

AUCKLAND WAR MEMORIAL MUSEUM

NEWS

Auckland Institute and Museum
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“NEW ZEALAND! NEW ZEALAND! In Praise of Kiwiana”

A major exhibition examining the popular culture of New Zealand will be staged at Auckland Museum from 11 August until 9 September, 1990. It will be a three-dimensional realisation of the theme of a recent book written by Stephen Barnett and Richard Wolfe. Not only has “New Zealand! New Zealand! In Praise of Kiwiana” spent time in national sales charts alongside one of its many subjects, the ever-popular Edmond’s Cook Book, but it recently won the New Zealand Book Awards production prize for Bookmakers of Auckland. During the course of research the authors saw potential for this exhibition which will be sponsored by Television New Zealand Ltd. The exhibition is an assemblage of material reflecting the nature of life in this country, with a particular emphasis on our national identity.

It examines such aspects as the New Zealanders themselves, growing up, domestic life, sports and



entertainment, and the rural sector. Many of the “artefacts” on display are unfamiliar to museums, and will thus be given a new context. They range from the everyday to the obscure, the ephemeral to the absurd, but all telling something essential to New Zealand. The kiwi, obviously is there, in various guises and sizes, as are

such other predictable features of the landscape as our breakfast cereals and football jerseys.

It is hoped that this assemblage of cultural icons will be a colourful comment on New Zealand’s recent past, at least. If it can provide clues to our identity and a direction for the future then it will have also been a timely event for 1990.



MEMBERS’ OPEN EVENING

Members and their families are cordially invited to view “New Zealand! New Zealand!”, on Saturday August 18th. The doors will open at 7.30pm and a light supper will be served in the Supper Room from 9.00pm.

*Joint Winners of the Fletcher Challenge Ceramic Award.
‘Red and Silver’ by Eiichi Kawano, Japan, (far left) and ‘Illusion from April Clouds’ by Seiji Kobayashi, Japan.*

'KIA ORA'

'The Art of the Maori Wrought in Royal Doulton Ware' (Doulton Catalogue c.1905)

During the late 19th century, most decorative and useful ceramic wares were imported into New Zealand from England and to a lesser extent Europe. These supplemented those produced locally. From the 1880s agents for many English companies set up office in Australian cities. Presumably this also occurred in New Zealand. Doulton & Co established its Australasian agency in Sydney in 1892. Under the enthusiastic direction of John Shorter, the market for Doulton products in Australia and New Zealand rapidly grew in strength.

Doulton's success in both Australia and New Zealand may have prompted its periodic production of designs suited specifically to these two markets. By this I refer not to the those wares featuring New Zealand commemorative designs transfer-printed on one or a number of standard shapes, which were part of Doulton's standard output. Instead I refer to the limited productions which involved the design of new patterns and sometimes new shapes. For the Australian market, Doulton designed at least three patterns - 'Wattle' (1892), 'Waratah' (1900), and 'Lulu' (c.1905). The latter pattern, based on the Australian flannel flower, was designed and named after John Shorter's daughter. Doulton's designs for the New Zealand market include 'Kia Ora' ware, 'Maori' ware and the 'Maori Art' pattern (c.1915), all inspired by the arts of the Maori.

'Kia Ora' ware was designed about 1906 by Joseph H Mott and Francis C Pope, two established Doulton designers. At the time Mott was Artistic Director of Doulton's Lambeth Studio, a position he held from 1897 to 1935. Pope had been working for Doulton as a designer and modeller since 1880.

'Kia Ora' ware may have been commissioned by John Bates, an enterprising Christchurch china merchant who was responsible for a spectacular Doulton display at the Christchurch International Exhibition of 1905-06. 'Kia Ora' ware may well have been launched at this exhibition. A contemporary promotional booklet for 'Kia Ora' ware states, '... it seemed not only a



desirable work to undertake, but a fitting period to launch a project ...'

The same contemporary source states that inspiration for the designs was derived from original examples of Maori carving and photographs of moko (tattoo) designs. It is likely that Mott and Pope were familiar with at least some of the literature on Maori art and culture published during the previous decade, in particular H G Robley's 'Moko, or Maori Tattooing' (1896) and A Hamilton's 'Maori Art' (1901). In 1900 and 1901, the influential Studio magazine published a series of well illustrated articles on such related subjects as Maori woodcarving.

The ceramic body, colours and motifs used in 'Kia Ora' ware sensitively reflect the nature of the original Maori designs from which they were inspired. The ware is distinguished by its pale terracotta-coloured salt-glazed stoneware body decorated with olive-coloured reliefs applied in the manner of Wedgwood's Jasper ware. The reliefs differ for each type of ware, a vase for example featuring faces obviously derived from large carved figures. The teapot features hei tiki motifs. On each piece; the dominant motifs are usually linked, forming a continuous design, by a band or bands of repetitive pattern inspired by those used in Maori art. Some pieces such as the vase and flask (pictured)

feature the word 'Kia Ora' (from which the ware probably derives its name), placed within oval medallions and linked into the total design.

Auckland Museum's ceramics collection includes a number of examples of 'Maori' ware, a variation on 'Kia Ora' ware. 'Maori' ware was probably produced a year or so after 'Kia Ora' ware, following the success of the latter. The range is more extensive than that of 'Kia Ora' ware, comprising at least fourteen different shapes, as illustrated in a contemporary Doulton catalogue. A contemporary promotional brochure for 'Kia Ora' ware illustrates only ten different shapes. The range is very similar to and obviously based on 'Kia Ora' ware with one major exception. The outer and sometimes inner surfaces of 'Maori' ware are decorated freely with rich Majolica glazes in shades of red, orange, green, brown and blue. This 'Maori' ware jug (pictured) was reputedly made by Doulton for Elsdon Best, a noted New Zealand ethnologist.

Although most of the few thousand pieces of 'Kia Ora' ware produced were exported to New Zealand, very few examples are known to exist. The largest public collection of 'Kia Ora' ware is held by the Auckland Museum.

Angela Lassig

HISTORICAL MODELS FOR FORTIFICATION

A model of an Ohaeawai has been taken to New Zealand after...

The Deputy Premier Peter Patmore, Minister for Education, presented the model to the Auckland Museum.

The model is said to have been taken to New Zealand by Lieutenant Colonel Gore Brown who after his term in New Zealand in 1868 was presented to the Tasmanian Museum.

A major battle of 1845-46 took place in the inland Bay of Plenty in the winter of 1845. The British army, led by Pene Tau, a member of the Nga Puhi tribe, was close to victory when Hone Heke and his forces were responsible for the overrunning of the British army, greatly strengthening the British position which was proved by the British army.

For a week British forces were in front of the Maori fortification, subjecting it to a bombardment of six, twelve and twenty-four pound guns. No gap was made in the defences but Despard ordered a withdrawal of minutes the assault was abandoned. More than 200 men were killed and the loss of 110 killed.

The fortification was built on a hillside and consisted of lines of wooden palisades.



HISTORIC MODEL FORTRESS

A model of an historic fortress at Ohaeawai has been returned to New Zealand after nearly 130 years.

The Deputy Premier of Tasmania, Mr Peter Patmore, who is Tasmanian Minister for Education and the Arts, presented the miniature pa to the Auckland Museum on a 30 year loan.

The model is said to have been built by Lieutenant Colonel Wynyard. It was taken to Tasmania by Thomas Gore Brown who was governor there after his term in New Zealand and in 1868 was presented by Mrs Browne to the Tasmanian Art Gallery and Museum.

A major battle of the 'Northern War' of 1845-46 took place at Ohaeawai in the inland Bay of Islands district in the winter of 1845. Ohaeawai belonged to Pene Tauhi, a leading chief of the Nga Puhii tribe. When the war came close he was joined by the chiefs Hone Heke and Kawiti. The latter was responsible for laying out and overseeing the construction of a greatly strengthened fortification which was proof against the artillery of the British army.

For a week British forces camped in front of the Maori fortification, subjecting it to considerable fire from six, twelve and thirty-two pounder guns. No gap was created in the defences but despite this Colonel Despard ordered an attack. In a few minutes the assault force of more than 200 men was thrown back with the loss of 110 killed or wounded.

The fortification included two or three lines of wooden stockades, obscured

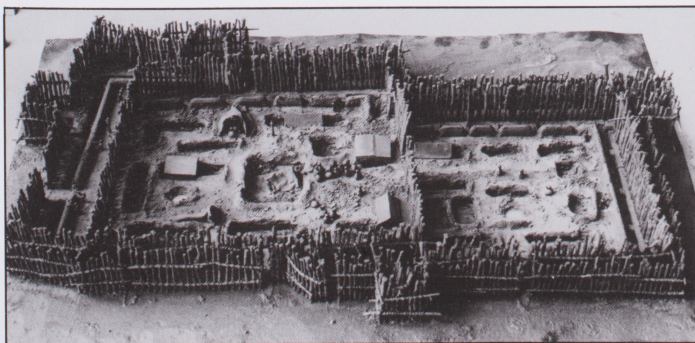
by a flax screen which absorbed artillery and small arms fire. Defenders occupied underground bunkers and fired at the enemy from between heavy stockade timbers and beneath the flax screen. Underground shelters protected the Maori defenders who escaped with few casualties. The pa was abandoned a few days after the battle.

When the British troops entered they were impressed with the strength of the fortifications. Models were made of Ohaeawai and Ruapekapeka, another heavily fortified pa of the 'Northern War', to record their strength and probably help in the education of British military engineers and artillery officers.

The models of Ruapekapeka and Ohaeawai are on display in the Military History Gallery on the second floor.

ANNUAL GENERAL MEETING

Notice is hereby given that the 122nd Annual General Meeting of the Auckland Institute and Museum will be held at 8.00 pm on Monday September 24th 1990 at the Museum. Business will include the election of members' representatives on the Council (see below), and the consideration and adoption of the Annual Report and the Statement of Accounts (to be



distributed later). There will be recommendation under Rule 10(a) for an increase in the annual subscription, which has not altered since 1988, as well as general business.

SPECIAL GENERAL MEETING

Immediately following the Annual General Meeting on September 24th 1990, there will be a Special General Meeting, to consider a recommendation from the Council that the Rules be changed to provide for a change in financial year to one beginning on 1 July each year, to maintain parity with the local authorities which substantially fund the Museum. This will necessitate changes to Rule 4, Rule 5(e), Rule 10(c) and (d), and Rule 17(a).

CALL FOR NOMINATIONS

Nominations are hereby called to fill two vacancies as Members' representatives on the Council of the Auckland Institute and Museum.

There is no prescribed nomination form, but in terms of Rule 5 nominations must be in writing, and they must include the names and signatures of the proposer and seconder, who must be financial members. The nominee must also be a financial member, and should sign the nomination signifying acceptance of the nomination. Nominees are invited to provide information to be sent out with the voting papers, giving their name, address, occupation, posts held and other relevant qualifications.

Nominations should be forwarded to Mr G S Park, Secretary, Auckland Institute and Museum, Private Bag, Auckland. They must reach him no later than 4.00 pm on Monday August 27th 1990.

Mr R G M Fenwick has completed his three year term and so retires from the Council at the Annual General Meeting; under Rule 5(a) he is eligible for re-election.

INSTITUTE LECTURE SERIES AND MUSEUM PROGRAMMES

Tuesday 21 August 1pm

SIR EDMUND HILLARY

Wednesday 12th September
7.30pm

THOR HEYERDAHL

Dr Heyerdahl is visiting New Zealand as part of the 1990 Commission Living Treasures Programme and will give a public address at the Auckland Museum. The topic for the address has not yet been confirmed and members are asked to take note of future media announcements. This will be the only public address given in Auckland by Dr Heyerdahl.

Tuesday 30th October
8.00pm

Wednesday 31st October
1.00pm

CHARLES K. PAUL

Dr Paul is the head of the National Science Foundation in New Zealand and represents the United States Antarctic Programme in New Zealand. He has worked on a number of projects including the NASA spacecraft project to Jupiter. Dr Paul has extensive experience in resource management and is dedicated to the notion that an economic and a sustainable environment must go hand in hand.

It is unusual for two Institute Lectures to follow each other however, Dr Paul has agreed make two presentations while in Auckland.

Tuesday 30th October
8.00pm

**ECONOMIC
DEVELOPMENT,
POVERTY AND THE
GLOBAL COMMONS**

In his address Dr Paul will outline threats to the global environment in terms of the lack of economic development and the poverty that spawns desperate acts of survival on a daily basis. The environmental health of the planet is a summation of millions of individual decisions, each of which affect a small area of the globe. He will suggest that management of natural resources requires tradeoffs between using and preserving a resource. These tradeoffs must result in decisions that permit economic growth with equity for all citizens. Only in this way can poverty be erased and the environment saved.

Wednesday 31st October
1.00pm

**ANTARCTICA AND
THE GLOBAL
ENVIRONMENT**

The Antarctic continent is unique to the earth. The highest, coldest and driest continent drives global weather patterns. The continent in turn reacts to average climate change over the rest of the planet. Antarctica may serve us well as a barometer of change indicating serious disruptions in climate patterns world wide. For this reason and among others, it is crucial for observations made in Antarctica to be disseminated to earth scientists and policy makers everywhere.

Tuesday 13th November
1.00pm

**LT COL CHRISTOPHER
PUGSLEY**
Anzac: 75 Years after

Christopher Pugsley graduated from the Royal Military College, Duntroon in 1969. His career in the army has been combined with a great interest in military history. He has lectured on aspects of military history at Waikato and Massey Universities and is the author of the well known book "Gallipoli: The New Zealand Story."

Lt. Colonel Pugsley is the curator of the exhibition **Loss of Innocence** on display in the Special Exhibition Hall from 10th November until 9 December.

MUSIC IN THE MUSEUM
First Sunday of every month.

Performances given by students at the Auckland University Music School.

**TARANAKI
FIELDTRIP**

There are still a few places available on the November fieldtrip to Taranaki sites. The aim of the trip is to look at a range of sites, both Maori and Pakeha in origin, to serve as a general introduction to the archaeology of the region. There is an immensely rich archaeological landscape in Taranaki, many of the sites being of great historical interest.

For further details please contact the Community Education Officer on Extension 826.

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 to the Museum.