectures in Art History at the University of Auckland, and is the author of a book on European artists' perceptions of the Maori. He will concentrate on art of the late nineteenth and early twentieth centuries, and will be illustrating his talk with slides of the works he is discussing. Again, a most interesting evening is promised.



above: An example of Hanagoze Monyo — a fancy Ainu mat pattern — from the exhibition "Yukara Ori", Auckland Museum, 12 Feb-11 March.



right: Mrs Aya Kiuchi and her son Kazuhiro at the exhibition.

Japan Visit

We mentioned in the last **News** that the Museum's Director, Stuart Park, had been able to visit Japan in November as a guest of the Japan Foundation. Stuart has now presented a report on his visit to the Museum Council as well as to the Foundation. He comments on the difficulties of compressing into a few pages all the many sights and impressions he gained during his visit, but notes a few of those things that impressed him most. Here are some extracts from that report:-

The main purpose was to visit Japanese museums, as well as temples, shrines and other places of tourist interest. Because Auckland Museum has increasing numbers of Japanese visitors, I wanted to understand what the expectations of these visitors would be, based on museums and similar places in their own country, in order that Auckland might better fill their needs.



At the same time, because I had not visited Japan before, I was anxious to learn for myself more of the Japanese people, their way of life and their history, art and culture. In part this was personal interest, but I was also hopeful that a better understanding of Japan on my part would enable me to interpret Japanese culture to New Zealand visitors to Auckland Museum through displays of Japanese material.

In the Tokyo and Kansai areas I visited several national museums of art, history, science and natural history. These visits were especially useful in broadening my understanding of Japanese culture and history, as well as offering some of the best displays I saw in Japanese museums. I was struck by the widespread provision of both explanatory labels and catalogues in English — very few of the museums I saw in Japan had no information available in English. I also noted that the art museums appeared to be conservative in their approach to displays, whilst the most innovative approaches were in the museums of history. Outstanding in this respect were the new National Museum of Japanese History near Tokyo and the National Museum of Ethnology at Osaka; it should be noted, however, that the budgets of these

museums were quite staggering by comparison with New Zealand.

The Peace Memorial Museum at Hiroshima tells in stark realism and in an almost understated way, the horror of the atomic bomb explosion there. It was one of the most harrowing museum visits I can recall, yet one that I would not have wanted to miss.

I was struck by parallels in the museums of Japan and New Zealand. A small local history museum on Miyajima Island and another at Kamakura could have been in Pukekohe or Dargaville, except that the farm implements were for rice cultivation and the household utensils had rather different functions.

Two aspects of Japanese life impressed me, particularly as they relate to the New Zealand experience of Japanese visitors. First was the sheer impact of the number of people, in Tokyo especially. A city of 12 million people is hard to imagine for someone from a country with a total population of only a quarter of that. At Nara, on a national holiday, one museum holding a special exhibition had people literally six deep around its displays — not any particular display case, but every display case in the entire building. Such a crush clearly has an impact on the way people behave and those people in conducted groups all the more so. The phalanx-like approach of Japanese tourists in escorted tours here, which can be quite intimidating to non-Japanese, becomes much more understandable.

Secondly, I was amazed to learn how little leisure time most Japanese people have, particularly in respect of annual holidays. The apparently frenetic rush to see as much as possible in the shortest space of time can appear comic in New Zealand, but is clearly a function of the short amount of time available; I have been interested to note figures on the average stay of Japanese tourists in New Zealand, since I returned. Very few will stay longer than a week and for many that will be the total length of time they have away from work. Clearly, as well as providing more information in the Auckland Museum in Japanese, we also need to be able to present a clear guide to Japanese visitors to enable them to see the Museum's highlights in a way which is economical of time.

Visits to shrines, temples and other historic sites had less direct relevance to the museum situation in Auckland, but they were very rich experiences. My two visits to theatres, in Kyoto and in Tokyo, were an opportunity to appreciate Japanese music and dance, about which I previously knew little. The many and varied restaurants my several escorts took me to were a truly delicious introduction to Japanese cuisine.

I would like to record my gratitude to the Japan Foundation for making the visit possible and to the directors and staff of the many museums I visited. Their generous hospitality and giving of their time to discuss museum matters with me and show me their museums was greatly appreciated.

AUCKLAND MUSEUM VOLUNTEER GUIDE

Volunteer Guides

The Museum's thirty volunteer guides have now completed their first summer's guiding. At a review of the scheme held recently, the director expressed the Museum's deep gratitude to the guides for their enthusiasm and their hard work in making the scheme the success that it indubitably is. Whilst there have been a few initial problems, and the numbers wanting guided tours have on the whole been rather fewer than anticipated, there is no doubt that the volunteer guide scheme fills an important need at the Museum. Members who bring visitors to the Museum should bear in mind the fact that a free tour of any part of the museum is now available. Tours leave the Museum foyer most days at 11.30 and 1.30, and can be arranged for groups or special visitors at other times on request, with a few days' notice.

Will you volunteer too?

Now that our first thirty guides are in action, we'd like to train some more to help them. Our first series of training sessions was held on a Tuesday, and that inevitably meant that some people who would like to train were prevented from doing so. Our next series will be held at 9.00am on Saturday mornings, beginning on Saturday, April 28th. The series lasts for 15 weeks, and each session will last for about an hour and a half. We'll give you information about the different areas in the Museum, and reading lists of additional information. You'll be expected to spend some time each week examining the displays in the Museum, or reading the resource material. As your knowledge and confidence grows, you'll be incorporated into the guiding programme, and you'll be able to decide for yourself when and how often you are able to guide. If you're interested in acting as a guide, come along to the first session on the 28th April. It would be helpful if you could write to Stuart Park at the Museum beforehand, giving him your name, address and telephone number, and telling him about any special interests you may have at the Museum.

Auckland War Memorial Museum was erected in the Auckland Domain in 1929 and extended in 1960 as the Memorial to those from Auckland Province who died in two World Wars. It is administered by the Auckland Institute and Museum, whose origins go back to the first Auckland Museum of 1852. **Auckland Museum News** is issued free to members of the Institute and Museum, a group of friends and supporters of the Museum.

