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MUSEUM
QUARTERLY



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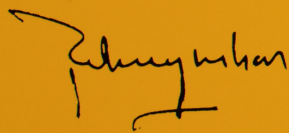
DIRECTOR'S MESSAGE

Walking the dogs on the beach recently, looking out over the sparkling Waitemata with a few soft clouds scudding across the sky, long foaming white fingers of surf reaching up the sand, it was clear that Spring was breaking. It was a glorious morning. Auckland at its best.

This Spring we open Nikki Payne's *Navy Veterans in Focus 1941-2006* exhibition in the Sainsbury-Horrocks Pictorial Gallery. Not that long ago we featured Nikki's husband, Karl Woodhead's photography of Afghanistan. Now it's Nikki's turn. Some of our members may remember Nikki as a photographic assistant to Krzysztof Pfeiffer in the early stages of our Stage 1 refurbishment. She was responsible for much of the earliest photography included on the Cenotaph database (amongst a good deal else). It's wonderful to welcome her back to the Museum this Spring with a show that celebrates the 'Year of the Veteran'.

And, as featured further on in this issue of *MQ*, we open two magnificent galleries featuring our Decorative Arts collection. *Encounter* is a history of New Zealand design and decorative arts, and *Landmarks*, in the new Sir John Logan Campbell Gallery, is a style history of international design and decorative arts. At last these collections are being seen in a comprehensive way, while, in 2007, we will open a further Asian Gallery to feature our excellent Asian decorative arts collections. The opening of these new galleries is a prelude to completion of the 'Grand Atrium' project, as they become the access galleries linking the existing Museum with the new spaces in the atrium. Be prepared for a surprise! These two galleries - designed by Chris van Ryn - are stunning!

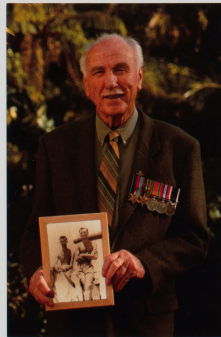
And spring marks the final weeks of lead up to the opening of the building works and the imminent completion of twelve years of building and refurbishment at your Museum. Be prepared to be surprised here too. Already the glass and copper dome is drawing universal acclaim. The interior is no less remarkable. It will be a good summer.



T.L. Rodney Wilson
Director



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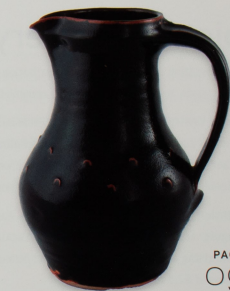
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Please note that exhibitions and events information is now included in the Auckland War Memorial Museum Spring Season Guide inserted into the back of this magazine.

art judge

Recently Louis Le Vaillant acted as one of the judges for third IHC Telecom Art Awards to celebrate the art and creativity of New Zealanders with an intellectual disability.

Le Vaillant selected 10 entrants from the Upper North Island exhibition in Hamilton. Hawkes Bay artist Dick Frizzell and Andy Leleisi'uao from Christchurch selected the Lower North / South Island regional exhibitions respectively. There were more than 600 entries to the various regions.

The three regional judges joined together at the COCA (Centre of Contemporary Art) in central Christchurch to select the top four art works from combined 30 works. Mark Warner from Auckland (pictured with the winning entry - *Untitled*) has Autism Spectrum Disorder and learnt to speak when he was seven years old. Today he also reads music and plays the piano better than most. He attends the Further Education and Training Service (FEAT) in Auckland and has exhibited his work at the ARTSpace Gallery in Devonport and the UxBridge Gallery in Howick.

viking invasion

Hundreds of eager guests flocked to the Museum for the opening of the exhibition *Volvo Vikings* in late July. The Museum has exhibition openings fairly regularly, but this one was different. Aside from the usual dignitaries and luminaries, *Volvo Vikings* played host to a dazzling array of authentic characters from the Auckland Norsemen re-enactment group.

After interrupting the speeches to stage a duel to the death - stopping the hearts of more than a few guests - they then mingled with the crowd, introducing mead to the usually wine drinkers. The Norsemen also provided a wonderful programme of storytelling, rune-stone reading and interpretation for the crowd.

Amongst the enthusiastic reviews from those in attendance came this from Niels Jaegersborg, Royal Danish Consulate-General. "We have had so many raving reports from our guests. They all enjoyed your excellent address and the exhibition was most popular too. Thank you for having us. It was a memorable occasion!"

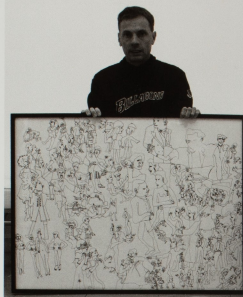
The Norsemen have been a regular feature around the Museum for the duration of *Volvo Vikings*, running many family public programmes including a grand-scale battle on opening weekend, jewellery making and swordsmanship classes.

pictorial gallery re-named

In recognition of the staggering contribution of Lyndy Sainsbury and her father John Horrocks over many years, Auckland Museum has renamed the Pictorial Gallery the Sainsbury-Horrocks Gallery.

Lyndy, Chairperson of the Museum Circle has tirelessly and enthusiastically supported the Museum over the past ten years. She is an outstanding museum community champion and she is a donor in her own right. Together with her father, noted war veteran John Horrocks and husband Mark Sainsbury, Lyndy has donated substantial sums to the Museum Circle's two fundraising campaigns.

Sainsbury received the Companion of the Auckland War Memorial Museum medal in 2005 for singular achievement in the service of Auckland Museum's public and community roles. Her fundraising activities, in particular the *Names in Stone* and *View to the Future* projects have raised in excess of \$2.5 million.



Mark Warner with his winning artwork.



Battling it out at the Volvo Vikings opening.



Horrocks family, Orakel Road, 1953.
From left: John, Irvin, Lyndy, Craig, Nigel and Patricia.

phantom shields

In the Western Highlands of Papua New Guinea during the 1970s and 1980s, tribal battles between rival clans still broke out quite frequently. These battles were usually fought over land claims or for compensation for earlier killings or serious accidents.

Men armed with spears, bows and arrows and large wooden shields dressed in traditional fighting costumes of pig-grease, body paints and feather headdresses. Alongside these traditionalists were other usually younger men carrying more modern weapons and wearing jeans, T-shirts and sun glasses.

Apart from clan designs painted on the shields, another favourite motif was the comic book character The Phantom, introduced into New Guinea in the 1940s via the US troops stationed there during the War in the Pacific. The Phantom was considered a brave warrior who could not die, "the ghost who walks" and was taken up by some tribes of the interior as a beneficent and powerful minor deity, and remains so to a lesser degree still.

In the later 1980s some of the fighters began to use home-made guns and later progressed to the use of imported firearms like the ubiquitous AK47, rendering the wooden shields ineffective. To counter this, men began to make metal shields out of flattened 44-gallon drums and many of these were painted with the Phantom design. The painted numbers 626 were also popular on these shields, advertising that the battle could continue from early morning to late evening. Tribal warfare and the use of shields continues in the remote highland areas to this day.



encounter

new zealand design and decorative arts



PERMANENT EXHIBITION



Encounter, the new permanent New Zealand Design and Decorative Arts installation celebrates nearly two centuries of decorative and design object making in New Zealand.

Drawn from the Museum's New Zealand Applied Arts collection of nearly 7000 objects, *Encounter* presents around 1100 pieces, including a number of very recently acquired works. Most of the objects in *Encounter* have never been displayed before, with only a handful of works likely to be familiar to the most regular Museum visitors. *Encounter* for almost all visitors will be a first 'encounter' with the works and the range and strengths of the collection as a whole.

The Museum's New Zealand Applied Arts collection has been developed through gift, loan and purchase and for much of its life was considered primarily a reference collection rather than a collection for display. In line with world-wide traditional museum-thinking the applied arts objects that merited permanent exhibition were the European and Oriental collections. It was only in the early 1980s that the collecting of contemporary New Zealand material got under way in a serious fashion, and it was only as recently as the 1990s that the Museum began to collect contemporary New Zealand fashion and furniture. Around this time the New Zealand collection, for the first time, became the priority for Applied Arts collecting. *Encounter* is recognition of the importance and value of the decorative arts and design as aspects of our material culture for us as New Zealanders. In providing dedicated permanent public access to the collection *Encounter* is a national - as well as Auckland - milestone, as it is the only permanent New Zealand decorative arts installation in the country which spans the 'history' of New Zealand.

So, in part, *Encounter* tells us about the Museum. The other question to ask is what does *Encounter* tell us about 'us', New Zealanders, and life in this country? Prominent settler Charles Hursthouse wrote in 1857 "We do not go to New Zealand to live under a tree or eat out of a tub; some little furnishing and adornment of a house is just as essential there as in England." The works in *Encounter* demonstrate that we are like all other people and that we have needs for certain types of objects, needs to make, and needs to process new ideas into objects for our lifestyles. *Encounter* shows us how we have done this, and in doing so richly portrays aspects of our social history, aspirations and interests, our relationship with the natural environment and the changing world of materials and production technologies. One of the large themes or constants within *Encounter* is the handmade. In pioneer times most production was handmade of a sort. Twentieth century works frequently fall into the bespoke or studio production categories. It is only in works from the late twentieth century that mass produced works appear - the handmade dimension being present by their attribution to a named designer.

left: **charger** | designed and made by John Crichton (b.1917) | Auckland, 1950s | mosaic tiles, copper
bequest of John Crichton, Auckland, 2005.118.1

above: **demitasse from a tea and coffee service** | made by Royal Doulton | Burslem, England, after 1924 - 1940 | bone china
purchased with funds provided by Charles Edgar Dorney Art Trust, 1993.122.947.77

Encounter is made up of groupings of related objects, most of which focus around a particular moment of time, while a few groupings – vignettes – focus on a specific theme. Fortunately *Encounter* doesn't aim to present a linear account of the development of New Zealand decorative arts and design, but while drawing on the strengths of the collection, presents objects in such a way that the visitor can encounter and 'read' them individually. For instance, one of the newest works in *Encounter* is Shane Inder's Ironman ironing board, presented with its own brief, individual label, but not cluttered with comparative objects or overburdened with contextual information. The Ironman might provoke the following questions: why does it have a masculine name and connotations? What are the changes in our world that transform ironing from an 'invisible' occupation to an activity designers are engaged with? Is this irony and ironing? The vignettes work a bit differently bringing together a group of objects to illustrate one theme, for instance the use of distinctive New Zealand materials and decoration in personal accessories: a Kiwi feather muff, brooches made of Huia beaks and pipes with Maori carving.

The first *Encounter* grouping, *Sailors and Settlers*, is focused on the time of early European settlement and the themes considered here are 'cargo culture', looking at what settlers brought with them to New Zealand in anticipation of a new life and how people made do with what they found here – the whalebone chair is a wonderful example of making do with available materials. This section is the only section with a significant amount of work that has been produced overseas. *Presenting Ourselves* looks at how New Zealanders first started expressing their New Zealandness in object form. Included here are works made for The Great Exhibition and the presentation desk and document box made for Bishop Selwyn by Anton Seuffert. Since that time New Zealanders have made and have desired

countless functional and decorative objects. Later groupings in *Encounter* traverse styles and moments as various as; post war taste in *Sophisticated Style*, the *Crafts Movement*, the *Emergence of the Designer*, our relationship to royalty through the decorative arts and *The New Oceania*.

The scope of the gallery is from the time of European encounter to 2006 and is on work that can easily be categorised into a Western notion of decorative art and design. What isn't represented in *Encounter* is Maori material created within Maori society for Maori society. A few Maori works are included in *Encounter* because they were made specifically in a 'decorative arts' context. International decorative arts and design are located in the new dedicated international decorative arts and design gallery, *Landmarks* although *Encounter* contains a few international works that sit principally into a local context such as the iconic Wynyard Epergne and the well known Royal Doulton china with kowhaiwhai decoration.

Encounter is a major achievement for Auckland Museum. More importantly it is a unique reference for the general and specialist visitor as to how New Zealand makers and designers have helped us, as New Zealanders, to furnish and adorn our lives.

Philip Clarke

(Philip is the Director of Objectspace in Auckland)

ENCOUNTER: NEW ZEALAND DESIGN AND DECORATIVE ARTS | OPENS FRIDAY 24 NOVEMBER
SIR JOHN LOGAN CAMPBELL GALLERY, GROUND FLOOR



above: *smoking pipe* | Thomas Heberley | circa 1930 | Wellington, New Zealand, wood, gold ferrules with maori carving | height 50 x width 37 x length 145 mm purchased with funds provided by Charles Edgar Disney Art Trust, 1992, collection of Auckland Museum, Tamaki Paenga Hira, M2640



above: *bonheur du jour* | Anton Seuffert (1815 - 1887) | Anton Teutenberg (1840-1933) Auckland, New Zealand, 1860s | New Zealand native timbers height 1,550 x width 1,220 x depth 750 mm collection of the Mackelvie Trust Board, Auckland, 1932-233 | on loan to Auckland War Memorial Museum, P190



above: *Ironman* | designed by Shane Inder of Inder Design, Auckland, 2000 manufactured under licence and distributed worldwide by Zimba Designs Ltd, since 2003 metal, fabric collection of Auckland Museum Tamaki Paenga Hira, 2006.40.1

right: *wallpaper design (detail)* | Eileen Rose | Christchurch, New Zealand acrylic on paper / pencil on paper | height 895 x width 760 mm collection of Auckland Museum, Tamaki Paenga Hira, 2005.66.1



landmarks

international design and decorative arts



PERMANENT EXHIBITION

It is a notable event when a major museum like the Auckland War Memorial Museum invests time, funds, and staff resources towards developing a permanent space for a collection-based exhibition.

These days, external pressures to strive for the popular, the new and the easily accessible in order to increase and broaden audiences often triumph over collection exhibitions that cross time.

However, in recent years a number of museums with similar origins and histories have done just that. The new *Landmarks* and *Encounter* galleries, showcasing the Museum's International and New Zealand Applied Arts collections, join a number of significant commitments by other institutions with similar collections.

In 2001 the Victoria & Albert Museum in London, by far the most influential model of its kind, opened its outstanding re-worked British Galleries. This exhibition put together decorative arts and design collections in interpretive displays that provide not only an important reference for local audiences, but also a context for collections that had developed in what had been its far-flung colonies, such as New Zealand and Australia. In late 2005, Sydney's Powerhouse Museum opened *Inspired! Design across time*, which combined international and Australian collections in a framework of case-studies very similar to the exhibitions developed by the Auckland Museum.

Collections of these kinds of objects, known variously over time as arts and industry, applied arts, decorative arts and design, or crafts and design, were often established as educational reference displays, for the training of artisans designing and making for industry that used the raw materials of the new colonies. They drew strongly on the trade

exhibits in the influential International Exhibitions of the nineteenth century. Others developed as social and cultural histories, focusing on the lives and circumstances of the people who acquired, used and adapted the objects collected, or invented regional alternatives. In large museums, like Auckland Museum, some of these approaches co-exist, with these new galleries sitting beside the social story of *Auckland 1866*. In some places the decorative or applied arts are placed within fine art collections as adjuncts to an 'art' narrative. Even then, values and approaches change over time. Collections accumulate by both accident and design, reflecting the passions and priorities of staff and trustees, benefactors and donors, as well as the changing tastes of the times in which they worked.

Landmarks and *Encounter*, at Auckland Museum, bring together the most comprehensive collection of objects in this field, in the country. I think they provide a most important resource of a particular English/European history of migration and resourceful adaptation, positioned as they are in an institution that also values its comprehensive Maori and Pacific Island collections and where the Asian gallery is soon to be re-opened.

While this collection is similar in its content to others that draw on the same sources, it is nonetheless also a reflection of the circumstances that have shaped it. While decorative and functional objects, made by hand or industry, play such a central role in all our

left: **Carlton** | designed by Ettore Sottsass, 1981 | made by Memphis, Milan, Italy, 2004 | colourcore formica | height 1900 x width 1960 x depth 400 mm
purchased with funds provided by the Charles Edgar Disney Art Trust, 2006.49.1

above: **teapot** | Thomas Whieldon (born 1719 - d.1795) | Fenton Low, Stoke-on-Trent, Staffordshire, England, circa 1750 | mottled brown (tortoiseshell) glaze | height 170 mm x width 290 mm
collection of Auckland Museum Tamaki Paenga Hira, 1966.2, K1093

lives, the Applied Arts section of the Museum was formally established only as recently as 1966.

To start with the emphasis was on neither the contemporary nor the local. Significant gifts of European and Oriental objects and collections, reflecting the interests of individual connoisseurs and collectors, had been made to the Museum, and in 1967 The Charles Edgar Disney Art Trust was set up for the Museum to purchase items in these fields. By the early 1980s a strong shift of emphasis saw contemporary collecting begin in earnest to bridge the gap between the late nineteenth century and the present day, and by the 1990s the Museum also began to collect contemporary New Zealand furniture and fashion.

Reflecting this history, *Landmarks* draws together an eclectic international historical collection, and highlights key objects that are landmarks of their time. The exhibition narrative takes us through a series of stories from the 1600s to the present, in displays that cross all media. But sitting behind them are stories of real people who have been involved in issues of design and manufacture, social change and migration, education, taste and style. There are examples of imagination and entrepreneurship and tales of influence and appropriation. Interweaving stories of art, social history, architecture, technology, industry and the marketplace tell the story of our cultural heritage.

Surprisingly, but refreshingly, the early sections are identified as Ages of Oak, Walnut and Mahogany, rather than by the familiar period titles of, for example, Tudor & Stuart, Georgian and Victorian Britain. This materials-based approach reveals stories of social life, technological change, effects of travel and exploration and new markets and tastes. Notable here is an English walnut *jewel cabinet* of 1688-1694 and a *Chest on Chest*, made in mahogany by Elizabeth Bell & Son around 1730.

Stylistic periods, influenced by the past, like Classicism, and by the tastes of the aristocracy, like Regency, are characterised by furniture, silverware and ceramics, and also by fashion. Robert Adams's chair of around 1775 and the sideboard by Gillows in his style, made with Classical ornamentation around 1780, reflect the influence of his travels and research in Europe. Meanwhile the sack-back court dress, made in England in the late 1760s-1770s and an embroidered man's tail-coat represent styles fashionable throughout Europe.

By the nineteenth century, England had developed as a major manufacturing centre in ceramics, glass, textiles and metal industries. This shift is represented in the section, the Rise of Technology, where examples like Thonet's bentwood chairs demonstrate how new technologies and manufacturing systems made goods more accessible to more people. Not everyone appreciated what were seen as the excesses of industry and the art that was applied to it, and various reform styles like Gothic Revival, and movements, such as the Arts & Crafts Movement, sought to re-establish the qualities and values of the handmade. Here AWN Pugin's son Edward's Gothic *side chair* and William Morris's *curtains* of around 1898-1902 show this change in sensibility.

The exhibition then launches into the twentieth century, through the forward-looking Art Nouveau style, and the influence of the Bauhaus design school, where designers and educators sought a path that united crafts skills and an aesthetic of industry through the possibilities offered by mass production. This was the philosophy behind the design of Mies Van de Rohe's *Barcelona* chair. Meanwhile, in Britain, after considerable study in Japan, potter Bernard Leach promoted a crafts revival that was to influence post World War II generations in the Western world, including New Zealand, to the present day.

The final sections of *Landmarks* bring visitors through familiar examples of postwar Modernism, with classic fashions from designers like Coco Chanel. These are counterbalanced by the reactions of designers such as Ettore Sottsass whose *Carlton* room divider, designed in 1981 for Memphis, and the tea and coffee service designed by Robert Graves for Alessi's *Tea and Coffee Plaza* series characterises the huge shift in thinking that drew on Pop culture and questioned the accepted tenets of 'good design', in what became known as Postmodernism.

The exhibition concludes with a display of current designs that reflect the current global nature of design, communication and technological innovation, and Maarten Bass's *Clay Furniture: dining chair (yellow)*, made in 2006, which brings together crafts and industry in a new form.

And then of course, it is going to be possible to cross the Grand Atrium, past changing temporary exhibitions, into the equally exciting and significant Encounter exhibition of New Zealand applied arts. Each of these exhibitions will provide opportunity for dialogue with the other, and with the other exhibitions and galleries near them.

So congratulations to all: it is a massive achievement and I can't wait to see the real thing!

Grace Cochrane

Grace is a curator and writer; former Senior curator, Australian decorative arts and design, Powerhouse Museum, Sydney; currently editor, *Object* magazine.



above: *side chair* | after a design by Edward Pugin (1834-1875) | made by G E Street (active circa 1865) England, circa 1865 | oak, ebony, brass, leather | height 726 x width 407 x depth 363 mm purchased with funds provided by the Charles Edgar Disney Art Trust, 1991.67.F174



above: *chest on chest* | Elizabeth Bell & Son | London, England, after 1740 mahogany, black lacquer | height 1220 x width 1105 x depth 547 mm collection of the Madeline Vira Trust Board, 1963 | on loan to Auckland Museum Tamaki Paenga Hira, P16

left: *jug* | made by Bernard Leach (born 1897, d.1979) made at Saint Ives pottery (estab. 1936 - closed circa 1979) St Ives, Cornwall, England, 1950 tenmoku glaze, stoneware | height 260 x diameter of base 120 mm collection of Auckland Museum Tamaki Paenga Hira, 37106, K1257

right: *pair of curtains (detail)* | designed by John Henry Dearle, (1860-1932) woven at Merton Abbey, Surrey, England | retailed by William Morris & Co London, England, circa 1898-circa 1902 | Jacquard weave wool | height 2440 x length 2440 mm purchased with funds provided by the Charles Edgar Disney Art Trust, 1992.26.T1428



CURATOR PROFILE

in the style of louis

Auckland Museum has long held a vast and valuable Applied Arts collection, but much of it, along with the man charged with its care, have been hidden from view. With the development of two new dedicated galleries to ensure the ongoing exposure of an important aspect of the Museum's collections it seemed a good time to have a chat to the man who made it all happen, Louis le Valliant.

Curator, Applied Arts is your official title. What exactly does your curatorship entail?

Current curatorial practice is about facilitation. We have great a wonderful collection and great stories that go with them. What I hope we try to do is encourage our users, be they visitors, researchers, makers, collectors, or enthusiasts, to be involved in objects in a number of old and new ways. This has changed over the last decade or so it's about keeping the collections current and relevant to all of these user groups.

Tell us about the range and type of collections you look after.

The Museum's collection of design and decorative arts is grouped into three areas: New Zealand, Western European and Eastern. At the moment we have about 21,800 objects reasonably evenly distributed between these three parts.

The collection is mainly furniture, ceramics, glass, silver, jewellery, costume and textile, clocks and watches, musical instruments and mixed media. The New Zealand collection starts from around 1800, Western European around 1600 and the Eastern collection 'begins' at the Neolithic period. Each of these areas continues to the present day.

This collection is a fundamental reference and display resource for examples of style, design and technical innovation and excellence. There is a focus on regional aims while maintaining the national and international scope of collecting. A broader interest in commercial and industrial design is also being developed to enrich an already impressive collection.

How did you get into museum work and how long have you done it?

As an art history student, I was offered a summer job at the Auckland Art Gallery. This led to thinking about what I could do with my post-graduate degree. I successfully applied for a position at the Govett-Brewster Art Gallery in New Plymouth, a visual arts museum that has a contemporary art collection and presents a busy and diverse program of exhibitions.

After a stint there I moved to the Fisher Gallery (now te tuhi - the mark), Pakuranga, to gain wider experience in an interdisciplinary contemporary non-collection based gallery. It was a great experience developing programs that were timely and relevant to the sector and its audience. That led to the job here, at the Museum.

How big is your collection and how long did it take to get that way?

Like any of the collections in the museum, applied arts represents what people at various periods in the past and now - patrons, donors, consumers, collectors, curators - have considered the most important examples of their kind. The current count is about 21,800 items but the applied arts section wasn't formally administered until 1966.

In the first half of the twentieth century, some applied arts objects had been assembled from various gifts, loans and purchases under the title of European and Oriental Applied Arts, reflecting the interests of individual connoisseurs and collectors of the time.

This formative collection was comprised of ceramics, glass and objects d'art and was gifted from notable collectors cum philanthropists including Mrs A C Lennard and William White, whose ceramics collections really did set the tone for future collecting. James Tannock Mackelvie's collection entrusted to the citizens of Auckland arrived here in 1932.

By the late 1950s, ethnology collection material with any aesthetic appeal was being evaluated for inclusion in an embryonic and specifically nominated applied arts collection. The Edward Earle Vaile Trust Fund started acquiring English and Asian pieces. A department was proposed and a Curator of War Relics and European Applied Arts appointed in early 1966. So the collections underwent considerable reorganisation to construct the framework of the collection we look after today.

After the Disney Hall of Furniture opened James Fenton, who was the President of the English Pewter society, visited the Museum on one of his fishing trips and decided that his collection was perfectly suited to be here. So in a remarkable act of philanthropy donated his collection of English and European pewter along with a wonderful longcase clock by John Ebsworth. There have been others like Dr Bucknill's collection of English glass or Sir Frank and Lady Mappin's donations of pieces of English furniture and textiles. We were also very fortunate to have Robert Charleston, Keeper of the Department Ceramics and Glass at the Victoria and Albert Museum, London sourcing works for the collection at this time.

Pottery classes were held in the Museum and contemporary New Zealand studio ceramics acquired for the collection in the 1960s. Notably, the Auckland Studio Potters Society deposited their collection of contemporary international and New Zealand studio ceramics at this time, giving studio potters direct access to collection items as first-hand teaching material.

By the early 1980s contemporary collecting began in earnest in order to bridge the gap between the late nineteenth century objects and the present day. The stronger emphasis on New Zealand decorative arts, especially crafts, began with a focus on purchasing jewellery and glass, which were moving to the forefront of cultural practice at that time. The Museum continued to acquire studio ceramics and, significantly, collected examples of New Zealand commercial ceramics, constructing a unique broad-based collection.

By the 1990s we began to collect contemporary New Zealand furniture and fashion. This was reinforced by Museum generated temporary exhibitions and by hosting a regular series of touring exhibitions. A recent review of the collecting plan repositioned the collection into three main collecting areas, New Zealand, Western European and Eastern cultures, in both historical and contemporary decorative arts. For the first time the New Zealand applied arts collection was defined and became the priority area for collecting.

What has it been like designing and creating two permanent applied arts galleries? How long did it take and what was involved? How has it affected you?

It has been a very brisk process that has focused thinking and finding out about the collection, the majority of which has been in storage over the duration of the Museum renovation. It's fantastic to see the objects come out of the packing and be reminded of and delighted about how fantastic the collection is.

The gallery projects utilised the skills of external designers as well as Museum staff. This exchange of interests, knowledge and experience has created a new way into the collection that I think visitors and users will be pleased with.

The early design stage benefited from working with Humphrey Ikin, a well-known Auckland designer-furniture maker. His discernment and mentoring created a valuable framework that sustained the thinking about the gallery designs as we progressed. We worked with Chris van Ryn of Freestyle design to articulate and render our ideas. This partnering created, over half a year or so, a dynamic series of meetings that generated the displays in the form you will see.

The galleries reflect a consideration of the new building, collections' strengths and weaknesses, held beliefs, new directions, and alternative meanings. As with all projects of this scale, it is an accumulation of conversations that have moved, sometimes hesitantly and sometimes with resistance, thinking, and perceptions about objects - what and who they represent. We wanted to be really generous to people experiencing these objects for, what may be, the first time.

By placing New Zealand creativity alongside international design and decorative arts there is now a greater dialogue between the collections. This will be rounded out by reinstalling the Asian Gallery late in 2007.

As we talk, there is a dedicated group of individuals working on the projects and ensuring that they will be ready in time. All have given more than asked for, and come up with great ideas and solutions that are inspirational to the gallery development. Some of these will be seen and others will wait for the next iteration of the galleries. As we've worked through finding, selecting and gathering information, it's been great to see the work of our diligent volunteers, who will now evidence a meaningful expression of their work.

What is your favourite item in the collection? Tell us about it and why you like it.

As we talk today it would be two things. A sampler, (T1055) on coarse linen embroidered with a cat, other motifs, bands, and verses. This unfinished sampler is attributed to Elizabeth Collins from England and is dated around 1797. It's one of our earliest samplers and what makes it so exciting is that it is so puzzling. The unfinished nature of it means that you can't quite get into the mind of the maker and ask why she was doing what she was doing. And the cat is too modern to be true. It's a virtuoso piece and shows why unfinished pieces can offer just as much information as a completed work.

And a young Dutch designer, Maarten Baas' clay chair, which is a very recent acquisition to the collection. It interests me because it answers and challenges the dilemmas about the process of design and manufacture and the hand of the maker in completing the work as well.

You seem to have lots of new objects as well as old. Why is this? Don't museums just need old things?

There has been a positional shift over the last couple of decades in the applied arts collection to select and represent items of more recent make and manufacture. With the re-evaluation of the old hierarchies of collecting - challenging the established art and design canons, certainly of making after the industrial revolution and prioritising of the New Zealand collection - there is considerable advance in the breadth and depth of the collection, so it is now much more representative of the sectors, or its communities of interest and visitors aspirations.

We have moved, sometimes, as I've mentioned before, hesitantly and challenging perceptions, away from thinking that antiques over 100 years old are 'legitimate' and can make it, finally, into the museum collection because they have stood the test of time. This has meant that there are some gaps in the story, some makers not represented. In applied arts and design it's more pragmatic to collect items at the time they are made rather than attempt to retrospectively acquire. Some of these works are ephemeral by nature (and design) and it's best to collect them while we can.

The design and decorative arts collection continues to grow as a reference, interpretation and exhibition resource and one thing is for sure, we hope it brings continual inspiration and enjoyment to all our visitors.

Remember that the galleries are only aspects of our collection, there's still more behind the scenes and more stories to be told based on the collection, so we're only telling two versions. The next versions in eight years time will be different again. Hopefully the conversations from these galleries will shape and inform the next.



left: charger | unknown maker | England, circa 1662 | pewter | height 25 x diameter 396 mm
gift of Mr James Cobbett Fenlon, 1972, P32

above: sampler | Elizabeth Collins | England, circa 1797 | linen, cotton; Stitches used: cross stitch, satin stitch | height 450 x width 550 mm height x width 17.75" x 21.625"
gift of Miss Bessie James, 30/366, col.1034, T1055

nurses' day: 23 october

A collection of medals recently gifted by Mr JN Watt record part of the fascinating nursing career of Nurse Nina May Palmer, MBE, one of one of New Zealand's pioneer nurses recognised for active service.

On the staff of Wellington Hospital in 1893-1895, Nina graduated in 1902 as number 19 on the New Zealand register. Some time later she opened a private hospital in Davis Street, Wellington working there until 1909.

About 1910 May and her mother left New Zealand to travel overseas. After spending some time in Rome they visited Greece and found themselves caught up in the Balkan Wars. Hospitals were full and medical services almost non-existent. Princess Andrew of Greece, appealed to the Palmers for assistance and soon after May started work in a 900 patient military hospital where casualties were dumped in corridors or wherever a place could be found. She divided her time between two hospitals, working long, arduous hours until finally her health broke and she was forced to leave on a stretcher.

With the outbreak of World War I Palmer joined the French Red Cross and nursed at a Croix Rouge hospital. Possibly, like a number of other New Zealand nurses, she was initially turned down by the British Government, but by the middle of 1915 nurses were in great demand



in London and May Palmer transferred from the French Red Cross to the Queen Alexandra Imperial Military Nursing Reserve (QAIMNSR). For some of this time she served on a hospital ship based in Le Havre harbour, the HS Asturias, which later sank.

After the war Palmer became matron of a hospital in the Sudan built by a large construction company. She later set up home in Jersey but when WW2 started, she was evacuated to England and some years later returned to New Zealand.

Clockwise from top left: French Red Cross medal. Princess Alice brooch, Macedonia, 1913. At the residence of Prince and Princess Louis of Battenberg/Princess Alice of Greece received seven nurses and gave to each an oval brooch with the word 'Alkie' in the centre. On the upper edge was the word 'Macedonia' and on the lower, 1912 Pinos 1913. These charming gifts took the nurses entirely by surprise, as the Princess invited them to tea without any intimation of her intention. Medal of the Order of the British Empire 1917. (Chivlian). Acknowledgements: assistance from Sheryl Kendall, author of Military Nursing in New Zealand.

dead man's penny

These commemorative medals were presented to the next-of-kin of the men and women who died in action in World War I. The medal was commonly known as the 'Dead Man's Penny'. The medal was made of brass and measured approximately four and a half inches in diameter. Most of the medals were manufactured at Woolwich arsenal (London). In addition to this plaque or medal, families of the bereaved also received an illuminated scroll in full colour and a printed letter from Buckingham Palace bearing the signature of the King George V. The plaque was designed by Edward Carter Preston (1885-1965), a medallist/sculptor of Liverpool, who won a national competition to design the memorial plaque.

Right: Memorial Plaque for Rifleman 231833 Ormond Morris, New Zealand Rifle Brigade, killed in action 19 September 1916, just four days after commencing battle.



battle of the somme: 15 september

WAR MEMORIAL



On 1 July 1916 the Allied forces launched their attack on German lines along a 25 mile front north and south of the River Somme in northern France in what became known as the Battle of the Somme.

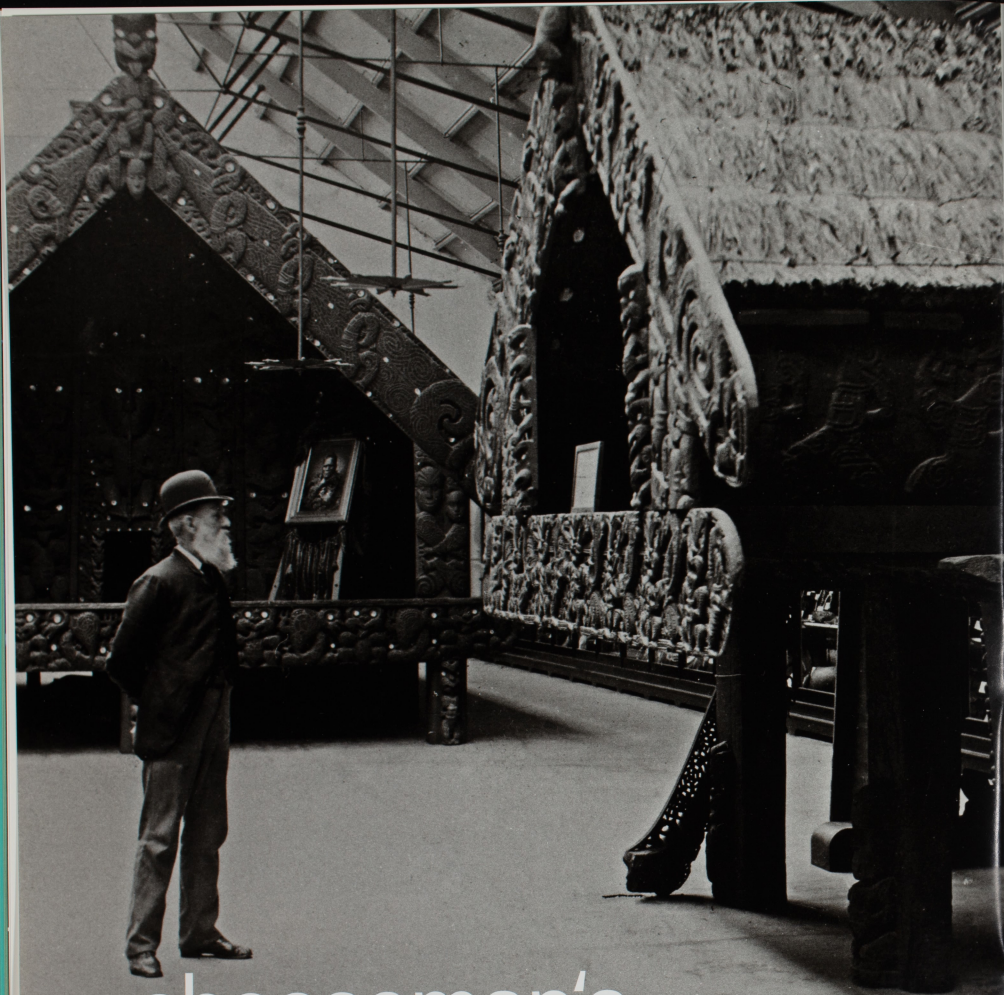
On this day alone the British suffered 57,470 casualties including 19,240 dead.

New Zealand soldiers entered the Battle of the Somme on 15 September 1916 after fighting in Egypt and Gallipoli. This was also the first major battle on the Western Front for the New Zealand Division which took part in the battle of Flers-Courcelette on 15 September. By the time they were relieved on 4 October the New Zealanders had advanced three kilometers and had captured eight kilometers of the German front line, west of Flers - also witnessing the debut of the British tank.

This was the New Zealanders' first experience of the utter horror of trench warfare - machine guns, barbed wire, gas and mud. During this twenty-three day period the cost to the New Zealand Division was 7000 casualties of whom 1560 were killed. Many of their names are recorded in the World War I Hall of Memories. This year marks the ninetieth anniversary of those who fell in this most terrible of battles.

Top: New Zealand troops in the front line on the Somme. La Cynge Farm. Middle right: A busy scene in a village on the Somme when the New Zealanders marched in. Bertancourt. Bottom right: A badly wounded Boche awaiting treatment, Somme.





cheeseman's 1906 flora

An exhibition of images and ephemera celebrating
100 years since Cheeseman published his definitive
Manual of the New Zealand Flora in 1906.



Left: Cheeseman in old Auckland Museum Moor Court. Two fine carved specimens of elevated storehouses. Above left: *Dracophyllum sinclairii* Cheeseman (1906). Banks' *Florilegium* plate 501; Banks and Solander collected this shrub in the Firth of Thames, November 1769. Above right: Cheeseman on horseback at his family home in Remuera.

Thomas Frederick Cheeseman (1845-1923) was the Auckland Institute and Museum botanist and sole Curator for nearly 50 years (1874-1923). During his career, Cheeseman described three plant genera, some 140 species, 67 varieties and one forma. A genus and 29 plant species from New Zealand and Cook Islands were named after him. He published the *Manual of the New Zealand Flora* (1906, 2nd ed. 1925) and *Illustrations of the New Zealand Flora* (1914), as well as countless scientific articles. Amongst his accolades he was elected fellow of the Linnean Society of London and received their prestigious gold medal in 1923.

Largely self-taught, Cheeseman's interest in natural history, especially botany, soon developed into a full-time passion. There was much to occupy the young naturalist, as the native flora and fauna had only partially been described since Banks and Solander made their initial forays a century earlier. When he was 22 years old he sent a local orchid to Joseph Hooker at Kew that was later named after him: *Corysanthes cheesemanii*.

To assist in the writing of a new New Zealand flora the Government asked the British Museum in the 1890s for a set of Banks and Solander specimens, proof prints of the Banks' *Florilegium* and a copy of Solander's unpublished manuscript. These were initially for Thomas Kirk, Cheeseman's predecessor at the Museum, but due to his premature death in 1898 the project was passed onto Cheeseman who was commissioned in 1900 to write the flora.

By the time his 1906 *Flora* was published Cheeseman was corresponding with numerous botanists within New Zealand and overseas. Charles Darwin was among Cheeseman's correspondents. This letter, typical of the scientific discourse of the time, concerns the way in which an orchid is pollinated.

Dear Sir

I thank you for having sent me your extremely interesting paper. I can entertain no doubt that your explanation is as correct, as your account is clear. The case is strictly analogous, though to results affected by e.g. different means, as in *Cyripedium*; not as I incorrectly described it at first, but as described by H. Müller viz, that the insect is forced from the inflexed rim of the labellum to crawl out of the two apertures close to the anthers and stigma. Your case is much more curious.

With my best thanks / I remain Dear Sir / Yours faithfully
Ch. Darwin

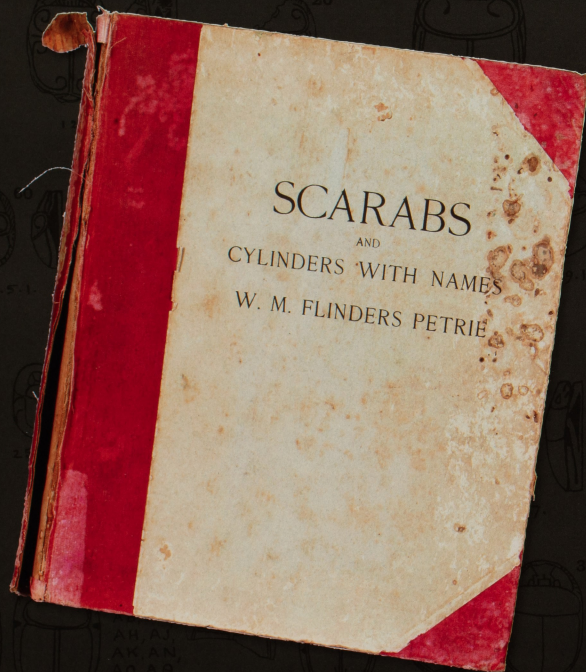
I tried *Cyripedium* with a minute bee & saw the whole process, as you did with your orchid.

Cheeseman bequeathed his herbarium which forms the basis of the current collection of some 330,000 specimens, and related papers to the Museum. Of the 14,400 specimens in the Cheeseman Herbarium nearly 7,000 of these had been collected by Cheeseman. The Museum also holds 510 sheets of herbarium specimens collected by Joseph Banks and Daniel Solander during Captain James Cook's first voyage to New Zealand, 1769-1770.

While much of his attention after 1900 was given to botanical writing, Cheeseman never lost sight of the needs of the rest of the Museum and recognised the call for more space and a new museum. He spearheaded a campaign to secure the present site "... no better site could be found than Observatory Hill". His clever strategy to achieve this vision was to propose a new War Memorial Museum, "commemorative of the services of the many thousands of young men who have willingly left this country and undergone countless sacrifices in order to assist in crushing the German peril". He succeeded but died suddenly in 1923 prior to completion.

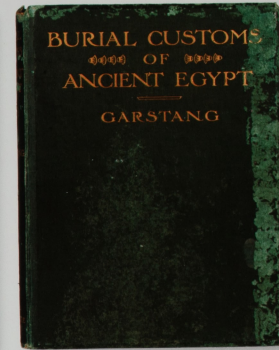
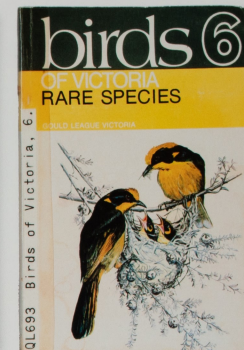
From the beginning of his long stewardship of the Museum, Thomas Cheeseman showed the political astuteness, enthusiasm and passion that enabled him, perhaps more than any other single individual, to ensure the survival of Auckland Museum into the next millennium.

overdue surprise



“Never lend books, for no one ever returns them; the only books I have in my library are books that other folks have lent me.”

Anatole France, Nobel Prize in Literature 1921



EX LIBRIS

Whoever wrote the old saying 'long absent, soon forgotten' hadn't met the team at the Auckland Museum Library. Having never met a book they couldn't keep track of, it was a particular triumph when several volumes that have been overdue for forty-plus years were recovered recently.

Two books about ancient Egypt were borrowed in the 1960s. They had been taken to Australia and recently someone (conveniently possessing the surname Smith) realised they were ours and as she was coming to New Zealand for a holiday, brought them back. One of the books, *Scarabs and Cylinders with Names*, illustrated by the Egyptian collection in the University College, London by W.M. Flinders Petrie published in 1917 is the only copy in New Zealand. The book is a catalogue of scarabs produced under the aegis of the British School of Archaeology in Egypt and Egyptian Research and fetches approximately US\$350 on the antique book market. It was reprinted in 1994 but no library in New Zealand purchased a copy.

The other book was *Burial Customs of Ancient Egypt*, by John Garstang published in 1907 and is one of only two copies in the country. This volume makes available Garstang's account of his excavations of the necropolis of Beni Hassan during 1902-04. The small rock tombs, mostly dating from the 3rd and 4th Dynasties, contained well-preserved

burials of court officials, with elaborate furniture still in its original position. The report includes a discussion of the clothing, personal ornaments and the craftwork and considers the wider implications of the discoveries for our understanding of the burial customs and daily life of the ancient Egyptian middle classes. This book sells for around US\$250.

Both books were not in very good condition and look like they have been improperly stored in a garage or shed for a long period.

Also a collection of six bird books were returned after someone found them in a book sale and identified them by the stamps inside the books as belonging to the Museum. On the Library record for one of the books, *Birds of Victoria: Rare Species*, is written "Missing. Last taken by F. S. Taylor on 26 Apr 1977 who is sure he returned it. Gone beyond hope." Hope, however, springs eternal and the now water-stained set is now back where it belongs. Suspicion is afoot that a keen bird watcher may have taken them out into the field. FS Taylor appears to be unavailable to comment.

While the Library will not be issuing or enforcing fines on this occasion, it is worth noting that at the rate charged by other Auckland City Libraries, each book would have attracted overdue fines in excess of \$4,500!

If you have books belonging to the Auckland Museum Library, no matter how overdue, we'd love to hear from you. Please contact us...

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↑ **Leading Seaman S. P. Money | World War II**
 "We were welcomed by Captain Bels, who introduced himself as Captain Bull from the LCT 157 (which we had just lost). The Russians gave him the piece and he gave it to me. I was standing and all the buildings were scorched with shrapnel and there were holes in everything and we thought, if this was winning..."
Chief Petty Officer Medic S. J. Lockyer | Iraq, Arabian Gulf, East Timor
 "I had better send this letter off swiftly or I may never end up posting it. Please say 'Hi' to everyone back home. Will try and write more frequently. Try not to worry too much about me as I am doing fine." Letter sent home on Friday 9 March 1991



↑ **Commander A. V. Kempthorne, OBE, RNZN (Ret) | World War II, Korea**
 "The German planes used to bomb us in port. They would go out to sea, circle around, come in over the land held by the Russians, give bomb the piece and he'd hop home chased by the Russian pilots after they dropped their bombs."
Lieutenant Commander K. E. Woodhead, MNZC, RNZN | Arabian Gulf, Sinai, Afghanistan
 "The University had been the target of an American bomb during the war, as the Taliban were headquartered there. The Taliban or Al Qaeda. Osama Bin Laden was the world just a few days of bombs, flags, fighter bombers, US Marines, helicopter gunships and heavily armed Kiwis."

PICTORIAL EXHIBITION

navy vets

This photographic exhibition is a collaboration between the Royal New Zealand Navy Museum and Auckland War Memorial Museum in celebration of the Navy's 65th anniversary in October and the Year of the Veteran. The exhibition features large-scale photographs of Royal New Zealand Navy veterans; from World War II to recent campaigns and operations in the Persian Gulf, East Timor and Afghanistan, and also presents the veterans' stories. Nikki Payne examines what it means to be a veteran...



Navy Veterans is a celebration of naval veterans - in uniform and retired, young and old - who have served in operations ranging from war to peacekeeping. The subjects are a very small sample of the thousands of naval veterans who have served in the Royal New Zealand Navy, formed in 1941, from World War II to the present. Many people deserve to be in this exhibition but there simply isn't room. Of those currently serving in the Navy alone, over 800 are veterans, with thousands more retired. To narrow the list down, I decided to pick from a sample of veterans from the Auckland area, who have served in a variety of locations and operations.

I wish to highlight through this exhibition that our naval veterans are part of our community, and that they range in age from their twenties to their eighties (and for some hardy and salty ones, even older). I also hope to focus attention on the fact that our now-elderly veterans were young once too - after all, they became veterans in their teens and twenties - and they have stories to tell. The display sets up conversations and relationships between the photographs: veterans who are still in the Navy, and those that are out of the Navy; those that were at war, and those who were peacekeepers.

All subjects were asked to dress as if they were going to an Anzac parade. All Navy personal are in their Number 2 Uniform as if they

too are on an Anzac Parade. This is one time in the year when both Navy veterans (current and ex-Navy) meet and join together on parade as one. After the Anzac parade they exchange stories at the RSA (Returned Services Association). The joint parade also happens on Armistice Day. The exhibition sets up a situation where both parties meet at a common place - in this instance Auckland War Memorial Museum.

All the veterans hold a photograph of themselves: the situation where they qualified for one of the medals they wear. I realised when photographing the veterans that, when they leave the military, the only reminder they have of serving in war, or in an operation, are their medals - and if they are lucky - some photographs. The photograph within the photograph represents the inextricable nature of past and present narratives. The subjects project a vulnerability in the 'presentation' of their past - a presentation that is simultaneously tentative and proud.

My main aim for this exhibition is to broaden the public's view of what a naval veteran is.

Further information about these veterans can be accessed via the Auckland Museum Library and the Museum Shop. The veterans' oral histories can be researched at the Naval Museum, Devonport.

NAVY VETERANS IN FOCUS 1941 - 2006: PHOTOGRAPHS BY NIKKI PAYNE
 15 SEPTEMBER - 12 NOVEMBER | PICTORIAL GALLERY, LEVEL TWO

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PL. III

SAVAGE TRIBES N° 3

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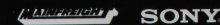


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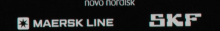
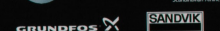
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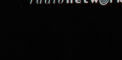
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HIDDEN TREASURES

‘savage tribes’

Plate III, *Savage Tribes* from Owen Jones, *The Grammar of Ornament*: illustrated by examples from various styles of ornament

individual plates lithographed by Francis Bedford published by Day and Son, London, 1856 this edition by B. Quaritch, London, 1910 Auckland Museum Library, Reserve Collection, NK1510

English architect and designer, Owen Jones' (1809-74) *The Grammar of Ornament* (London, 1856) is one of the most influential reference books in the decorative arts.

Jones categorised, by period and style, 100 coloured examples of historical styles of ornament and for the first time presented ornament (and therefore style) as a universal formal language capable of being scientifically applied.

Jones was also instrumental in the application of chromolithography to book illustration and *The Grammar of Ornament* has become one of the masterpieces of nineteenth-century colour printing.

