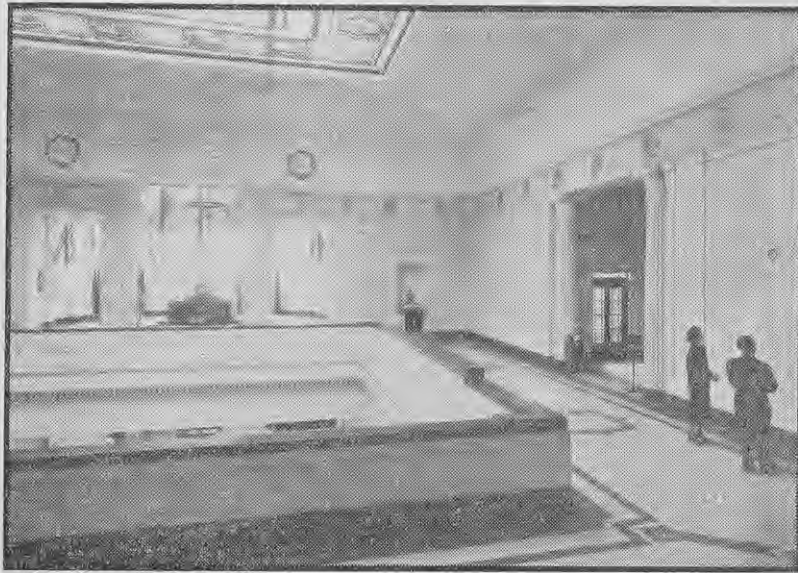


AUCKLAND WAR MEMORIAL MUSEUM



On the walls of the Hall of Memories of the Auckland Museum are inscribed the names of more than 7000 servicemen from Auckland Province who died in the First World War.

It is regrettable that Thomas Cheeseman did not live to see his "labours materialised." He died on October 15, 1923, but he had practically completed that other part of his lifework, the revised edition of "The Manual of the New Zealand Flora," and the year before his death he was awarded the Gold Medal, the highest honour possible for the Royal Linnean Society to bestow, and a few months later his fellow-citizens presented him with an illuminated address and a purse of sovereigns in recognition of his 50 years' service with the Auckland Institute.

An Immensely Valuable Gift

However, the natural history hall in the museum is known as the Cheeseman Memorial Hall and there can be seen a bas-relief of the noted botanist executed by the sculptor R. O. Gross, of Auckland. Cheeseman left his large herbarium of native and exotic plants to the museum, including almost a complete set of plants collected by Banks and Solander during Captain Cook's voyages of 1769-1770—an immensely valuable gift both from a historical and scientific point of view. Also, post-primary pupils compete annually for the Cheeseman Memorial Prize, six prizes being given yearly since 1932 for essays, collections, poems, displays, or projects, and his memory is further perpetuated by a flower show every spring, when schoolchildren from all over New Zealand send exhibits of native flora for display at the museum, some of the entries even coming from as far south as Stewart Island. Boys' and girls' clubs meet regularly for the study of botany, ethnology, and natural history, and there is also a sketch club.

The museum is steadily increasing the scope of its activities, this being largely due to the ability and administrative gifts of Dr. Gilbert Archey,

O.B.E., who has been Director of the museum since 1924. A zoologist as well as an anthropologist, Dr. Archey's monograph "The Moa," based on years of study and research (involving investigation of moa bone deposits in the King Country near Te Kuiti in company with three other members of the Museum Council, Sir Carrick Robertson, Sir Frank Mappin, and A. T. Pycroft, the party being lowered into the limestone caves by means of ropes) made scientific history. His

"Notes on Sub-fossil Bird Remains" is another important contribution, likewise "Wood Carving in the North Auckland Area," "Maori Carvings in the Three Kings," and "South Sea Folk," a handbook of Maori and South Pacific ethnology.

Shortly before the end of the war the military authorities granted him a special leave of 9 months to take charge of the Raffles Museum in Singapore, and he travelled extensively in Malaya, gathering together the treasures which the natives had succeeded in hiding from the enemy, and putting the museum in order pending the arrival of a director from England.

Research and Display Work

The scientific staff is constantly engaged in research and display work (for example, the Assistant Director, A. W. B. Powell, whose handbook "The Native Animals of New Zealand" is having phenomenal sales, was awarded the Hector Medal last year for his numerous papers on fossils and mollusca) and these activities have been greatly helped by the benefactions of Edward Earle Vaile, whose endowments of property bring in an income which enables the museum to buy extensive ethnological collections and books relating to New Zealand and the Pacific. The latest purchase of this kind is the notable library of rare and historical works of early New Zealand and Maori life (many with handwritten notes from the authors) of Johannes C. Andersen, M.B.E., who until his retirement was Librarian of the Alexander Turnbull Library, Wellington.

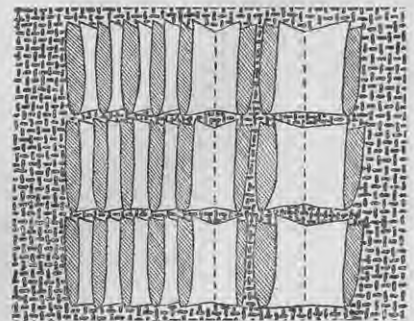
Instituted in 1931, Sunday afternoon lectures, comprising a course of 6 to 16 lectures illustrated by lantern slides or films, are most popular with the public, and hardly a year passes without one or more special exhibitions being held, the museum issuing a handbook in conjunction with many of these exhibitions.

MAKING RAG RUGS FROM RAGS AND SACKS

MAKING a rag rug according to the instructions given on page 298 of the September "Journal" has shown that variations in the method may facilitate the work in some cases.

The directions given stated: "A square of the appropriate colour is folded in halves, put under the machine foot fold foremost, and stitched through its centre to the sack." Sewing with the fold toward the worker may be found easier. The placing of the folded edge is a matter of personal convenience and depends to some extent on the type of machine foot. The tension should be loosened and the stitch lengthened. If possible, the ordinary machine foot should be replaced with a cording foot. Each square should be sewn on with the raw edges close to the fold of the previous piece.

When working to a design, stitching in rows across the width of the rug seems easier and quicker than the recommended method of working right round the rug, as it simplifies filling in the centre. This means that several colours are being worked at once, and more squares must be cut first, but if each colour is placed in a small box, they are easily kept at hand.



The method of folding and stitching the squares to the sacking. The two rows on the right are shown wider apart than they would be in practice.

Making a small sample before the rug is begun enables the method of working to be adapted to the requirements of the pattern and the machine.

—EVA TOPPING, Rural Sociologist,
Department of Agriculture,
Auckland.