



## Auckland War Memorial Museum

# NEWS

Auckland Institute and Museum  
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December 1985

*This issue of the News is a bumper double Christmas issue. It's our way of making up to readers for the fact that the issue due to be circulated in August didn't eventuate. A very busy period at the Museum, many aspects of which are described in this News, meant that there was no August issue.*

*Readers are asked to make a special note of the change in Museum telephone numbers. Many of you will have memorised the old number, which has been in force for many years, so please note the change.*

*May I also take this opportunity to thank the Museum Council and staff, its members and friends for the support they have given the Museum during the year. A Merry Christmas and a Happy New Year to you all.*

G. Stuart Park  
Director

## Telephone Numbers

When the new Auckland telephone book came into operation at the beginning of November, the Museum's telephone numbers changed. Please note the new numbers: **390443** and **390361**. The 24 hour phone for information on museum hours and special exhibitions remains unchanged on **773932**.

Please note that if you forget the number, it's in the phone book under "Museum, War Memorial", "Auckland Institute and Museum", and in the Yellow Pages under "Museums".



## Catherine Lomas

Catherine Lomas commenced her duties at the Museum in August. Ms Lomas has worked for a number of years as the Crafts and Film Advisory Officer for the Queen Elizabeth II Arts Council, and her knowledge of the contemporary crafts scene in New Zealand will be of considerable benefit to the Museum. Catherine has readily settled in at the Museum, and is proving a most useful addition to the staff.

## Museum Lift

After being without a lift in its public galleries since Christmas 1984, the Museum was delighted when installation of the new lift was completed in August. Alterations to the lift shaft to accommodate the new machine had taken considerably longer than anticipated.

The lift is an oil hydraulic machine, made in Italy, and it provides a very smooth and comfortable ride. Its installation has been especially welcomed by disabled and infirm members of the public who have been prevented from visiting the upper floors while the lift was out of action. Museum staff, who had to manhandle everything between floors, also welcome the arrival of the new lift.

# HOTUNUI

The restoration of a meeting house

Gerry Barton and David Reynolds

## Hotunui Booklet

A booklet on the Ngati Maru meeting house Hotunui in Auckland Museum has been published. Written by Gerry Barton, Conservator, and David Reynolds, Education Officer at the Museum, the booklet describes the history of the house. It includes a number of early photographs of the house at the time of its erection at Parawai near Thames in 1878, and its subsequent dismantling and removal to the Museum in 1924. The authors also outline the reasons why the current restoration project was initiated, and explain what is being done. The booklet is proving of great interest to Museum visitors who have been wondering what is being done to the house; we are sure it will also be of great interest to readers of the News. "Hotunui: the restoration of a meeting house" is available at the Museum Shop for \$3.95.



## Honorary Life Members

At the Annual General Meeting in September, the names of two members were put forward for election as Honorary Life Members.

Mr W. L. Cooke is a longstanding Life Member of the Institute and Museum, and a considerable benefactor, especially of the Museum Library. He has presented many books to the Library over the years, especially on geothermal energy. Because of his interest in the Library, he and his family gave to the Museum in 1980 a valuable property in Newmarket. Rent from the property provides ongoing income for the purchase of books for the Library. Mr Cooke continues to take a lively interest in the Museum Library and its activities, and is still a frequent donor of books.

The second nomination was that of Dr R. H. Lindo Ferguson. Dr Ferguson was appointed to Council as a representative of the Auckland City Council in 1968. He served as a City representative until 1975, when he was elected as a representative of the Members. He was elected President in 1980, and served until 1983, when he became Past President, a position he still holds.

In his time on Council, Dr Ferguson has made valuable contributions to the work of the Museum in many areas. He enthusiastically supported Graham Turbott's proposal to create the Auckland Landscapes Installation, being closely involved in obtaining the strong financial support of the installation by the Logan Campbell Estate, the Auckland City Council and the New Zealand Insurance Company. He played a major role in the activity associated with the passing of the 1980 Amendment to the Museum's empowering Act. The smooth passage of this legislation was a direct result of his considerable efforts on our behalf. The period of his Presidency saw considerable progress being made on a number of fronts, and his involvement with the Museum has continued unabated after he was no longer President. Lindo's tireless efforts on the Museum's behalf, before, during and after his Presidency made him a most fitting candidate for honorary membership.

President Russell Thomas put these names before the meeting on behalf of Council, and they were approved with acclamation. Our congratulations to these two new Honorary Life Members.

## All Manners of Banners

Major museums the world over have a certain similarity. Museum buildings, whether in London, New York, Berlin or Auckland were constructed according to the architectural style thought to be appropriate for museums in the nineteenth and early twentieth centuries. Their facades tend to be variations on a neoclassical theme, with differing numbers of columns, steps, and Greek and Roman orders. As imposing and impressive as these timeless edifices appear, they do create certain problems for us in the 1980s.

Museums nowadays are lively institutions moving with the times, but their facades suggest a rather different image. The environment our buildings exist in now is



## Russian Gift

Museum Vice President Sheila Weight and Director Stuart Park were delighted recently to receive a delegation of Russian visitors, including the Russian Ambassador to New Zealand, His Excellency Mr V.L. Bykov, and Mrs Bykov. (The delight was only partly caused by the excellent Russian champagne the visitors brought!) Mr Bykov made a presentation to the Museum on behalf of his Government, to mark the fortieth anniversary of the end of the Second World War.

The Soviet Government has presented to the Auckland War Memorial Museum a collection of Soviet small arms, uniforms, photographs, posters and books relating to Russian

involvement in the War. In making the presentation, Mr Bykov stated his belief that the only fitting place for weapons and armaments in the world today was in a museum, as a reminder of a past that is hopefully behind us. In accepting the gift for the Museum, Stuart Park pointed out that the Museum had had military material in its collections from almost all the combatants in the War, on both sides. The Museum did not however previously have any Russian material. The Soviet Government's generous donation enabled the Museum to fill this significant gap in its collections.

Our photograph, courtesy of the New Zealand Herald, shows Mr Bykov and Mr Park examining a Russian sub-machine gun.

increasingly oriented to a bright and colourful visual display, of mirror glass and neon for example. Museums overseas have realised that an obvious solution to problems of frontal monotony was the installation of a colourful banner.

Auckland Museum's rather exposed and windy site (don't tell Wellingtonians we said so!), and the height and comparative closeness of its columns presented certain technical difficulties. However, when the Creative Dyers Guild approached the Museum asking if they could hang a banner to celebrate their Exhibition in November, it seemed an ideal opportunity to attempt our first exterior banner. Our contractor Chris Crump and architect Rodney Draffin organised some truly ingenious fittings to allow a safe and secure installation, and the Guild members produced a pair of splendid banners. We are sure that the front of Auckland Museum has never looked so lively in all its 56 years.

The amount of favourable comment we received, and the fact that the banners survived both Guy Fawkes Night and a nor'easterly gale have encouraged us to attempt another banner, this one to advertise the Christmas holiday exhibition **Material World**.



## Carving Returns from

The Museum's collection from Nukuoro in the Pacific returned safely to the Museum after inclusion in the exhibition 'The Twentieth Century' in London and Dallas. This included some of the 'primitive' art from the island as major masterpieces of European art, drawn over the world.

Conservator Gerry to act as courier for Auckland. Gerry visits to conserve museums in Los Angeles, Ottawa. In Ottawa collaborative research Canadian Conservator specialised clean featherwork. This is underway for months published in 1980.

All reports from the Museum's status on the audiences. Kave has returned in good condition. She is in the Museum's designed for the fibreglass replica during her absence for five million U.S.

Readers are reminded magnificent poster the Museum Shop was produced by Art in New York and image of this masterpiece Museum's collection.





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## New Zealand Pottery

The most unusual exhibition of pottery ever seen in Auckland is currently on view at the Museum. Alongside displays of some of the finest ceramics in the world is an exhibition which includes four New Zealand Railways cups.

The exhibition is "New Zealand Pottery". It presents the products of New Zealand pottery manufacturers, from their beginnings in the 1860s to the 1970s.

Some of the earliest are Auckland potters like George Boyd, Moses Exler, James Wright of Paparoa and William Plant of Thames. These pioneering potters, and the pots they made, have all but been forgotten. Recently, however, historical research by New Plymouth author Gail Lambert, and the active collecting of pots and information by Auckland Museum staff have rescued them from oblivion.

More recent Auckland potteries such as Jova Rancich and Co., Sherwood Pottery, Partridge, Spartan and Harwyn date from the 1940s and 1950s, yet their history too was in danger of disappearing. Whilst there is no danger of the disappearance of Crown Lynn, its history in its early days of making pottery in the Second World War is not well known, and earns a respected place in the Museum exhibition.

Southern potteries are not neglected either. Woodnorth Pottery of Winton, Southland, produced some remarkably fine wares around the turn of the century, as did the Milton Potteries in Otago. The Temuka and Timaru Potteries are well represented, as well as Christchurch potter Luke Adams and Peter Hutson of Wellington.

"For some people" says the exhibitions' organiser, Museum Director Stuart Park, "it may seem strange to see such things in Auckland Museum, which contains ceramics made by the greatest ceramic artists in the world. Yet museums are about people, and the world around them, their lives and the objects they make and use."

"New Zealand ceramics are part of our culture, part of our history and our way of life. They belong in museums, like Auckland Museum, which collect and display our social, technological and aesthetic history."

"All of us in New Zealand use local pottery. There are few households which do not have examples of New Zealand pottery amongst their crockery, even if the best tea service is imported. Anyone who has had a meal in a restaurant or hotel in recent years can be sure to have used New Zealand ceramics."

Auckland Museum has been actively collecting commercially made New Zealand pottery for six years. The exhibition shows pots from the Museum's collection, and some pieces loaned from private individuals. "We hope that the exhibition will encourage people to regard these historical pieces in a more

## NEW ZEALAND POTTERY

From the Auckland Museum Collection



20 October - 12 January  
AUCKLAND MUSEUM

favourable light. The Museum would welcome further donations of pots for its collection" said Mr Park.

The exhibition is on view in the Logan Campbell Gallery at the Museum, from 10am to 5pm daily until January 14th.

## Portrait and Pamphlet Purchased

The Museum has been able to purchase from a lady in England two important items associated with an early member of the European establishment in New Zealand. These items were purchased through the generous support of the members of the Auckland Institute and Museum for the Specimen Purchase Fund.

Lt-General George Dean Pitt (1823 — 1883) served in New Zealand between 1848 and 1851, and was then subsequently private secretary to the Governor of New Munster, who was his father, George Dean Pitt senior. In 1863, he was made Lt Colonel of the First Waikato Regiment, colloquially known as "Pitt's Four Hundred". He was Assistant Military Secretary in New Zealand from 1864 to 1870 and also served in the Cape of Good Hope before returning to duties in England. He was Keeper of the Regalia in the Tower of London from 1882 until his death in 1883.

The items purchased are a miniature portrait, and a pamphlet. The portrait is painted on ivory, and shows Dean Pitt as a young ensign in the uniform of the 48th Regiment, a post he attained at age 16. With the portrait is a pamphlet "Suggestions in reference to Military Operations in New Zealand" by An Officer, published in London in November 1860. Annotations, apparently in Pitt's handwriting, indicate that the author was Lt-General G. H. Page (1823 — 1908) who served in New Zealand in the 58th Regiment. The pamphlet is not listed in the New Zealand National Bibliography or any standard reference work, and it seem probable that this is the only copy held in a library in New Zealand.



## Council Elections

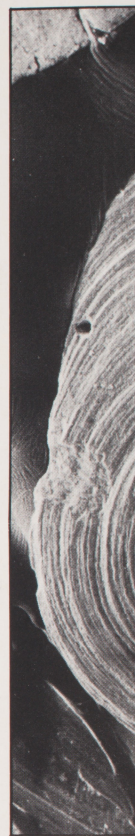
At the elections held in conjunction with the Annual General Meeting, five members were returned to the Council of the Auckland Institute and Museum as representatives of the Members. The successful candidates were Dr Peter Brook, Mr Bill Laxon, Professor Hugh Kawharu, Dr John Rogers and Mr Fergie Schischka. Our congratulations are extended to them. We are also grateful to the two unsuccessful candidates, Dr Ken Mickleson and Dr Stuart Elder, for allowing their names to go forward for nomination.

## Museum Guide Book

Photographer Brian Brake has been working in the Museum over recent months taking the photographs for the forthcoming Museum Guide Book. The Museum is very fortunate to have a photographer of Mr Brake's calibre undertaking this work, and the initial results are very fine indeed. The book is sure to be very popular with the Museum visitors, and is expected to be available early next year. All of the Museum's curatorial staff have been involved in the selection of objects for the book, and valuable assistance has been given to Mr Brake by the Display Department, especially Angus McKenzie.

## Zero Booklet

The Museum has published a booklet on the Mitsubishi Zero aeroplane in its collection. The booklet was originally written as an article in the Journal of the Aviation Historical Society, but has been reprinted separately to make it more widely available to visitors interested in this rare aircraft. The Museum's A6M3 Zero is one of very few complete and original surviving examples of this once very common aeroplane, and its story is a fascinating one. Author Peter Lewis spent many hours researching the history of the plane, and the Museum is very grateful to him and to the editor of the Journal for allowing the Museum to reprint the article. Copies are available at the Museum Shop.



## Special Exhibition Different Approaches

Auckland Museum special exhibition, and varied, and 19... One of the more u... recent years was... large photograph... Shroud. For lack... exhibition space... Botany Hall from... venture the Muse... reaction from an... Rationalist Assoc... institution's tradit... scientific knowled... by the Turin Shro... connotations.

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Museum Collection



## 2 January MUSEUM

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## Mollusc Mirabilis

Museum Malacologist Walter Cernohorsky is acknowledged the world over as an expert on the shells of the Indian and Pacific Oceans. He continually receives shell material from scholars and museums all over the world asking his help in making the right identifications.

Walter tells us that during sorting of recently collected shells from Moruroa Atoll, Tuamotu Archipelago (yes, that Moruroa) he came across something rather unusual. Amongst the larger shells were a few specimens of a bizarre-looking, minute gastropod shell, only 2 millimetres long, a species which had not been seen since it was first discovered in 1917.

Research into the molluscan literature revealed that the species had been described as *Sherbornia mirabilis* by the Australian malacologist Iredale in 1917, from Christmas Island in the Indian Ocean. The original drawing of the shell showed an unusually shaped shell which bore no resemblance or relationship to any known marine shell, living or fossil, and thus warranted inclusion in its own family Sherborniidae. Over the years no further specimens came to light, and most scientists ignored or omitted the family, genus and species from their systematic arrangements.

The recently collected specimens from the Tuamotus represent a considerable extension of the range of the species. Since these specimens were collected as dead shells, the relationships of their inhabitants to other known molluscan families remains a mystery. The accompanying electron microscope photograph by B. Marshall shows this truly mirabilis shell.

## Special Exhibitions: Different Approaches

Auckland Museum's annual programme of special exhibitions is traditionally both busy and varied, and 1985 has been no exception. One of the more unusual presentations in recent years was a travelling collection of large photographs documenting the Turin Shroud. For lack of any other available exhibition space this was presented in the Botany Hall from 17-31 July. As a result of this venture the Museum received considerable reaction from an unusual quarter. The local Rationalist Association considered that this institution's traditional role of promoting scientific knowledge was being compromised by the Turin Shroud's reputed religious connotations.

The Museum could of course respond by pointing out that religion, in one form or another, has manifested itself in much of mankind's material culture. In order to be completely 'scientific' and thereby reject any artefacts of religious significance, Auckland Museum would need to eliminate many of its displays in the Asian, Pacific and Maori galleries. Nevertheless, the 'Turin Shroud Exhibition' was particularly well attended, presumably by members of the public

determined to make their own minds on this controversial subject.

A good deal more basic was 'Skyline Sculpture', a remarkable collection of early chimney pots amassed by Mr Jack Diamond of New Lynn. Initially, it didn't look like the sort of stuff that great exhibitions are made of. However, there is no doubt that this assemblage provided a new perspective of Auckland rooftops. The exhibition was supplemented with a collection of early views of Auckland by well known photographer Winkelmann, printed for us by Mr Arthur Baines of the Auckland Public Library.

Not content with its programme of changing exhibitions, Auckland Museum has, in addition, recently taken to varying public access to its presentations. Visitors to the Auckland Studio Potters Annual Exhibition were thus required to circumnavigate a major part of the ground floor in order to get to the traditional venue. Even the 'New Zealand Herald' reviewer suggested that visitors should capitalise on this extended journey and pause to reflect on the Korean ceramics, Asian pots and Maori korowai to be seen on the way. The reason for this situation was the recent decision to enlarge the opening between the Maori Court and Special Exhibition Hall. This doorway dates from the early days when this was the administrative section of the building and, therefore, never intended for today's high visitor usage.

The Museum looks forward shortly to returning to the traditional route to one of its most popular facilities, the Special Exhibition Hall.

## Planetarium

Mr Frank Ives recently took up his appointment as the Museum's Planetarium Officer. Mr Ives is a secondary school teacher, with experience in teaching science and astronomy, and he has done some previous work in planetaria.

The Museum's Planetarium has now reopened, offering a limited service to school groups. The main planetarium projector was found to be in a delapidated condition when Mr Ives took up his appointment. Manuals and circuit diagrams have been obtained from the American manufacturers of the instrument, and a detailed report obtained from electronic and optical specialists in Auckland. The report has recommended a major overhaul of the instrument, at a cost of some \$4,000, and this work is to begin shortly. The instrument has not received servicing as regularly as it should have, necessitating this major overhaul. It is believed, however, that this work will extend the life of the projector for a number of years.

The projector was presented to the Museum in 1959 by Farmers Trading Company to celebrate the Company's jubilee. It is hoped to have the machine in full working condition again in the New Year, in good time to cater for the increased astronomical interest being aroused by the visit of Halley's comet.





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## Carving Returned from U.S.A.

The Museum's carving of the goddess Kave from Nukuoro in the Caroline Islands has been returned safely to the Museum. The statue has been on loan for fifteen months, for inclusion in the exhibition "'Primitivism' in Twentieth Century Art", in New York, Detroit and Dallas. This major international show included some of the finest examples of 'primitive' art from Africa and Oceania, as well as major masterpieces of 20th century European art, drawn from major museums all over the world.

Conservator Gerry Barton travelled to Dallas to act as courier for the carving on its return to Auckland. Gerry extended his travel to include visits to conservation laboratories and museums in Los Angeles, Victoria and Ottawa. In Ottawa, Gerry completed a collaborative research project with the Canadian Conservation Institute on the specialised cleaning of ethnographic featherwork. This project, which has been underway for more than a year, will be published in 1986.

All reports from the U.S.A. are that Auckland Museum's statue made an immense impact on the audiences which visited the exhibition. Kave has returned safely to the Museum in good condition. She will shortly be reinstated in the Museum's Pacific Hall, on a new mount designed for the purpose, replacing the fibreglass replica which has filled the gap left during her absence. The carving was insured for five million U.S. dollars during its absence.

Readers are reminded that a few copies of the magnificent poster of Kave are still available in the Museum Shop, priced \$35. The poster was produced by the Metropolitan Museum of Art in New York and is a truly marvellous image of this masterpiece in the Auckland Museum's collection.

## Organ Restoration Appeal

In this issue of the **News** we are appealing to members to support the Museum's Organ Restoration Appeal. That may seem a little strange, since it is usually churches or cathedrals, rather than museums, which have organ appeals. However, the circumstances surrounding this appeal are rather unusual.

Auckland Museum has in its collection the first organ ever made in New Zealand. The aim of the appeal is to restore to playing order this unique instrument.

William Webster was born in Scotland in 1816, and emigrated to Wellington with the New Zealand Company in 1839. He then moved north to the Hokianga, where he established a sawmill at Wairere. He remained a settler in the Hokianga for the rest of his life, combining with his brothers John, George and A. S. Webster in a variety of enterprises.

In 1850 William Webster built the four stop, four and a half octave pipe organ, using a combination of local and imported materials. Cedar brought from Australia was used for the case, except for the front and the music rest for which there was not enough timber. These were made from cedar from an old square sofa of the family's.

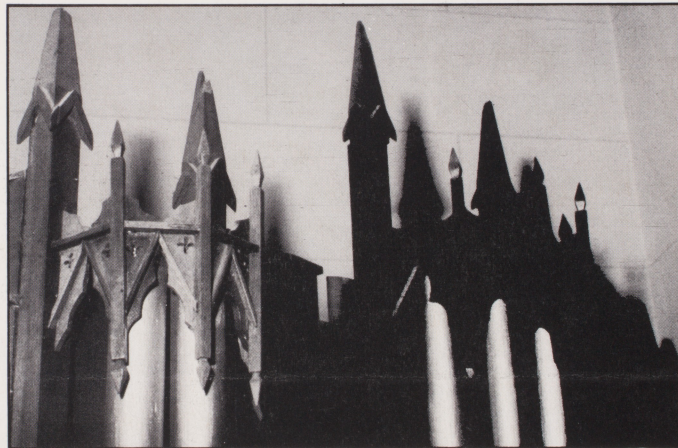
The two wooden stops were made from well matured hand-sawn kahikatea, the two metal stops imported from England, while the two pedals and the ironwork were made by Webster in his own blacksmith shop set up to care for the timber mill's machinery. The bellow's gauge of brass was filled from the rudder of a rowing boat. The ivory on the keyboard was cut laboriously from the teeth of the sperm whale which was obtained from the Bay of Islands whalers. For the black keys, a dye ordinarily used in the manufacture of Maori cloaks, was used.

William Webster presented the organ to his daughter, Mrs Mary Geddes, at Christmas 1896, eight years before his death in November 1904. In 1940 Mrs Geddes presented the organ to the Old Colonists Museum, which was in turn presented to the Auckland Museum in 1966.

The organ was still in working order in 1940, but in following years the bellows perished and there has been deterioration of other moving parts. The Museum is aiming to return this unique and interesting instrument to full playing condition, so that it may once again give pleasure through its music.

If you would like to help support this project, please send your donation to:

**Organ Appeal  
C/o The Director  
Auckland Museum  
Private Bag  
Auckland  
Thank you.**



## Music at the Museum

The exhibition **Musical Instruments Through the Ages**, to be presented by the Museum in association with the Auckland Early Music Society, will provide a month of viewing and listening from 15th February to 16th March 1986.

Display Co-ordinator Len Stanners is mustering over 400 instruments for the display, including some from the Museum's collection of ethnic and early instruments, and many from private lenders, including hand-crafted local products and imports. An illustrated book with contributions from eminent Auckland musicologists such as Charles Nalden, Alec Loretto, David Smith

and others will be published by the Early Music Society to provide a short but comprehensive historical background, as well as a display catalogue. A special project for groups of primary school children drawing on the expertise of visiting English educationists Alison and Michael Bagenal is already fully booked by 45 schools.

The Exhibition will be supported by a series of live demonstrations and concerts, promising something for everyone, from the uninformed to the expert! A special concert concession season ticket will be on sale for Members of the Museum; full details will be circulated to you in January.

The Museum is very grateful to Roger Buckton, Len Stanners and all the other hardworking members of the Early Music Society for their efforts in making this Exhibition into the great occasion it is sure to be.



## Does Compute

One important innovation at the Museum over recent months has been the installation of a new IBM XT computer for the Museum's Accounts Department. Inevitably the introduction of the new machine caused a few headaches for Accountant Bruce Robinson and Accounts staff Merle Williams, Elizabeth Moore and Pam Towers. They have now got the basic system running, and even satisfied the Museum's auditor that the Annual Accounts for the last year, prepared on the machine, were accurate!

The next steps are to extend the machine into other areas of the Museum's accounting. Members who have not yet paid their subscription for the current year will shortly receive a reminder from the computer. However, Accounts staff have put a lot of effort into making the process as human as possible, and we hope you won't imagine we only think of you as a number. You may also have noticed that your address label on the **News** was generated from the computer. Our photo shows Accounts clerk Merle Williams at work at the machine she loves to hate.

## Herbarium Improvements

As for most of the natural history departments of the Museum, the Botany Department collections are primarily of a scientific nature, and are housed in the rear section of the Museum building. The department is centred around the Auckland Institute and Museum herbarium (International Code: AK), a



collection of 170,000 pressed, dried and labelled plant specimens. The collection goes back to specimens collected by Banks and Solander during Captain Cook's voyage of 1769-70, and is being added to at the rate of around 4-5000 specimens a year. This growth had put a great deal of pressure on storage facilities, and major improvements have been undertaken this year.

Two small existing units of mobile shelves were dismantled and repositioned as part of a major new bank of mobile shelving taking up half the floor area in the herbarium. Mobile shelving allows two to three times as many specimens to be housed on the same floor area as the old fixed wooden shelving did. To allow this work to be undertaken, every single box of specimens had to be removed from the herbarium room. The Botanist's office/workroom and surrounding corridors were stacked high with displaced specimens! Once the shelving was completed, the long job of returning all the specimens, splitting over-full boxes, checking curation standards and ordering began. To date, approximately half the 4000 boxes have been processed and re-labelled.

To allow convenient and well-lit examination of the collections, a new work bench with associated cupboard and drawer storage has been built along the entire length of the herbarium. As well as providing much needed working space for permanent, honorary and volunteer staff and visiting researchers, the fact that the shelving opens directly onto the new bench ensures minimal handling of the specimens. Upgraded lighting and new curtains have rounded off the renovations which have greatly improved the storage and working environment.

In a future issue of the **News** we will look into why the Museum has a herbarium — its history, functions, scope and future.

## Resignation of Assistant Director

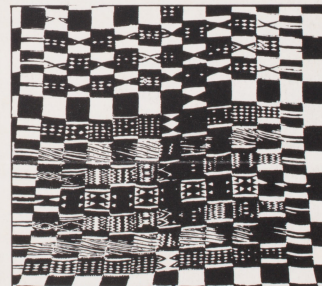
Members attending the Annual General Meeting were advised by the President, Russell Thomas, that Council had resolved, after careful consideration, receive with regret the resignation of David Simmons, the Museum's Assistant Director and Ethnologist. Other members will have seen the resignation announced in the press, and may also have seen Mr Simmons' statements made to the media.

Council has taken the view that the matter is a staff one, and therefore inappropriate for public comment other than the formal notice of the resignation's acceptance. Additionally, the circumstances leading up to the resignation were not simple, and the media does not seem a suitable place in which to discuss them. Council is concerned, however, to reassure members that Mr Simmons chose to tender his resignation over what he saw as a matter of principle; at no stage did either the Director or the Council suggest that he should resign. Since Dave Simmons had stated that the issue was one of principle, and there appeared to be no alternative solution available, Council considered that it had no option but to accept the resignation with regret. All of those concerned, both Council members and staff, regret that the Museum has lost the services of Mr Simmons in this way.

Council is also concerned to emphasise that the Museum is very aware of its responsibilities with regard to Maori objects, both in respect of the integrity of the material itself and its importance to Maori communities. Dialogue, both formal and informal, continues with a wide range of representative elders of Maoridom to ensure the good relationship between the Museum and the Maori community is maintained and strengthened.

Moves are now underway to find a replacement Ethnologist for the Museum. The position has been advertised widely throughout New Zealand, and has been drawn to the attention of appropriate individuals and institutions overseas. Applications closed at the end of November; an appointment will be made as soon as practicable.

Following Dave Simmons' resignation, Council decided that work on the development of the displays in the Maori Gallery should be halted to allow a reassessment of the work. Discussions between the Director, curatorial and display staff and Council member Professor Hugh Kawharu lead to the decision to restart work and carry the first section through to completion. The later sections will proceed following consultation with appropriate Maori elders, after the appointment of the new Ethnologist. The hiatus has inevitably delayed the completion date, since tasks and events which had been scheduled to follow the completion have now had to be given some priority. All those involved are confident that the end result will be worth waiting for, however.



**A SPECIAL EXHIBITION OF  
TEXTILES AND COSTUMES  
MATERIAL  
WORLD  
AUCKLAND MUSEUM 21 DEC - 27 JAN**

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.

