

Auckland War Memorial Museum

NEWS

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Council Elections

Seven representatives of the members of the Auckland Institute and Museum were elected to the vacancies on the Council at the recent election. Newly elected to Council were Allan Berry, Dr Michael King, and Garry Law. Allan is principal of Newmarket School, and a former Senior Education Officer at the Museum. Michael is an historian and author, who has written a number of books on historical matters, several with Maori subjects. Garry is Director of Works for the Auckland Regional Authority, and a keen archaeologist. Also returned to Council were sitting members Harold Coop, Murray Print, Joan Robb and Past President Lindo Ferguson. We extend our congratulations to all these Council members, and our gratitude also to those unsuccessful candidates who allowed their names to go forward for nomination.

Three former members of Council will not be amongst its number when the new Council takes office. Graeme Frater stood down from Council after ten years as Vice President, three years as President 1973-1976, and ten years' service before that as a representative of the members on Council — a truly magnificent record of service. Graeme was interested in all aspects of the Museum's activities, but as a former chairman of the Finance Committee, he devoted much time to his oversight of the Museum's finances. In recent years he has been the principal signatory for Museum cheques, having signed literally thousands of cheques totalling millions of dollars. He continues to serve the Museum as a member of the Trust Board.

Mary Clark represented the southern local authorities on the Council between 1977 and 1981, when the Amendment to the Museum Act changed the representation. She was elected to Council again, this time as a representative of the members in 1983. During her more than six years on Council, Mrs Clark has made a valuable contribution, and has worked hard to represent the Museum's interests in the Waikato region. She was the driving force behind the establishment of the Huntly Cultural and Mining Museum with which she is still closely associated. We look forward to continuing contact between our two museums.

Professor Ralph Bulmer was first elected to Council as a members' representative in 1962. He has served several terms on Council, broken by periods of University service or study overseas. His teaching commitments in the Anthropology Department at the University of Auckland will make it difficult for him to participate in



Justine Olsen

The Museum's new Assistant Curator of Applied Arts took up her duties in September. Justine Olsen is a graduate in Art History from the University of Canterbury, who undertook post-graduate study in nineteenth and twentieth century decorative arts in London. Justine worked

for the New Zealand Historic Places Trust in Wellington before her study overseas, and has been working with them again since her return at the end of last year. She brings a range of skills and experience to her work and has entered with enthusiasm into her duties at Auckland Museum.

Council activities next year, and accordingly he tendered his resignation at Council's August meeting, in order that his place might be filled as part of the annual election process. Ralph's long service to the Museum is much appreciated, and we are sure that his association with the Museum is by no means at an end.

There may well be further changes to Council following the elections for local authorities this month. Local authorities appoint or elect fourteen representatives on the Council every three years. Whilst we of course wish our local authority members success in the general elections, we cannot be certain that they will be returned to the Museum Council even if they are re-elected to their own local authority. We'll keep you posted on this.

Doctor Doctor Ferguson

One of those who tendered his apology for the Annual General Meeting recently had a rather unusual excuse. Past President and Honorary Life Member of the Institute and Museum Dr Lindo Ferguson was unable to be present because he was at another function — the ceremony of conferment of his Honorary Degree of Doctor of Laws from the University of Auckland. Lindo has been Chancellor of the University for six years, and has also served the community in a variety of local authority positions. We are delighted to see his service honoured in this manner by the University, and offer him our warmest congratulations.

Archaeology at Paeroa

In January and February next year E. Earle Vaile Archaeologist, Nigel Prickett, will be directing an archaeological 'dig' at the site of Raupa, near Paeroa.

Raupa was a fortified pa at the junction of the Waihou and Ohinemuri Rivers. With twentieth century river control work the Waihou is now some distance away but the Ohinemuri still flows by the site.

Recent river control work on the Ohinemuri by the Hauraki Catchment Board, however, has resulted in considerable damage to Raupa. The remainder of the site will be destroyed when work is completed.

Early in 1984 a small excavation was carried out at Raupa and the neighbouring Waiwhau site by Caroline Phillips of the University of Auckland Anthropology Department. Results justified a further effort and delays in Catchment Board work have made it possible.

Raupa was occupied in June 1820 when Samuel Marsden visited. It was abandoned soon after. We do not know when people first lived on the bend enclosed by the Waihou and Ohinemuri Rivers but it may have been several centuries before 1815 to judge from 'archaic' artefacts which turn up in the enormous collection from the famous nearby site of Oruarangi.

Major objectives of the 1987 excavation are to find out how long people have lived at Raupa, to learn something of the way the settlement was organised over time and to

give an historical context to the Oruarangi material, of which much is held in the Auckland Museum.

Nigel plans to work at Raupa for six weeks — from 12 January to 21 February 1987. There is some money from the New Zealand Historic Places Trust and from the Museum, and there will be logistic support from the University Anthropology Department. The money will be spent on food, accommodation, transport and gear.

It is hoped to have about twenty people working on the site for the six week excavation period. Some people will come for six weeks but most will come for only part of the time. All will be volunteers.

Volunteers will have to find their own way to Paeroa but once there food and accommodation is provided. We will be staying at nearby Te Pai-o-Hauraki marae.

It is hoped that volunteers, especially those who have not been on a 'dig' before, will stay at least two weeks. A reasonable degree of fitness and strong level of interest are needed. If you would like to help, please contact Nigel Prickett at the Museum.

(Right): This Santa Cruz figure from the Melanesian Mission collection of Melanesian artefacts is at present on display near the main entrance foyer.



Making Movies at the Museum



If you have been up at the Museum at certain times recently you might have noticed some strange goings on — rifle shots, an assassination, a high speed car chase, a cat burglar abseiling down from the roof, a valuable collection of diamonds being delivered . . . and much more.

The Museum has been attracting a lot of interest from makers of film and television programmes in recent years — its classical facade in particular. Recently, the building became the Hong Kong Supreme Court for several days while Hong Kong film makers BoHo Films shot (literally!) a kung fu thriller in New Zealand. Television New Zealand used the Museum as the setting for a daring jewel theft which is the starting point of their forthcoming 'kidult' series "Steel Riders".

The Museum is careful about the uses it will allow the building to be put to, particularly because it is the Auckland Provincial War Memorial. Fashion photography is now not permitted in the building after some basic restrictions were ignored in a set shot there a couple of years ago. We ensure that what is proposed will not harm or interfere with the building or the collections at all — the Kiribati coconut suit of armour worn in the "Steel Riders" is a TV reproduction, not our original! We were also concerned in that production to ensure that what was shown would not represent a threat to the Museum's security — the way the theft is carried out is so far-fetched that it is unlikely to be copied.

Provided these safeguards are met, these dramatic uses for the building provide a useful additional source of income, as well as free advertising of the Museum.

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A major event in place early on the August. Member Museum, with in distinguished gu Gallery in front of opening ceremony Maori display de

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At 8am, tohunga Maori tribes ente the wairea, or sp Karakia were sa Museum, in front area of the new acknowledged t ancestors and th After the wairea group of elders s was conducted t Rakena and Tak

The President's

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Auckland Muse collections of Ma world. As you wi Maori opens in its successful A third of the obje the collections o return to be disp the exhibition fr The Museum Co however, that w collections are s which they were dated, and failed wonderful obje

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Nga Mahi

A major event in the life of the Museum took place early on the morning of Sunday 10th August. Members and friends of the Museum, with invited elders and other distinguished guests assembled in the Maori Gallery in front of the house Hotunui for the opening ceremony of the first stage of the Maori display development "Nga Mahi".

Unfortunately, the Minister of Internal Affairs Mr Tapsell, who was to perform the opening, was prevented from attending by the closure of Wellington airport. The Museum was very grateful to Mrs Te Paea Muru of Tainui for agreeing to carry out this task.

At 8am, tohunga and elders of the northern Maori tribes entered the Museum, to perform the wairea, or spiritual clearing of the way. Karakia were said upon entering the Museum, in front of the house and in the area of the new displays. These karakia acknowledged the presence of the ancestors and their taonga in the Museum. After the wairea had been carried out, the group of elders was seated. A short service was conducted by the Reverend Rua Rakana and Taku Wikiriwhi. At the



Breakfast and entertainment in the Auditorium after the official opening

conclusion of the service, the hymn "Tama Ngakau Marie" was sung, and the whaikorero began.

Elders of Te Arawa, Tai Tokerau, Tauranga Moana and Tainui spoke for the visitors, while local people supported the Museum President, Director and staff in their speeches.

At the conclusion of the whaikorero, followed by the hongi, guests moved to inspect the new displays. Breakfast was then served by Mrs Bader and Coffee Lounge staff in the Auditorium Supper Room. After breakfast, there was an opportunity for informal examination of the new display, and the other Museum galleries.

The President's Speech

In his speech during the whaikorero, Museum President Russell Thomas had this to say:

It is a very real pleasure to see so many of you here this morning, on this important milestone in the development of the Auckland Museum. A museum's displays are its most public face, arguably the most important aspect of its work. A great deal of thought, of energy, of resources and of hard work has gone into this first stage of our Maori display development project, "Nga Mahi". It is with considerable pleasure and pride that we participate in its opening. I am delighted that you have been able to join us, and I am also grateful to those elders and friends who have helped to make the occasion an auspicious one.

Auckland Museum has one of the finest collections of Maori art and culture in the world. As you will know, the exhibition **Te Maori** opens in Wellington next week after its successful American tour. Nearly one third of the objects in **Te Maori** come from the collections of this Museum, and will return to be displayed here once more after the exhibition finishes its New Zealand tour. The Museum Council has been concerned, however, that while the Museum's collections are so strong, the manner in which they were displayed had become dated, and failed to do justice to the wonderful objects we hold in trust.

Five years ago, the Council adopted an overall plan for the development of the Museum's display galleries, which gave first priority to the redisplay of the Maori collections. After a period of planning and fund raising, the Museum staff embarked on this first stage which we see completed this morning. The development of the subsequent stages will follow over the next three years, so that the whole of the Maori displays will be of the high standard which their contents demand.

While this development has been underway, and while so many of our greatest treasures have been away in America, the displays here have been rather sad looking. Even so,

the Museum has continued to receive huge numbers of visitors each year. It is estimated that three quarters of a million people saw **Te Maori** in its four venues in the U.S. It is worth pointing out that during the same periods that **Te Maori** was on display there, being seen by three quarters of a million people, over 1.1 million people visited Auckland Museum. With this new display development, and the return to us of those great treasures at the conclusion of **Te Maori**, we know that Auckland Museum will become even more popular as a place for Aucklanders to visit, to bring their families and their guests, and as a destination for tourism from within New Zealand and from overseas.

A display development like this is an expensive undertaking, and the Museum is very grateful to all those from whom support has been forthcoming. Firstly, I must acknowledge the ongoing support of the local authorities of the Auckland region, who provide over eighty per cent of the operating budget of this Museum. Through their contributions, the Museum Council is able to maintain and develop the Museum, to employ the staff and to make provision in its budget for display development work such as that we see here. This Museum enjoys a place of considerable affection amongst the people of this region, and continuing public support is greatly appreciated. I must also thank my fellow members of the Museum Council for their help in working to ensure a continuation of this support.

The New Zealand Lottery Board has been generous in granting through its Art Galleries and Museums Scheme, subsidies totalling \$100,000 on the Museum's own expenditure for the work. This is the principal form of financial assistance which regional museums receive from central government, and it is assistance which is much appreciated.

The Sir John Logan Campbell Trust and the Board of Trustees of the Auckland Savings Bank have been very generous to the Museum over many years, and both boards

have contributed significantly to the development of this display. Such assistance is another sign of that community support of which I spoke earlier, and is all the more welcome for that.

The Museum's fundraising for this project was given an early boost with the most generous bequest of the late Miss A. Z. Dixon. Miss Dixon was a long time member of the Institute and Museum who died in 1978. Her long support of the Museum and her generosity towards it is remembered with affection.

These are some of the individuals and organisations who have contributed towards the cost of this work, but there have been many others. Visitors to the Museum have donated over \$84,000 since 1981 towards this project, and grants, donations and bequests have been received from many other quarters.

The reason this finance is necessary, of course, has been to fund the work of the Museum's own staff and the outside contractors who have helped on the project. The funding has not been lavish, and the small size of the display team involved is in itself an indication of that. My Council has been able to increase the size of that team a little during the course of the development, but for a museum of the size, scope and complexity of Auckland Museum to have a permanent display staff of only four people is quite inadequate, and the work that team achieves, in both temporary and more permanent displays is therefore all the more remarkable.

I want to acknowledge the hard work of all the Museum staff, and the other people who have assisted in any way with this project. At times it has not been easy, I know, but you can all be proud of what you have achieved as you allow us in this morning to see the end result of all that effort. On behalf of the Council and members of the Institute and Museum, and all those gathered here today may I thank you all very much.



Guests seated in the Central Maori Gallery



Richard Wolfe, Museum Display Department

The Museum Director's Speech

Museum Director Stuart Park then spoke:

Friends, it is my pleasure to add my greetings to you on behalf of the staff of the Museum. Many members of the museum staff, past and present, have worked hard to prepare the display we are to open this morning, and for all of us it is a very great pleasure to be able to show you the results of that work.

"Nga Mahi" had its beginnings five years ago, when overall plans were developed for the Museum's display galleries. About four years ago, work on the gallery began in earnest, though for quite some time there was little to see beyond sketches and notes, and feverish discussions among the staff involved about what should be included, and what left out. Those plans were initially concerned with the whole Maori display development, of which "Nga Mahi" is stage one. We agreed that we would be happy to work within the existing architecture of the Museum to develop the display in three stages: the centre and eastern stages remain before us as tasks for the next few years. The central section, where we are now, will probably not change greatly, as a celebration of the great prestige objects of nineteenth century Maori society. We currently plan to use the eastern end of the gallery to show and describe the art and the history of the different tribes of Maoridom. Before we proceed with that, however, we have much consultation to undertake with elders of the tribes themselves, to ensure that what we intend meets with their approval.

"Nga Mahi" was the name suggested for this first stage of the development by Maori friends of the Museum. The name may be understood to mean "the works", "the deeds", or "ways of doing things", but like many Maori phrases, it has several layers of meaning. One of the first books to be written about taha Maori was **Nga Mahi a Nga Tupuna**, ("the deeds of the ancestors") by Sir George Grey. The display is certainly designed to celebrate the deeds of those who have gone before.

"Nga Mahi" has two main themes. The first examines the adaptations to New Zealand's unique natural environment which were made by the earliest settlers of New Zealand, the Polynesian ancestors of the Maori people. The second theme is the unity or coherence of the Maori way of life, in fulfilling the practical and spiritual needs of the Maori people.

There is a strong historical component to the displays. The ancestors of the Maori people came to New Zealand about a thousand years ago. In the following centuries they developed a way of life which was based on their Polynesian cultural inheritance, but was adapted to the New Zealand environment.

In New Zealand's temperate climate, the full range of tropical Pacific food plants could not be grown, and those that could required new techniques for their successful cultivation. But there was a range of new and unfamiliar resources unequalled anywhere in Polynesia. These huge islands, with their great forests, productive rivers, lakes, estuaries and coasts, new kinds of bird, fish and shellfish, and a wide range of rocks for stone tools and ornaments presented challenging new opportunities.

An important assertion in this historical component of the gallery is that the Maori way of life did not become extinct with the arrival of the pakeha. Clearly there were enormous changes but many important aspects of Maori culture and society persist, both methods of food gathering and technology, and social attitudes such as working together for common objectives and ways of relating to the land. In the display are objects, illustrations and labels which make the point that Maori culture and society continues strongly today despite the great changes of the past two centuries. The material on display is part of this continuity, and not something locked in the past.

In some ways, the presentation is a traditional museum approach, with subject areas such as fishing, forest hunting, the uses of stone, warfare, clothing and ornament, art, religion and so on. A totally

different approach, however, is the use of a parallel organisation according to Maori beliefs, with topics grouped under the atua, or departmental gods who are responsible for the various parts of the natural world. Thus under Tane, the atua of forests, birds and insects, are shown the topics of forest hunting and gathering and the use of forest resources; under Rongo comes gardening; and in the care of Tangaroa is the marine and freshwater fishing.

There are good practical reasons for grouping similar objects together in a display, and this has often been done. At the same time, there has been an attempt to include examples of some items in different subject areas to emphasise the point that the various parts of a living culture cannot be compartmentalised, but are all parts of a coherent whole, a way of life that satisfies both physical and spiritual needs within an all-encompassing view of the world. There is a deliberate lack of physical boundaries between the various subjects in the display to emphasise this impossibility of dividing up what are essentially parts of a whole. No one topic can be viewed in isolation from the rest.

The President has acknowledged the financial support which has made this project possible. I must thank those who have spent that money, those members of the Museum staff, consultants, contractors and others who have worked so hard to achieve what you see here today.

The display development team I referred to has consisted of members of the display, archaeology and ethnology, conservation and education departments, with the director acting, when necessary, as referee.

Richard Wolfe, Curator of Display, is responsible for the overall design concept of the gallery, for overseeing, managing and participating in its installation and for undertaking very many of the tasks involved within it. To him especially and to all the members of the display department I would like to say thank you for all your work, and congratulations on the quality of the result you have achieved. Richard's young and

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vigorous department comprises Geoff Logan, Virginia Bennett, Angus MacKenzie and Lester Hall. All these people have undertaken a wide variety of display tasks, some of which have demanded new skills which they have had to acquire in the process. Their success in learning these skills and applying them to their work is readily apparent. Former members of the display staff involved with the project were Peter Gossage, whose settlement model will be much admired, and Gillian Chaplin. Alan Leatherby has provided photographs for the labels and for our archives, and Joyce Germaine created the archaeological site section.

The objects displayed here, and the ideas expressed about them are the concern of the Ethnology and Archaeology departments. Dave Simmons as Ethnologist was the source of much stimulation and many ideas as the project as developed. Dave is no longer on our staff, but our debt to him is very great indeed. Nigel Prickett our archaeologist has made a very substantial input into the display, and has borne a far greater curatorial load than could have been anticipated originally. Nigel undertook much of the selection of material and provided most of the information content for the display. I suspect Nigel never wants to write another museum label in his life, but I believe his labels are masterly combinations of brevity and information. Mick Pendergrast has been a tower of strength in many ways as special ethnology assistant for the project, and Nola Arthur provided much help especially to Dave Simmons prior to her retirement. Over the last eighteen months Te Warena Taua has brought to the museum some new and refreshing perspectives on the material, and his advice has been very helpful. Dante Bonica has made a number of superb replica artefacts, and has halted several of the stone tools. Nigel's words have been typed, and retyped through their various drafts with care and patience by Mary Best, and other secretarial staff at times. Assistance in the Archaeology Department with research and artefact selection has been given by Louise Furey, and by Moira White.

Our conservators Karel Peters and Gerry Barton have carried out a lot of work, cleaning, repairing and restoring artefacts for the display, and advising on methods of mounting and attachment. They have been greatly assisted by Sabine Weik, working on a contract basis, and by interns of the Interim Committee for the Conservation of Cultural Property. Comment and advice on the educational aspects of the display has been provided by Struan Ensor and David Reynolds.

The challenge of converting Richard Wolfe's initial concepts into physical reality lead to a working partnership between the Museum staff, the architectural firm of JASMaD, particularly Ivan Mercep and Chris Dale, and Hayden and Rollett as principal contractors, with several subcontractors and consultants. The helpful and enthusiastic attitude of all those involved made the task a great deal easier. Museum architect Rodney Draffin undertook some aspects of the work, and his knowledge of this building again proved invaluable. Other outside firms who have been involved include Chris Crump, who undertook several building tasks; City Typesetters, Neville Newcombe and Commercial Photography without whose help the labels would have been illegible; and Paul O'Donnell, formerly a staff



Sandra Wehi, a member of the Hotunui Conservation Team.

member, who has been of great assistance with the electrics.

And finally I should acknowledge all those staff not directly involved in the project, who have been inconvenienced by the work in progress, or bored by our discussion of it and yet have continued to give us their support, their advice and their friendship, in all the many tasks of a museum, thus enabling us to get on with the job.

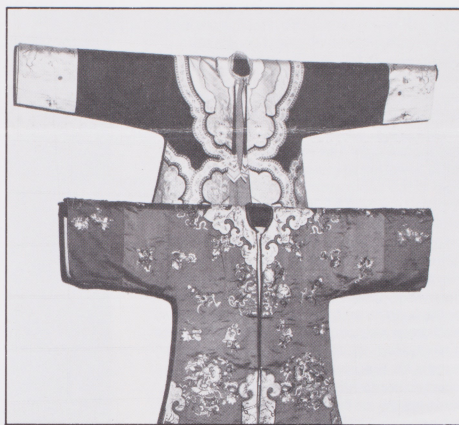
I have taken the risk of naming the people involved, rather than including them all with some blanket description, because I feel they are deserving of individual mention. It is a risk, because in a project as large, as lengthy and as complex as this one, it is probably inevitable that I will omit someone. I hope I haven't. To all those who have worked on the project, named or unnamed, in whatever capacity, may I record my sincere thanks. Your reward will be the reaction you will see from our many visitors, and the satisfaction of knowing that you have done this job well.

May I also express the appreciation of the staff for the strong support we have had from the President, Council, members and the many friends of the Auckland Institute and Museum through what I know has seemed to you at times a very long process. I am confident you will feel that it was worth waiting for.

My final acknowledgement, however, must be to those who can only be with us today in spirit. I mentioned earlier the book "Nga Mahi a Nga Tupuna". In looking at "Nga Mahi" here, we must remind ourselves that without those ancestors who gave of themselves to live, to create, to work and to pass on their heritage in Aotearoa over the last thousand years, we would have no taonga, no museum and no display to be opening.

Ui mai ki ahau, "He aha te mea nui o te ao?" Maku e ki ake, "He tangata, he tangata, he tangata".

No reira, kia ora tatou katoa.



(Above): Views of "Dragon Splendour", a recent exhibition (28 August - 21 September) of Chinese costumes and embroideries from the Museum's collection.

(Left): Roger Neich, Auckland Museum Ethnologist, selecting material for the forthcoming special exhibition "BEADS", from 20 December through January 1987.

Cockayne Lecture

Dr Peter Wardle, of the Botany Division of DSIR in Christchurch is the Cockayne Memorial Lecturer for 1986. The Cockayne Lectures were established by the Royal Society of New Zealand to honour the memory of Leonard Cockayne, and are given triennially. Dr Wardle's title is "Leonard Cockayne's 'Vegetation of New Zealand' after fifty-eight years". Cockayne's book "Vegetation of New Zealand" stands as the only comprehensive work on the subject. Dr Wardle will discuss how the vegetation, and our knowledge, ideas and attitudes concerning it have changed since the second edition was published in 1928.

This promises to be a most stimulating lecture for all those with an interest in New Zealand's flora and natural history. A good attendance is requested for our visiting lecturer — it's also an opportunity for members to show that they want Institute lectures to continue.

The lecture is on Tuesday October 28th, at 8 pm in the Museum Auditorium (entry by the West Door). Supper will be served at the conclusion of the lecture.

Lectures and Functions

At the Annual General Meeting, several members voiced their disappointment at the suspension this year of the monthly lecture series, and we have received several letters from members on the same theme. As you will know, Council reluctantly decided to discontinue this series because of the disappointing attendances there have in recent years. Instead we have offered a variety of other functions and activities to our members — the musical evening in February, the Oro del Peru visit, the Nga Mahi and Dragon Splendour evening recently, and the field trip mentioned elsewhere in this *News*. There's also the Cockayne Lecture by Dr P. Wardle on Tuesday October 28th, which we mention elsewhere. The success of these means other similar events will be planned, and other types of ventures developed.

However, we would like members to tell us what types of activities they would like from the Museum. If lectures are to be reinstated, how might they be made more popular —

subjects, content, times, duration are all variables that must be considered. What other activities would you like? We are trying a one day outing shortly, and may attempt a more ambitious trip next year if that is a success, covering two or three days. We have given "behind the scenes" tours from time to time, and talks on particular parts of the collection. Which of these have the greatest appeal? Please let us know. Drop a line to Stuart Park, the Museum Director, (Private Bag, Auckland), letting us know what you think.

Exhibitions

From 2 October to 21 November Auckland Museum is presenting "New Zealand Contemporary Jewellery" in the Logan Campbell Gallery (first floor). This will be followed, from 28 November to 4 January 1987, by "Cross Currents". This exhibition of 177 items of jewellery from Australia, Britain, Germany and Holland, was organised by the Crafts Board of the Australia Council, and is being toured by the New Zealand Art Gallery Directors' Council.

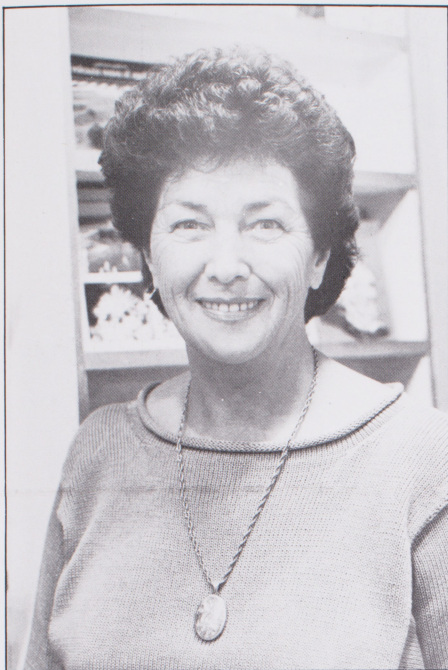
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(The New Zealand Good Friday and Museum is close. Flying flags is a role as the Auckland Memorial, and its



Isabell O'Connor who commenced as Museum Shop Manager in August, 1986.

Museum Flags

In **News 8** in 1981 we listed the days on which the Museum flies flags. Several members have asked recently about the flag flying practice at the Museum, so we are repeating the information.

Auckland Museum flies the New Zealand Ensign on every day of the year. When it is flown alone, it appears on the central

flagpole. On sixteen days each year, three flags are flown, usually the New Zealand Ensign, the Union Jack and the Australian Ensign. On five days each year, five flags are flown, with the addition of the ensigns of the Royal New Zealand Navy and the Royal New Zealand Air Force to the other three.

Museum Flag days are:

New Year's Day	January 1st
Australia Day	January 26th
Auckland Anniversary Day	January 29th
Waitangi Day and Accession Day	February 6th (five flags)
Commonwealth Day	2nd Monday in March
Easter Monday	
Birthday of Queen Elizabeth II	April 21st (five flags)
ANZAC Day	April 25th (five flags)
Battle of Crete Day	Sunday nearest May 20th
United States Memorial Day	Sunday nearest May 30th
Official Birthday of the Queen	First Monday in June (five flags)
Duke of Edinburgh's Birthday	June 10th
Queen Mother's Birthday	August 4th
Battle of Britain Day	Sunday after September 15th
Dominion Day and Captain Hobson's Birthday	September 26th
Alamein Day	October 23rd
Labour Day	4th Monday in October (five flags)
Remembrance Sunday	2nd Sunday in November
Prince of Wales' Birthday	November 14th
Boxing Day	December 26th

(The New Zealand Ensign alone is flown on Good Friday and Christmas Day, when the Museum is closed.)

Flying flags is a recognition of the Museum's role as the Auckland Provincial War Memorial, and its place as a prominent

public building. Our exposed site on Domain Hill means that wear on flags is considerable — on particularly stormy days we have been known to take a flag down rather than have it blown away. But we haven't had to abandon ship, yet.

Waikato War Field Trip Sunday 9th November

Name(s)
Address
Phone No
No. attending
Total amount enclosed \$

Cheques to be made payable to the Auckland Institute and Museum

REPLY TO THE MUSEUM NO LATER THAN FRIDAY OCTOBER 31ST

Members' Trip to Waikato War Sites

Historical sites of the Waikato War of 1863-1864 will be visited on a special field trip for Institute members and their families on Sunday November 9th. Museum Archaeologist Dr Nigel Prickett has made a detailed study of many sites of the battles of the New Zealand Wars. Nigel will lead the trip and describe the sites and the campaign they relate to.

The day long trip will take in the Alexandra Redoubt at Tuakau, Koheroa, the Whangamarino Redoubt, Meremere and the Rangiriri battlefield and cemetery. It will describe the archaeology and geography of the opening phase of the 1863-1864 campaign, up to the decisive engagement of November 1863 at Rangiriri.

Numbers are limited to 40, and seats will be allocated on a first come first served basis.

The cost will be \$18.00 per person, to meet the hire of our comfortable coach. Members should bring their own lunch and morning and afternoon teas. Sturdy footwear and a coat or jacket are recommended. The trip will depart from the front of the Museum at 9 am on Sunday 9th November, and return there about 5.30 pm.

If you wish to attend, complete the attached form and send it to the Museum together with your payment **to reach us no later than Friday October 31st**. Your receipt and confirmation of your place will be mailed to you. No refunds will be available after 6th November, unless the trip has to be cancelled, when a full refund will be made.

Any enquiries about the trip should be directed to Nigel Prickett, Sherry Reynolds or Stuart Park at the Museum (390-443).



*Aerial view of Alexandra Redoubt, Tuakau
(Photo: K. Sprengers, Waikato Museum)*

Auckland War Memorial Museum was erected in the Auckland Domain in 1929 and extended in 1960 as the Memorial to those from Auckland Province who died in two World Wars. It is administered by the Auckland Institute and Museum, whose origins go back to the first Auckland Museum of 1852. **Auckland Museum News** is issued free to members of the Institute and Museum, a group of friends and supporters of the Museum.