



Auckland Museum NEWS

Auckland Institute and Museum
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Flying the Flag



Recent comments from two friends of the Museum suggest that it might be useful to provide some information on the flying of flags at the Museum. One commented that he thought it cunning of us to fly lots of flags when cruise ships are in town, the other chastised us for not flying the New Zealand flag in pride of place in the centre. In fact, we do fly the New Zealand ensign in the 'senior' position, on the right of the building (the viewer's left), and we fly flags according to a fixed schedule, not to attract ship's passengers. For the last couple of years the practice has been to fly the New Zealand Ensign on every day of the year and, when flown alone, it flies from a single central flag-pole. On sixteen days, each year, three flags are flown, usually the New Zealand Ensign, the Union Jack and the Australian Ensign, in that order. On four days in the year, five flags are flown, with the addition of the flags of the Royal New Zealand Navy and Air Force to the other three. Sometimes other flags are included if appropriate. Museum flag days are:

New Year's Day	January 1
Australia Day	January 26
Auckland Anniversary Day	January 29
Waitangi Day and Accession Day	February 6 (5 flags)

Commonwealth Day	2nd Monday in March
Easter Monday	
Birthday of Queen Elizabeth II	April 21 (5 flags)
ANZAC Day	April 25 (5 flags)
Battle of Crete Day	Sunday nearest May 20
United States Memorial Day	Sunday nearest May 30
Official Birthday of The Queen	First Monday in June (5 flags)
Duke of Edinburgh's Birthday	June 10
Queen Mother's Birthday	August 4
Battle of Britain Day	Sunday after September 15
Dominion Day and Captain Hobsons Birthday	September 26
Alamein Day	October 23
Labour Day	4th Monday in October (5 flags)
Remembrance Sunday	2nd Sunday in November
Prince of Wales' Birthday	November 14
Boxing Day	December 26

(Only the New Zealand Ensign is flown on Christmas Day, when the Museum is closed)

Flying flags is a recognition of the Museum's role as the Auckland Provincial War Memorial and its place as a prominent public building. Our exposed site on Domain Hill means that wear on flags is considerable — the Museum is very grateful to a pair of anonymous donors for maintaining and replacing the flags when necessary.

Museum Staff

Nigel Prickett, the Museum's E Earle Vaile Archaeologist, has been in the news lately on two counts. Firstly, he was appointed to the Board of the New Zealand Historic Places Trust as the nominee of the New Zealand Archaeological Association, and has also been made Chairman of the Trust's Archaeology Committee. Through this appointment, Nigel will be continuing the good work in public archaeology undertaken by his predecessor at the Museum, Janet Davidson, who also served on the Trust as NZAA nominee. Secondly, the degree of Doctor of Philosophy was conferred on Nigel by the University of Auckland (in the person of its Chancellor, Dr Lindo Ferguson, who is also Museum President). Nigel's thesis was on the topic 'The Archaeology of a Military Frontier: Taranaki, New Zealand, 1860-1881' and was the outcome of several year's research, while Director of the Taranaki Museum, at Auckland University and at this Museum. Congratulations, Dr Prickett!

Editorial apologies to Walter Cernohorsky, the Museum's Malacologist. In our list of Museum staff and their qualifications in the last **News**, reference was omitted to Walter's having been awarded a one-year post-doctoral research associateship, which he spent at the Smithsonian Institution in Washington in 1968-69, just prior to his taking up his duties in Auckland.

Those of you who have telephoned or visited the Museum offices recently will know that a new Receptionist-Telephonist began at the Museum in August. Mrs Maureen Jowsey has quickly picked up the difficult task of fielding a myriad diverse enquiries and redirecting them to the appropriate person or department.

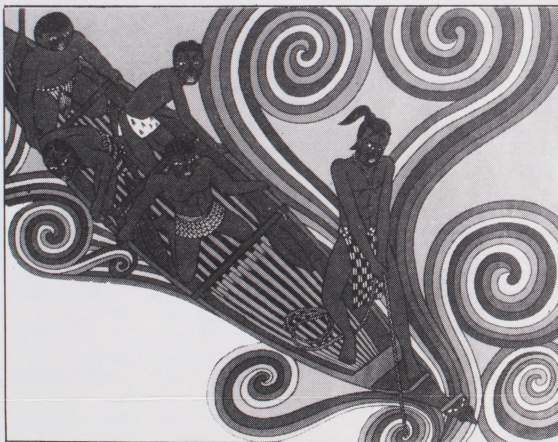
Election for Council

If you were one of the two hundred members who attended the Annual General Meeting in September (incidentally, one of the largest turnouts to an AGM for some years), you will know that, in this year's election for representatives of the members on the Council of the Auckland Institute and Museum, the successful candidates were Professor R.N.H. Bulmer and Mr R.B. Sibson. Our congratulations are extended to these two, as well as our thanks to the unsuccessful candidates for offering themselves for election. Mr Sibson is a sitting member of Council and the Chairman of its Museum Committee; Professor Bulmer returns to Council after a short absence.

If you did not attend the AGM, you missed the opportunity to see **Heart of Kauri**, a film made by Auckland Museum staff members Lucy Cranwell and Dick Scobie in the 1930s. For many younger members it was a great thrill to see footage of kauri logging, and especially the operation of a kauri dam, something one only reads of in books these days. The Museum is very fortunate that, through this film, aspects of a dying industry were recorded for posterity.

Notable Books

Several books, which will be of interest to members, have appeared recently and are available from the Museum Shop, as well as the Museum Library. Readers of the **News** will recall mention last year of the book **How Maui Found his Father** by Peter Gossage of the Museum's Display staff. Now, in conjunction with Merimeri Penfold of the University of Auckland, Peter has written and illustrated in his wonderfully graphic style the story **The Fish of Maui — Te Ika a Maui**. This book continues the series Peter has been producing on the Maori myths of the Maui cycle, but differs from the earlier two in that the text is bilingual, in Maori and English. This adds to the interest of an already attractive book, which younger members, or members' children, will find delightful.



In 1962, the Museum published a booklet entitled **New Zealand Medicinal Plants** by S.G. Brooker, a member of the Museum Council, and R.C. Cooper of the Museum staff. Now these two have combined with Professor R.C. Cambie of the University Chemistry Department to produce a new edition of the book, much expanded and incorporating many colour illustrations, among them floral paintings from the collection of the Museum's Botany Department. The book contains a wealth of information on the medicinal effects of many New Zealand plants (though the authors disclaim any personal endorsement of any of the remedies suggested!). The book is published by Heineman's and copies are available from the Museum Shop. Incidentally, copies of the earlier edition are still available, also from the Museum Shop, at \$1.00 per copy.

Andreas Reischek was an early employee of Auckland Museum and, to date, is probably the only staff member to have had his biography written. Michael King's **The Collector** is not always the most flattering of books, however, and other Museum staff members may not regret their anonymity. Reischek was employed at Auckland Museum on contract to undertake taxidermy and display work beginning in May 1880 — the association with the Museum lasted for eight years. Reischek also collected material — mostly bird skins — for the Museum. Perhaps he is best known in the public mind for his looting of the 'Kawhia mummies', but it is well recorded of him that, in three visits to Little Barrier Island, he shot 150 stitchbirds (of which four were acquired by Auckland Museum, soon to be active in making Little Barrier a reserve) and, on a single visit to the Hen and Chickens Island, he collected some 30 or 50 tuataras for the naturalist market in New Zealand and overseas.



King records that Reischek lectured the Institute twelve times between 1885 and 1888 on subjects that included a consideration of Little Barrier as a protective locality for native birds! A final and rather macabre link with Auckland Museum is that the skull of Reischek's miraculous dog, Caesar, was presented to the Museum by a descendant of his last owner. **The Collector** is full of fascinating detail and is well worth reading. It is available at the Shop for \$13.95, or from the Museum Library.

A must for all those who visit museums and art galleries is Keith Thomson's **Art Galleries and Museums in New Zealand** (Reed, \$24.95). Professor Thomson, Chairman of the Board of Trustees of the National Art Gallery and Museum and a past President and Fellow of the Art Galleries and Museum Association of New Zealand, is well qualified to write this book, which began as a directory of the museums of New Zealand (following an earlier edition prepared by Auckland Museum's Bob Cooper). However, whilst this book does contain a directory of 130 museums (the term includes art galleries), it is much more than that. Professor Thomson discusses New Zealand museums and their public, their historic role and their likely future development. He presents in some detail descriptions and histories of 28 different museums throughout the country, which includes most major institutions, but also includes a wide representation of the diversity of museums in this country. Auckland Museum receives four pages of text, with several illustrations in both black and white and colour. Finally, he discusses the work of the New Zealand Historic Places Trust and other similar bodies involved in preserving and restoring historic buildings and properties. This book should be on the shelf of all those who interest themselves in New Zealand's museums and galleries, and in the car of all those who visit these institutions while travelling.

Sepik



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Tane

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Sepik Art



One of the features of the Museum Shop in recent years has been the availability of high quality examples of the rich and varied art of the Sepik River region of Papua New Guinea. This material is collected in the Sepik especially for the Museum Shop by Mr Brian Darcey, who is careful to maintain the highest standards in what he collects; for this reason, the arrival of a new shipment is eagerly awaited. This year, as a slight departure from previous practice, the Museum will display the entire collection, upon its arrival, in the Museum Exhibition Hall. This will enable Museum visitors and friends, as well as potential purchasers, to see the entire collection, instead of just the part of it that can be displayed in the Museum Shop, as has been the case in the past. All the pieces will be for sale and Mr Darcey will be on hand to describe or explain aspects of the works. Following the 'exhibition', any pieces remaining will continue to be available from the Museum Shop, but interest is expected to be high, so do not miss out.

Note As with all previous New Guinea material offered for sale at the Museum Shop, the pieces in this collection have been approved for export from Papua New Guinea by the authorities of the National Museum in Port Moresby.

Finally, mention can be made of 'Patterns of Paradise'. Judging by the popularity of pieces of Polynesian **tapa** in the Museum Shop, there is a lot of interest in the intricately beautiful patterns produced on this bark cloth from the Pacific. A recent post-doctoral fellow at Auckland University, John Terrell of the Field Museum in Chicago, produced this book to accompany an exhibition of the same title he prepared in Chicago. However, the book stands alone and is much more than an exhibition catalogue. It is the best thing we have seen which describes the manufacture and decoration of **tapa**, its use and history. The Museum Shop has obtained a few copies of this book, which is not otherwise readily available here.

Tane

Many members of the Institute and Museum will already be familiar with **Tane**, the Journal of the Auckland University Field Club. First published in 1948, **Tane** now appears annually and contains both popular and scientific articles on the archaeology, botany, ecology, geology, history, ornithology and zoology of northern New Zealand and its offshore islands by a wide variety of authors. To offset the increased costs which threaten the continued publication of the Journal, more copies must be sold. If you have an interest in natural history and would like to help the Journal, copies are available either from the Museum Shop (\$5.25 per volume) or on a subscription basis from the Editor, **Tane**, c/o Botany Department, University of Auckland, Private Bag, Auckland.

Artistry in Glass

The art of glassmaking in New Zealand is currently undergoing a rapid rise in both popularity and quality, similar to that experienced in pottery in the 1960s. The Museum is very pleased to be able to be associated with this development. A lecture by a visiting American glass artist was given at the Museum in August and a number of pieces of glass made by New Zealanders have been acquired for the Museum over the last few years.

Even in this short space of time, the Museum's collection documents the change and development that has been achieved. Recently, the New Zealand Society of Artists in Glass, with the support of the Arts Council, brought to New Zealand Dick Marquis, one of the masters of hot glass in the United States (hot glass is the making of pieces by blowing, moulding and shaping glass while it is in a liquid state; cold glass work is the use of hard pieces of glass in work such as stained glass window making). The Museum was

especially pleased to be given the opportunity to purchase one of Marquis' pieces, and even more thrilled when the Society purchased another piece and presented it to the Museum. Marquis' works are eagerly sought after in America, where there are even



Auckland Star Photograph

waiting lists for some pieces. The interaction between Professor Marquis and New Zealand glassmakers will make him an important influence here and it is, therefore, most pleasing to have two major pieces of his work represented in the Museum's collections.

Visitor Survey

For three weeks in September and October, a survey of visitors to the Museum was undertaken by a student of Tourism Management at Massey University, Mrs Lucy Rennie. Mrs Rennie spent over 65 hours at the Museum administering the questionnaire to visitors and has since devoted considerable time to the analysis of the results. The survey was undertaken as a pilot scheme to assess the usefulness of the survey method used and to assist Mrs Rennie in her tourism studies. Whilst it was a pilot study, the results do contain some interesting findings, which will be helpful to the Museum in planning its future development.

Slightly over half the visitors who completed Mrs Rennie's questionnaire were from overseas. This is a rather higher



A recent addition in the Museum's staffroom is this painting by Richard Wolfe, Curator of Display. We thought members would like to see it too.

proportion than might have been anticipated, though the study period was in school term time at the beginning of Spring, which is perhaps not a peak time for New Zealanders to be travelling or visiting museums. Additionally, Mrs Rennie reports some reluctance on the part of some New Zealanders, especially younger ones, to complete a questionnaire. The result does, however, point to the important role for the Museum to provide a point of orientation and an introduction to New Zealand history and natural history for newly arrived visitors to this country. The strong focus many of these visitors had on the Maori Galleries emphasises the importance of the redevelopment of these areas to modern standards of display, which has been initiated recently.

By far the largest group of visitors to whom English is not a first language were those from Japan. Whilst there is a case for the provision of labels and information in parts of the Museum in several languages, such as Maori, Tongan or Samoan, the survey suggests that priority should be given to catering for Japanese, many of whom, unlike Polynesian visitors, have only a rudimentary knowledge of English. The Museum guide leaflet, produced in English earlier this year, has now been translated into Japanese and plans are underway to publish a Japanese edition.

As might be expected, most New Zealand visitors came to the Museum on a weekend rather than during the week, whilst the visits of overseas tourists were evenly distributed throughout the study period. An interesting result was the fact that a very high proportion of New Zealanders answering the questionnaire had visited the Museum before: 90 per cent of all New Zealand visitors and 96 per cent of those from Auckland had been to Auckland Museum before. This, of course, highlights the Museum's dual problem of catering for the one-time visitor from overseas, who wants an introduction he can absorb in a short space of time (up to one hour, the survey suggests), whilst also providing sufficient interest for local people so that they will continue to return to the Museum time after time.

The only direct financial return the Museum obtains from its visitors is from donations to the foyer donation box, or from profits in the Coffee Lounge and Museum Shop. The survey did not ask visitors if they had made donations, but did disclose that almost half the Museum's visitors had purchased something from the Coffee Lounge or Museum Shop; ten per cent made a purchase from both. The Coffee Lounge was especially popular with New Zealanders and Australians, while Americans and Australians were the major purchasers in the Shop. Japanese visitors were the least frequent users of either facility, which suggests that Japanese language signs might be helpful or, perhaps, that these visitors, most of whom come in organised groups, are taken elsewhere by their guides to shop for souvenirs or refreshments.

The Museum is most grateful to Mrs Rennie for the time and effort she devoted to the survey and looks forward to making use of it, both as a guide for future survey work and directly as an aid in Museum development.

Special Exhibitions

Included as a supplement to this issue of the **News** is the Museum's exhibition calendar for 1982. A very full calendar of exhibitions has been planned for the coming year; indeed the Special Exhibitions Hall is now so popular, it is booked some eighteen months ahead. Particular features of the calendar will be referred to in future issues of the **News**, but mention should be made here of the first exhibitions for the year. We refer elsewhere to the rather different 'exhibition' of Sepik River Art from the Museum Shop that will be shown in December. This will be followed over Christmas and into the New Year by a display of quilts from the Cook Islands. This exhibition has been arranged with the considerable assistance of the Cook Island Community and the



Pacific Islands Resource Centre in Auckland. Beautifully embroidered quilts, with floral and other designs, have become a major art form in the Cook Islands. The Museum is pleased to have some examples in its permanent collection, but is most fortunate to have been able to borrow the examples to be shown, in order to be able to make these superb pieces more widely known.

In February, an exhibition resulting from a national competition for woven textiles will be featured. This will be followed by the Museum's exhibition for the Auckland Festival, which features quilts again, but this time the patchwork quilts representing the lifetime's work of one remarkable man, Fred Butler of Thames. All the special exhibitions at the Museum are, we hope, interesting, but this one promises to be especially so.