

# mq

MUSEUM  
QUARTERLY

summer \$5

DECEMBER - FEBRUARY 2006

ISSUE 105

A QUARTERLY GUIDE  
TO EXHIBITIONS & EVENTS  
AT AUCKLAND WAR  
MEMORIAL MUSEUM



TAMAKI PAENGA HIRA  
AUCKLAND MUSEUM

# mq summer!

MUSEUM QUARTERLY

Top billing for the summer season is the new Natural History gallery, *Volcanoes*, presented in association with EQC, the Earthquake Commission, and *The da Vinci Machines*, presented by Beca, an unusual special exhibition displaying constructed models of Leonardo da Vinci's extraordinary machines alongside facsimiles of the original drawings. One shows the volcanic history of this City and our region, while presenting an authentic disaster scenario for Auckland should its (overdue) next volcano erupt today. The other brings the Renaissance's most fertile and inventive imagination to life by building the machines Leonardo da Vinci designed more than half a millenium ago, many of which anticipate remarkable inventions which are still part of modern life.

City Gallery has closed for the fitting out of a new permanent exhibition on New Zealand decorative arts. In a beautiful presentation of furniture, costume, textiles, metalwork, glass, ceramics and even some paintings, the visitor will walk through a chronology of design and taste from earliest European settlement until today. At the same time, the opposite gallery on the Ground Floor will be installed with a similar exhibition featuring international decorative arts. A new exhibition on Auckland will open on the ground floor, in a new location in early 2007.

This issue of *MQ* comes out just a year before the completion of the Grand Atrium, and coincides with the opening of the Museum car park. At last car parking near the Museum is a bit easier, although the direct access from the car park into the Museum building will have to wait another year. It has been a remarkable year of construction from the completed earth works that marked both the Atrium and the car park twelve months ago. The structure for the new buildings went in with remarkable speed and the two basement levels are virtually finished with all the remaining five

floors in. Construction of the glass and copper dome is underway and will be completed and weathertight in March. It is a challenging building. The design - with its rippling low profile dome and suspended bowl-shaped building - is unusual, to say the least. It is an architectural and engineering tour de force, testing the extremes of design technology and buildability. It is a huge credit to project architect Noel Lane, the consultant team, and our contractor, Hawkins Ltd. The first drawings for this development were produced early in 1995. It has taken us a good ten years to reach a point where final completion is in sight and to be only \$2,500,000 from our \$64,700,000 funding target. We are all looking forward to December 2006, and to sharing the new facilities with our visitors.

To all our loyal members and visitors, thank you for your support during 2005. We hope you have a safe and enjoyable summer - and enjoy the exhibitions and programmes your Museum has put in place for the Summer Season.

*Rodney Wilson*

T.L.Rodney Wilson  
Director

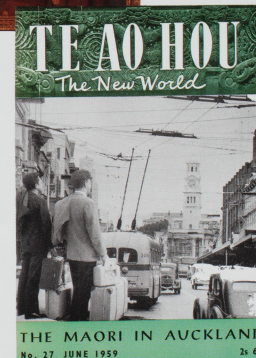
## issue 105 DECEMBER 2005 - FEBRUARY 2006

Director's message	02
News in brief	03
Goodbye Auckland	04
War Memorial: the home front	05
Auckland Museum Summer Season	07
The da Vinci Machines	09
New acquisitions: meteorite hits museum	12
Circling China	12
Volcanoes: news from the underworld	13
Colours of New Zealand: Krzysztof Pfeiffer	15
Something for nothing	17
Takapau will travel: Areta Wilkinson	19
Afghanistan: a peacekeeper's perspective	20
Ex Libris: cover up	21
Hard Hat: construction update	23
Programme of events and exhibitions	24
Become an Auckland Museum member	26
Stevenson Dinomites Club pages	27
Hidden treasures of the pictorial collection	29

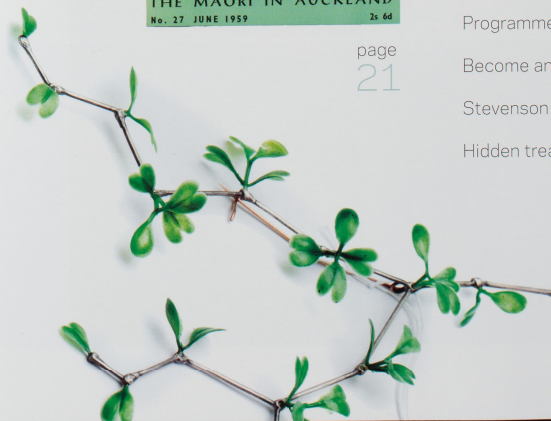
page  
07



page  
05



page  
21



page  
19

## NEWS IN BRIEF

Roger Neich, Senior Ethnology Curator was recently awarded the Manu Daula or Frigate Bird Award by the Peabody Essex Museum in Salem, Massachusetts. The award is voted by the PAA membership and celebrates outstanding achievement in and dedication to the arts of the Pacific. The award is a bronze medallion that was designed by Paul and Nan Beadle, Paul was a professor at the Elam School of Fine Arts, Auckland University.

Previous luminaries include:

- 1984: Philip Dark and Sidney Moko Mead
- 1989: Renée Heyum and Margaret Tuckson
- 1993: Soroi Eoe
- 2001: Christian Kaufmann and Douglas Newton
- 2003: Jehanne Teilhet Fisk (posthumously) and Adrienne Kaeppler
- 2005: Roger Neich

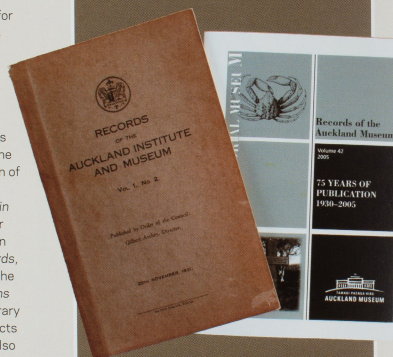
## MANU DAULA AWARD



Auckland Museum publishes a scholarly serial entitled *Records of the Auckland Museum* as a contribution to global recording and dissemination of new knowledge. The *Records* are an outlet for research papers by Museum staff in their various disciplines, and by outside researchers on the Museum collections. Volume 42 has just been published, marking 75 years of publication. The *Records* were first published on 30 June 1930, and have appeared more-or-less annually since. The 65 issues to date contain nearly 500 papers and short notes, representing the work of about 150 authors and co-authors. These papers make a significant contribution to archaeological and ethnographic scholarship for New Zealand and the south-west Pacific. In biology, they represent a major contribution to the documentation of New Zealand's biodiversity, containing descriptions of 700 new species (and other taxa). The *Records* were begun while Sir Gilbert Archey was Director, but were in keeping with the vision of his great predecessor, T.F. Cheeseman. Cheeseman wrote in 1917 of the possibility that Auckland Museum

might not "exist solely for purposes of public instruction and recreation" but might also "utilise its collections for the higher aim of scientific research, thus striving for the increase of knowledge, as well as its diffusion". Auckland Museum Library's significant holdings of scholarly serials are partly founded on on-going annual exchanges of the *Records* for the publications of museums and other research institutions in New Zealand and around the world. The Library has a particularly good collection of serials produced by other museums. Auckland Museum also publishes *Bulletin of the Auckland Museum* as a vehicle for longer monographs, and there have been 19 issues to date. These, and the *Records*, may be viewed in the Reading Room of the Museum Library. Titles of all the *Bulletins* are given on the Museum's website (Library Services/Museum Publications). Abstracts of all *Records* papers from vol. 36 are also available on the Auckland Museum website, at *Library Services / Records*. *Records* and *Bulletins* may be purchased through the Museum Store, in person or on-line.

## MUSEUM RECORDS



75 YEARS OF PUBLICATION 1930-2005

Hundreds gathered at Auckland Museum for the opening of the exciting fashion retrospective exhibition *Zambesi: edge of darkness* in September. Curated by Peter Shand and celebrating a quarter of a century of the work of Liz and Neville Findlay, with a star-studded, champagne-fuelled launch party. Neville Findlay spoke warmly to the crowd of friends, clients and media and opened the retrospective exhibition, calling up his wife and label designer Liz, telling the audience of the label's early days and progression to the international success it is today.

The exhibition was split into two galleries; the first with complete outfits showing themes including vintage and prints, and a second room with individual garments on separate mannequins stood in a curved line showing special distinctive pieces in the label's history against a background of whimsy and curio. Another fabulous touch was a hallway lined with actual outfits owned by New Zealand celebrities including singer-songwriter Bic Runga, with fascinating blurbs outlining the garments' history and special place in the wearer's life.

## ZAMBESI



# goodbye auckland

AUCKLAND MUSEUM'S DIRECTOR BIDS A FOND FAREWELL TO URBAN AUCKLAND... FOR NOW ANYWAY.

*City Gallery*, the Museum's exhibition on the city of Auckland, has recently closed for redevelopment as a New Zealand Applied Arts gallery. In 2007 a new gallery on the ground floor will open, bringing a fresh interpretation of the energetic growth and development of New Zealand's largest city.

*City* was curated by well-known University of Auckland historian, Professor Jamie Belich. It was one of two history galleries (the other being *Wild Child*) that were curated by Professor Belich and opened as part of the Museum's Stage I refurbishment in 1999. *City* quickly became a popular gallery with our visitors - with both Aucklanders wanting to know more about their city, and non-Aucklanders fascinated to learn something about the explosive growth of this very commercial place located on the shores of two beautiful harbours. The garage, with its miscellany of tools and junk, and its Morris Minor car, became emblematic of the new look Museum delivered through the Stage I refurbishment. A kind of pakeha midden, the garage was hugely nostalgic for older New Zealanders, and a time travel experience for younger visitors.

But there was much more than the garage to be discovered in *City*. From an early settlement dependent upon the support of Ngati Whattua, through the timber and gold rushes to the 'wife rush', from the early patrician families to the introduction of the tram and the rise of suburbs; from early movies to the arrival of television in the 1960s, *City* presented an eclectic story and intriguing collection of objects. The new gallery will allow us to tell the story again - next time a little differently, although some key features are bound to remain. T.L. ROBBEY WILSON

ABOVE RIGHT: THE GLAWAS FAMILY'S CITY DAIRY, 86 VICTORIA STREET, LATE 1950s (Photo courtesy: Dominion Genealogical & Historical Society). MIDDLE AND BELOW RIGHT: CITY GALLERY, BELOW LEFT: GREYS AVE, CENTRAL AUCKLAND, 1950s (Photographer: Sparrow Industrial Pictures 40686)



# the home front



## Sergeant Nada Florence Priest

### First night in camp

This extract from a letter written to Nada's mother tells about her first days in camp.

6th January 1943

\*Pte. N.F. Priest  
Hut 2, W.A.A.C. Quarters  
B Block, Papakura M.C.

Dear Mum,  
I am writing this in the half light so you'll have to excuse me if it is all up and down. The light in our hut has failed to function so we are running round with candles. I'll see if I can give you a rough outline of what we've done since we arrived. The train journey wasn't so bad, it was not hot and there was a nice quiet crowd in the carriage I was in.

There were, altogether, 9 of us on that train and we were met at the station and brought here in an Army truck. We dumped our cases in a hut & went and had dinner which wasn't bad I guess. We came back to the hut and were marched to the stores where we were issued with 4 blankets (I only got 3 so will have to see about it tomorrow), 2 sheets, 1 pillow & case & 2 towels, all of which we had to lug back here. Then followed waiting and more marching to get a palliase and go and fill it with straw. Fortunately Percy gave me detailed instructions on how to fill one to make a good job of it, and I think mine is going to be quite comfy - for a palliase. It is only a temporary measure though until some more mattresses arrive.

After all this - we were again marched over to some orderly room where each of us was more or less interviewed by a dame Major Hawkins who told us what hut to go in - I am in No 2. By this time it was quite a bit after 8, and we came back here, made up our beds and started to get ready for bed. It is roll call at 9 p.m. and lights out at 10. After roll call, which has just gone, we are allowed to write letters etc. till 10.

When we had made our beds another girl and I (buck private too) had a shower was swell.

Tomorrow we are starting our training - drill etc. - I think I will be drafted into clerical. I'm not sure of the address yet but will find out before I post this. This is all for now, I may write again over the weekend. Love from Nada.

Thursday - Thought I may as well write a bit more & let you know what we've done today. We get up at 6 a.m. wash, dress, & fold up our mattress and blankets etc. in a special way of course & they must be just so. Then at about 7.15 we go to breakfast,

Nada Florence Priest was twenty when she joined the Women's Auxiliary Army Corps on 6 January 1943. From her home at Waihou she travelled to Papakura Military Camp for initial training and was subsequently posted to Devonport and Mt Victoria serving with the 67th Anti-Aircraft Search Light Battery. Post-war Nada transferred to the Army Clerical Division at Hopuhopu Camp, Ngaruwaia and at an army dance she met Laurence Verdun Stubbing, recently returned from five years overseas service, and the couple married in May 1946.

Nada's daughters recently presented a collection of their mother's wartime memorabilia - letters home, aircraft recognition training instructions, a photograph album, her WW2 medals and badges, together with this elegant lacy jersey knitted in khaki by Nada's mother or aunt to wear with her uniform.

## WAR MEMORIAL



come back & sit around & then out on to the parade ground at 8.15. All we had was stand at ease and attention which as you know I am deadily sick of. Now we are just waiting to go for lunch, this arvo we are having inoculations. No leave for 2 weeks so if anyone writes to Eva's I won't get it for a while.

### Fashion in the Army

9th March 1943

We have small wardrobes in all the huts now, one between 2 girls. They are very nice and have a fair sized mirror in each. It makes the huts much neater, as we have taken the big ungainly clothes horses away. It is also much more convenient of course we won't get so very much use out of ours just when we are leaving but it will be early next week at the latest I think. We really aren't doing much this week, although we did this afternoon as we had air co-operation again. What do you suggest I take up for the Army Educational scheme. Practically everything is available. I thought of hairdressing but it is very common. I mean 1 in 2 girls seem to learn it now.

17th March 1943

I was finished at the hairdresser at 20 to 5 (Spencers) and so tore into Queen St and just had a few moments for looking round the shops. It was simply gorgeous to see some shops open and walk up the street. I really had little time for shopping, but managed to buy a lovely wallet at Le Roy's. It was 29/- but really is a beauty and a perfect match for my gloves.

"My hair is very nice, and I think I can tell already that it is going to be good. I had a full head, and they styled it how they thought it would be best and it looks very nice. My glengarry goes on much nicer, & it really does improve my appearance. Now Peter isn't here to see me. He actually went out on Monday for good, and I have to ring him on Saturday so more than likely will be going places. I saw him on Sunday nite, I came back early as I said it would to see him.

I received the parcel today, thanks and I was really thrilled with it, the cardigan is a good fit and very warm, it will be gorgeous now that it's starting to get so cold. I haven't had much chance yet to look at the books and the mag as we've been kept going all day and again tonite. I am writing this in the dark as you can probably see."

P.S. we are still allowed to mix with the men, it was a lot of hokey. Still marched though. Gladys is still mad about Pete.



OPPOSITE PAGE: HANDCOLOURED PHOTO OF NADA IN WWII WAAC UNIFORM  
THIS PAGE (TOP - BOTTOM): NADA PRIEST'S WWII MEDALS, SHORT-SLEEVED JERSEY WITH NZ FORCES BUTTONS WORN BY NADA AS A WAAC; IMAGES FROM NADA PRIEST'S PHOTO ALBUM, WAACS IN ACTION.



# Auckland Museum summer season

THIS SUMMER AT AUCKLAND MUSEUM DISCOVER A WORLD OF HISTORY AND DESIGN, EXPERIENCE THE VIOLENCE OF MOTHER NATURE AND GET TO KNOW A PREHISTORIC PET! COMBINE THAT WITH AN INCREDIBLE RANGE OF PROGRAMMES AND EVENTS AND WE'VE GOT THE PERFECT DESTINATION FOR EVERYONE IN AND AROUND THE AUCKLAND REGION THIS SUMMER.

There are so many ways to enjoy Auckland's wonderful Museum this summer ...

- Explore the genius of Leonardo da Vinci in the acclaimed international exhibition; Beca presents *The da Vinci Machines*, featuring 50 models of his famous machines
- Visit the new permanent gallery *Volcanoes: news from the underworld* in association with EQC, the Earthquake Commission, and experience a volcano erupting right outside your house!
- Avoid the hustle and bustle of the day and take in *The da Vinci Machines* over a glass of good Italian red at a Late Night Wednesday
- Book the kids into holiday workshops and activities including one that will help them design and build their very own flying machines
- Take in any number of lectures and panel discussions on da Vinci or volcanoes
- Soak up the stories of our country and experience the warm Maori hospitality from Manaia in a lively cultural performance
- Bring the kids to see how Delaurus, the Museum's dinosaur, is changing for the new season in her new home
- And after your visit, enjoy a picnic on the grounds of Auckland's beautiful Domain

The best thing about visiting the Museum is that it does very little damage to your wallet! (and even less if you become a member). Outlined to the right are the various pricing options for any type of visit to Auckland Museum; just choose the one that suits you the best.



General admission:

Includes entry to the *Volcanoes* exhibition

Admission by donation: \$5 is appreciated per adult children free!

*The da Vinci Machines* prices:

Adults:	\$12
Children:	\$6
Family (2 adults & 2 children):	\$27 (save \$9)
Concession (senior citizens, students)	\$8 (save \$4)

Membership package:

See Delaurus for free and get \$4 off entry to *The da Vinci Machines* as well as getting all the great benefits of becoming a Member.

Benefits:

- Children under the age of 13 are members of the Stevenson Dinomites Club with loads of cool members-only activities and events... and free entry to see Delaurus as many times as you like!
- Advance notice of school holiday programmes, exhibitions, lectures, tours and field trips
- No donation requested on entry to the Museum
- Invitations to exclusive members-only events and tours
- Quarterly Museum magazine *MQ*, and for Stevenson Dinomite Club members, the *Dinomite Magazine*
- Buying privileges in the Museum Store, Café, and exhibition retail areas

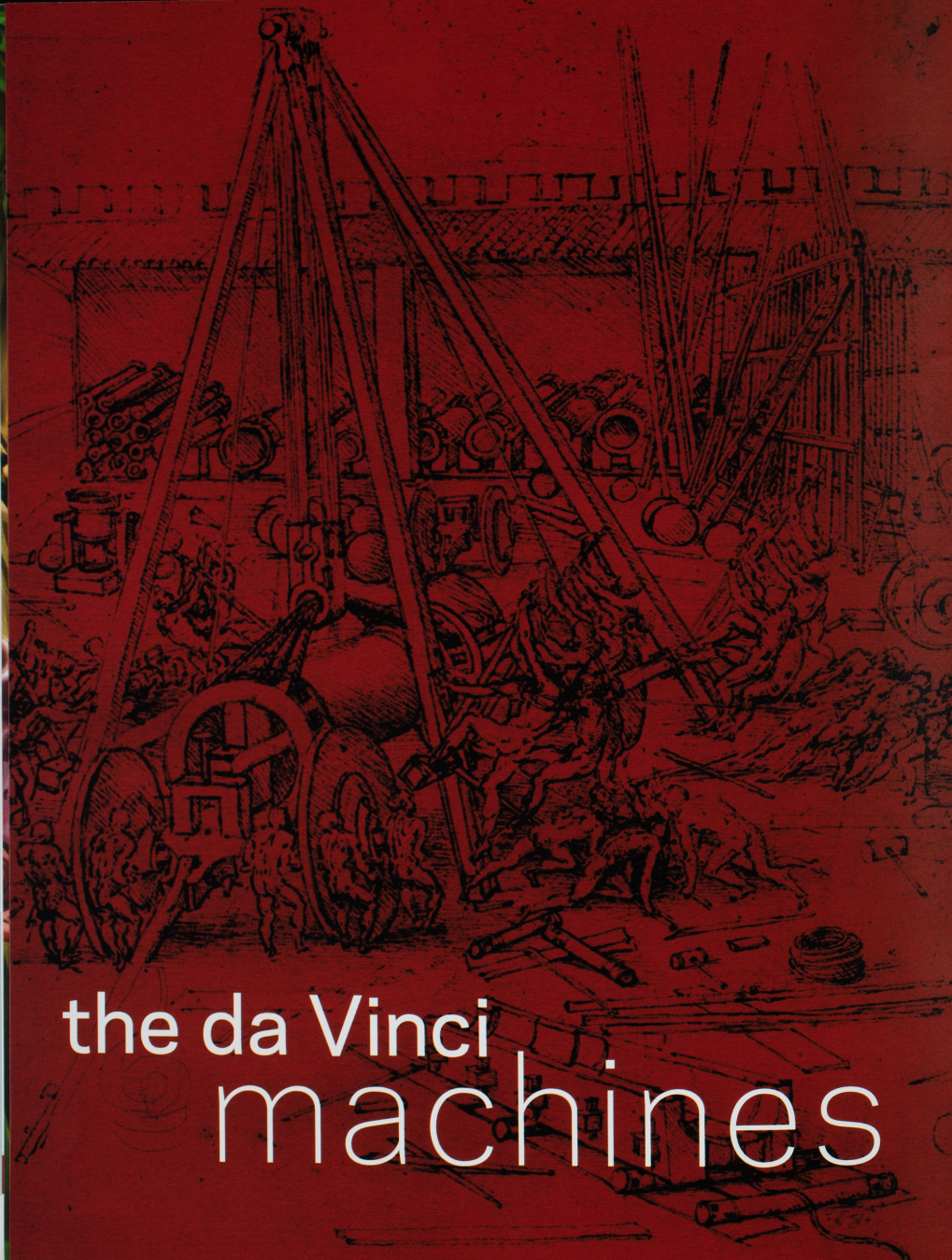
See page 26 of this *MQ* for details on how to become an Auckland Museum member.

## dinosaurs alive!



Delaurus the dryosaur has settled well into the Museum since she was discovered in the Domain five months ago - however there is no denying she is a wild animal. Like a lot of wild animals, Delaurus spends most of her time sleeping and eating, so her keeper brings her out regularly to exercise her, feed her and get her used to being handled by the public.

This happens four times a day during the Christmas holidays at 11.30am, 12.30pm, 2pm and 3pm. Over the summer months her keepers will be asking visiting children to help them as they continue to help Delaurus adapt to her environment. The change in season has led to changes in her hormone levels which has resulted in a change of her skin colour!



# the da Vinci machines

SPECIAL EXHIBITIONS GALLERY: 18 NOVEMBER 2005 - 5 MARCH

AUCKLAND MUSEUM, IN ASSOCIATION WITH BECA IS PROUD TO PRESENT AS PART OF THE NEW SUMMER SEASON, AN EXHIBITION OF 50 MODELS OF LEONARDO DA VINCI'S FAMOUS MACHINES INCLUDING HIS DESIGNS FOR A BICYCLE, GLIDER, TANK, PADDLE BOAT AND MUCH MORE. TEN MACHINES ARE INTERACTIVE, ALLOWING VISITORS TO EXPLORE THE MOVING PARTS. THE EXHIBITION IS ORGANISED AROUND FOUR THEMES; MECHANICAL, MILITARY, HYDRAULIC AND FLYING MACHINES. EACH MODEL HAS BEEN BUILT ACCORDING TO LEONARDO'S DRAWINGS AND NOTES AND WITH MATERIALS AVAILABLE IN 15TH-CENTURY ITALY. EACH IS ACCOMPANIED BY A FACSIMILE OF THE RELEVANT DRAWING FROM THE NOW-FAMOUS CODICES, WITH LEONARDO'S NOTES AND AN EXPLANATORY TEXT.

The name of Leonardo da Vinci the artist has been famous for nearly 500 years; but not until recently have we known of Leonardo the scientist, who made the whole universe his field of study.

Sought after and appreciated as an artist at court, Leonardo was also interested in scientific subjects, applying his knowledge of mechanics to military and civil engineering works and dedicating himself with passion to studies such as anatomy, biology, mathematics and physics. His manuscripts are testament to his finished experiments, starting from the solutions created to solve practical problems regarding time, up to the intuition of future possibilities such as flying machines and automation.

Leonardo da Vinci (1452-1519) stands out from his time as the first modern scientist, a man living in the fifteenth century, with twenty-first century ideas. Working alone in a room full of plant specimens and machine parts, animal bones and rocks, surrounded by stacks of papers covered by his own notes, he devised plans for a helicopter, a projector, a double-decker city, a horseless wagon, and a telescope - and told no-one about them.

We know of his work, his inventions, and his brilliant guesses because he kept notebooks containing vast and varied remarks on diverse subjects in perfect mirror-image backward writing. It is speculated that this was due to a combination of da Vinci's left-handedness and his attempts to foil plagiarism of his work, pre-empting the notion of copyright centuries in advance. This scattered array of papers was collated long after his death into collections (codices) and is now housed in a variety of museums around the world. Da Vinci himself planned to sort his notes out, but never carried this out.

*"Begun in Florence in the house of Piero di Braccio Martelli, on the 22nd day of March, 1508. This will be a collection without order, taken from many sheets, which I have copied here, hoping afterwards to arrange them according to the subjects of which they treat; and I believe that I shall have to repeat the same thing several times; for which, O reader, blame me not because the subjects are many, and memory cannot retain them... all the more because of the long intervals between one time of writing and another."*

LEONARDO DA VINCI; BM 1 R.

To satisfy the world wide interest in Leonardo da Vinci and his creative process, the Florentine artisans of the Niccolai family firm Teknoart have spent the last half century studying the mechanics of his projects, and have created an outstanding international exhibition of fully-functional models (some are interactive) of Leonardo's machines - including some from newly discovered Codices that have not been previously displayed in museums.

"Computer graphics have enabled the discovery of hidden information" in da Vinci's multitude of technical drawings and "made it possible to

make them work by computer simulation," says Italian cabinet-maker and mechanic Gabriele Niccolai.

The models, in wood, metal and cloth, were produced by Gabriele and a colleague after careful study of da Vinci's sketches, accompanied by thousands of pages of handwritten explanations on how the inventions would work. This legacy, in quantity at least, far outweighs the 17 surviving canvases by the Italian artist who is most famous for his work the *Mona Lisa*.

Gabriele and his colleague Paolo Tarchiani built many of the working models and say they have received a nod of approval from academic Carlo Pedretti, one of the world's foremost da Vinci specialists.

There is evidence that Leonardo himself commissioned the construction of only a few machines and historical notes reveal that he only trusted local craftsmen - "The only original built by da Vinci that remains to this day, is a sluice near Milan. But unfortunately the authorities did not protect it as a monument and it is now falling apart," Gabriele said.

Controversy continues over one of Leonardo's sketches - the bicycle. During the restoration of the *Codex Atlanticus* in the 1970s, news of a bicycle-like sketch surfaced from the nine monks tasked with the decade-long restoration project. Opinion is divided, but at best, it was probably conceived by one of his students, and in all probability was a Piltown Man-style hoax. Still, it is included in the exhibition to stimulate further debate on the subject.

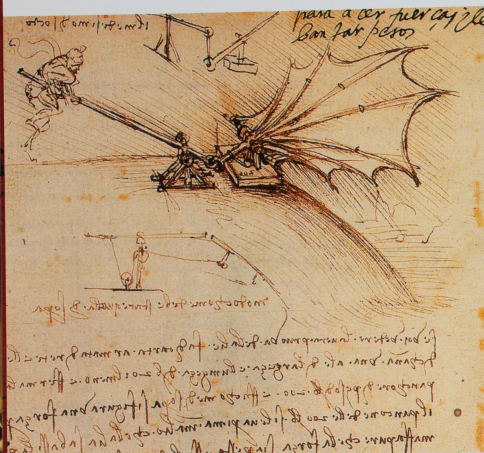
Given the enhanced interest in Leonardo and his work since the unprecedented success of *The Da Vinci Code*, Auckland Museum expects there to be huge interest in this summer exhibition. To enable as many Aucklanders as possible to view this ground-breaking collection, the Museum will introduce Late Night Wednesdays from 5.30-7.30pm. This will give folk an opportunity to enjoy the exhibition after work, enjoy a glass of wine and complimentary tastes of Italian foods.

As usual, Auckland Museum will be offering an exciting array of public programmes for young and old. Entry to the exhibition: Adults \$12, Children \$6, Family (2 adults & 2 children) \$27 (save \$9), Members \$8, Concession (seniors, students) \$8. This includes the usual Museum donation.

This exhibition is made possible by the generous sponsorship of Beca, the largest employee-owned professional services company in New Zealand. "We are very proud to be associated with this exhibition. Leonardo da Vinci was not only a great painter, he was also an engineer of the highest class," says Gavin Cormack, Beca's executive chairman. "He continues to be an inspiration to all of us who recognise that our future depends on our innovation."

LEONARDO DA VINCI; CA 119 V.A

The natural desire of good men is knowledge.



## flapping wing experiment *ala battente*

If it had been possible to lower the long lever rapidly enough, the wing would have lifted the weight of the plank it was mounted on (about that of a man). Leonardo determined the measurement of the wing on the basis of his observations of birds. The correct measurement of the wing must have been 12 meters long by 12 meters wide.

*"See how the wings striking against the air hold up the heavy eagle in the thin upper air, near to the element of fire. And likewise see how the air moving over the sea strikes against the bellying sails, making the loaded heavy ship run; so that by these demonstrative and definite reasons you may know that man with his great contrived wings, battling the resistant air and conquering it, can subject it and rise above it."*

LEONARDO DA VINCI



## tank *carro*

The idea of a covered wagon able to penetrate the enemy lines and followed by soldiers had already emerged in the Middle Ages and had been enthusiastically taken up in the 1400s. Leonardo designed a heavy wagon shaped like a tortoise armed with cannons on all sides and reinforced with metal plates. The problem of how to move could, said Leonardo, be solved with eight men inside operating a set of gears attached to the wheels. He had thought of using horses, but the risk that the animals might panic in such a tight and noisy space soon dissuaded him. He boasts of his abilities in a letter of 1481 asking for employment as a military engineer:

*"Also I can make armoured cars, safe and unassailable, which will enter the serried ranks of the enemy with their artillery, and there is no company of men at arms so great that they will not break it. And behind these the infantry will be able to follow quite unharmed and without any opposition."*

LEONARDO DA VINCI

## Freud and the Artist

In his day, Leonardo was known as *mancino* (lefty). This was not a compliment in Renaissance times! Although left handedness was as prevalent in society as today, many people hid what they believed to be an affliction. Da Vinci made no attempt to restrain himself to use his right hand, and in fact flaunted his orientation by developing the now famous mirror-image calligraphy featured in his journals and sketches.

Over the years there were various attempts to explain this apparently noteworthy feature of da Vinci's including speculation that he had been prevented from using his right hand due to a childhood maiming. In an incredibly far-fetched attempt at explanation, Sigmund Freud wrote in a letter of October 9, 1898, to Wilhelm Fliess (his disciple in 1887-1902) that *"perhaps the most famous left-handed individual was Leonardo, who was not known to have had any love affairs,"* thus linking the artist's left-handedness with sublimated sexuality. He pursued this line of thinking for a number of years presenting an entire study on his notions in Leipzig in 1909.



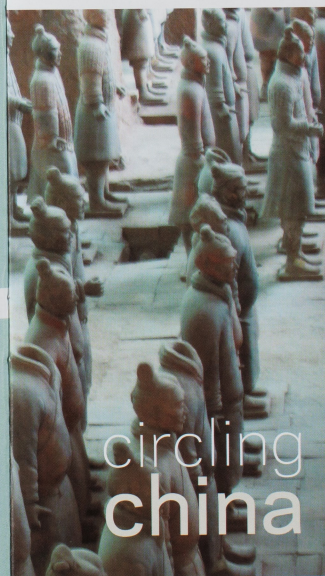
## meteorite hits museum

The 1.3 kilogram piece of space rock that made headlines around the world in June 2004 when it crashed through the roof of a house in Ellerslie is now on display in the *Origins* Gallery.

The 4,600 million year old meteorite is a stony type that resulted from the collision between two asteroids in the Asteroid Belt, which is a vast ring of space debris between the orbits of Mars and Jupiter. This means that it has travelled hundreds of millions of kilometres to get here, and would have set off on its journey millions of years ago. The meteorite contains flakes of iron and measures 13cm in length, but would have been the size of a basketball when it hit the Earth's atmosphere.

This is an 'oriented' meteorite, meaning that it didn't tumble and turn as it came through the atmosphere but kept one face forward. You can see the flow lines on the leading face. These lines are caused by the rock face heating to melting temperature as it entered the Earth's atmosphere at a velocity of about 15 km per second. The dark colour is a crust resulting from the intense heat of entry into the atmosphere but inside the meteorite is pale grey.

The hit was a billion-to-one event and is only the ninth meteorite ever found in New Zealand and the first to hit a home. The last one was found in 1976 on the West Coast of the South Island, but it is not known when it landed. Worldwide, such strikes occur only once every three or four years as most matter of this kind burns up in the atmosphere prior to entry.



## circling china

The Museum Circle Foundation, the independent charitable Trust supporting Auckland Museum, has attracted membership of almost 200 in the past five years.

Successful fundraising initiatives include a limited edition of prints by five leading Auckland artists to celebrate the Museum's 150th birthday, and a limited edition of three sculptures by Neil Dawson to mark the construction of the Museum's Stage II. The *With a View to the Future* project, with fifty contributors from many of Auckland's diverse communities will raise \$1.5 million for the spectacular copper dome, the roof of the Stage II development.

Museum Circle membership entitles you to enjoy all that the Museum has to offer at no extra cost. The Museum Circle organises numerous premier events and functions for its members which include the Patrons' Dinner, invitations to all major exhibition openings, behind the scenes tours, panel discussions and seminars. Through a raffle, one lucky member has won air travel and an exclusive

luxury week-long stay in Big Sky Country for two, to be hosted by the Patrons of the Montana Museum of the Rockies.

In May 2005 twenty members embarked on a two week trip to China. In conjunction with Webbs Galleries and their special contacts in China the group not only saw the Forbidden City, the Great Wall, the Terracotta Warriors and other must-do sites, but also had the opportunity to buy Chinese antique furniture at source, visit a five storey luxury gymnasium for total pampering, a tea emporium, a remote city where they were hosted by the Director of Cultural Relics in the Bronze Museum, and the art complex in the old factories in Beijing. The days were long, but not long enough as the group were charmed by the people and amazed at the diversity of the old and the modern, the politics and the pride, and the greening of the cities. With the success of this trip the Museum Circle is planning a repeat tour in 2006.

FOR MORE INFORMATION ON MUSEUM CIRCLE MEMBERSHIP, PLEASE CONTACT ROZELLE EDWARDS: PH 09 413 9212 OR EMAIL REDWARDS@AUCKLANDMUSEUM.COM

# volcanoes

news from the  
underworld

UCKLAND MUSEUM, WITH LAVISH SUPPORT FROM EQC, THE EARTHQUAKE COMMISSION, ARE PROUD TO PRESENT THE NEWEST OF OUR PERMANENT GALLERIES: VOLCANOES; NEWS FROM THE UNDERWORLD. THIS RARE LOOK AT OUR TURBULENT GEOLOGICAL HOME IS AN UP CLOSE AND PERSONAL EXAMINATION OF THE SCIENTIFIC AND HUMAN STORIES OF VOLCANOES. THE HIGHLY INTERACTIVE EXHIBITION WILL GIVE VISITORS A WALK THROUGH DEEP SEA BLACK SMOKERS AND ALSO A GRANDSTAND AS-LIVE VIEW OF A VOLCANIC ERUPTION IN AUCKLAND - THE ONLY CITY IN THE WORLD ACTUALLY BUILT ON AN ACTIVE VOLCANIC FIELD! JAMES MCLEAN OF STORYING (CREATORS OF VOLCANOES) GIVES YOU A NEW PERSPECTIVE ON AUCKLAND.

Among the dead after the massive eruption of Mt St Helens in May 1980 were a number of adventurous souls who had deliberately skirted the roadblocks set up by the authorities so that they could get up close and watch the volcano in action. Some were found with their cameras raised to their eyes, ready to take the ultimate shot of the mountain exploding...

We're all fascinated by volcanoes. They're destructive and deadly, but at the same time they're beautiful and creative. We're horrified by them, but we can't keep away from them either. And of course, their unpredictability only adds to the mix: we still never know exactly what they are going to do next...

The new Volcanoes Gallery at Auckland Museum is about both volcanoes in general, and our volcanoes in particular. Auckland is one of very few cities in the world to be built on an active volcanic field. That's right, active. Volcanoes have been erupting here every few millennia for the last 250,000 years. The last eruption about 600 years ago was by far the biggest, creating the city's icon, Rangitoto. According to the geologists, there is no reason to think that there won't be more.

The exhibition doesn't shy away from the horrifying side of the subject: disasters like Mt St Helens, Armero in Colombia, and closer to home, Tarawera and Tangiwai. Nor does it avoid the terrifying prospect of a future eruption right here in New Zealand's biggest city. But it also tries to show the often underestimated positive side of some of nature's most awesome phenomena.

If trying to highlight the kinder, gentler side of volcanoes sounds like a Pollyanna-ish

exercise in futility, try to imagine Auckland without Rangitoto, Mt Eden, One Tree Hill, or Mt Wellington: or New Zealand without Taranaki, Taupo, Banks Peninsula, or Otago Harbour. Or reflect on the fact that without volcanoes we might not be here at all. At a global level, scientists believe that without the long-term recycling of carbon dioxide by volcanoes, life itself would eventually "run out of gas".

The exhibition is under construction on the first floor of the Museum, in the gallery which formerly housed the DNA exhibit. The first object visitors see, in the centre of the space, will be a 3.5 metre-high recreated vent from a typical Auckland volcano - glowing with rough a'a lava. To one side of it, under a cloud of ash, is a typical Auckland house. These two objects represent two major themes of the exhibition - volcanoes themselves, the scientific story; and their effects on human life.

Linking these themes is the concept of volcanoes as news. In the human context, the reference is clear - volcanoes have always been in the headlines. But in the scientific context, too, volcanoes bring news from the underworld - teaching us much of what we know about the composition and history of the planet beneath our feet.

The human news story starts straight away, at the main entrance to the exhibition. A large domestic TV screen plays a fictional but entirely realistic early morning "breaking news story" (purpose-filmed for the exhibition by the TVNZ news team).

Tremors under Auckland's eastern suburbs are becoming stronger, and, according to the seismographs, shallower. All indications are that

magma is rising somewhere between Mission Bay and Devonport. A massive evacuation has been ordered...

It culminates when visitors, having been through the body of the exhibition, enter the typical Auckland house. It is the evening of the same day. The TV is still playing in the hastily abandoned living room, updating the world on the day's dramatic events. Through the picture window we can see the view out over the gulf towards Rangitoto. It is a beautiful evening.

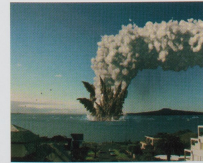
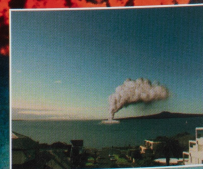
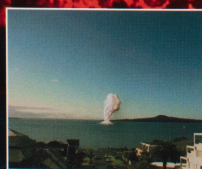
All of a sudden, all hell breaks loose. A huge plume of steam emerges from the sea at the harbour's mouth. The house begins to shake beneath the visitor's feet as a "base surge" of steam, ash and rock flies towards us at 150 km an hour...

This dramatic fiction serves as a "driver" for the visitor through the exhibition, but along the way, there's plenty more to learn.

The corridor linking the space to the Oceans Gallery is lined with a perspex tube, Kelly Tarlton-style. It tells the story of underwater volcanoes (more numerous and varied than their terrestrial equivalents, and home to some of the world's most bizarre life-forms).

A cast of a victim from the eruption of Vesuvius in 79 AD reminds us both of the deadliness of volcanoes, and their astonishing ability to preserve.

And on display for the first time (courtesy of the local iwi) are 600 year old human footprints in hardened ash from Motutapu Island, Rangitoto's neighbour in the Hauraki Gulf. Reminding us again that the subject of volcanoes is of more than just academic interest for New Zealanders in general, and Aucklanders in particular.





# colours of new zealand

AUCKLAND MUSEUM PHOTOGRAPHER KRZYSZTOF PFEIFFER'S  
ACCLAIMED EXHIBITION CELEBRATING THE MAJESTY OF THE  
NEW ZEALAND LANDSCAPE RETURNS FROM POLAND.

PICTORIAL GALLERY: 23 DECEMBER - 12 FEBRUARY 2006

The photographs for the exhibition *Colours of New Zealand* come from Krzysztof Pfeiffer's private collection. They highlight the beauty of the New Zealand landscape and were taken over several years while Krzysztof travelled around the country on various assignments.

The idea for the exhibition originated about two years ago when Krzysztof was approached by two professors from Poland travelling around New Zealand and collecting material for their book - a work focusing on people of Polish origin working in the Pacific region. Their objective was to promote the Pacific region around the rest of the world.

After a few months of negotiation the photographic exhibition *Colours of New Zealand* went to Poland and travelled there for almost a year. It was first exhibited in Warsaw in two different galleries, then in two other cities before returning to Warsaw for the official opening of the New Zealand embassy in Poland.


About 20 prints from the exhibition are now permanently on display in the embassy and the collection is also used at a range of special events that advertise New Zealand to potential tourists and promote New Zealand generally at concerts and trade shows etc.

This exhibition contains only some of Krzysztof Pfeiffer's work. More can be seen in his 200 page book about New Zealand, of the same title as the exhibition, published by David Bateman. The book covers almost all the regions of New Zealand including North, South and Steward Islands and islands of the Hauraki Gulf.

Krzysztof Pfeiffer's photographs of New Zealand and Pacific art and his landscape work are also published in many other books that have been published around the world. Recent works including *Pacific Jewellery*, *150 Treasures*, *Pacific Tapa* and *Ko Tawa* are available at the Museum shop.



OPPOSITE PAGE - WHAKAREWAREWA, ROTORUA.  
THIS PAGE - TOP LEFT: WHITIANGA BAY, EAST CAPE. TOP RIGHT: WHAKAREWAREWA, ROTORUA.  
BOTTOM LEFT: LAKE MANAPOURI, BOTTOM RIGHT: COAST OF WHITIANGA, COROMANDEL.



# something for nothing

AUCKLAND MUSEUM HAS A LONG AND PROUD HISTORY OF ATTRACTING A LARGE AND VIBRANT VOLUNTEER FORCE TO KEEP THE WHEELS TURNING AT FRONT-OF-HOUSE AND BACK. KAE KINNELL, VISITOR SERVICES MANAGER EXPLAINS THE ROLE AND HUGE IMPORTANCE OF VOLUNTEERS TO A MUSEUM THAT COULD NOT EXIST IN ITS CURRENT FORM WITHOUT PEOPLE WILLING AND ABLE TO DO SOMETHING FOR NOTHING.

Auckland War Memorial Museum has in excess of 180 volunteers working in most of the departments of the Museum. In the last financial year, volunteers gave 30,327 hours of volunteer work which conservatively equates to \$454,905 of monetary value.

Ages of volunteers range from late teens through to late 70's, early 80's. The skill base of the volunteers is impressive, there are many ex professionals, university students, both undergraduate and graduate. Some volunteers work full time during the week and spend a day or half a day in the Museum on the weekend. The time spent in the Museum varies with some coming every day, most at least once a week and some less frequently. Some volunteers work in more than one role in the Museum.

The role of the volunteers is to support staff. They are given the same privileges as staff. They are entitled to the same discount at the Shop, able to borrow books from the Library and are invited to the same functions staff are generally invited to. They are a very well respected team and an asset to the Museum.

There are two groups of volunteers, those who work in the back-of-house and those who work in the front-of-house. Back-of-house volunteers help and support curatorial staff and technicians with data entry, cataloguing, photographing and general support.

The front-of-house volunteers staff the Information Desk every day between the hours of 10am - 4pm and they assist visitors and often staff with general enquiries. When the visitor walks into the foyer and are unsure what the process is, they walk directly to the desk where they are helped and given advice about the Museum. The other front-of-house volunteers are the Auckland Museum Guides who take visitors around the Museum on either highlights tours or more in depth tours, depending on the need of the visitors. To become a Guide the volunteers must undergo an intensive training programme over a period of seven weeks and are assessed by a panel of three assessors. They do not automatically pass the assessment so indeed need to work very hard to ensure they are of the best possible calibre to represent the Museum.

Auckland Museum does not reward volunteers in any monetary capacity. However since the implementation of the Lifelong Learning policy, the Museum ensures that every volunteer is given the opportunity to keep learning while they continue to volunteer at the Museum. A

meeting is held every month that is not only a social get together but includes a guest speaker and this is organised to ensure volunteers gain extra knowledge about the Museum and its collections. These meetings are very well attended. Auckland Museum also offers volunteers other learning opportunities such as learning sign language for the hearing impaired. During November the volunteers were offered the opportunity to attend Maori Values training sessions. A Christmas lunch is held every year where the Auckland Museum Trust Board and Management Executive are invited to thank the volunteers for their time and commitment.

The reasons for volunteering at the Museum are varied. When we interview prospective volunteers we always seek to find out what their reasons are for wanting to volunteer and we endeavour to satisfy that need. Many prospective volunteers tell us they eventually want to work in the Museum and even though we can never guarantee paid employment, many of our staff started their careers off in the Museum as volunteers. It is satisfying for us to find a role for a volunteer who has a passion for a particular part of the collections. One of our Applied Arts volunteers Vivien Caughley, contacted Louis Le Vaillant to find out if she could see some of the Museum samplers. This opened up a wonderful opportunity for both her and the Museum. Vivien has since presented a paper at the Otago Museum in March and an edited version of the paper is being published this month in *Context* and in 2006 it will be published internationally in the magazine *Sampler and Antique Needlework Quarterly*. Vivien will continue researching New Zealand's place in the global sampler puzzle while volunteering at Auckland Museum.

Auckland Museum is seen as a great place to volunteer. We have been in the very fortunate position over the last several months of having a waiting list of people who want to volunteer here and we are often approached by other Museums and the wider community for advice on how to manage the volunteer team.

*Kae Kinnell, Visitor Services Manager started at Auckland Museum July 2003 as Volunteer Coordinator and in July 2004 took up the position of Visitor Services Manager. Kae still manages the volunteer sourcing, recruitment and training and is assisted by Lane Harris who works with her part-time. The appreciation of the time volunteers give to the Museum is very important to Kae, who herself volunteers as President of the Eden Garden Society.*



THEN AND NOW - OPPOSITE PAGE: MRS K.S. ATKINSON BREEDING MONARCH BUTTERFLIES FOR A MUSEUM RESEARCH PROJECT (AUCKLAND STAR C. 1960). THIS PAGE (LEFT TO RIGHT): EUNICE WARNEFORD (NZ HERALD NEG. 17151); DOROTHY BROWN AND MARGARET BOND ON THE INFORMATION DESK, NOVEMBER, 1950; SOME OF THE 2005 AUCKLAND MUSEUM VOLUNTEER TEAM.

# takapau will travel



An exhibition of jewellery by Areta Wilkinson, *Takapau Will Travel* will respond to 'collecting', as a theme, and to the collections of Auckland Museum. The exhibition will feature her work displayed in museum education cases and bell jars (made for the exhibition) within larger museum cases, reflecting collection/museum display practice.

Wilkinson is a member of the shared jewellery studio Workshop 6 since 1993, a collective that initiated and self-published *Pretty; Current Work From 12 Jewellers* in 1998. *Pretty* was a constructive response to a lack of documentation, discussion and resource material in the field of jewellery in Aotearoa, and presented a younger generation of tertiary trained jewellers.

Wilkinson has exhibited regularly throughout New Zealand since 1991 and contributed to two of three Jewellery Biennial curated by the Dowse Art Museum. Wilkinson has participated in exhibitions in Australia, Belgium and Scotland, her work is held in permanent collections of Te Papa Tongarewa and the Dowse Art Museum in New Zealand, and at Cambridge University and the Pitt Rivers Museum in Britain. Wilkinson has an extensive exhibition record and has been the recipient of Creative New Zealand support. Her most recent body of work *Legere To Gather* responds to the botanical collecting of Banks and Solander on Cooks 1769 voyage to New Zealand.



TOP: 05.02.01 (MUJHELENBECKIA COMPLEXA) Oxidised stg silver, 9ct gold, plastic W 190mm x H 130mm  
MIDDLE: HOW DO I ANSWER THE KAI KARANGA? Oxidised 9ct gold W 80mm x H 107mm  
BOTTOM: 05.02.02 (MUJHELENBECKIA ASTONII) Mild steel, shellac, 9ct gold W 113mm x H 67mm  
PHOTO CREDIT: SEAN SHADBOLT

# afghanistan: a peacekeeper's perspective



A moving account of the life of a New Zealand peacekeeper in a fractured, yet beautiful country. *Afghanistan: a peacekeeper's perspective* is the story of people torn apart by war, the struggle to restore security and the stunning landscapes upon which so much blood has been shed.

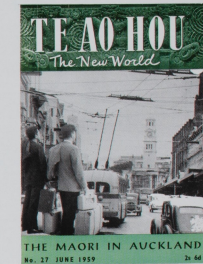
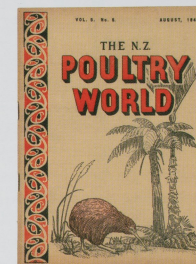
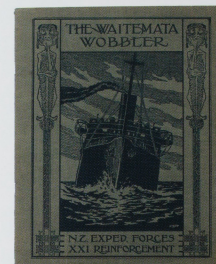
In November 2003, a group of nearly 100 New Zealand Defence Force personnel deployed to the province of Bamyan, Afghanistan, as part of Task Group CRIB 2 - the second rotation of personnel that made up the New Zealand Provincial Reconstruction Team (PRT) - part of New Zealand's contribution to *Operation Enduring Freedom* and the global war against terrorism.

This exhibition displays some of what was captured over the ensuing six months. It is very much a personal perspective of one New Zealander in a team of many, fascinated by the people and the place that he engaged with while providing security, aid and development to a war-torn land, in an attempt to secure a future for a war-weary people. The photographs provide a ground-level, poignant and eyewitness account of some of what an NZDF peacekeeper saw when deployed on an operational mission.

Curator Lieutenant Commander Karl Woodhead, MNZM, RNZN, was armed, with weapons for protection, but also with a small digital camera hastily purchased on the day before leaving New Zealand. The camera went everywhere Lieutenant Commander Woodhead did.



# coverup



Richard Wolfe's new book published by David Ling and Auckland Museum is based on covers taken from the extensive serials collection in the Museum Library. *Fronting up: 100 classic New Zealand magazine covers* illustrates 150 years of changing style and social focus ranging from the *New Zealand Journal* published in London on 8 February 1840 to a 1996 issue of *Metro*.

Serials are publications that are produced in parts over a period of time. They are sometimes called periodicals and known to most of us by names such as journal, magazine and newsletter. The Library's serial collection consists of over 8000 titles, with some dating from the 18th and 19th centuries.

Newspapers are also a form of serial. The Library holds an extraordinarily fine collection of early Auckland titles from 1840 onwards, some of which are unique.

Serials have a life cycle of value. They initially have importance for the currency of their content. That value can diminish over the following years and regain some relevance when they become historical records of information.

Some 200 of the titles we receive each year come on exchange from other institutions and organisations around the world. In return we provide copies of the Museum's own serial, the *Museum Records*, this year celebrating its 75th year of production.

The serials collection is the domain of new assistant librarian Susan Wallace. Her role is to process more than 100 issues each week. She records them in the catalogue, ensures they are shelved for easy retrieval, gaps in holdings and circulates a selection to staff. With only about 2500 of the titles catalogued online there is great scope for further cataloguing.

## library closure

Stage II building work has impacted access to both the Library Reading Room and the stacks. The Library closed on 25 November and will reopen on 4 March 2006. There may be some limits to access manuscript collections during this time. Any inconvenience is much regretted. Any queries, please contact Bruce Ralson, Manager Library Services; Ph: (09) 306 7062; or email [bralston@aucklandmuseum.com](mailto:bralston@aucklandmuseum.com).

# hardhat construction update

## Tunnelling beneath...

Despite the underpinning around the perimeter of the courtyard, the eastern side of the Museum which houses City Gallery immediately above the truck dock remained an area of concern. This is because several columns supporting the main building sit above the tunnel. Adjacent to this area, underground security rooms and plant spaces are set deeper than the existing foundations.

A provision made in the earlier Museum development project enabled the low risk solution of post-tensioned reinforced concrete cast in-situ beams to be used. This methodology did away with expensive temporary works to become a permanent part of the building and an essential support system to allow excavation to continue.

"The original design allowed for temporary supports which would then be removed after the permanent structure was in place," says Hawkins project superintendent, Mike Farrelly.

"The revised post-tension design involved penetrating the historic façade but we talked to the heritage people and worked out a solution to leave it all here and make it part of the new building fabric."

## Behind the Scenes Day

Auckland Museum hosted its second Behind the Scenes Day on Sunday 6 November. Thousands of visitors took the opportunity to visit the Museum and especially the Grand Atrium project, with many walking the trail which took them on a special route through the Library, Entomology, out into the new Southern Atrium and down into the basement some 9 metres below ground.

Getting used to her new surroundings, Delaurus, the Museum's resident dinosaur also found her way into the basement and met with many of the visitors. At the southern entry, Gough Gough Hammer provided skid-cat demonstrations and a sausage sizzle meant visitors had the opportunity to

refresh themselves before taking their completed trails back to the Museum Store where the children could dig deep for a lucky dip prize.

Winners of the trail questionnaire were given a fabulous dinner for four at Non Solo Pizza, a family pass to *The da Vinci Machines* exhibition and membership to the Stevenson Dinomite Club.

## Atrium feature stair

Work has begun on the curved stairway that will lead from the Southern Atrium to the Stevenson Learning Centre on Level 1.

The stair is a graceful curved spine of glass and basalt with a central steel stringer and cantilevered treads.

There will be 27 treads of pre-cast concrete with basalt tiles on top. An elegant glass handrail and glass risers break the solidity of the basalt and give the stair an almost 'floating' feel.

## Crescent construction

The curved section of the Museum known as an 'annulus' is undergoing major construction work over the next few months. The southern entrance way at ground floor has been completely gutted with concrete block walls built as part of the 1959 addition being removed. This will allow the next phase of construction to begin, which includes the fit out for a new café and retail outlet.

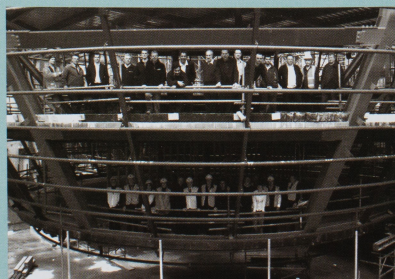
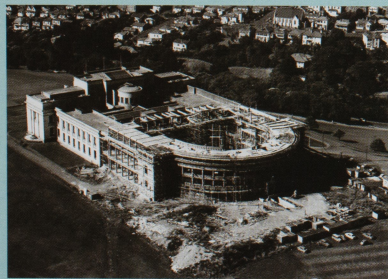
To ensure air-conditioning and plumbing services can reach the rooftop Events Centre, large 'vertical risers' are being constructed running the full four stories of the building.

IF YOU WOULD LIKE TO SUPPORT AUCKLAND MUSEUM'S CAPITAL CAMPAIGN FOR THE GRAND ATRIUM PROJECT, PLEASE CONTACT:

AMANDA SUTHERLAND, DEVELOPMENT MANAGER, AUCKLAND MUSEUM  
PHONE: 09 306 7043 OR EMAIL: ASUTHERLAND@AUCKLAMUSEUM.COM

OR VISIT WWW.AUCKLAMUSEUM.COM FOR MORE INFORMATION.

TARGET:  
\$64.5 MILLION



LEFT TO RIGHT: THE MUSEUM UNDER CONSTRUCTION DURING THE 1959 ANNULUS ADDITION; THE STAGE II CONSTRUCTION TEAM IN THE 'BOWL' FRAMEWORK OF THE GRAND ATRIUM, 2005; STAGE II FUNDING REACHES \$61.5 MILLION, NEARING THE \$64.5 MILLION TARGET.

# events and exhibitions

## exhibitions

### AFGHANISTAN: A PEACEKEEPER'S PERSPECTIVE

PICTORIAL GALLERY  
11 NOVEMBER - 11 DECEMBER

A compelling snapshot of the peacekeeping context in Afghanistan today. Personal, ground level, eye witness accounts of the impact peacekeeping has in this turbulent theatre.

### BECA PRESENTS THE DA VINCI MACHINES

18 NOVEMBER - 5 MARCH  
SPECIAL EXHIBITIONS HALL  
GROUND FLOOR

Direct from Italy, 50 full scale and miniature models of Leonardo da Vinci's famous machines, including his designs for a bicycle, glider, tank, paddle boat and much more.

ADULTS \$12, CHILDREN \$6, FAMILY (2 ADULTS, 2 CHILDREN) \$27 (SAVE \$9), CONCESSION (SENIOR CITIZENS, STUDENTS, MEMBERS) \$8 (SAVE \$4)

### ARETA WILKINSON: TAKAPU WILL TRAVEL

DECORATIVE ARTS GALLERY CENTRAL  
2 DECEMBER - 12 FEBRUARY

A touring exhibition of new work that continues with themes of botanical colonisation, cataloguing and collecting as part of a jewellery cameo series.

### VOLCANOES: NEWS FROM THE UNDERWORLD

In association with EQC, the Earthquake Commission, Auckland Museum Institute and University of Auckland

VOLCANOES GALLERY  
NORTH WEST CORNER - LEVEL 1  
OPENING 17 DECEMBER

Auckland is the only city in the world that is built on active volcanoes. In recognition of this significant ecological and cultural fact, Auckland Museum is developing a permanent exhibition about volcanoes and how to live with them in Auckland, New Zealand and around the world.

### COLOURS OF NEW ZEALAND PICTORIAL GALLERY

23 DECEMBER - 12 FEBRUARY  
Auckland Museum photographer Krzysztof Pfeiffer's acclaimed exhibition of landscape portraiture returns from Poland.

## talks and lectures

### COFFEE WITH LUIGI RIZZO

SATURDAY 19 NOVEMBER, 5.30PM  
BB'S CAFE, VIA MAIN MUSEUM ENTRY

Come to the Museum, enjoy a cup of coffee, and hear Luigi Rizzo, Managing Director of the Museum of Leonardo da Vinci, talk about the process behind the exhibition.

PRICE: COFFEE AND NIBBLES \$17, MEMBERS \$12.75. PRICE INCLUDES EXHIBITION ADMISSION. NUMBERS LIMITED. BOOKINGS ESSENTIAL. PHONE 09 306 7048. PAYMENT BY CREDIT CARD OR CHEQUE.

### FROM AN OLD WORLD TECHNIQUE, THE DEVELOPING OF A NEW PRODUCT: GROVE AVOCADO OIL

In association with Slow Food and Great Taste New Zealand  
SUNDAY 11 DECEMBER, 3PM  
APEC ROOM, GROUND FLOOR

After an introduction to this new product a tasting session will be served with bruschetta.

PRICE: \$5, \$3 MEMBERS OR FREE WITH EXHIBITION ADMISSION TICKET.

### TRADITIONAL PRODUCE: A VERY OLD CHEESE

In association with Slow Food and Sapori D'Italia  
SUNDAY 22 JANUARY, 3.30PM APEC ROOM, GROUND FLOOR

Learn about the history of this very popular product. Once you know all about cheese stay on for a tasting of delicious cheeses and a complimentary glass of Italian wine.

PRICE: \$5, \$3 MEMBERS OR FREE WITH EXHIBITION ADMISSION TICKET.

### ITALIAN CARNIVAL

In association with Slow Food and A Touch Of Italy  
SUNDAY 26 FEBRUARY, 3.30PM  
APEC ROOM, GROUND FLOOR

Explore the origins of Carnival, a folkloric event that is celebrated during this time of the year in Italy. Raffaella Delmonte will introduce you to a fine Italian wine from Sicily, Marsala.

PRICE: \$5, \$3 MEMBERS OR FREE WITH EXHIBITION ADMISSION TICKET.

### BECA LECTURE SERIES IN ASSOCIATION WITH AUCKLAND MUSEUM INSTITUTE

PRICE: LECTURE ONLY  
NON MEMBERS \$5/ MUSEUM MEMBERS \$3  
ENTRY VIA EAST DOOR  
NON MEMBERS \$12/ MUSEUM MEMBERS \$8  
NUMBERS LIMITED. BOOKINGS ESSENTIAL. PHONE 09 306 7048. PAYMENT BY CREDIT CARD OR CHEQUE.

### Leonardo as a Futurist: Professor David Walker, UCOL

TUESDAY 29 NOVEMBER, 7PM APEC ROOM, ENTRY VIA EAST DOOR  
THE DA VINCI MACHINES EXHIBITION WILL BE OPEN FOR VIEWING FROM 6PM

The genius of Leonardo is very well known as both artist and as an inquiring proto-scientific mind. He had a special ability as a designer. In this lecture we will look at small items like the flexible chain, to larger artefacts such as parachutes and flying machines.

### Renaissance

Associate Professor Bruno Ferraro, University of Auckland

TUESDAY 24 JANUARY, 7PM APEC ROOM, ENTRY VIA EAST DOOR  
THE DA VINCI MACHINES EXHIBITION WILL BE OPEN FOR VIEWING FROM 6PM

Through Leonardo's works and his interaction with political and cultural personages a number of different aspects of the Renaissance will be illustrated.

### One Mind, Two Brains,

No Boundaries: An Anatomy of a Most Creative Mind

Dr Chris de Groot, Unitec and Dale Turkington, Executive Director, Beca

WEDNESDAY 15 FEBRUARY, 7.30PM  
SPECIAL EXHIBITIONS GALLERY, ENTRY VIA WEST DOOR  
THE DA VINCI MACHINES EXHIBITION WILL BE OPEN FOR VIEWING FROM 5.30PM

Leonardo was equally at home in the expressive arts of painting and sculpture as he was in the precise arts of engineering, anatomy and architecture. It is this perceived ability to access and exercise to the full, both sides of the brain that continually fascinates and inspires people to this day.

### Invention and Tradition in

Leonardo's Portraits of Women

Dr Erin Griffey, University of Auckland

TUESDAY 21 FEBRUARY, 7PM APEC ROOM, ENTRY VIA EAST DOOR

THE DA VINCI MACHINES EXHIBITION WILL BE OPEN FOR VIEWING FROM 6PM

This lecture explores the fascinating aspects of Leonardo's iconic portraits of women, the so-called Mona Lisa and the portrait of Ginevra de' Benci.

### Cognitive Ergonomics;

3D thinking  
John Lyall, design lecturer and sculptor and Dale Turkington, Executive Director, Beca

WEDNESDAY 1 MARCH, 7.30PM  
SPECIAL EXHIBITIONS GALLERY, ENTRY VIA WEST DOOR

THE DA VINCI MACHINES EXHIBITION WILL BE OPEN FOR VIEWING FROM 5.30PM  
The three dimensional thinking of da Vinci is why his designs are both creative and innovative. Da Vinci had the ability to present 3D problems to himself in a way that allowed him to have significant success. As a thinker he has particular relevance to us today.

### PANEL DISCUSSION: DID DAN BROWN KILL DA VINCI?

THURSDAY 2 FEBRUARY, 7.30PM APEC ROOM, ENTRY VIA EAST DOOR

An opportunity to revisit the controversial book in the setting of our own Museum. Convened by the Museum's Director, Dr Rodney Wilson, with the participation of Lindsey Fraser representing Catholic Church Communications, Mary Kiser from the Auckland Art Gallery and Michael Moynihan, Managing Director of Random House New Zealand.

PRICE: NON MEMBERS \$13, MUSEUM MEMBERS \$10, NUMBERS LIMITED. BOOKINGS ESSENTIAL. PHONE 09 306 7048. PAYMENT BY CREDIT CARD OR CHEQUE.

### VOLCANOES

#### LECTURE SERIES

In association with EQC, the Earthquake Commission, Auckland Museum Institute and University of Auckland

2, 8, 15, 22 MARCH 2008  
APEC ROOM - ENTRY VIA FRONT DOORS  
LECTURES WILL BEGIN AT 7.30PM  
THE VOLCANOES EXHIBITION WILL BE OPEN FOR VIEWING FROM 6PM EACH EVENING

PRICE: NON MEMBERS \$5, MUSEUM MEMBERS \$3

## display

### CONCOURSE D'ELEGANCE OF DUCATI MOTORBIKES

SATURDAY 26 NOVEMBER, 11AM TO 2PM  
IN FRONT OF THE MUSEUM

Ducati Owners Club will park 12 of their beautiful Italian machines in front of the Museum steps to celebrate *The da Vinci Machines* exhibition.

## film screening

### NEW ZEALAND INVENTORS: NUMBER EIGHT WIRE AND ALL THAT STUFF

In association with the New Zealand Film Archive

SUNDAY 4 DECEMBER, 3PM APEC ROOM

A film program that celebrates Kiwi ingenuity ranging from the accomplishments of Richard Pearse, the Britten motorcycle, and the Hamilton Jet, to a remote controlled tractor and the world's smallest motorcycle.

## tours

### DA VINCI MACHINES TOURS

In association with Associazione Dante Alighieri of New Zealand

SATURDAYS - 10 DECEMBER, 21 JANUARY & 18 FEBRUARY AT 12PM

Guided tours through the exhibition by an Italian tutor, providing a unique opportunity to hear the exhibition explained in its original language.

FREE WITH EXHIBITION ADMISSION TICKET.

PUBLIC PROGRAMMES CONTINUE ON PAGE 25 >>

## PROGRAMME HIGHLIGHTS



### THE DA VINCI MACHINES LATE NIGHT WEDNESDAYS

18 JANUARY - 3 MARCH  
ENTRY VIA THE WEST DOOR OF THE MUSEUM FACING THE HOSPITAL.

Enjoy hassle free parking and view the wonderful da Vinci Machines in peace and quiet with a glass of wine if you choose! The da Vinci Machines exhibition will be open for viewing from 5.30pm to 7.30pm on each of the following Wednesday evenings. 18 & 25 January, 1, 8, 15 & 22 February and 1 March.

CASH BAR WITH ITALIAN WINES AND COMPLIMENTARY TASTING OF ITALIAN FOODS. PRICE: \$12 PER ADULT, \$8 FOR MUSEUM MEMBERS, \$6 FOR CHILDREN.



### A NEW AUCKLAND VOLCANO - ARE WE READY?

WEDNESDAY 22 MARCH 7.00PM  
APEC ROOM - ENTRY VIA FRONT DOORS  
THE VOLCANOES EXHIBITION WILL BE OPEN FROM 6.00PM

Sooner or later there will be a new volcano in the Auckland Region. What is being done to make the City ready for such an eventuality? A symposium involving representatives from EQC, the Earthquake Commission, Auckland Regional Council, Geological and Nuclear Sciences, University of Auckland, Civil Defence, Emergency Management Office for Auckland City and the Ministry of Emergency Management and Civil Defence.

PUBLIC PROGRAMMES  
CONTINUE FROM PAGE 24 >>

**DA VINCI CODE TOURS**

**TUESDAY 22 NOVEMBER 6PM-9PM & WEDNESDAY 6 FEBRUARY 5.30PM-7.30PM**

Adventure World Tours provide all the information you need to be part of a Tour of sites specific to the Da Vinci Code.

**TOURS OF PUKEKAWA, THE DOMAIN VOLCANO**

**SUNDAYS 1, 8, 15, 22, 29 JANUARY AND 5 FEBRUARY 2PM START IN MAIN FOYER OF AUCKLAND MUSEUM**

Pukekawa is one of the oldest of Auckland's 48 volcanic cones yet in many ways it is typical: early use by Maori and subsequent human modification for other uses, a source of building materials and a great place from which to view the City.

**TOUR IS FREE FOR THOSE WHO HAVE MADE THEIR ENTRY DONATION TO THE MUSEUM AND FOR MUSEUM MEMBERS. WEATHER DEPENDENT. PLACES ARE LIMITED.**

**music and poetry**

**MUSIC IN PARKS CONCERT**

In association with Auckland City Council  
**SUNDAY 15 JANUARY, 4.30PM BAND ROTUNDA, AUCKLAND DOMAIN**

Repertoire of Baroque Music performed by Bach Musica.

**VALENTINE'S DAY SPECIAL EVENT POETRY READING**

**TUESDAY 14 FEBRUARY, 8.30PM SPECIAL EXHIBITION'S GALLERY, AUCKLAND MUSEUM. ENTRY VIA WEST DOOR**

Prof. Bernadette Luciano, Head of Italian and Co-ordinator of European Studies

School of European Languages and Literatures at the University of Auckland and Karen Craig from Auckland City Library, will entice you with the melody of Italian poetry accompanied by Renaissance music.

**PRICE: NON MEMBERS \$12, MUSEUM MEMBERS \$8. INCLUDES ENTRY INTO THE EXHIBITION. NUMBERS LIMITED. BOOKINGS ESSENTIAL. PHONE 09 306 7048. PAYMENT BY CREDIT CARD OR CHEQUE.**

**family programmes**

**ROVING RENAISSANCE TOURS**

**TWICE DAILY DURING SCHOOL HOLIDAY WEEKDAYS AT 10.30AM AND 2.30PM MEET IN THE FOYER**

Meet one of da Vinci's peers who has come to the future to tell us what kind of man da Vinci was and how he contributed to today's world.

**DA VINCI'S STORIES**

**DAILY DURING SCHOOL HOLIDAY WEEKDAYS AT 1.30PM STEVENSON TREASURES & TALES**

Along with his well known inventions, Leonardo da Vinci wrote many fables. Hear some of these stories told by our own Renaissance man.

**KIWI INGENUITY SHOW**

**MONDAY 16 & 23 JANUARY, 10.30AM & 2.30PM STEVENSON TREASURES & TALES**

Find out about amazing Kiwi inventions and their impact on the world in this fun interactive performance.

**holiday workshops**

**MOST WORKSHOPS TAKE PLACE IN THE EDUCATION ROOM GROUND FLOOR. IN THE JUNIOR MODEL BUILDING WORKSHOP IS IN STEVENSON TREASURES AND TALES. ALL WORKSHOPS MUST BE PRE-BOOKED AND PREPAID. TO BOOK PHONE 09 306 7048 OR EMAIL BOOKINGS@AUCKLANDMUSEUM.COM PUBLIC BOOKINGS OPEN ON THURSDAY 15 DECEMBER. PAYMENT BY CREDIT CARD OR CHEQUE.**

**JURASSIC JIGSAWS**

**TUESDAY 17 JANUARY, 10.30AM - 12.00PM**

Create and decorate pieces for our giant dinosaur jigsaw and see your work on permanent display in Weird & Wonderful. Tesselation-tastic!  
**PRICE: SENIOR WORKSHOP (7 TO 10 YEARS) \$8 (\$6 FOR DINOMITES)**

**ART FROM SCRATCH**

**THURSDAY 19 JANUARY, 10.30AM - 12.30PM**

Make your own art work completely from scratch, by making the paint and preparing the board to paint on!  
**PRICE: ADVANCED WORKSHOP (10 TO 13 YEARS) \$10 (\$7.50 FOR DINOMITES)**

**MACHINE CHALLENGE WORKSHOP**

**MONDAY 23 JANUARY, 10.30AM-12PM**

Challenge yourself to create the ultimate machine. We'll give you the problem, you create the answer! Also learn how to write in code like da Vinci.  
**PRICE: SENIOR WORKSHOP (7 TO 10 YEARS) \$8 (\$6 FOR DINOMITES)**

**LEATHER-MAKING**

**THURSDAY 26 JANUARY, 10.30AM-12.30PM**

Learn the fabulous art of making your own leather out of chicken skin!  
**PRICE: ADVANCED WORKSHOP (10 TO 13 YEARS) \$15 (\$10 FOR DINOMITES)**

**JUNIOR MODEL BUILDING**

**WEDNESDAY 1 FEBRUARY, 11AM-12PM**

Make your own fantastic model to take home with you. Parents can help out too.  
**PRICE: JUNIOR WORKSHOP (4 TO 6 YEARS) \$7 (\$5 FOR DINOMITES)**

**CHRISTMAS DECORATIONS!**

**WEDNESDAY 7 DECEMBER, 3.30PM-5PM TREASURES AND TALES, MEET BY THE WETASAURUS SIGN IN THE FOYER**

Learn about the history of Christmas decorations, make some decorations for your own tree and decorate the tree in the Discovery Centres.

**FOR AGES 7 TO 10 YEARS. PLACES MUST BE BOOKED AND PAID IN ADVANCE. CHEQUE AND CREDIT CARD ACCEPTED. CALL 09 306 7048 TO SECURE YOUR PLACE. \$10 (OR \$7.50 FOR DINOMITE MEMBERS). ACCOMPANYING ADULTS ARE FREE.**

**VOLCANO WORKSHOP**

**FRIDAY 27 JANUARY, 10.30AM - 12.00PM EDUCATION ROOM, GROUND FLOOR**

Have you ever stood on the edge of a volcano and wondered what was under your feet? Screen print your own volcano T-shirt.

**PRICE: SENIOR WORKSHOP (7 TO 10 YEARS) \$8 (\$6 FOR DINOMITES)**

Please note: details are correct at time of publication but may be subject to change. Check out [www.aucklandmuseum.com](http://www.aucklandmuseum.com) for the most up to date information.

**STEVENSON DISCOVERY CENTRE 10 MINUTE ACTIVITIES**

**22 DECEMBER AND 6 FEBRUARY, 10AM-12PM AND 1.30PM-3PM**

Craft activities designed to be created by children - based on the themes of the Summer Season - The da Vinci Machines, Dinosaurs and Volcanoes.  
**PRICE: \$2 (\$1 FOR DINOMITES)**

**field trips**

**LAVA CAVE TRIP**

**SATURDAY 18 MARCH - 11AM**

Lava tubes are a common feature of a number of the volcanic cones of Auckland and out on Rangitoto as well. Come and explore the extraordinary lava caves in Mt Eden.

**PRICE: THE TOUR IS FREE BUT NUMBERS WILL BE LIMITED. BOOKINGS ESSENTIAL. PHONE 09 306 7048 FOR DETAILS.**

**RANGITOTO FIELD TRIP**

**THURSDAY 20 APRIL 9AM DEPARTURE AND 1PM DEPARTURE, SUBJECT TO DEMAND.**

A half day trip with a guided walk on Rangitoto. This is the youngest of our 48 volcanoes in the region having been formed just 600 years ago. A great opportunity to explore the volcano and see how life has developed on the cone itself!

**PRICE: DETAILS ARE TO BE CONFIRMED. APPROXIMATELY \$20 FOR ADULTS AND \$10 FOR CHILDREN AND A FAMILY PRICE OF \$60 (2AD/2CH). BOOKINGS ESSENTIAL. FOR MORE DETAILS PHONE 09 306 7048. PLACES ARE CONFIRMED WITH PAYMENT. CHEQUE OR CREDIT CARDS ARE ACCEPTED. WE ACKNOWLEDGE THE KIND SUPPORT OF FULLERS.**

**PROGRAMME HIGHLIGHT: BECA FLYING MACHINE COMPETITION**

Be inspired by The da Vinci Machines to design and build your own original flying machine. Pick up your entry form once inside the exhibition. Fantastic prizes!

**ADVISORY DAYS: SUNDAY 22 JANUARY & SUNDAY 5 FEBRUARY, 1PM MEET IN THE EDUCATION ROOM**

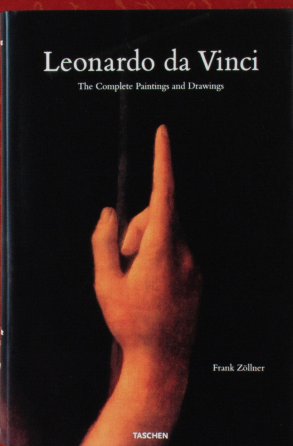
**COMPETITION AND JUDGING: SUNDAY 12 FEBRUARY, 1PM MEET IN THE EDUCATION ROOM**

**RAIN DATE: SUNDAY 19 FEBRUARY, 1PM**



**Looking for a gift to treasure?**

The Museum Shop offers fine handcrafted New Zealand gifts of art glass, contemporary jewellery, ceramics, carvings in greenstone, wood and bone together with a fascinating array of New Zealand books. With a full shipping service, sending a gift of distinction couldn't be easier.



Stop in at the Museum Shop and check out the range of da Vinci merchandise in store when you come to see *The da Vinci Machines* exhibition.

**MUSEUM SHOP**

Online too at [www.aucklandmuseum.com](http://www.aucklandmuseum.com)  
Ph (09) 309 2580

Please cut along dotted line and return by mail to Museum Membership, Auckland Museum, Private Bag 62018, Auckland.

**BECOME A MEMBER**

**Auckland War Memorial Museum annual membership options:**

- Individual: \$50
- Joint: \$55
- Child (Stevenson Dinomites Club): \$20 UNDER 13 YEARS - PLEASE INCLUDE PASSPORT PHOTO
- Student: \$40 WITH CURRENT ID
- Senior: \$40 WITH CURRENT ID
- Family: \$60 TWO ADULTS AND UP TO THREE CHILDREN - INCLUDES MEMBERSHIP TO THE STEVENSON DINOMITES CLUB FOR CHILDREN UNDER 13 YEARS

**member details:**

Family name: .....

First name: .....

**JOINT MEMBERS ONLY:**  
Other cardholder's name: .....

**FAMILY MEMBERS ONLY:**  
Child 1 name: .....

Child 2 name: .....

Child 3 name: .....

Street address: .....

Telephone: .....

Email: .....

**payment details:**

TOTAL: \$ .....

■ Cheque ■ Cash

Please charge my credit card:  
■ Visa ■ Mastercard

Cardholder's Name: .....

Signature: .....

Card No: .....

Expiry Date: .....

# STEVENSON dinomites club

KIDS!

## the news

Scientists working deep within the tropical jungles of The Congo have recently observed Gorillas using tools.

The apes were seen using sticks to test the depth of streams before they attempted to cross and in one case to lean against while the Gorilla leaned over a swamp searching for food.

Although Gorillas have been known to use such tools in captivity, it was thought that they may have learnt this from observing human keepers. We now know that all Great Apes (Chimpanzee, Bonobo, Orang-utan and Gorilla) are natural tool users. This may mean that tools have been used for over six million years, the point at which scientists believe our ancestors and the ancestors of modern apes split into separate species.

There is still however one important difference between Human and Ape tool use. Hominids (Homo sapiens and our recent ancestors) use tools to make tools, this means we use one modified object to modify another. All Apes modify their tools with either their fingers or teeth.



## whats the buzz

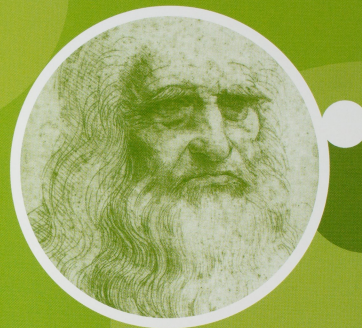
Lucus Hornby asks...

My Mum said that water melons are the world's biggest fruit. Is this true?

That's an unusual question Lucus. While it's true that watermelons and pumpkins can be pretty big, this is mostly because they have been selectively bred for their size. The wild forms of these plants produce relatively small fruit, so they are not the worlds biggest. Not by a long shot!

That title goes to the Jack Fruit, a member of the fig family, which can weigh over 45 kilos per fruit! Jack fruit are native to India but are grown as a food plant in most tropical parts of the world. Both the flesh and large seeds are edible. Like the similarly spiky (but unrelated) Durian, Jackfruit is a favourite food of Orang-utans in Indonesia and Malaysia.

And how do they taste? Well pretty good actually, rather a lot like banana flavoured bubble gum!



## did you know?

Leonardo was one of the first painters in Italy to use oil paints instead of egg tempera, which meant he could rework his paintings. He even started concocting his own recipes for oil paints!

Leonardo's Mona Lisa has no eyebrows! It was common for women to shave off their eyebrows in the Renaissance. It is still a mystery who the Mona Lisa was.

Da Vinci's painting of the Last Supper, which began to deteriorate in Leonardo's lifetime, suffered further damage when 17th century monks cut a door through the lower portion, and was nearly destroyed by Allied bombing in World War II.

Although Leonardo was naturally left-handed and painted with his left-hand, he mostly wrote using his right, making him ambidextrous.

## volcanoes word search

Find the Volcano related words in the grid: forwards, backwards, diagonal, any which way!

- ASH
- BASALT
- CRATER
- DORMANT
- ERUPTION
- GEYSER
- LAVA
- MAGMA
- OBSIDIAN
- POMPEII
- RANGITOTO
- RUAPEHU
- SCORIA
- SULPHUR
- TARAWERA
- VENTS
- VESUVIUS
- VOLCANOLOGIST
- WHITEISLAND

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

ANSWER: Selective breeding involves choosing plants or animals that show particular features e.g. stronger, more colourful, sweeter and only breeding from them and then the best of their offspring. This process has been used for thousands of years by humans to improve plants and animals for particular uses. Selective breeding does not involve genetic modification.

extra for experts: What is selective breeding? See answer on page 28.



Auckland War Memorial Museum  
Auckland Domain, Parnell  
Private Bag 92018, Auckland

Open 10am - 5pm daily  
except Christmas Day

Admission is by donation.  
\$5 is appreciated.  
Children, of course, are free.

Charges may apply to  
special exhibitions.

Infoline: 09 306 7067  
Enquiries: 09 309 0443  
www.aucklandmuseum.com

Library: 09 306 7070  
x 687 or x 686

Open Monday - Friday: 1pm - 5pm

Please note, the Library is closed from  
25 November and will reopen on 4 March  
2006. For details see page 22.

Museum Store: 09 309 2580

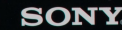
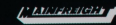
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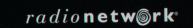
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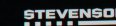
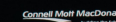


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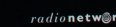
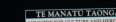


AUCKLAND MUSEUM WOULD  
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GROUPS AND INDIVIDUALS FOR  
THEIR SUPPORT OF THE STAGE II  
GRAND ATRIUM PROJECT:

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Chisholm Whitney Family Trust  
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McConnell Family  
Friedlander Trust  
South Auckland Charitable Trust  
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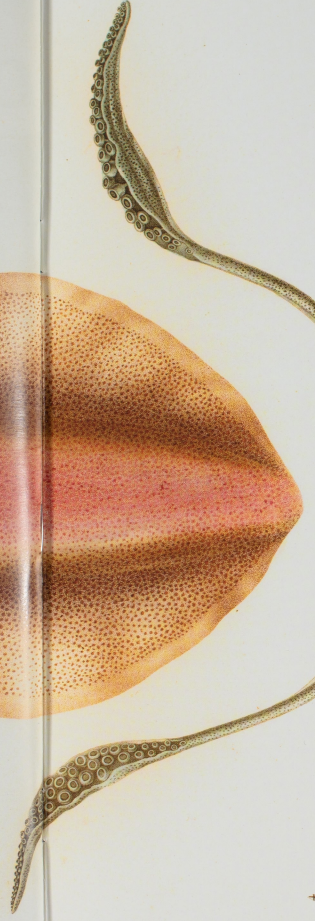
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Museum Circle, an  
independent charitable  
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HIDDEN TREASURES

IMAGE DERIVED FROM DETAILS IN DUMONT D'URVILLE, VOYAGE DE L'ASTROLABE: HISTOIRE NATURELLE, ZOOLOGIE, BOTANIQUE, 1833. HELD AT AUCKLAND WAR MEMORIAL MUSEUM LIBRARY.

J. G. Chéreau, pinx.



TAMAKI PAENGA HIRA  
AUCKLAND MUSEUM