

**Auckland Museum**  
Te Papa Whakahiku

Number 63

August 1995  
ISSN 0111 - 2252

A PUBLICATION PRODUCED BY AUCKLAND MUSEUM

**Gauguin  
Returns to  
Auckland  
Museum**



One hundred years ago, in August 1895, the French artist Paul Gauguin visited Auckland Museum in Princes Street while waiting for his ship to take him back to Tahiti for the last time. At the Museum he sketched and studied several Maori carvings.

To mark this centenary, the Auckland Museum is mounting a special exhibition which looks at the origins and artistry of these same Maori treasures and examines their influence on the later work of Paul Gauguin. This exhibition presents information on the lives of the

*Patoromu Tamatea carved this box in the 1880s; Gauguin drew it at Auckland Museum in 1895*

Maori artists who produced these carvings, so that viewers can gain a better understanding of the unique intersection of two very different artistic traditions.

When he visited the Museum, Gauguin carried a small artist's sketchbook in which he made pencil drawings of details of carvings which caught his eye. This sketchbook is now in a private collection in France but, using copies, Museum staff have been able to identify the sources

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of all his Maori sketches.

Auckland Gauguin scholar, Bronwen Nicholson, has researched the evidence of Maori art in Gauguin's paintings. Prints of these paintings and the notebook pages will be displayed alongside the original Maori art. Bronwen has also written a book describing Gauguin's Auckland visit, with contributions from Auckland Museum curators Roger Neich and Richard Wolfe. This is to be published to coincide with Gauguin exhibitions at the Auckland City Art Gallery and Auckland Museum.

Houhora site in the far north. Louise has already catalogued hundreds of items excavated from the site by University of Auckland teams in the 1960s and held in the Museum; recently she spent several weeks at the Wagener Museum at Houhora working through their collections.

The completion of the Houhora Project will make available for the first time the story of this ancient settlement which dates from a time when moa were available for food and seal colonies were found on our northern coasts.

\$250,000 will allow them to continue this important research for the next three years.

Foraminifera are microscopic, shell-bearing, marine protozoa whose small size and vast abundance in seafloor sediments, both now and in our geological past, have led to their shells becoming the most used fossils for determining the age and depositional environments of our younger sedimentary rocks.

Bruce and Hugh's research on the geographical and ecological distribution of New Zealand's living species of foraminifera will significantly improve our ability

## Grants Fund Research

*Houhora Harbour with the archaeological site in the left foreground.*



● Once again Auckland Museum staff have been successful in obtaining research funding from the Foundation for Research, Science and Technology.

The Museum's Archaeology Department was awarded \$74,000. This generous grant will enable Louise Furey to complete a two year project of cataloguing and writing up Maori artefact collections recovered from the

● Research on New Zealand's living foraminifera by Curator Bruce Hayward and Research Assistant Hugh Grenfell has been funded by the Foundation since 1991. A further grant of

to determine past environments. Their research to date has been published in a number of national and international scientific journals.

## Staff News

*Katrina*

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## New Registration Procedures

Auckland Museum supporters will have noticed that they are being asked to sign new forms when the Museum receives gifts or purchases for the permanent collection. In line with policies recently adopted by the Museum Council, new procedures have been introduced which take into account the Museum's responsibilities under legislation, international protocol and established professional practices.

All potential acquisitions by the Museum are carefully considered by the curators and conservators. Before approval is given for any item to be added to the permanent collection the Museum must ascertain whether it will obtain full legal ownership of the material offered. For example, it is important to clarify whether the Museum will also become the copyright holder. This is necessary because researchers using our collections often publish; this valuable scholarship increases the knowledge and usefulness of the collections for future users.

Our new gift and purchase forms and associated paperwork become part of the Museum's

comprehensive record of an object, specimen or document and also enable us to be accountable to agencies such as the Department of Conservation.

## The Latest in Computer Technology

Visitors to *Scars on the Heart*, opening on the second floor later this year, will reap the benefits of

background or change the colour. Transferred to SyQuest the images are then available for Natalie Guy in the Display Department to add captions. On return to Krzysztof they are put on to CD ROM for storage or for use in the interactive elements of exhibitions.

Krzysztof and Natalie are currently working on the photographic images relating to war held in the Library's collection. A large number of



new technology recently purchased by Auckland Museum. Using the first copy of Adobe Photoshop 3.0.4 in the country, Museum photographer Krzysztof Pfeifer is able to scan images from negatives, positives or prints and manipulate them to sharpen the image, clean the

**Krzysztof Pfeifer enjoys the new technology**

these will be used in *Scars on the Heart*, while the complete collection will be available for use in the Library.

## On 15 August

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## Museum Zeros In On Refurbishment

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### On 15 August 1945

Japanese forces surrendered to the Allies and World War II came to a close. One month later Zero A6M3 was handed over to New Zealand personnel at Kara airstrip in Southern Bougainville. The Japanese fighter plane had been brought to the island some months before to be repaired for a future Kamikaze attack on any allied ship in the area. Japanese

## Museum Zeros In On Refurbishment

ground staff, realising the War was coming to an end, took pity on the unsuspecting pilot, Lieutenant Shibayama, and delayed work until the War was over.

Despite instructions that no one should attempt to fly the aircraft, New Zealand Wing Commander Bill Kofoed flew the Zero back to the RNZAF field headquarters at Pira, narrowly eluding Australian troops who had made a claim for the aircraft. According to those involved, they were unable to find the mechanism to raise the undercarriage and so flew all the way with it down. Brought back

to New Zealand on the Wahine, with troops who scratched their names on its undercarriage, the Zero was promised to Auckland Museum and since 1959 has been a much-visited attraction on the second floor.

Now, fifty years later, the aircraft, acknowledged as the most significant Zero in existence, is once again to undergo treatment. A generous grant from the Lottery Board and assistance from the Whitney Family Trust have made possible conservation of both the Zero and Spitfire aircraft. They will be dismantled, moved to storage and after conservation work is carried out, redisplayed in new galleries as an important element of the Museum's refurbishment project.

### Elizabeth McClure helps Dante blow a goblet



## Musings

- On 5 June visitor attendance at *Caltex Volcanoes & Giants* reached a quarter of million. Mr Henry of Henderson and his children Ashley and Chas were presented with a gift pack from the retail shop and Caltex petrol vouchers. The exhibition is scheduled to run until January 1996.
- Curator of Botany Ewen Cameron produced a comprehensive education pack and guide book and led a group of about 100 people on a tree walk in Cornwall Park for the Tree Council. He, Bruce Hayward, Margaret Morley, Les Kermode and Rhys Gardner have also led walks for the Department of Conservation, the City Council and the Natural History Club.
- In conjunction with the *Chihuly: Contemporary American Glass* exhibition, Auckland Museum ran a 'Design a Goblet' competition for children. The three winners, Libby, Dante and Jade, watched their designs being blown by artists Elizabeth McClure and Ruth Allen at Giovanni studios before being invited to try glass blowing themselves. The winning goblets will be displayed at the Museum for several weeks before being presented to their designers.

## Staff News

*Katrina Stamp*, Community Education Officer, has accepted the new position of Curator of Education at the Museum. *Sam Rerekura* is the Museum's new Maori Educator Te Reo Maori. Sam joins us from Glenfield College. Also new in the Education section is *Miranda Makin* who will be Educator, Secondary School Science. These contracts were won from the Ministry of Education's Learning Outside the Classroom contestable fund.

An appointment has been made to the position of Manager Iwi Values: *Mere Whaanga* of Ngati Rongomaiwahine and Ngati Kahungunu has a background in management, with experience in education and publishing.

*Di Paton*, has taken up the new self-funding position of Development Manager after a very successful fund-raising term at the Foundation for the Blind. The Museum's new Records Administrator / Archivist is *Andrew Carr*. Registrar, *Gillian Pearson*, returned to Canada at the end of her contract; *Jane Legget* will be the interim Acting Registrar on a part-time basis.

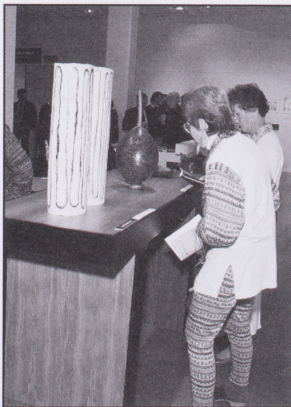
*Rocky Adams* has been appointed Supervising Attendant

and will have special responsibility for after hours functions. His brother, *John Adams*, will fill Rocky's previous position as Custodian.

*Myfanwy Eaves*, Curator at Alberton for four years, has accepted the position of History Technician.

*Carol Bidois*, Personal Assistant to the Director, resigned in July and is now Accounts Co-ordinator at Crossman Communications, while Applied Arts Technician *Raewyn Glaister* has left the Museum to take up a position as Records Manager at Mercury Energy.

**As the News went to print we were saddened to hear of the death of Len Stanners CBE, a long-time volunteer, Hon. Life Member and friend of the Museum. He will be greatly missed.**



## Especially For Members

- The Auckland Institute has recently become a member of the Australian Federation of Friends of Museums, automatically joining the World Federation of Friends of Museums. As a society member of these organisations the Institute becomes part of an international network of information, contacts and reciprocal benefits.

- A discounted price to the Quilting Workshop with Bryony Dalefield is available to members. Please see Public Programmes insert.

- A Special General Meeting of the Institute will be held on 28 August to consider the Rule Changes necessary to implement the new Membership Plan. A summary of the plan, proposed changes to the rules and written notification of this meeting have been sent to all Members. Full copies are available from Reception and the Library.

For further enquiries about membership please phone David Bishop on 309 0443

**Members enjoy a special evening at the Fletcher Challenge Ceramics Award**

## Behind the Scenes: A Wonderful Team

**"Which of you is weird and which is wonderful?"** two members of the *Weird & Wonderful* team were asked shortly after the opening of Auckland Museum's Children's Discovery Centre. Now,

one year later, public response includes recognition in the street by young admirers, autograph requests and a certain amount of fan mail.

The first thing you notice when talking to the young team of full-time staff is their enthusiasm. In 1991 Samantha Treister had put forward a proposal to establish a children's recycling centre at the Museum; it was rejected but when *Weird & Wonderful* opened Sam was appointed as the Early Childhood Facilitator. She has no

doubt that the Centre is the place for her: "I've always wanted to work in a museum, particularly a children's museum and I'm so proud to work in this one." Sam, a primary trained teacher with a BA in English literature, is now assuming more of a managerial role in the Centre. She is particularly pleased with the increasing interest of an older age group; grandparents have always been particularly welcome and she now has her first booking from a retirement home group.

Brian Lawton has also seen his role in the Centre change and develop over the year. His University training in biology and experience as a secondary school teacher were ideal qualifications for the position of the Natural History Facilitator but Brian has found his technical and practical skills are very much in demand. He has taken a special interest in the Centre's live exhibits, maintaining

existing displays and developing new ones whenever time permits.

Brian's assistant with the live collections, Virgil Evetts, came to *Weird & Wonderful* straight from school. He came to the Centre under Community Task Force and progressed through Task Force Green to Job Plus. Virgil has a passion for writing and an interest in animals, particularly insects, which he increasingly enjoys sharing with young visitors to the Centre.

The fourth full-time member of the team is the very creative Damon Keen. After four years of study at Elam and a period of freelance work in graphic design, film and video Damon joined *Weird & Wonderful* and the security of a full-time job. His training and talents are very visible in the Centre where he has responsibility for display work, trails and design of the *Dinomites* magazine.

Katrina Stamp - who has overall responsibility for development and operation - says much of the Centre's success can be attributed to the dynamic young staff of *Weird & Wonderful* and the part-time staff who complement them, "Glenys Stace joins me in the team as a 'golden oldie'; she has also played a valuable part in the Centre and its success."

An attendance figure of 160,000 in the first year, including an ever-increasing number of repeat visitors, is a measure of this remarkable success.



Auckland Museum

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