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MUSEUM
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SEPTEMBER - NOVEMBER 2005

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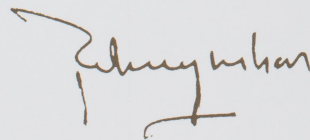
A QUARTERLY GUIDE
TO EXHIBITIONS & EVENTS
AT AUCKLAND WAR
MEMORIAL MUSEUM



Welcome to the new-look MQ!

MQ has received a facelift, and will provide greater editorial content with more in-depth background from Museum staff, more information on acquisitions, exhibitions and other programmes, information on Library services, and advice on War Memorial functions etc. It also amalgamates the Museum's project-focused *Hard Hat* which provides an update on progress with the Stage II Grand Atrium project, as well as the *Stevenson Dinomites Club* news. We hope you will enjoy the new format and the greatly increased content.

It has been a dramatic year on the Museum construction front. During 2004 two massive holes, each two storeys deep, were excavated. One for the Atrium development itself within the Museum's southern courtyard; the other to the south of the Museum building for the underground car park. By the end of the year the retaining structures were in, walls had been cast and foundations prepared. Good progress had also been made on the car park structure. Since Christmas, work has progressed very rapidly. The car park structure is finished and fit out is well advanced. It will become operational in September. In the courtyard, the two basement floors are complete, partitioning is well advanced and the installation of services in the basements is underway. The ground floor is in, the structure of the suspended bowl-shaped building is complete, and the first-level floors are nearing completion. By Christmas all floors will be in and the dome construction well advanced. On November 6 the Museum will hold a Public Open Day so that visitors can walk through some of the Atrium spaces and inspect progress. This will be the only opportunity to see close up work in progress before we open in December 2006, so don't miss the opportunity! Progress on fundraising has been very good and we are close to our \$63,000,000 target. There is still time for donors to join the family of supporters of this historic project, so if you would like more information on how you can help, please contact our Development Manager, Amanda Sutherland or me.



T.L. Rodney Wilson
Director

The new *MQ* provides you with a great deal of information on our forthcoming programme. Look out for the exhibition from fashion house, *Zambesi*. Entitled *edge of darkness* the show surveys 25 years of *Zambesi's* achievements. Look out also for botanical illustrator, Nancy Adams' exhibition *Flora*. Nancy is probably New Zealand's best known contemporary botanical artist and few New Zealand enthusiast's homes are without one of her beautifully illustrated books. And while Christmas and the summer season will see the opening of our new 'permanent' exhibition *Volcano*, a dramatic presentation of New Zealand's volcanic history, volcanic landscape and volcanic future, the major temporary exhibition for the period will be a fascinating exhibition of Leonardo da Vinci's machines. This is not to be missed. Leonardo was not only one of the most interesting and enigmatic artists in European history, but he was an engineer of rare genius. This exhibition features 50 reproduction models built in Italy from the da Vinci drawings.

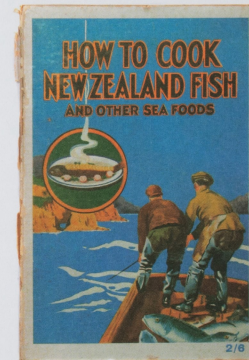
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NEWS IN BRIEF

On the morning of August 9, 1945, the crew of the American B-29 Superfortress Bockscar carrying the nuclear bomb nicknamed Fat Man, found their primary target Kokura to be obscured by cloud. After three runs over the city and with fuel ebbing they headed for their secondary target, Nagasaki. At 11.02am, a break in the cloud allowed the Bockscar to unload a weapon containing 8 kilos of plutonium-239 onto the city's industrial valley. Some 75,000 of Nagasaki's 240,000 residents were killed with nearly as many again dying of the subsequent effects of exposure to radioactivity.

To commemorate the sixtieth anniversary of this tragedy, Mayor Dick Hubbard planted a camphor tree in the Auckland Domain. The original tree burned to the ground during the 1945 attack, but bloomed again in later years. As a symbol of peace, the Nagasaki City Council donates a cutting from this tree to institutions who host the Hiroshima Nagasaki A-Bomb exhibition (which was on display at Auckland Museum during August). The tree is revered in Japan as a symbol of hope and new beginnings.

RIGHT: ACTING JAPANESE CONSUL GENERAL MR KAMEDA, PEACE FOUNDATION DIRECTOR MARION HANCOCK AND AUCKLAND CITY MAYOR DICK HUBBARD

AUCKLAND MAYOR SOWS SEEDS OF PEACE



Three months after victory in Europe (VE Day, 8 May 1945), Japan surrendered to the Allies. The capitulation of the final opposition force after years of conflict marked the end of the World War II.

At noon, Japan standard time, nine days after the Allies released the first atomic bomb onto Hiroshima, Emperor Hirohito addressed the Japanese public via radio to announce the unconditional surrender of the Japanese military.

"...Moreover, the enemy has begun to employ a new and most cruel bomb, the power of which to do damage is indeed incalculable, taking the toll of many innocent lives. Should we continue to fight, it would not only result in an ultimate collapse and obliteration of this Japanese nation, but also it would lead to the total extinction of human civilization. Such being the case, how are we to save the millions of our subjects; or to atone Ourselves before the hallowed spirits of Our Imperial Ancestors?"

This is the reason why we have ordered the acceptance of the provisions of the Joint Declaration of the Powers," Emperor Hirohito.

Earlier that same day, the Japanese government advised the Allies of the surrender by sending a cable to United States President Harry S Truman via the Swiss Diplomatic Mission in Washington. The formal Japanese signing of the surrender terms took place on board the battleship USS Missouri in Tokyo Bay on 2 September 1945. Representatives of the allied countries witnessed and signed the surrender document including New Zealand Air Vice-Marshal Sir Leonard M Isitt.

Auckland Museum held a private commemorative service to mark the end of the war in the Pacific on Monday 15 August at 9.15am in the World War II Hall of Memories.

RIGHT: AUCKLAND CELEBRATES THE ANNOUNCEMENT OF THE END OF THE WAR IN THE PACIFIC

VJ DAY COMMEMORATIONS



Ewen Cameron has won the prestigious Loder Cup for 2005. This prestigious prize is awarded annually for outstanding work with native plants. Administered by the Department of Conservation through the Loder Cup committee and awarded by the Minister of Conservation to the person, group or organisation submitting the best botanical entry.

The Loder Cup was instigated by the English aristocrat Gerald Loder, later Lord Wakehurst, who developed an outstanding selection of New Zealand and Southern Hemisphere plants on his estate in Surrey, England. He donated the Loder cup to New Zealand in 1926, to encourage and honour New Zealanders who work to investigate, promote, retain and cherish New Zealand's indigenous flora. The Loder Cup is entrusted to the Minister of Conservation, who appoints the Loder Cup Committee and awards the Cup. The Department of Conservation handles the administration of the award. The Auckland Institute and Museum, in association with

the name of its Botanist, Miss Lucy M Cranwell (Auckland Museum Botanist 1929-44), was awarded the Loder Cup in 1937, so Ewen is continuing a proud tradition.

In congratulating Ewen on winning this year's award, the Minister has acknowledged Ewen's decades of passionate commitment to botanical research and conservation, and his invaluable contribution to understanding and conserving the unique indigenous habitats and plants of northern New Zealand. The Minister noted Ewen's work in building up an internationally recognised collection as Curator of Auckland Museum's herbarium, and also his role as a leader in the wider community through his work with local and regional government and organisations like Forest and Bird, The New Zealand Botanical Society, the New Zealand Threatened Plants Committee and The Auckland Conservation Board.

RIGHT: EWEN CAMERON RECEIVES CONSERVATION'S HIGHEST HONOUR FROM CONSERVATION MINISTER CHRIS CARTER

LODER CUP



NEW ACQUISITIONS

The Invincibles 1924 ALL BLACKS



They were described, by 1905 hooker George Tyler, as the weakest team New Zealand had fielded. That was after a brief tour of Australia and a loss to Auckland. But when they returned unbeaten from their 32-match tour of the British Isles, France and Canada, they were enthusiastically greeted by New Zealanders as the best All Black team of all time. Captained by wing forward Cliff Porter and including such luminaries as George Nepia (who played in every match), Bert Cooke and Maurice Brownlie, the 1924-25 All Blacks were apprehensive before their tour because they wondered if they could do as well as their 1905 predecessors, who had lost only to Wales. They did better and remain the only All Black team to win every match on such a tour. Invincible they were and the Invincibles they remain. The team was inducted into the New Zealand Hall of Fame in 1990.

1 Miniature rugby boots, 1924 All Blacks

These boots along with matching miniature balls and caps were given to each member of the Invincibles team. Manufactured by Jos Sutcliffe, Leicesters.

2 The Invincibles Gold Fob Medallion, 1924-25 All Blacks

Presented to Freddie Lucas, from Members of the Ponsonby RDF Club; engraved verso: F.W.L. 19.6.24.

3 Freddie Lucas (1902-1957)

Auckland born and bred, Fred Lucas, playing for the Ponsonby club, made a one off appearance for Auckland as an 18 year old in a Ranfurly Shield challenge in 1920, and became a first choice player for the province from 1923. This also was the year he made his All Black debut, appearing twice against the touring New South Wales side. Altogether Freddie Lucas played 41 All Black matches, scoring 75 points.

4 Auckland Rugby Union Representatives Jersey, circa 1920s

Freddie Lucas was a member of the Ponsonby Rugby Club and an Auckland Representative prior to being selected for the Invincibles All Black team in 1924.

5 Auckland Rugby Union Cap, 1924

Cap awarded by the Auckland Rugby Union to Freddie Lucas as a member of the Ponsonby Senior team that won the championship in 1924.

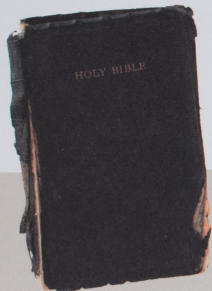
6 Gold Medallion, War Memorial Game, 26 June 1923

Gold medallion presented by CG MacIndoe Esq. to the Auckland rugby reps in commemoration of their victory against Hawkes Bay. This medal was received by Freddie Lucas. The medal commemorates a match known as the War Memorial Game - a fund raiser for the construction of Auckland War Memorial Museum played in the Auckland Domain before a crowd of 15,000 to 20,000. Auckland beat the favoured Hawkes Bay team, the then Ranfurly Shield holders, by 17 to 9. A record amount was raised by the gate takings.



forgotten hero

Reverend Archie Silvester:
Missionary on Vella Lavella in WWII



On 12 January 1946 President Harry F Truman awarded New Zealand Methodist Missionary the Reverend A.W.E. Silvester the US Legion of Merit for "extraordinary fidelity and exceptionally meritorious conduct".

Reverend Archie Wharton Ellesmere Silvester, or 'Wattie', as he was known, was one of a small group of amazing men living behind Japanese lines who sent regular reports of the movements of Japanese ships and aircraft to the Allied headquarters.

When war broke out Reverend Silvester was working at the Bilua Methodist Mission at the south end of Vella Lavella. After the bombing of Pearl Harbour, in December 1941, he and New Zealand nurse, Sister Merle Farland, elected to remain behind when other mission staff were evacuated, but by the end of 1942 he was on his own after Sister Farland was ordered out of the combat zone.

By this time a small group of Coast watchers had set up a hill station inland from the mission and Reverend Silvester, supported by a network of Solomon Islanders, became part of the coast watch, recording all ship and aircraft sightings, sending regular reports to Segi by canoe, and receiving coded messages on his short-wave radio.

When the USS Helena was torpedoed by Japanese destroyers during the Battle of Kula Gulf on 6 July 1943, one of the 165 survivors who made their way by raft to the island of Vella Lavella wrote that they met "a small man dressed in khaki shirt and shorts... his thin, sharp sun-browned face suggested at once that he was an Anzac and we learned later that his name was Silvester, that his home was in Auckland, that he was a Methodist".

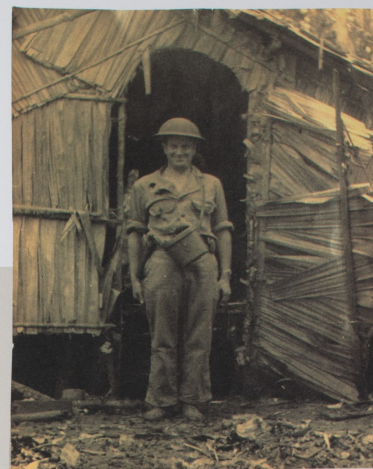
Silvester, nicknamed "The Bish" by the Americans, arranged radio contact with the American base at Tulagi sending word that a "large group of Helena survivors were quietly sitting it out under the nose of the Bougainville Japs, waiting for the US Navy to come up and take them away" With the assistance of the local villagers who put up a lean-to shelter, provided food and maintained a continuous patrol of the island to warn of Japanese, the Americans were concealed for seven days until their rescue at 2 a.m. on 16 July.

Scarcely a month later, between 12th August and 5 September 1943, Silvester met and gave assistance to a US reconnaissance party which was planning full-scale landings by the American forces. When in November the American party was relieved by a New Zealand Brigade "The Bish" flew with them back to New Zealand. Silvester and his wife returned to the Solomons in November 1945 and continued at the mission until 1952.



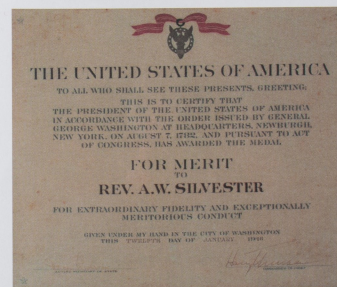
"The Reverend A.W. Silvester, Methodist Foreign Mission, citizen of New Zealand, for exceptionally meritorious conduct in the performance of outstanding services at Vella Lavella, Solomon Islands, from 12 August to 5 September 1943. When a small advance reconnaissance party approached enemy-held Vella Lavella, the Reverend Dr Silvester sent out friendly natives to bring the men ashore in canoes. He then guided them safely to a hideout and for two days helped them in their reconnaissance mission in advance of full-scale landings. His invaluable assistance enabled the party to plan troop dispositions and gun installations with such care and thoroughness that objectives were reached quickly and without confusion in the subsequent landing operations. The Reverend Silvester's knowledge of the island and its terrain was extensive and he was extremely helpful in accompanying patrols on many dangerous missions. He commanded the respect and confidence of the natives and he inculcated in them an eagerness to serve the American forces. As a result the natives were invaluable as guides and scouts and furnished abundant information on Japanese positions. He also was credited with rescuing at the risk of his own life more than thirty stranded airmen, saving them from falling into the hands of the enemy. Without the Reverend Silvester's assistance the operations at Vella Lavella undoubtedly would have required a considerably longer time and would have cost many more American lives."

CITATION TO ACCOMPANY THE AWARD OF THE MEDAL FOR MERIT TO THE REVEREND A.W. SILVESTER



"Those coast watchers did a fantastic job! It is easy for me to recall that when my ship the Helena was sunk up around Kula Gulf and I ended up on Vella Lavella (then not ours) it was they along with a Missionary (Silvester from New Zealand) and the natives who saved our respective asses. In all they took care of all 165 of us until a rescue was arranged. You may understand that I have a very warm spot on my heart for those men."

TED BLAHNIK, USS HELENA, 17 JANUARY 1996



COMMEMORATIVE:

armistice day

11 NOVEMBER

Armistice Day marks the anniversary of the ceasefire that ended the First World War and commemorates the sacrifice of those who died serving New Zealand in this and all wars and armed conflict.

The Great War of 1914 to 1918 was one of the most disastrous events in human history. New Zealand, with a population of 1.1 million in 1914, sent 100,000 men and women abroad. 16,700 died and over 40,000 were wounded – a higher per capita casualty rate than any other country involved.

The coming of peace on the eleventh hour of the eleventh day of the eleventh month of 1918 brought blessed relief for all involved. Armistice Day has become a universal time of commemoration when we remember all men and women who have died in the service of their country. We also take this opportunity to remember our comrades in other parts of the world, especially our personnel currently serving in the various operational missions.

On Armistice Day 1918, New Zealand had 58,129 troops in the field, while an additional 10,000 were under training in New Zealand. In total, the troops provided for foreign-service by New Zealand during the War represented 10% of its 1914 population between the ages of 20-45.

*They shall grow not old, as we who are left grow old;
Age shall not weary them, nor the years condemn.
At the going down of the sun and in the morning
We shall remember them.*

FOURTH STANZA OF LAURENCE BINYON'S 'FOR THE FALLEN'



VICTORY CELEBRATIONS, QUEEN ST, AUCKLAND, 1918

The da Vinci machines

Auckland Museum presents an exhibition of 50 models of Leonardo da Vinci's famous machines including his designs for a bicycle, glider, tank, paddle boat and many more. Alongside these models will be reproductions of Leonardo's famous codices.



Inventor - artist - genius

Leonardo da Vinci (1452 - 1519) spent his first thirty years in Florence learning and producing his early masterpieces at the workshop of Master Verrocchio. In 1482 he was sought by Ludovico Sforza to the Court of Milan for his engineering and military technical knowledge, there he remained for the next seventeen years. The changing fortunes of his protector forced him to move to other cities: Mantua, Venice, Rome, Florence, Milan again and finally to Amboise (France) to his last days.

It was in the more stable Milan period that he devoted his attention to the study of nature and perfected ideas and inventions, producing most of his far-sighted drawings of engineering devices, war machines,

city planning, and even theatrical stages. Only a few were actually built and all have been lost, adding to the mystery of his creations.

About a quarter of his technical drawings have survived, most have been grouped by later scholars in to manuscripts and the so-called Codices (collections of drawings and notes). These collections are held in libraries throughout the world.

The study of Vincian technology is a recent phenomenon of the past fifty years. The Da Vinci Institute in Florence and The University of Los Angeles are at the forefront of such studies and the repository for many private collections.

ON MOVEMENT THROUGH WIND AND WATER:

"The instrumental or mechanical science is the noblest and useful above all others, since by means of it all animated bodies which have movement perform all their actions; and these movements have their origin from the centre of their gravity which is placed in the middle beside unequal weights, and it has scarcity and abundance of muscles, and also lever and counter-lever."

LEONARDO DA VINCI From the Codex on the flight of birds (c. 1505) Royal Library Turin (It), Tm.3r.

The artisans and the machines

There is evidence that the few machines commissioned by Leonardo himself were built by local artisans - unfortunately none of the machines remain. In the late 1950s the first Museums of 'Leonardo da Vinci machines' were established in Vinci and Milan. A capable young apprentice in Florence, named Carlo Niccolai, was one of the artisans commissioned by the Da Vinci Institute to construct Leonardo's machines. Working in a workshop, not far from where Leonardo learned his craft and using the materials of his time, models of the inventions came to life. Today these models can be seen at the permanent Da Vinci Museum in Vinci (near Florence).

In 2001 a new museum was established in Vigevano (near Milan) where Leonardo lived and worked. The machines built for this museum were life-size and fully functional. Niccolai's son, Gabriele, further developed the craftsmanship of reproduction using the latest computer technology. Under the critical eye of eminent scholars such as Professor Carlo Pedretti of UCLA (University of California Los Angeles) important discoveries were made and Leonardo's drawings came to life. The models built by Niccolai are featured in the official Encyclopaedia of Leonardo da Vinci edited and published by De Agostini (It).

To satisfy this world-wide demand in Da Vinci's creative process the Niccolai family together with a group of Florentine artisans, established in 2002 a new company: Teknoart s.r.l. The company prepares and manages the largest travelling exhibitions of fully-functional interactive machines including machines reproduced from newly discovered Codices that have not been previously displayed in museums.

The exhibition is comprised of fifty models of Leonardo da Vinci's inventions and accompanying facsimiles of the Leonardo da Vinci's technical drawings. Each model has been built according to Leonardo's drawings and notes and with materials available in fifteenth-century Italy. A number of the models are interactive; most are presented on plinths (some of the flying machines are suspended). Accompanying each model is a facsimile of the relevant drawing with Leonardo da Vinci's notes, and an explanatory text.

There are four themes around which the fifty models in the exhibition are organised: mechanical, military, hydraulic and flying machines. Leonardo da Vinci made numerous drawings of labour-saving devices for everyday application, including saws, block pulleys, and ball bearings. For military purposes he designed siege devices and constructions, including bombardment systems, cannons and missiles.

The exhibition also presents a range of models of flying machines including a prototype for a propeller and a glider.

"The genius of man may make various inventions, encompassing with various instruments one and the same end; but it will never discover a more beautiful, a more economical, or a more direct one than nature's, since in her inventions nothing is wanting and nothing is superfluous."

LEONARDO DA VINCI From a manuscript held at the Royal Library at Windsor, W.19.116r.

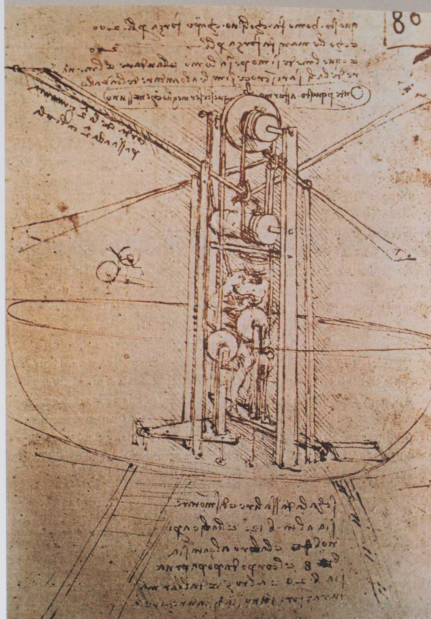
Leonardo da Vinci was a genius, a designer and an innovator hundreds of years ahead of his time, but he considered nature the most perfect artist, and was inspired more by what he observed than by classical writings or instruction.

He saw the way land changed colour in the far distance, and famously reproduced the effect in his paintings.

Leonardo's studies of the human body were the most extensive to date, and he dissected bodies to study and draw the structure of organs, bones and muscles. He studied the workings of nature's devices, and sought to recreate these as practical machines: machines for moving water, for war, for excavating, drilling, and, perhaps most famously, for flight.

One of Leonardo's earliest memories, as recorded in his notebooks, is a dream about a kite (bird) coming to his cradle. He was compelled by the possibility of human flight, inspired by nature's achievements. The flight of birds was a source of great inspiration to Leonardo: he bought caged birds in order to release them and watch the way they moved through the air, and the mechanics of their wings.

Amongst many designs for flying machines is the flying mechanism that heralded our modern-day helicopter. With careful consideration for its design, and Leonardo's instructions, we can now see how this invention was intended to look.



"I conclude that the upright position is more useful than face downwards, because the instrument cannot get overturned, and on the other hand the habit of long custom requires this.

And the raising and lowering movement will proceed from the lowering and raising of the two legs, and this is of great strength and the hands remain free; whereas if it were face downwards it would be very difficult for the legs to maintain themselves in the fastenings of the thighs.

And in resting the first impact comes upon the feet, and in rising they touch at first; and after these have been raised they support the machine, and the feet moving up and down lift these feet from the ground.

Q is fastened to the girdle; the feet rest in the stirrups; K h; m n come beneath the arms behind the shoulders; o represents the position of the head; and the wing in order to rise and fall revolves and folds...the same."

LEONARDO DA VINCI Codice Atlantico 276 v. B

Still simmering COOKBOOK TIME CAPSULES

EX LIBRIS



You don't need to be a chef to appreciate the charm of old cookbooks. These slim volumes first appeared as promotional booklets, local fundraisers and charity publications, and contain some classic recipes. However, they have always offered more than mere instruction on ingredients and method.

Through their content and tone, New Zealand cookbooks reveal much about the cultural assumptions and anxieties of their time. From the iconic Edmonds 'Sure to Rise' series to the Aunt Daisy editions, they reflect eating habits, record technological change and mark historical events, giving a unique perspective on their period.

Browsing their pages shows just how limited food choices were 70 years ago. The home vegetable patch, fruit trees and keeping poultry helped supplement the diet. Bottling produce was commonplace. Meat and milk quickly went off in the kitchen safe. And cooking on ranges

was unpredictable. Nonetheless, a variety of tasty meals regularly made the table.

Through recipes, advertisements and household tips, it is possible to track the impact of World Wars on home front cuisine, the arrival of new culinary technologies, and the popularity of baking in the 1950's. Also, the growing influence of graphic design in the cover art and page layout is apparent. The advertisements evolve from product and price to persuasive images of identity and desire. Many show women as attractive homemakers within an idealised nuclear family, perpetuating biases on male and female roles, abilities and expectations.

Like diaries, letters, and other domestic artefacts, cookbooks offer special insight into the prevailing values and cultural forces in society. For a glimpse of food, domesticity and gender in 20th century New Zealand, enjoy a selection of reproductions in the Library foyer and cookbooks on display in the Library Reading Room.

Auckland Museum Library

Auckland Museum Library - Te Pataka Matapuna houses one of the prime research library collections in New Zealand. The extent of the material available for use by the general public, as well as academics and researchers, is highly valued throughout New Zealand and internationally. You will find our particular focus is on ethnology, Pacific exploration and discovery, Maori language, whakapapa and history, applied arts, Auckland social history, natural history and New Zealand's military history.

Find out about our Information Centres located in the Museum galleries: *The Armoury* (New Zealanders at War), *Natural History* and *Te Kakano* (Pacific peoples). Visit www.aucklandmuseum.com under *Library Services*.

MUSEUM LIBRARY: MONDAY TO FRIDAY, 1-5PM
INFORMATION CENTRES: 10AM - 5PM, 7 DAYS
CONTACT US: LIBRARY@AUCKLANDMUSEUM.COM
(09) 306 7070 X 687 (1-5PM)

Zambesi

EDGE OF DARKNESS

Fashion house Zambesi is rightly considered the iconic New Zealand label. While as her work is regarded as edgy and "darkly intelligent", Elisabeth Findlay's designs also contain an enormous and continual capacity to surprise and to achieve a level of emotional resonance that is rare in contemporary fashion. The latest Auckland Museum exhibition dedicated to New Zealand fashion, *Zambesi: edge of darkness*, surveys the achievements and impact of Zambesi's 25-year commitment to challenging presumptions and extending boundaries. The exhibition will coincide with Air New Zealand Fashion Week.

Cathrin Schaer looks at 25 years of creative excellence.



Surely a frock is just, well, a frock. And fashion is frippery reserved for shallow, champagne-swilling sorts who only care about whether they should be wearing pink or purple this coming summer, isn't it?

No doubt Peter Shand, curator of one Auckland Museum's upcoming exhibitions, would beg to differ. Shand has just spent 6 months putting together a show featuring the work of local fashion label, Zambesi which will include not just examples of the clothing but reflections on the design process and various inspirations. He believes the output of this successful local business, which was founded over 25 years ago in the humble backroom of a Parnell villa, worthy of serious consideration.

This exhibition, named *Zambesi: edge of darkness*, is the second that the Museum has devoted to a local fashion label (the previous one *We Fought Fashion and Lost* featured works by another local label, World) and, according to Shand, "confirms an on-going commitment to inform the public about contemporary design and applied arts but also indicates significant support for the continued practice of contemporary applied arts and design."

In other words, these days a handful of fashion designers can be considered to be creating not only something pretty for their customers to wear but real art of a sort. Elisabeth Findlay, who is the primary designing force behind Zambesi's look, is definitely one of those. In this century, when a flourishing fashion business is as much about marketing as it is about nice frocks and shoes, there are two kinds of successful designers.

The first sort will often design a whole collection based on one idea - quite often this idea is easy to understand, entertaining, evocative and bound to attract the attention of fashion editors. For instance, a designer might decide that this season's theme is all about, say, the rock'n'roll groupie. Their collection might feature Bohemian-but-sexy tops and rocking stove pipe pants worn with cowboy boots - or something similar. And every season this kind of designer will come up with a different and equally creative idea upon which to base their collection.

Meanwhile the second sort of designer works on a more organic

and, dare we say it, more artistic, basis. Quite often this designer has a singular style; they're always inspired by similar things and they work on a collection like an artist works on paintings or sculptures. Every season the clothes change a little bit, they get a little bit more creative - a tweak here, a nip or dart there - but often everything that person designs will have a similar aesthetic. And possibly, no quick and easy way of defining the look which makes them a little more difficult to understand and sometimes to wear.

And yes, you guessed it, Elisabeth Findlay is one of the latter. She's been fine tuning her carefully assembled fabric "artworks" for several decades now. "Liz's whole approach is like an object lesson in creative practice," Shand says. "It's dynamic, there are so many dimensions to what she's doing and thinking and they're all present in the process of design and all at play in her work. She tends not to serve a sense of season or fashion gimmickery. It's like she's taking people on a longer, slower journey than that."

And while at times Findlay's seasonal collections may lean in one or another direction, there's no way that one day she's doing princesses and the next she's channeling grunge rockers. Findlay only ever does her own thing - it has stood the test of time and will no doubt continue to. Considering that approach has been gaining Zambesi devotees for quarter of a century now, perhaps it's no surprise that the Museum has decided it's time to display Zambesi's wares.

Reminiscing, it seems as though Findlay's style and her signature aesthetic has always been there. "Looking back now [a career in fashion] seems inevitable," Elisabeth has said - she even did a little modelling back in Dunedin. "My Mum had a passion for clothes and taught us all to sew. We were so into clothes and shoes. All the girls used to make something new to wear on Saturday night."

She and her sisters used to make their own clothes and Elisabeth, who never had any formal training in fashion design, was always into "mixing things up".

"I've always worn a bit of op shop with something new with a bit of designer. That's the way it's always worked," says the woman who



used to wear an embroidered pyjama top with jeans one day and a Twenties wrap dress the next. "I was a huge shopper, loved the markets and was always buying things. And people were always telling me I should do my own thing. But to be honest, I never thought I was that different," she concludes in her typically modest way.

That eclectic approach is still true of Elisabeth's work today. Her work is definitely not trend-based and you could say her design flows; she has a tendency to mix shapes and fabrics up, then take things, while not quite in the opposite direction, certainly in an unforeseen one. As Elisabeth admits herself, twenty plus years of Zambesi make for one huge collection without much obvious delineation. And it's an ongoing process. There are now over 3700 patterns languishing in the Zambesi workroom; sometimes old patterns are resurrected or modified to make new season's garments. "It's never finished," Elisabeth explains. "Which is part of the reason I love it."

Zambesi itself started off after Findlay moved up from Dunedin, met husband-to-be Neville on a blind date and the couple opened a fashion store in the then-trendy inner city district of Parnell. Elisabeth started making her own clothes to sell in a second store in 1979 - and of course, it would be tempting to say the rest is history.

But to be honest, when Zambesi first started up, not that many people got it. In the eighties fashion opinions were provided by conservative fashion editors, advocates of pink and grey, pearls and turned up collars. "And Zambesi was so different for its time. People would say: 'I really like what you do - but you just do black, don't you?'" Elisabeth recalls. In fact, until relatively recently the label could still have been considered fairly low key. Partially this is because the Findlays - while Elisabeth does the designing, Neville, a former engineer, runs the retail side, have always been reluctant to push the marketing and publicity envelope. "We've always liked the idea that Zambesi was a little bit underground," Elisabeth explains. "that people would discover us and that the clothes would speak for themselves."

In fact, those "darkly intellectual" looks touted by a bunch of "beautiful goths" as the label's look was once described, were probably only discovered by the rest of the world in 1997 when New Zealand labels were first invited to show at Australian Fashion Week in Sydney.

At a time when buyers from the some of the world's most exclusive department stores and media from some of the world's most influential fashion magazines were looking for something a little different down under, Zambesi (and several other local labels that also showed) were a big hit.

Findlay still recalls this proudly, "I always remember the first big show we did in Sydney. There was a Frenchman there who came up to me afterwards and told me "that could have been in Paris". Also Anna Piaggi [fashion editor of Italian *Vogue* at the time] told me she loved the way we styled the show. That was so amazing. I guess if you respect someone's opinion and they say something that affirms what you're doing, you really feel good about it."

Since then Zambesi have shown their clothes further afield, including several outings at London Fashion Week, and had equally enthusiastic reactions. The results have seen them operating their own boutiques throughout New Zealand and Australia as well as selling their clothes in some of the most exclusive boutiques in Europe and America to some of the biggest celebrities out there. And most recently they were proud to be commissioned to redesign the uniform for Air New Zealand staff.

However, as any journalist who's ever interviewed the Findlays knows, they don't like to talk about their coups or celebrity clients too much. Instead they prefer to praise their long serving staff, their loyal customers and anyone included in what, in the tradition of Elisabeth's Greek ancestors, seems like an extended Zambesi family, albeit one that's particularly beautifully dressed.

That sort of loyalty would seem to be the secret of Zambesi's success. As individuals and as a business, they have graciously remained true - to themselves, to their New Zealand-ness, their vision of how to design, how to run a business and how to live.

NEW PERMANENT GALLERY COMING SOON

volcanoes

Look around you and consider the volcanoes you live amongst. On average there is an eruption in Auckland every 3,000 years. However, nature just isn't that predictable - certainly not with a precision or accuracy that is very useful or convenient to us humans. We therefore must be ever vigilant, living as best we can beside these sleeping giants. What exactly are volcanoes? How do they work? Why are they here? What is their history? What do they mean to us?

The last eruption produced Rangitoto some 600 years ago. When will the next one erupt? Where will it erupt? How will it erupt and for how long? Most importantly, will it affect us? What can we do about it?

All of these questions are explored in Auckland Museum's dynamic new exhibition *Volcanoes*. Of all the uncertainties, two things are for sure: firstly, future volcanoes will erupt within the Auckland City limits and secondly, they will probably erupt between pre-existing volcanoes. Basalt volcanoes, like the ones we have in Auckland, tend to be self-sealing. They literally form plugs of solid lava through which the next batch of magma cannot break. So, if you have a choice about where you live in Auckland, choose a volcano!

As if the threat of a local volcanic eruption isn't enough, modern research has established that Auckland is the recipient of volcanic ash showers from Mount Taranaki some 290 kilometres to the SSW, which erupts on average every 200-250 years, and it last erupted in 1755. Much worse is the threat of a rhyolite caldera eruption from the Taupo Volcanic Zone. Lake Taupo is 250 kilometres away and yet it is the site of at least 28 eruptions in the last 26,500 years. Some of these eruptions have been exceptionally large and violent - in fact, Taupo Caldera has the reputation of being one of the most active and explosive volcanoes on our planet.

Why are some volcanoes small and others big? Why are some eruptions

violent and destructive over vast areas and yet others insignificant? Elementary! This stunning new exhibition attempts to address these matters in terms that are easy to grasp and that are refreshingly satisfying in their explanation.

Volcanoes is located on the first floor to the right of the museum doorway. The entrance of *Volcanoes* beckons you in with the prospect of an impending eruption in Auckland City. A second entrance leads in from the Marine exhibition with primordial submarine volcanism and the mysterious world of black-smoker vents and the strange organisms that they support.

Both entrances lead to a global perspective on volcanism as a consequence of nuclear dynamics within a deceptively fluid-rich rock interior of planet Earth. The two major kinds of volcanism are addressed, hotspot and subduction, with ample examples. Presiding ominously at the centre of the exhibition is a volcanic vent that will reveal and enlighten. A plethora of images, AVs and curious objects relating to historic eruptions and disasters are featured throughout the exhibition, along with a number of 'rock operas' featuring notable volcanic rocks. There are also personal stories from those who have witnessed the astonishing power of volcanoes in person.

Lavishly supported by the Earthquake Commission, *Volcanoes* is a new permanent exhibition that has been conceived and produced by Auckland Museum and design companies Story Incl, and Terrabyte. Subject expertise is that of New Zealand's leading authorities on volcanism and volcanic surveillance, namely the Geology Department at the University of Auckland and the Institute of Geological and Nuclear Sciences.

Prepare to arm yourselves with the latest in contemporary understanding of a serious local hotspot, the Auckland Volcanic Field. Knowledge is power, and this exhibition will deliver all that you must know and more.

AUCKLANDERS BEWARE! THIS PARADISE IS NOT ALL THAT IT SEEMS FOR OUR CITY HAS A UNIQUELY DARK CHARACTER: IT IS BUILT ON AN ACTIVE VOLCANIC FIELD!

flora

the botanical drawings of
Nancy Adams



N.M. ADAMS 1975



Nancy Adams is perhaps New Zealand's best-known contemporary botanical artist. Few New Zealand households are complete without one of her books and many trampers, teachers and professional botanists would not venture into the bush without one of the best plant identification guides to be found. From *New Zealand Alpine Plants*, in collaboration with botanist Alan Mark, to the award winning masterpiece *Seaweeds of New Zealand* Nancy's work has captured New Zealand's flora from the mountains to the sea.

An accomplished artist and botanist, the illustrations were initially done for pleasure as well as continuing the botanical tradition of accurately recording recently collected plant specimens before they were prepared for the herbarium. Often the reproduction in the books did not do justice to the original watercolours and drawings.

Born in the 1920s, Nancy grew up in Wellington, sketching and developing an enduring love of trees and flowers. This became her career when, at 16, she joined the botany division of the Department of Scientific and Industrial Research (DSIR), mainly because she could name all the trees outside the Director's window. As a botanical illustrator knowing what to draw is as important as being able to draw. The illustration must combine all the distinguishing features of a plant and Nancy is renowned for her detailed images. So convincing are some, that a neighbour once asked how she stuck the plants to the page.

After 14 years with DSIR, Nancy joined the staff of the Dominion Museum, initially in the display department, then as assistant curator of botany, specialising in marine algae. She retired in the late 1980s and is recognised worldwide as a leading specialist in the field of marine phycology or the study of seaweeds.

The exhibition comprises approximately 80 framed watercolours and drawings. The works are grouped by subject and relate to six books: *Trees and shrubs of New Zealand*, 1964, *New Zealand native trees vol. 1*, 1967, *New Zealand native trees vol. 2*, 1983, *New Zealand alpine plants*, 1974, *Wildflowers of New Zealand*, 1980, and *Seaweeds of New Zealand: an illustrated guide*, 1994.

Additional material including selected published books, original specimens, sketchbook and scraperboard prints will provide additional context to Nancy's work.

Nancy's books have helped many New Zealanders to learn something about the natural vegetation of their country. While her work is noted for its botanical precision and accuracy, for the most part, the printed illustrations have never done justice to the vivid coloration of her watercolours, nor the exquisite delicacy and subtlety of her drawing. This exhibition provides an opportunity to view Nancy Adams' work in its original freshness.

life of BRIAN

FOR TWENTY THREE YEARS AUCKLAND MUSEUM'S CURATOR OF LAND VERTEBRATES HAS COLLECTED AND PROTECTED SOME OF THE MOST IMPORTANT COLLECTIONS IN THE COUNTRY; FROM FROGS TO DINOSAURS AND EVERYTHING IN BETWEEN. CURATORS ARE NOT ALWAYS TERRIBLY VISIBLE TO MUSEUM VISITORS, SO WE LET ONE LOOSE ON OUR FABULOUS BIRDMAN.

Curator, Land Vertebrates is your official title. What exactly does curatorship entail?

Oh, goodness—that's a big one! I suppose it boils down to "guardianship" really. Any one curator is here for only a period of years, and during that time should develop and improve the collection, document it, provide access to it, put forward items from it for exhibitions, conduct research on it, answer queries about it, but above all look after the collection and ensure that it passes to the next curator in good shape.

Tell us about the range and type of collections you curate.

Animals can be divided into the vertebrates, those with internal skeletons including back-bones, and the "invertebrates", those without back-bones (including insects, spiders, crustaceans, molluscs and worms). I deal with the land vertebrates, which in New Zealand are mostly birds, with the addition of reptiles, amphibians (frogs) and some land mammals (bats, deer, rodents etc).

Within the land vertebrates collection we try to collect all possible types of preparation. The first category, which everyone knows from museum displays, is the "stuffed animal", which a taxidermist has set up in a realistic pose with glass eyes. More important for research are the "study-skins", or what I heard some staff calling "chicks on sticks". These require the same skilled taxidermy, but the pose is like that of a body laid out in a coffin, no glass eyes are needed, and there is often a central wooden rod which supports the skin and allows easy handling. Then there are sets of loose bones including fossil bones (like those of the moas), essential for identification work by palaeontologists and archaeologists, and articulated skeletons suitable for exhibition. We have whole animals preserved in alcohol, and this is the standard way for preserving reptiles and amphibians. We collect birds' eggs, the contents of which should be blown out through a single hole in the side. We also have spread wings, feather sheets (selected feathers from different regions of a single bird mounted on a herbarium card) and birds' nests.

How did you get into museum work and how long have you done it?

I was enthralled by museums as a child. Before we emigrated to New Zealand my father would take us to places like the Imperial War Museum in London. As a school pupil in small towns in the Wairarapa and Manawatu, a big excitement for me was a

trip to the museum in Wellington. Before I came to Auckland I had visited several museum collections to measure birds as an adjunct to ecological research, and I knew that the behind-the-scenes natural history store-rooms were endlessly fascinating. When I returned to New Zealand after two years as a university ornithologist in Queensland, I saw my present job advertised in the Dominion and knew it represented a marvellous opportunity. That was in 1982, so I have been here 23 years. Just a beginner really! Thomas Cheeseman (botanist) served 49 years at Auckland Museum, Sir Gilbert Archey (ethnologist) 40 years and Baden Powell (malacologist) 39 years.

I believe birds are your passion. What led to this, and why the ongoing affair (so to speak)?

I was always fascinated by animals as a child. Biology was my favourite subject at school, and at university I majored in zoology. For my B.Sc.(Hons.) project I studied lizards, but for my Ph.D. I knew that I wanted to work on birds, and preferably small forest birds. Since then birds have been my main interest.

When I came to the museum, I continued that with a lengthy study of whiteheads on Little Barrier Island. However, I then focused on bird bones, including fossils. I could see that the ability to identify bones was a useful skill in short supply, and very relevant in the museum setting. By working with the bone collection, including moa bones, presiding over an expansion of the collection, and identifying bones routinely brought in by the public, I have slowly developed an eye for bone identification. Now I do research on bones, and I'm occasionally asked to perform forensic identifications for government agencies, particularly food complaints where a member of the public finds a suspicious bone fragment in a sausage or meat pie.

How big is your collection and how long did it take to get that way?

Currently the collection numbers about 17,000 specimens—13,000 birds, 3,000 reptiles and amphibians and 1,000 land mammals. It's actually one of the smallest collections in the Museum. This is because vertebrates are so time-consuming and therefore difficult and expensive to prepare. A medium-sized bird could easily take the taxidermist a full day or two to complete. The collection has taken 150 years to grow this big. Our oldest surviving New Zealand stuffed birds were purchased from a taxidermist at Nelson in 1856, and there are fragments of moa eggshell collected by Walter Mantell



in 1847 and 1852. If you pull out the trays of common birds like the tui or morepork, you will find specimens from every decade between 1870 and the present, so they provide very good series through time. There are only four bird collections in New Zealand—in Auckland, Wellington, Christchurch and Dunedin—and each is biased in favour of birds from the local area. They are therefore complementary, and to study the full variation of a New Zealand species you need to consult each collection.

Different parts of the collection grow at different and changing rates. For example, when I rehoused the herpetology collection (amphibians and reptiles) in the early 1980s it numbered only about 600 specimens. Since then it so happens to have increased five-fold. This is partly a result of some major donations of New Zealand and Pacific research collections, given only because the Museum had a curator active in the subject-area, and partly through my own field-work on Pacific Islands. We are now recognised as New Zealand's national repository for south-west Pacific herpetology.

You seem to have lots of bones around the place. Do they arrive like that or do you have to extract them somehow?

Sometimes they arrive fairly clean, as in an animal with the flesh already rotted away. Some hot water and detergent is all you need to prepare the bones for the collection. Fossil bones from sand-dunes just need the sand to be brushed or scratched away. Usually, though, we have to extract bones from a whole corpse and that's a time-consuming process. I have an assistant (Ramola) and volunteer (Lyn) who do this work. First they remove as much skin, flesh and internal organs as possible without taking too much time. This is then boiled briefly to aid the rotting process, and left in a jar of cold water to rot. The water is changed several times over the following months until clean bones are visible at the bottom. After disinfection with bleach, the bones are carefully picked out by Lyn and left to dry on a paper towel. Ramola writes the registration number on as many bones as possible. She has a gift for writing so small with the India ink pen that many people swear she must use magnification, which she does not. A coat of clear nail varnish protects the number.

What is the most important item in the collection. Tell us about it and why it's important.

The most important are probably the "type specimens", which we keep in a special cabinet. Our obligations to care for these are not just local or national, but truly international. The quasi-legal *International Code of Zoological Nomenclature* requires that anyone describing a new species of animal must nominate a specimen to be the "type" that carries the new name. The Code recommends that such types be placed in public collections, and that the relevant curators care for them, make them available for inspection, and publish lists of them. I have about 30 name-bearing types to look after and numerous secondary types. Altogether the Auckland Museum natural history collections hold thousands of type specimens, and we have published lists of many of them in the *Auckland Museum Records*, our annual scholarly publication.

In similar vein, the specimens of extinct birds are literally irreplaceable, and again we have segregated them to a special cabinet. There's a

sadness with these birds of course, and a few years ago, when the national park authorities in Hawai'i finally conceded that the Kauai O'o (a kind of honeyeater like our tui) was extinct, I had the sad task of moving our single specimen from the main collection to the extinct birds cupboard.

Apart from your day to day work for the museum, do you get involved in other stuff? What are you working on right now?

Research is one of the three main activities of a curator, along with collection management and contributing to galleries and exhibitions. At present I'm compiling an inventory of the bird-skins collected in the Auckland area by the Cheeseman family in the late 1800s. The birds are precisely labelled as to locality and date, and give a snap-shot of Auckland bird-life at that period. There were fernbirds and pipits in Remuera and kokakos in Titirangi.

I'm also studying the 33 moa eggs that are whole enough to measure total length. These are scattered in museums throughout the country. I have examined nearly all of them now and hope to come up with a fresh interpretation of which of the moa species laid the various eggs, and also ways of narrowing down the species identity of the broken eggshell fragments that are much more numerous in fossil sites than whole eggs.

Recently, we finished our 100th autopsy of a New Zealand pigeon handed in dead by the public. I spent several months analysing the results, which show that both breeding and moult in this species are long drawn-out in the Auckland area and yet still distinctly seasonal. There are many more research projects nearly finished, just started or proposed. Projects are easy to start, but the big challenge is to be sure of finishing off at least one or two of them every year.

Is there a current collecting strategy?

For land vertebrates we aim to build up a representative series of specimens for all the New Zealand species, and covering all forms of preparation (mount, study-skin, bones, eggs etc.). Beyond New Zealand we are most interested in Australian species, which are often closely related to our own, and those of the south-west Pacific Islands which region is more-or-less without its own natural history collections. Further afield it's good to have for reference a few examples of all the major groups not represented in New Zealand, such as salamanders, tortoises, flamingos, cranes and woodpeckers.

How do all those people know to bring dead frozen birds to you?

Fortunately, it occurs to quite a few people to ring the Museum if an interesting bird crashes into their ranch-slider windows. Some people are referred to us after ringing the Department of Conservation. Of course, people only ring about the pretty or rare birds, never about sparrows, when in fact we need fresh birds of all kinds. Every year we receive 50-100 dead birds brought in by the public or local agencies. We always have 200-300 in the freezers awaiting preparation, and as fast as they are processed more come in. The main struggle is getting people to label the birds with location, collector and date of collection. Only with these details do the birds have any value for research, and without them it is not worth the expense of preparation and storage—undocumented birds usually go straight into the bin.



HARDHAT

construction update

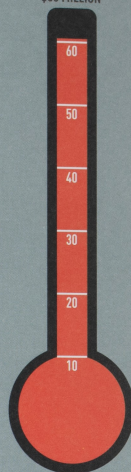


A huge amount of progress was made on the Museum's "Stage II Grand Atrium" Project during 2004, but this year is the year in which progress is most dramatic. Last year we excavated two storeys into the Museum courtyard and lined, waterproofed and prepared the area for the two basements. We similarly excavated the two levels of car park and made good progress on the structure. Since January the car park has shot ahead and the structure will be complete in a month's time. It will be operational late September.

In the courtyard, progress has been impressive. The steel structures forming the four "legs" supporting the suspended bowl-shaped building and the dome have been completed and the top of the bowl has been formed. Shear walls lining the north, east and west sides have been completed and the formwork for the basement floors and ground floor has been erected.

By March 2006 the copper and glass dome will be complete, the southern entrance and new steps will be formed and the road and landscape above the car park reinstated. The structures within the courtyard will also be completely formed, leaving the finishing and fit out work for mid-2006. We are firmly on track for opening by Christmas 2006.

\$63 MILLION



FUNDING UPDATE

Following the New Zealand Government's further contribution to the fundraising programme, the Museum now has some \$60.3 million either pledged or in hand. This is an outstanding result and it is thanks to the many New Zealand and in particular Auckland based charitable trusts, foundations, private individuals and corporate support that we have been able to achieve this level of funding support.

The Museum's two membership bodies have also taken up the fundraising challenge with the Museum Circle finding donors for their View to the Future campaign which they have successfully completed with some \$1.2 million pledged. The Museum Institute has been seeking donors for chairs to the new auditorium and there are only a handful of chairs left.

The Museum has a further \$3 million to raise and hopes to achieve this with further requests to a number of charitable trusts and from private donors.

"We have been fortunate that Aucklanders are extremely passionate about their Museum and wish to see the Grand Atrium development completed," says Museum Director Dr Rodney Wilson.

"However, even though it is only a small funding gap we realise the pressure is not yet off us and we will be focusing our energies on finding the remaining funds in the next six months."

For further information about joining the Museum's Stage II Grand Atrium funding supporters please contact Amanda Sutherland, Development Manager DDI 09 306 7043 or email: asutherland@aucklandmuseum.com

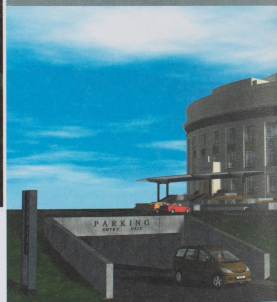
CAR PARK

The first component of the Stage II development planned to come on line late September is the two storey underground car park at the southern end of the Museum. The car park has 200 vehicle spaces and will be managed by the Museum.

Temporary access to the front of the Museum will be provided to ensure pedestrian safety. Entry to the car park will be from the reconfigured Maunsell Road and barrack roads. New landscaping will ensure there is minimal evidence of the car park apart from the entrance and the air intake flue.

Eventually the ring road around the back of the Museum will be reinstated over the top of the car park and a bus drop off/pick up area will be created at the new southern entrance. Surface car parking will also be reinstated on either side of the ring road.

Car parking will cost \$5 per hour.



CONSULTANT PROFILE

Chris Mackenzie: Project Director, Holmes Consulting Group

Auckland Museum's Stage II Grand Atrium project holds a special significance for Chris. It is the second time in 10 years Chris has been involved with the Museum as he was one of the original Noel Lane Architects / Holmes Consulting team that worked on the first stage of gallery renewal and Museum upgrade in the mid 1990s.

Born overseas, Chris graduated from the University of Canterbury prior to moving to Auckland for career opportunities.

"New Zealand has so much going for it; people often don't realise what a great country we have here. Auckland is a cosmopolitan city and the Museum would have to be one of its crown jewels."



BEHIND THE SCENES DAY

SUNDAY 6 NOVEMBER 10AM-5PM
ADULTS \$10, CHILDREN FREE



On Sunday 6 November, Auckland Museum will once again open its doors to the public for a special look at the behind-the-scenes workings of this very popular Auckland icon. There will also be opportunity to walk through the southern courtyard building site and to appreciate the considerable development that has occurred since our last Behind the Scenes day in June last year.

Last year some 4000 adults and children toured the laboratories and workshops of Museum staff. This year, visitors will be invited to visit behind the closed doors of the Museum Library store and see the many metres of special books and reference material we hold; a walk through the Conservation Laboratory to see Museum conservators at work and then into the construction site to view the atrium space before it is closed in and a special peek at the collection storage space some nine metres below ground.

A marquee will be set up at the southern entrance with a sausage sizzle, membership information and special guest appearances by Bob the Builder will make it a very busy and popular day. A special lucky dip prize will be available for each child who completes the Behind the Scenes trail.



WHAT'S THE BUZZ:
DINOSAUR-EATING MAMMAL!

Recent excavations in China's Liaoning province have uncovered a well-preserved skeleton of a large cat-sized mammal, *Repenomamus Robustus*, which had the remains of a young *Psittacosarus* dinosaur "parrot dinosaur" fossilized in its stomach. The finding is the first evidence of a mammal eating a dinosaur! The fossil remains of the *Repenomamus Robustus*, clearly show a 5.5-inch-long *Psittacosarus* in its stomach which seemed to have been ripped apart and swallowed in large pieces. The fossils were excavated out of a fossil-rich site dated at 128 to 139 million years old, placing them at the height of the "Age of Dinosaurs", when mammals were thought to be timid rodent-sized insect-eating animals who trembled in the shadows of larger dinosaurs. The new finding however proves that mammals placed predatory pressure on dinosaurs and may have affected how quickly they grew and evolved instead of the other way around!!

Hi there Dinomites! We're very excited here at the Museum this month cos our awesome dryosaur has finally got a name! Thousands of kids entered our cool competition in *The Aucklander* and on the *Classic Hits* website with loads of fab suggestions for a name. It was a really hard job picking the best but we finally went with...

Delaurus!

Jacob Thompson from Westharbour sent in the dryosaur's new name and he/she's won heaps of great prizes including an amazing Roboraptor! You can come to the Museum every Saturday at 11.30, 12.30 and 2pm to see Delaurus. She's getting braver and cleverer every week so come on down and see how she's getting on. And don't forget there are shows EVERY DAY during the holidays so nobody misses out! We hope you love your new look pages and don't forget to check out the school holiday programme for September and book early for those workshops! You guys get to book before everyone else.

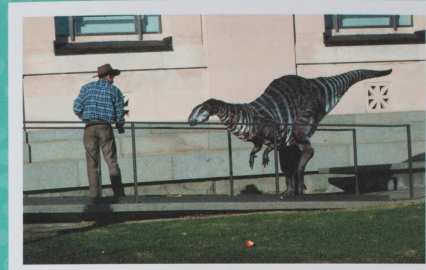
MATCH-UP: MATCH THE UNUSUAL FEATURE OR BEHAVIOUR WITH THE DINOSAUR

Dinosaur	Feature/Behaviour:
Triceratops	Arm Lizard
Spinosaurus	Good Mother Lizard
Oviraptor	Tyrant Lizard King
Velociraptor	Three-horned head
Tyrannosaurus Rex	Spiny Lizard
Brachiosaurus	Egg thief
Maiasaura	Speedy thief

>> HINT: READ 'HOW'S THAT?' AND 'WHAT'S THE BUZZ FOR CLUES'
>> CHECK YOUR ANSWER AT THE BOTTOM OF THIS PAGE

HOW'S THAT?
DINOSAUR NAMING

"In 1842 Sir Richard Owen coined the word dinosaur meaning "fearfully great lizard". This comes from the Greek 'deinos' meaning 'fearfully great' and 'sauos' meaning 'lizard'. Dinosaurs are often given a name that describes something unusual about their physical features or behaviour, or are named after the place where they were found or a person involved in the discovery. Usually the name consists of two Greek or Latin words (or combinations). For example, the Greek and Latin combination *Tyrannosaurus rex* means "king of the tyrant lizards."



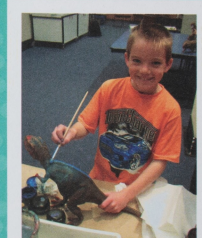
OUR DRYOSAUR DELAURUS CAPTURED AND BROUGHT HOME TO AUCKLAND MUSEUM

DISCOVER-US:
WHO'S DOING WHAT IN THE STEVENSON DISCOVERY CENTRES?

Check out the cool photos of workshops and other activities that happened during the July school holidays. We were dinosaur crazy!!



AMAZING MOSAICS



WE GAVE OUR DINOSAUR MODELS A FAB MAKEOVER



FUNKY DINOSAUR EGGS

WHAT'S COOKING:
EDIBLE DINOSAUR POO!

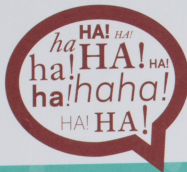
- What you'll need:
- Muesli cereal
 - Weet-bix
 - Chocolate bars
- What to do:
- Mix all dry ingredients in a large bowl
 - Melt the chocolate in the microwave for about 1 minute
 - Mix the dry ingredients into the melted chocolate
 - Now roll your ingredients into balls and place on a platter
 - Optional: refrigerate overnight.

WASSUP: DINOMITE MEMBER BEATRICE ALIGHERI ASKS...

What colour were Velociraptors?
Unfortunately colour is not preserved through fossilization, so to properly answer your question we have to do a bit of guess work and use a little common sense. The colour of large mammals is usually related to where they live, as most animals employ some sort of camouflage. The same was probably true of dinosaurs, so if Raptors were forest dwellers, it's quite likely that they were would have been brownish with darker stripes or spots. This would help to camouflage them from both their prey and predators.

EXTRA FOR EXPERTS:
Why don't very large animals, such as elephants use camouflage?

>> CHECK YOUR ANSWER AT THE BOTTOM OF PAGE 24.

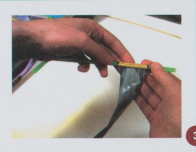


DINOMITE WIT: Q To whom do people always take off their hats? A Hairdressers!
 Q Why did the parrot wear a raincoat? A So he could be polynaturated.
 Q Why were the suspenders sent to jail? A For holding up a pair of trousers.
 Q What do you call a gorilla wearing ear-muffs, a wig and tutu? A Anything you like, he can't hear you.
 Q How do you hide an elephant in a cherry tree? A Paint his toenails red.
 Q: What do you call two banana peels? A A pair of slippers.
 Q What did the tie say to the hat? A You go on a head and I'll hang around.
 Q What kind of shirt always needs a shower? A A Sweatshirt.

ACTIVITY: RECYCLED PAPER BEADS

What you need: • Colourful paper such as magazine pages, wallpaper, wrapping paper...
 • Scissors • Straws • Glue (We recommend PVA)

1 Cut your paper into long triangular strips. We used magazine pages and cut them about 2-3 cm wide and the length of the page. A ruler and pencil are useful here. 2 Paint glue over the underside of one of your triangles. Make sure you put newspaper or similar down to protect your surface from the glue. 3 Place the gluey side of the wide end of the strip against a straw and start winding the strip on top of itself, rolling the straw as you go. Wind right to the tip of the triangle, then paint more glue over your bead to seal it and make it shiny. 4 You should be able to fit a few beads onto one straw. Make lots and set them aside to dry. When the beads are dry, cut them off the straw. 5 String your beads together to make a necklace. You can add other types of beads for variety. Experiment! To make wider or narrower beads make the strips wider or narrower. To make fatter beads use a longer strip of paper or thicker paper. Look for other things you can recycle by turning into jewellery.



MAKE YOUR OWN JEWELLERY BY RECYCLING THE STUFF YOU FIND AROUND YOU. PAPER BEADS HAVE BEEN MADE FOR A LONG TIME, AS FAR BACK AS THE LATE 1800S. THEY ARE EASY TO MAKE AND LOOK FANTASTIC.

fashion DID YOU KNOW...

MAKE-UP: Make-up was first used by the ancient Egyptians who used kohl, henna and gold to enhance their facial features, as well as for protection from the harsh desert sun. // During the 1400s the pale look was in. Women shaved their foreheads, plucked out their eyelashes and eyebrows, and whitened their faces with a mixture of vinegar and powdered lead called Ceruse. Ceruse produced a thick mat white complexion, but it smelt BAD and ate away at the skin - disfiguring faces and eventually killing the wearer! // Some lipstick sold today contains fish scales - eww. The ingredient called pearl-essence is the silvery stuff found in fish scales used in some lipsticks it helps to make them shimmer!

HIGH HEELS/STILETTOS: High heels or stilettos are believed to have been invented in 1533 for Catherine de Medici who desired to be taller (as well as narrower!). // In very extreme cases, when high heels are worn too excessively, the calf muscles and achilles tendons can become permanently shortened so that the women must always wear heels!

JEANS: American teenager's popularized jeans in the 1950s. However, Levi Strauss, taking a blue cotton fabric that had been around for many years, first made jeans as we know them in 1853 for miners to wear during the Gold Rushes.

WORD SEARCH! FIND THE FASHION WORDS IN THE GRID: FORWARDS, DIAGONAL, ANY WHICH WAY!

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

BOA
 EMBROIDERY
 FRILL
 GARMENT
 SEQUINS
 PANTS
 FASHION
 SKIRT
 COTTON
 ZAMBESI
 BEADS
 LACE
 CORSET
 WIG
 FEATHERS
 HATS
 MAKEUP
 TEXTILES
 WEDDING DRESS
 MEAT HATS
 BALL GOWNS
 STITCHING
 FABRIC
 SCARF
 SILHOUETTES
 TEXTURE
 SHOES
 FANS
 STILETTOS
 BEAUTY SPOT

AUCKLAND MUSEUM programme of events and exhibitions

EXHIBITIONS

FLORA: THE BOTANICAL DRAWINGS OF NANCY ADAMS
 PICTORIAL GALLERY
 2 SEPTEMBER - 30 OCTOBER

An exhibition paying tribute to Nancy Adams, one of New Zealand's greatest botanical illustrators. Featuring stunning watercolours and drawings created by Adams over a fifty year period.

ZAMBESI: EDGE OF DARKNESS
 DECORATIVE ARTS GALLERIES EAST & WEST
 22 SEPTEMBER - 6 NOVEMBER

Zambesi: Edge of Darkness is a survey of this leading New Zealand fashion label. The exhibition explores the curious relationships between fabric and function, influential silhouettes and artisan embellishment of stitch, print and texture - which are essential elements to every Zambesi collection. Curated by Dr Peter Shand.

PEACE IN AFGHANISTAN
 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.

VOLCANOES
 PERMANENT GALLERY: NORTH WEST CORNER - LEVEL 1

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.

ARETA WILKINSON: FIRST VOYAGE COLLECTION
 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.

COLOURS OF NEW ZEALAND
 PICTORIAL GALLERY
 23 DECEMBER - 12 FEBRUARY 2006

Auckland Museum photographer Krzysztof Pfeiffer's acclaimed exhibition of landscape portraiture returns from Poland.

PUBLIC PROGRAMMES

HERITAGE WEEK ARCHITECTURAL TOURS
 WEDNESDAY 14 SEPTEMBER AND SUNDAY 18 SEPTEMBER 1.30PM
 BOOKINGS REQUIRED, PHONE (09) 306 7087

George Dibley will lead architectural tours of the Auckland Museum for Heritage Week. This talk will look at the various elements which make up the Neo-Classical style of the building. It will look at the social history of war memorials in order to interpret the symbolism which supports the memorial aspects of the building and with that in mind will take a close look at the detailed decorative elements of the design of the Memorial Halls.

TOA TOA URBAN PACIFIC DANCE CHAMPS FINAL
 EVENING OF SATURDAY 15 OCTOBER / FREE FOR COMPETITORS AND AUDIENCE.

Torotoro, established by Mika, presents the original Kapa Haka meets Hip Hop Dance Competition in Aotearoa. For more information about the competition visit www.torotoro.co.nz. For information on this event at the Museum contact Natasha Beckman, Visitor Programme and Public Event Manager, (09) 306 7087, or email: nbeckman@aucklandmuseum.com.

ZAMBESI: EDGE OF DARKNESS PUBLIC PROGRAMME

GALLERY TOURS:

CURATOR GALLERY TOUR
 SATURDAY 1 OCTOBER, 3PM
 DECORATIVE ARTS GALLERIES
 Curator of *Zambesi: Edge of Darkness* Dr Peter Shand will give a guided gallery talk.

CURATOR AND DESIGNER GALLERY TOUR
 SATURDAY 5 NOVEMBER, 3PM
 DECORATIVE ARTS GALLERIES
 Curator Dr Peter Shand and *Zambesi* designer Liz Findlay give a guided talk to the exhibition.

LECTURE:

'NEW ZEALAND FASHION TAKES ON THE WORLD'

TUESDAY 11 OCTOBER 7.30PM
 APEC ROOM, ENTRY VIA EAST DOOR
 Professor Maureen Molloy will look at understanding the success of New Zealand Fashion in a global context. In association with the Auckland Museum Institute.

PERFORMANCE:

STORYTELLING - THE EMPEROR'S NEW CLOTHES
 MONDAY 3 OCTOBER, 10.30AM & 2.30PM
 TREASURES & TALES DISCOVERY CENTRE
 Jo Lees performs this timeless story of fashion and vanity with interaction and songs.

KIDS WORKSHOPS:
 BOOKINGS ESSENTIAL, PLEASE PHONE (09) 306 7040. PLACES ARE CONFIRMED WITH PAYMENT. STEVENSON DINOMITE CLUB MEMBERS CAN BOOK THEIR PLACES IN THESE WORKSHOPS NOW! THE BOOKINGS NUMBER WILL BE OPEN TO THE PUBLIC FROM MONDAY 12 SEPTEMBER. TO JOIN STEVENSON DINOMITES CLUB IN ADVANCE PLEASE VISIT WWW.AUCKLANDMUSEUM.COM AND CLICK KID'S STUFF.

KIDS WORKSHOP: FASHION MASTERPIECES WITH ZAMBESI DESIGNER LIZ FINDLAY
 THURSDAY 29 SEPTEMBER, 10.30AM-12PM
 SENIOR WORKSHOP 7-10YRS \$9/6
 Take a tour of the Zambesi exhibition with the designer Liz Findlay and then create your own fashion masterpiece work of art.

KIDS WORKSHOP: ORIGAMI ADORNMENT WITH JONATHAN BAXTER

MONDAY 3 OCTOBER, 10.30AM-12.30PM
 ADVANCED WORKSHOP (10 - 13 YEARS) \$10/7.50
 Be inspired by the Zambesi exhibition and create your own piece of origami adornment with the master Jonathan Baxter.

YOU BE THE STYLIST

WEDNESDAY 5 OCTOBER, 10.30AM-12PM
 SENIOR WORKSHOP (7 - 10 YEARS) \$8/6
 Take a tour of *Zambesi: Edge of Darkness*, style your own fashion outfit from our extraordinary wardrobe and create your own fashion badge with Glensy.

JUNIOR JEWELLERY

WEDNESDAY 5 OCTOBER, 11AM-12PM
 JUNIOR WORKSHOP (4 - 6 YEARS) \$7/5
 The wonderful Yessisa will show you how to make some beautiful jewellery to take home with you.

SCHOOL HOLIDAY PROGRAMME
 24 SEPTEMBER - 9 OCTOBER

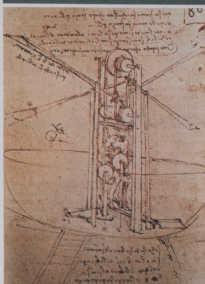
PERFORMANCES:

DINOSAURS ALIVE!
 DAILY 11.30AM, 12.30PM, 2PM & 3PM
 ORIGINS GALLERY

Our beautiful drosaur has now become more accustomed to her Museum habitat. Come and join her in four daily interactions. \$4 per child. Adults are given a free ticket with Museum donation. Members are free, but must obtain a ticket to the show.

PUBLIC PROGRAMMES CONTINUE ON PAGE 28 >>

PROGRAMME HIGHLIGHTS



MEMBERS MONDAY: THE DA VINCI MACHINES

MONDAY 28 NOVEMBER, 2PM-3PM
 MEET IN THE FRONT FOYER

Two inhouse experts, Amanda White and Peter Millward will discuss the man and his innovations.

This is a members-only event. For more information about becoming a Auckland Museum member turn to page 29.



PICTORIAL GALLERY: PEACE IN AFGHANISTAN

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.

PUBLIC PROGRAMMES
CONTINUED FROM PAGE 27 >>

THE EMPEROR'S NEW CLOTHES
MONDAY 3 OCTOBER, 10.30AM AND 2.30PM
TREASURES & TALES DISCOVERY CENTRE
Jo Lass performs this timeless story of fashion and vanity with interaction and songs.

MUSEUM YOUNG DESIGNER FASHION PARADE
THURSDAY 6 OCTOBER, 10.30AM
TREASURES & TALES DISCOVERY CENTRE
Design your own fashion masterpiece and strut your stuff in our mini-fashion show. Two categories: 6 and under and 7 to 12 years. Great prizes up for grabs. Call (09) 306 7077 to register.

DINOSAUR NEIGHBOURS TALK
TUESDAY 4 OCTOBER, 10.30AM
ORIGINS GALLERY
Virgil Evetts will show you the plants and animals that shared Gondwana with those terrible lizards!

KIDS WORKSHOPS:
BOOKINGS ESSENTIAL. PLEASE PHONE (09) 306 7040. PLACES ARE CONFIRMED WITH PAYMENT. STEVENSON DINOMITES CLUB MEMBERS CAN BOOK THEIR PLACES ON THESE WORKSHOPS NOW! THE BOOKINGS NUMBER WILL BE OPEN TO THE PUBLIC FROM MONDAY 12 SEPTEMBER. TO JOIN THE STEVENSON DINOMITES CLUB IN ADVANCE, PLEASE GO TO OUR WEBSITE WWW.AUCKLANDMUSEUM.COM AND CLICK KIDS \$7.00.

ZAMBESI WORKSHOP: FASHION MASTERPIECES
THURSDAY 29 SEPTEMBER, 10.30AM-12PM
SENIOR WORKSHOP (7-10 YEARS) \$8/\$6
Take a tour of the Zambesi exhibition and then create your own fashion masterpiece with designer Liz Findlay.

ORIGAMI ADORNMENT WITH JONATHAN BAXTER
MONDAY 3 OCTOBER, 10.30AM-12.30PM
ADVANCED WORKSHOP (10-13 YEARS) \$10/\$7.50
Make your own fun origami item of adornment inspired by the Zambesi exhibition.

YOU BE THE STYLIST
WEDNESDAY 5 OCTOBER, 10.30AM-12PM
SENIOR WORKSHOP (7-10 YEARS) \$8/\$6
Take a tour of *Zambesi: Edge of Darkness*, style your own fashion outfit from our extraordinary wardrobe and create your own fashion badge with Glensys.

FOSSIL CASTS WITH VIRGIL
THURSDAY 6 OCTOBER, 10.30AM-12.30PM
ADVANCED WORKSHOP (10-13 YEARS) \$10/\$7.50
Create your own piece of prehistory with Virgil in this fossil casting workshop.

JUNIOR JEWELLERY WITH VENISSA
WEDNESDAY 5 OCTOBER, 11AM-12PM
JUNIOR WORKSHOP (4-6 YEARS) \$7/\$5
The wonderful Venissa will show you how to make some beautiful jewellery to take home with you.

JURASSIC JIGSAWS
TUESDAY 4 OCTOBER, 10.30AM-12PM
SENIOR WORKSHOP (7-10 YEARS) \$8/\$6
Create and decorate pieces for our giant dinosaur jigsaw and see your work on permanent display in Weird & Wonderful.

STEVENSON DISCOVERY CENTRE 10-MINUTE ACTIVITIES:
24 SEPTEMBER - 9 OCTOBER
DAILY IN THE DISCOVERY CENTRES. NO NEED TO BOOK, JUST POP ON IN. \$2/\$1 FOR DINOMITES!

MONDAYS & FRIDAYS
10AM-12PM Beautiful brooches
1.30PM-3PM Pegasus

TUESDAYS & SATURDAYS
10AM-12PM Lovely leis
1.30PM-3PM Dino masks

WEDNESDAYS
10AM-12PM & 1.30PM-3PM
Bizarre badges: make a fashion or dino badge

THURSDAYS & SUNDAYS
10AM-12PM Funky bracelets
1.30PM-3PM Trilobites

TRAIL:
AVAILABLE FROM TREASURES & TALES, EVERY DAY OF THE HOLIDAYS
Complete the fashion trail around Treasures & Tales to receive cool stickers.

DESIGNER COMPETITION
AVAILABLE FROM THE INFORMATION DESK AND TREASURES & TALES, EVERY DAY OF THE HOLIDAYS
Design an outfit on our model using pens, pencils, scraps of material, glitter or whatever takes your fancy, and be in to win cool prizes!

MEMBERS ONLY

MEMBERS MONDAY - FLORA: THE BOTANICAL DRAWINGS OF NANCY ADAMS
MONDAY 29 SEPTEMBER, 10.30AM-2PM
MEET AT THE FRONT FOYER
An exhibition of watercolours and drawings from the renowned botanical artist Nancy Adams. A guided tour of the exhibition with Ewen Cameron discussing these botanical art works.

NEW ZEALAND FASHION TAKES ON THE WORLD
TUESDAY 11 OCTOBER, 7.30PM
PROFESSOR MAUREEN MOLLOY
APCC ROOM, ENTRY VIA EAST DOOR
Maureen Malloy will look at understanding the success of New Zealand Fashion in a global context.

MEMBERS MONDAY - A CLOSER LOOK AT ZAMBESI: EDGE OF DARKNESS
MONDAY 31 OCTOBER, 2PM-3PM
Liz Findlay will explain how this exhibition explores the curious relationships between fabric and function, influential silhouettes and artisanal embellishment of stitch, print and texture. Meet in the Front Foyer

NOTICE TO MEMBERS - AUCKLAND MUSEUM INSTITUTE AGM
WEDNESDAY 23 NOVEMBER 2005, 7PM
APCC ROOM, ENTRY VIA EAST DOOR

MEMBERS MONDAY - THE DA VINCI MACHINES
MONDAY 28 NOVEMBER, 2PM-3PM
MEET IN THE FRONT FOYER
Two inhouse experts, Amanda White and Peter Millward will discuss the man and his innovations.

PROGRAMME HIGHLIGHTS



ZAMBESI: EDGE OF DARKNESS

DECORATIVE ARTS
GALLERIES EAST & WEST
22 SEPTEMBER - 6 NOVEMBER

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HERITAGE WEEK ARCHITECTURAL TOURS

WEDNESDAY 14 SEPTEMBER AND SUNDAY 18 SEPTEMBER 1.30PM
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George Dibley will lead architectural tours of the Auckland Museum for Heritage Week. This talk will look at the various elements which make up the Neo-Classical style of the building. It will look at the social history of war memorials in order to interpret the symbolism which supports the memorial aspects of the building and with that in mind will take a close look at the detailed decorative elements of the design of the Memorial Halls.



SEPTEMBER SCHOOL HOLIDAYS: DINOSAURS ALIVE!

DAILY, 11.30AM, 12.30PM, 2PM & 3PM
ORIGINS GALLERY

Our beautiful dryosaur has now become more accustomed to her Museum habitat. Come and join her in four daily interactions. \$4 per child. Adults are given a free ticket with Museum donation. Members are free, but must obtain a ticket to the show.



COLOURS OF NEW ZEALAND

PICTORIAL GALLERY
23 DECEMBER - 12 FEBRUARY 2006

Auckland Museum photographer Krzysztof Pfeiffer's acclaimed exhibition of landscape portraiture returns from Poland.

MEMBERSHIP FOR CHILDREN:
Dinomites club



Do you love coming to Auckland Museum and visiting the Stevenson Discovery Centres? Are you interested in how the world works - its geology, plant life, animals and people? Then join the Stevenson Dinomites Club!

CHECK OUT SOME OF THESE GREAT BENEFITS:

- FREE entry to interactive Dinosaurs Alive! shows - come in and get to know our very special dryosaur, Delaurus. Again, and again, and...
- Receive Auckland Museum's member magazine MQ with cool Stevenson Dinomite pages four times a year - full of interesting info, fascinating facts, jokes, activities, puzzles, comics and competitions!
- Get discounts and the privilege to book FIRST to all the excellent Museum school holiday programmes. This includes things like kite-making, screen printing, fun with clay and loads of other cool activities.
- Get an excellent starter pack with membership certificate, id card, club badge, stickers, and other goodies!
- Come along to special member events, tours, previews and workshops.
- Receive discounts at the Museum store, BB's café, exhibitions, workshops and much more!!

And there's activities happening in the Stevenson Discovery Centre every single day of the school holidays... plus exclusive to Stevenson Dinomites: get invited behind the scenes at the museum and see what goes on behind all those closed doors... awesome!

COST:

Individual Membership: \$20 per child a year.
Membership for more than one child: \$40 for up to three children, and \$15 for each additional child.
Family Membership: \$60 (two adults and up to three children - includes no donation requested for adults, plus other benefits).

INTERESTED?

Fill in the form to the right, or visit www.aucklandmuseum.com and click *Kid's Stuff*. Membership forms are also available from the Stevenson Discovery Centres.

Return the form with payment and a photo of dinomite members-to-be to:
Stevenson Dinomites Club, Auckland Museum, Private Bag 92018, Auckland

For membership information contact us on:
Phone: 09 306 7070 extn 733
E-mail: dinomites@aucklandmuseum.com



BECOME A MUSEUM MEMBER

ANNUAL MEMBERSHIP OPTIONS:

- Individual: \$50
- Joint: \$55
- Child (Stevenson Dinomites Club): \$20 UNDER 12 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 12 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:



hidden treasures OF THE AUCKLAND WAR MEMORIAL MUSEUM PICTORIAL COLLECTION

mq
MUSEUM
QUARTERLY

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

Open 10am - 5pm daily

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

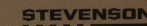
Museum Store: 09 309 2580

Auckland Museum Institute:
09 306 7070 x 883

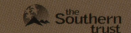
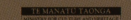
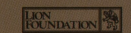
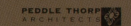
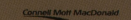
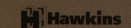
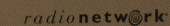
Venue hire: 09 306 7056

Services to schools: 09 306 7040

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RADIO CHAMPION



AUCKLAND MUSEUM WOULD LIKE TO THANK THE FOLLOWING GROUPS AND INDIVIDUALS FOR THEIR SUPPORT:

- Sir John Logan Campbell Residuary Estate
- Chisholm Whitney Family Trust
- Masfen Family
- McConnell Family
- Friedlander Trust
- South Auckland Charitable Trust
- Pelorus Trust



hidden
treasures OF THE AUCKLAND WAR MEMORIAL MUSEUM PICTORIAL COLLECTION

This panorama is obtained from volume one of a three volume set of albums compiled by The Reverend John Kinder. Containing mostly Kinder's own photography, but other photographers' work is also included. Kinder's caption for the panorama reads:

"Auckland from Point Britomart showing Intake. Photo by Webster. The photographic record of the early waterfront featuring "the new commercial embankment" (breakwater and reclamation), in foreground, with Fort Street middle distance and Queen Street Wharf far right, is in fact the work of John Nichol Crombie, taken on 4 October, 1859. Besides numerous local sales, Crombie sold the image to the Illustrated London News, where it was published as an engraving."

KINDER ALBUM, VOL.1 PAGES 40-41

