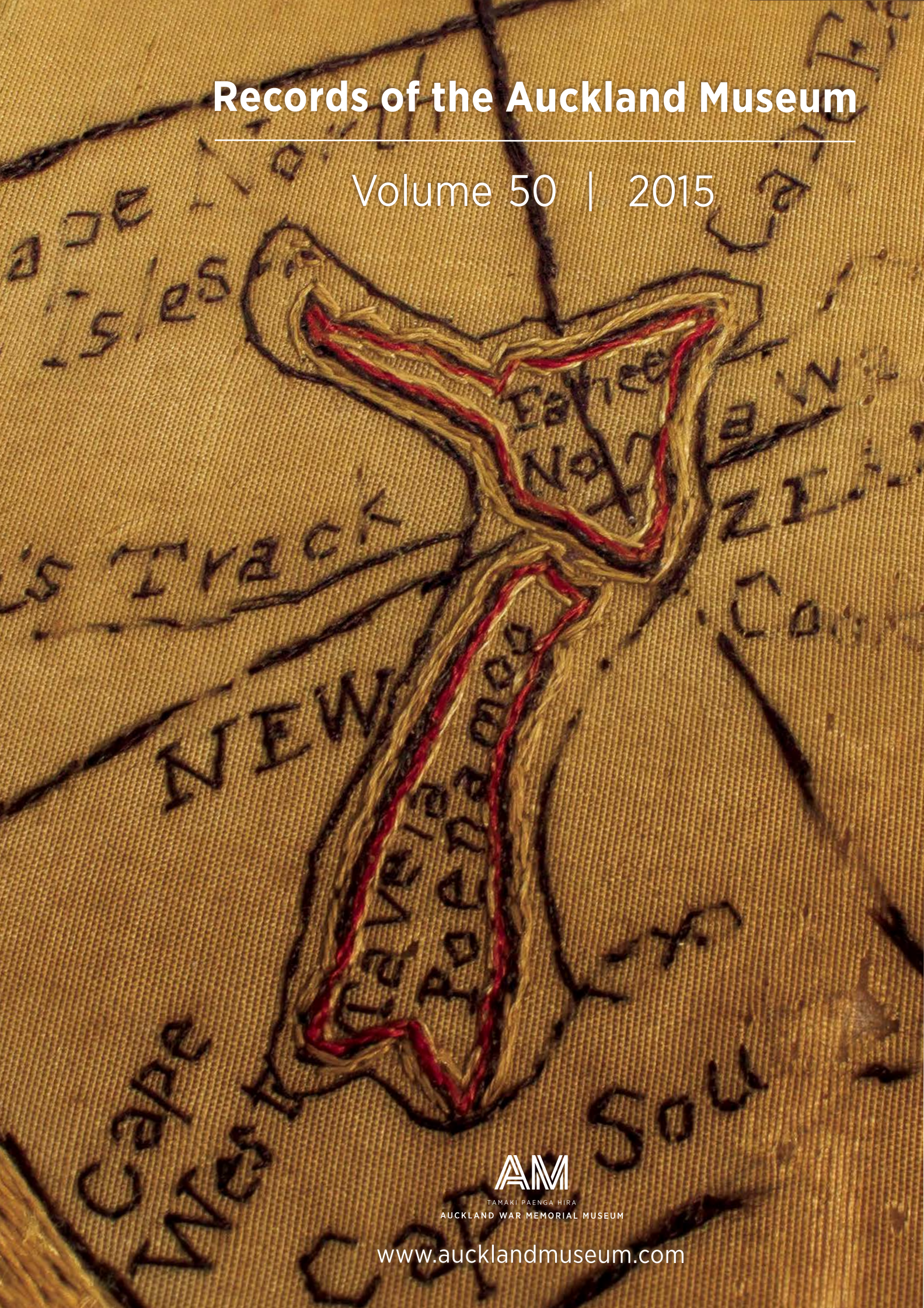


Records of the Auckland Museum

Volume 50 | 2015



TAMAKI PAENGA HIRA
AUCKLAND WAR MEMORIAL MUSEUM

www.aucklandmuseum.com

Records of the Auckland Museum

Volume 50 | 2015



TAMAKI PAENGA HIRA
AUCKLAND WAR MEMORIAL MUSEUM

Auckland, New Zealand, 2015.

RECORDS OF THE AUCKLAND MUSEUM

ISSN 1174-9202 (Print)

ISSN 2422-8567 (Online)

In continuation of *Records of the Auckland Institute and Museum*

Volume 1, Number 1 (June 1930)

Published by Order of the Trust Board

Roy CLARE C.B.E., Director

[Vol. 49 was published on 14 December 2014]

Editors

J.W. EARLY and P.F. PEREIRA

Production

L. FUREY

The Auckland War Memorial Museum has a statutory role to advance and promote cultural and scientific scholarship and research that is met in part by publication of the *Records of the Auckland Museum*. The *Records* have been published continuously since 1930. Issues are annual.

The *Records* contain the results of original research dealing with material in the collections of Auckland Museum, and research carried out by Museum staff members in their particular subjects. All papers are refereed. Instructions for authors are given at the end of this, or recent volumes. The *Records* are distributed, largely by exchange, to libraries at about 250 academic institutions-throughout the world. Proposals for exchange agreements should be addressed to the Auckland Museum Library Manager.

The contents of the *Records* are reported in *Index New Zealand*, *Anthropological Index* (Royal Anthropological Institute, London), *Anthropological Literature* (Harvard University), *Biological Abstracts*, *Kew Record of Taxonomic Literature*, *Zoological Record* and *GeoRef* (American Geological Institute). Vol. 34 contained indexes to the contents of volumes 1-33. Monographs are produced occasionally in the series *Bulletin of the Auckland Museum* (see website: Library Services/Museum Publications).

© 2015, Auckland War Memorial Museum.

Private Bag 92018, Auckland, New Zealand

www.aucklandmuseum.com

Cover image: Detail from sampler sewn by Martha Gibbons showing New Zealand and the use of Te Reo placenames. 1784. Image courtesy of the Auckland War Memorial Museum, Tamaki Paenga Hira. 2014.1.1.

Table of Contents

Foreword	iv
Articles	
Cook map samplers: women's Endeavours Vivien Caughley	1
A Predynastic vessel with a potmark in the Auckland War Memorial Museum Joshua Emmitt & Jennifer Hellum	15
Clay – a lesser known medium for Maori artefacts Louise Furey	21
Intertidal records of 'sea slugs' (nudibranchs and allied opisthobranch gastropods) from northern North Island, New Zealand Margaret S. Morley & Bruce W. Hayward	33
Obituaries	
Evan Graham Turbott M.Sc., Q.S.O. – ornithologist, museum director – 1914–2014 B.J. Gill, I.G. Thwaites & R.J. Wolfe	77
Walter Oliver Cernohorsky F.L.S. – surveyor, malacologist – 1927–2014 I.G. Thwaites, B.J. Gill & W. Blom	85



Evan Graham Turbott M.Sc., Q.S.O. Ornithologist, museum director – 1914–2014

B.J. Gill Auckland War Memorial Museum

I.G. Thwaites Auckland

R.J. Wolfe Auckland

INTRODUCTION

Graham Turbott, former Director of Auckland War Memorial Museum, died on 12 December 2014 aged 100, severing a long link with the Museum's past. In his long retirement he retained his memory, sharp thinking and sense of humour, and was always ready to share his knowledge and recollections. He was a help and an inspiration to the current and former Museum staff who kept contact with him. This obituary emphasises Graham's museum career and Appendix 1 lists his museum-related publications. A more detailed account of his ornithological work is published elsewhere (Gill 2015).

CHILDHOOD AND EDUCATION

Graham was born at Stanley Bay, Auckland, on 27 May 1914, to Thomas and Evangeline ("Eva") Turbott. He was the eldest of three brothers, all of whom went on to achieve high office. Garth Graham Turbott (1919–2011) was for many years Registrar of the University of Canterbury, Christchurch. Sir Ian Graham Turbott (b. 1922) served in the British Colonial Service in the Pacific and Caribbean and was at one time Governor of Grenada.

Graham went to Stanley Bay and Vauxhall Primary Schools and then was a foundation pupil at Takapuna Grammar School. His father was a primary school headmaster and holidays were spent at the farm of Graham's maternal grandparents (Samuel and Hester Graham) at Mangapai, near Whangarei. With its patches of bush and scrub, the farm gave plenty of opportunity to develop an interest in natural history. As a child, Graham visited Auckland Museum when it occupied its site in Princes Street, and as a teenager in November 1929 he joined the crowds at the opening ceremony for the new museum building on the hill in Auckland Domain.

He went to Auckland Teachers' Training College and studied zoology at Auckland University College. Fieldwork, especially on New Zealand's offshore islands, was to be a major element in Graham's ornithological career. It was therefore a formative event when, while still a university student, he was invited by Robert Falla (ornithologist at Auckland Museum) to join the Museum's 1934 *Will Watch* expedition to northern islands, including the Three Kings. In 1937

Graham submitted his M.Sc. thesis on the distribution and anatomy of the native Hochstetter's frog.

CURATOR AT AUCKLAND MUSEUM, 1937–1957

Graham's long museum career began in 1937 with his appointment as Assistant Zoologist at Auckland Museum, succeeding Falla as the Museum's expert on birds. The title became Ornithologist-Entomologist in 1945. It was a curatorial role, managing the relevant collections, furthering exhibitions and other public engagement in the discipline, and conducting research. During his first summer in the job (1937–1938) Graham accompanied Charles Fleming for part of the latter's important survey of birds on the Chatham Islands.

Graham joined the staff during the first decade following the move to the new war memorial building when the Museum was newly invigorated. The shift to the Domain marked a transformation of Auckland Museum from a small-town affair to an institution appropriate to a growing city. The cramped quarters in Princes Street gave way to elegant and spacious galleries in the new building with back-of-house storage spaces. In Princes Street almost everything was exhibited, but the Museum could now adopt the modern practice of showing a selection of the finest objects and keeping the rest in accessible storage. Staff had expanded from one Curator (i.e., the Director) and an assistant, to a staff of multiple specialist curators, of which Graham was one. Publication in 1930 of the first issue of the annual serial *Records of the Auckland Institute and Museum* showed that the Museum was now a credible research organisation.

In his curatorial position Graham came under the influence of Gilbert Archey (1890–1974) who had succeeded Thomas Cheeseman as head of the Museum in 1924. Archey ensured that the Museum as an institution was thoroughly educational, by developing informative displays, a public lecture programme and organised visits by school classes. Archey was a scholar who made a mark with his research and writing in both natural history and Maori ethnology. His curators recognised that, while research was important, their first duty was to the public and their priorities were exhibition work and public enquiries. Graham found the Museum under Archey "a place of stimulating discussion on research and fieldwork

or on the Museum's current projects, of activities maintained with little or no prompting—although with ever-present leadership which could be applied firmly when need arose—and of a characteristic atmosphere over all of community goodwill" (Turbott 1975).

In 1940 Graham married Olwyn Mary Rutherford (1914–1994; Figs 1 and 2). She had joined the staff as Assistant Ethnologist in 1932 and later played a major part in developing the Museum's Pacific and Maori displays. With the effort of transferring collections from Princes Street to the new building, and minimal funding, there had been little opportunity for modernising displays. When the Carnegie Corporation made funds available for educational purposes in the late 1930s, Olwyn was able to develop a more selective and attractive approach to the presentation of the cluttered ethnological collections. Her skill for this would also benefit the Museum's increasingly active special exhibitions programme in the early 1950s. Encouraged by a visit by Paul S. Wingert, Professor of Art History and Archaeology at New York's Columbia University, Olwyn and her colleagues made changes that reflected the growing reappraisal of ethnographic objects as works of art. She thus played a pioneering part in this changing attitude towards non-European art (Wolfe 1993). While characteristically modest about her contribution, she was, like Graham, happy to discuss it with students of museological history. In their life-time together the Turbotts shared wide-ranging interests in nature, art and ethnology which were a sound foundation for Graham's later career in museum administration.

In 1943 Graham volunteered for the R.N.Z.A.F. and after early training at Linton Camp was posted to the meteorological section. He was released from air force duties in December 1943 to spend a year on the Cape Expedition to the subantarctic Auckland Islands, which involved military coast-watching duties. There was also abundant spare time to pursue natural history in an unspoiled environment. During his absence on war service, the bird collection was under the care of Major Geoffrey Buddle in the role of Acting Ornithologist.

Graham returned to the Museum in 1945. In 1954 he went overseas for eight months sponsored by the British Council, and visited British museums and institutions connected with research on birds.

Graham conducted ornithological field studies, mainly on the bird faunas of offshore islands (with sustained work on the Three Kings Islands in 1946, 1948, 1951 and 1953). He undertook fieldwork in Fiordland (1949) following rediscovery of the takahe (a large flightless bird) by Geoffrey Orbell, joined an expedition to the Antipodes and Bounty Islands (1950), and was a guest of the Danish deep-sea *Galathea* expedition during trawling in the Kermadec Deep (1952). His varied fieldwork involved the study of live animals and was not for the purposes of collecting, but Graham is himself recorded as collector for about 180 specimens in the Land Vertebrates Collection. In developing the collection, Graham was fortunate that there was continuous support from a staff taxidermist (Charles Dover until May 1953, and Patrick O'Brien from July that year).

Over many years Graham made incremental improvements to exhibits in the Museum's first Bird Hall in the first-floor gallery at the north-east corner. In 1955 he curated a temporary exhibition "The Bird Book" that covered the history of bird illustration using volumes from the Museum Library. In the 1930s he wrote a nature column for "Enzed Junior", the children's supplement of the *Auckland Star*. These articles he updated and expanded as the basis for a popular bird book (Turbott 1947) illustrated with Major Buddle's pioneering bird photographs. Throughout his museum career Graham gave talks to foster awareness of nature and of the role of museums in society. During some of the war years he gave tours of the Bird Hall to American servicemen on rest and convalescent leave in Auckland. Between 1937 and 1957 he took 16-mm ciné film footage during field-trips to offshore islands. This was edited into short films that Graham showed to small audiences or lent out for screening. Many of these films, along with Graham's private papers, are now held by the Auckland Museum Library.



Figure 1. Graham and Olwyn Turbott (centre) on the day of their wedding, Auckland, 7 September 1940. Graham's brother Garth is at the left; at the right is Aralai Carr, Olwyn's cousin. Photo: D.G. Begg Ltd.



Figure 2. Graham and Olwyn Turbott with ethnographic displays at Auckland Museum, 1957. Photo: Auckland Star, collection, Auckland Museum S1017.

CANTERBURY MUSEUM, 1957–1964

In March–April 1957 Graham was a member of the Lake Monk (Cameron Mountains) Expedition to southern Fiordland. At this time he was preparing to move to Christchurch to take up the position of Assistant Director and Keeper of Zoology at Canterbury Museum where the Director (from 1948 to 1978) was Roger Duff. Olwyn also worked for a period at Canterbury Museum.

In November 1958, the Museum re-opened to the public after enlargement by the new Centennial Memorial Wing (marking Canterbury Province's centenary in 1950). Graham was therefore heavily involved in gallery development. He helped to develop the successful Edgar Stead Hall of New Zealand Birds with its stunning world-class dioramas by Preparator Ray Jacobs, a gallery that remains today a draw-card for visitors to Canterbury Museum. Work on the gallery had begun in 1955 and it was opened (though not completed) in 1958 (Tunnicliffe 1998). Graham also contributed to development of the Hall of New Zealand Natural History and Hall of Biology.

DIRECTOR OF AUCKLAND MUSEUM, 1964–1979

Graham returned to Auckland Museum in 1964, this time as Director succeeding his former mentor, Sir Gilbert Archey, who retired that year. The Museum Council considered Graham a worthy successor and noted that from the start “he has within the limits of finance and staff available initiated a number of progressive moves which should keep a lively image of the Museum before

the public of Auckland” (*Annual Report 1964–65*). Work to almost double the building's size, with an addition to the south commemorating servicemen lost in the Second World War, had started in 1956 and the new extension opened in March 1960. Graham therefore returned to a greatly enlarged building with additional gallery spaces to be filled. Important initiatives in the Turbott years were the opening of a Coffee Lounge (November 1966) and Museum Shop (December 1970). Funds were also raised to develop an Auditorium (opened in October 1969) as an important meeting venue for the city. It completed the memorial to those from the Auckland provincial district who had fallen during the Second World War. The Auditorium seated up to 500, with a stage, projection booth, and adjoining Supper Room (with catering facilities) that could also be configured as a smaller venue seating 80. It was converted to exhibition space in the 1990s and demolished in 2004 to make way for the new Atrium and underground collection storage areas.

Graham had a complement of about 34 back-of-house staff—including some seven curators—plus around nine gallery attendants. It was a simpler time, with common sense the principal element in administration and without the burden of the excessive bureaucratic procedures and impediments that tend to hobble our museums today. However, the Museum's governing Council had some 28 members in Graham's time, so governance was perhaps more challenging than it is today. Twice-weekly morning teas of the Director with the curators were important elements in the day-to-day running of the Museum. These were held in a small room at the west end of the Library and the Director's secretary would have the cups laid out in advance and the teapot brewing. They were rather formal affairs with Graham leading the discussion of Museum business and the polite conversation that followed.

During the early years of directorship Graham continued to write for the public. He was co-author of the influential Collins *Field Guide* to New Zealand's birds (Falla *et al.* 1966), the country's first modern guide on this subject. He also edited a lavish edition of Buller's *History of the Birds of New Zealand* (Turbott 1967). Printed in Japan, this made available to the public high-quality reproductions of J.G. Keulemans' plates from Buller's second edition of 1888.

Graham was a firm proponent of exhibition development. He continued the “spirit of experiment and adventure” in the Museum's attitude to its educational function, always seeking to ensure that “the unique educational opportunity provided by its exhibition galleries is not lost, and in doing this to fulfil its aim of serving the broadest cross-section of the community” (Powell *et al.* 1967: 43). Graham upheld Archey's belief that “the success of the display should not be measured by its size and extent, but by its effectiveness in teaching” (Turbott 1975). By 1967, 40,000 visiting school children per annum attended classes by the Museum's education officers. School loan exhibits—pioneered by the Museum—were circulated to 480 schools a year in the Auckland provincial area (Powell *et al.* 1967: 41).

Bird Hall

Fresh from his work on Canterbury Museum's bird displays, Graham undertook to develop an equivalent gallery at Auckland Museum. The 1929 Hall of New Zealand Bird Life remained intact until about 1969 and the new bird hall (occupying 300 m²) opened in 1972, with sponsorship from the Sir John Logan Campbell Trust and the Auckland Savings Bank. It was on the first floor, like its predecessor, but in the south-east corner (now occupied by botanical and ethnographic collection storage). Graham planned the gallery contents and wrote the labels. Spread throughout the hall were 12 large and small dioramas, most with fully domed backdrops and some with bird-sound activated by a button. Production of the dioramas, including background painting, was by Preparator Leo Cappel, who had held a similar position at Canterbury Museum and followed Graham north. Between the dioramas were cases exhibiting the diversity of New Zealand birds in taxonomic groups that enabled the public to identify birds they had seen.

The Bird Hall was broken up in 1996, and the Wandering Albatross Diorama, that had stood at the entrance to the hall, is the only surviving example of the excellence in domed diorama-building achieved at Auckland Museum in the Turbott years. For the hundreds of thousands of museum visitors annually the giant moa reconstruction in the Bird Hall was the Museum's second most popular attraction during this period after the Maori Gallery.

Auckland Landscapes

The final major display that Graham initiated during his career was "Auckland Landscapes: Past and Future", which occupied a narrow cross-gallery on the first floor (now the "Land Gallery"), replacing the serried rows of cases of shells which had been the domain of the Museum's Malacologist and Assistant Director A.W.B. Powell. It gave a broad narrative of Auckland's natural and human history. The new installation was sponsored by New Zealand Insurance and the Sir John Logan Campbell Trust, and designed by John Maynard, previously founding Director of the Govett-Brewster Art Gallery, New Plymouth.

Influenced by the exhibition "Britain Before Man", which opened at London's Geological Museum in October 1977, "Auckland Landscapes" was a multimedia display, combining modern and traditional approaches. There were models and dioramas, and a specially commissioned aerial film of Auckland (shot from helicopter by cameraman Leon Narbey) shown in a small theatre in what had been a disused lift shaft in the centre of the building (now the Limestone Cave exhibit). But perhaps the star of "Auckland Landscapes" was a model working volcano, ingeniously devised by Leo Cappel and utilising optics from a redundant photographic enlarger to create the effect of ejected magma. There was also a working seismograph, and both staff and the public could rush to inspect the needle-trace on the graph paper on the rare occasions when Auckland felt an earthquake.

Graham was retained part-time after retirement to continue to supervise the project and the gallery opened in November 1980. "Auckland Landscapes" dramatically anticipated one of the main subject-areas of "Volcanoes and Giants", the temporary exhibition which heralded the Museum's redevelopment project in the late 1990s and occupied the old Maritime Hall on the first floor.

Temporary exhibition programme

The Second World War extension to the Museum included its first purpose-built special exhibitions gallery. From the outset this was viewed as a community facility, for the presentation of exhibitions by outside organisations in addition to those initiated by the Museum itself. Graham inherited this busy special exhibitions programme from Archey, and it gathered pace with the appointment of Trevor Bayliss in 1972 to the new post of Curator of Display (in addition to his several other responsibilities). Regular, if not annual, fixtures of the special exhibitions programme at that time were presentations by the Handweavers' Guild and Auckland Studio Potters, while the Museum's own rich reserve collections—those from the Pacific in particular—were also the subjects of major temporary exhibitions. As a result there was little let-up for the display staff, juggling tight budgets and deadlines as they mounted a dozen or so special exhibitions each year.

RETIREMENT

Graham's last day as Director was 6 August 1979. At the official function marking his retirement the Museum Council presented him with the latest model of coloured television set, but this distraction did not appear to occupy much of his time. As Director Emeritus, Graham for many years kept a small office at the back of the Museum Library, where he was surrounded by his bird books and papers. He continued on the Hauraki Gulf Maritime Park Board until 1990, having served continuously since 1975. Between 1980 and 1990 Graham took on the task of chairing the Checklist Committee of the Ornithological Society of New Zealand (O.S.N.Z.). His last big project was to produce a memoir of his war-time experiences on the Auckland Islands published by the Department of Conservation (Turbott 2002).

Olwyn's design sense, decidedly modernist and distinguished by elegance, balance and restraint, was apparent in the décor of the Turbotts' home on a half-acre section in Cathedral Place, Parnell. This house was designed by architect Peter Middleton and built in the period before the Turbotts went to Christchurch. It was easy walking distance from the Museum. The ample garden, on a sloping ridge, was bordered by bush and large trees, so it was an ideal habitat for an ornithologist. After Olwyn died in 1994, Graham stayed on in their home for 10 more years before moving to a large apartment in an Orakei retirement village. A few years before his death he had a fall and shifted to a bed-sitting room (Fig. 3) in a wing of the retirement home where medical assistance was on-call.

Graham—born early in the reign of King George V—was almost an Edwardian. He used a camera (and even



Figure 3. Graham Turbott and Roy Clare, Orakei, 5 June 2014, shortly after Graham's 100th birthday. Roy is holding Graham's card from Her Majesty the Queen. Photo: B. Gill.

a ciné camera) in his early years and continued to drive a car well into retirement but otherwise had little facility with modern gadgets. Yet he was largely accepting of change and often expressed interest and delight at some new innovation that he read about. He had a longer past than most people, but seldom showed any bitterness or regret towards the modern world.

From the late 1800s until the 1980s, the directors of New Zealand's four main museums were scholars—either scientists (including Cheeseman and Turbott at Auckland; James Hector, W.R.B. Oliver, Falla, Dick Dell and John Yaldwyn at Wellington; Julius Haast, Edgar Waite and Robert Speight at Christchurch; James Hutton and Ray Forster at Dunedin) or anthropologists (like Archey, later in his career, and Stuart Park at Auckland; Roger Duff and Michael Trotter at Christchurch; H.D. Skinner at Dunedin). These men had risen through the museum ranks, which gave them broad and essential first-hand understanding of the complexities of the encyclopaedic combined natural- and human-history museums of our main cities. Their role was that of benign guardian, shepherding the museum's limited resources and supporting the staff, striving always to strengthen and consolidate the museum's steady and incremental achievements in collecting, exhibiting, researching, educating and entertaining.

Graham was a museum leader in this gentler time and he viewed with some unease the shift that he lived to see, when, from the 1990s, museum directors came to be recruited from the wider “cultural sector”. The new neoliberal political environment seemed to embolden some of these new-style directors to be agents of radical change and transformation. At Auckland Museum this led to destructive rounds of staff redundancies in 1997 (some 26 positions lost) and in 2008 (46 staff shed). Graham heard the details through the media—which,

again, portrayed “a lively image of the Museum before the public” but for all the wrong reasons—and he expressed, to some of us individually, his dismay at these developments which would have been unthinkable under his own watch.

HONOURS AND PUBLIC SERVICE

As a result of Graham's war-time fieldwork on Auckland Island, Lake Turbott on that island is named after him. Numerous New Zealand animal species are also named in his honour, mostly invertebrates from various offshore islands. These include the snails *Allodiscus turbotti* and *Paralaoma turbotti*; the spiders *Cambridgea turbotti*, *Pholcomma turbotti* and *Subantarctia turbotti*; the pseudoscorpion *Apatochernes turbotti*; the springtail *Dicyrtomina turbotti*; the stonefly *Apteryoperla turbotti*; the genus of cave wetas *Turbottoplectron*; the beetles *Anagotus turbotti*, *Mimopeus turbotti*, *Phaeophanus turbotti* and *Pseudopisalia turbotti*; the shield-bug *Cermatulus turbotti*; the moths *Antipodesma turbotti* and *Proterodesma turbotti*; the fly *Xenosciomyza turbotti*; and the skink *Oligosoma turbotti*.

Graham was President or Vice-president of the O.S.N.Z. in 1947–1952 and 1957–1958. He received the Falla Memorial Award of the O.S.N.Z. in 1988 and was made a Fellow in 1997. In 1956 Graham was elected F.M.A.N.Z.—Fellow of the Art Galleries and Museums Association of New Zealand (A.G.M.A.N.Z.)—in recognition of outstanding service to the museums movement. He was President of A.G.M.A.N.Z. in 1964. At various times he served on national committees concerned with wildlife and conservation, including the Animal Ecology Research Committee, the Freshwater Fisheries Advisory Council and the Fauna Protection Advisory Council.

In 1977, shortly before retirement, Graham was awarded a Queen's Service Order for public service. In total, Graham served some 35 years at Auckland Museum. On his retirement the Museum Council conferred the title of Director Emeritus as a mark of his service. In November 1999 he was made an Associate Emeritus of the Auckland War Memorial Museum. Finally, in September 2014, Auckland Museum gave Graham a special lifetime achievement award. He was too frail by then to attend the function, but Roy Clare (the Museum's Director) and William Randall (Chairman of the Trust Board) presented the certificate at Graham's retirement village. This was recorded by a professional videographer and a short version of the video was screened at the award ceremony the following day.

PERSONAL TRIBUTES

I.G. Thwaites

I came to Auckland Museum as Librarian in November 1970 and therefore was a staff member for about half of Graham Turbott's tenure as Director. Much was accomplished during the Turbott years. The Coffee Lounge and Museum Shop were installed and the Auditorium completed. Major refurbishments of several display halls took place and several outstanding new halls were established: the Hall of Asian Art, the Disney Hall of English Furniture and Centennial Street. In particular, Graham was responsible for the completely new Hall of New Zealand Birds. As Librarian, I appreciated his support in markedly increasing the annual budgets for book purchases.

Auckland Museum was, in the 1960s, still a relatively conservative institution. Its governing body, the Auckland Institute and Museum Council, comprised 20–30 often quite elderly citizens who arrived at the Museum on council day each month. There was little or no staff representation on Council, no trade union and there were no regular general staff meetings. At times, there seemed to exist an almost unspoken ethic which involved an acceptance of the *status quo*, including extremely low salaries. Much of this was a legacy of years of financial hardship, for example, 1951–52, when the Museum made ends meet financially only when three senior staff members were, for various reasons, on leave without pay. But change was inevitable and as Director, Graham was faced with considerable challenges.

Graham was a firm director, sometimes inflexible, but also one who was willing to utilise the skills of his talented staff, for example the display team headed by the very creative Trevor Bayliss. During the 1970s, staff salaries (long a bone of contention) were dramatically increased, Graham and the Council thereby correcting a long-standing historical injustice. Graham also instituted regular twice-weekly meetings with senior staff—these were extremely cordial, although they could be hardly described as forums for vigorous debate. And, just as with his successor Stuart Park, Graham always joined the general staff every day in the main staff-room at the times of morning and afternoon tea.

Graham was a real “gentleman”, definitely of the old school. He did inspire respect from staff and this was reciprocal—for example, attendants were always addressed as “Mr Southworth”, “Mr Fletcher” and “Mr Coker” (*etc.*). I gravitated to first-name terms with Graham only several years after his retirement. He was fair-minded, and staff problems were always listened to politely and given due consideration. Ever courteous, one outstanding characteristic, remembered by many, was Graham's unfailing support and kindness to staff in times of stress or personal loss.

After he retired, Graham became noticeably more relaxed, presumably free from the cares of directorship. Former colleague Enid Evans remarked that it was the “Graham of old”, just as he had been when she worked so happily with him, arranging “The Bird Book” exhibition of 1955. I always believed that the cares of directorship inhibited Graham's opportunities for ornithological and other writing, although he refuted this when I mentioned this to him not long ago. Nevertheless his considerable writing skills were often in evidence, especially in his masterly tribute to Sir Gilbert Archey (Turbott 1975) and in the delightful (and scarce) *Year Away* (Turbott 2002).

I remember Graham Turbott for his dignity, compassion and above all, his dedication to Auckland Museum, the institution which meant so much to him.

R.J. Wolfe

In 1977 Graham appointed me Display Artist at Auckland Museum. I presume that my previous experience as Assistant Preparator at Canterbury Museum (from 1973) qualified me for the position. Shortly, with the retirement of Trevor Bayliss, I was elevated to Curator of Display, a position I held until it was made redundant in 1997. The main focus of the Display Department in the 1970s was on special exhibitions, which led to my interest in the origins of this programme and the pioneering roles played by my predecessors Trevor Bayliss, Betty Brookes and Olwyn Turbott. Following discussions with the now retired Graham, I also talked to Olwyn about her early days at the Museum, and was able to acknowledge her contribution in an article (Wolfe 1993) published shortly before she died. In 1995, at the suggestion of Christopher Johnstone (Director of the Auckland Art Gallery), the Museum mounted a small exhibition marking the centenary of the visit to Auckland by French artist Paul Gauguin. For this I researched the nature of the Maori and Pacific displays in the Princes Street Museum at the time of Gauguin's visit, and later produced a detailed reconstruction (Wolfe 2001). Graham provided much help with both projects, and also when I was commissioned to compile a publication marking the 75th anniversary of the War Memorial Building (Wolfe 2004).

In retirement mode, away from the responsibilities of museum directing, Graham was always ready for a chat, or to assist with museum-related enquiries. He was a voracious reader, a pursuit that did not slacken with advancing years. He responded enthusiastically to new ideas, a typical comment being: “I think he [Dawkins,

Gould or whoever he was currently reading] has got it” or “he is really on to something here”. Graham and Olwyn were open-minded and had youthful outlooks. They mingled with artists, as well as scientists, and spoke of meeting the young Tony Fomison in Christchurch, where he was also associated with the Canterbury Museum. Graham knew New Zealand-born artist Ray Ching (who painted bird specimens borrowed from Auckland Museum), writing a foreword for his book *New Zealand Birds* (Harris-Ching 1986). When I asked Graham for a perspective on Ching’s paintings he expressed his admiration but suggested, quirkily, that “the birds mightn’t be too impressed”. Ever the ornithologist, Graham’s point was that any errors made by the taxidermist were likely to have been perpetuated unknowingly by Ching—much to the displeasure of the bird!

B.J. Gill

I met Graham in May 1982 when he came to introduce himself on my first day at work as Curator of Land Vertebrates—in the curatorial role I was one of Graham’s successors. Since my immediate predecessor (part-time Associate Ornithologist Sylvia Reed) had died in office I was grateful for everyone’s help in understanding what the job involved. In the years that followed I benefited greatly by having Graham at hand when I needed advice and information on museum issues. In the 1990s I began researching the history of the land vertebrates collection (Gill 2000, 2008), and was lucky that I could turn to Graham for answers to so many mysteries. He had a good memory for details and was always willing to help, often mulling a query over and then setting information down in a hand-written letter.

I served on the O.S.N.Z.’s committee, chaired by Graham in retirement, that had the 10-year project of producing a new checklist of New Zealand birds (Turbott 1990). There were no meetings, as the members were scattered widely, but Graham ran things by posting out a circular at regular intervals to report progress, resolve issues and guide committee members in producing their delegated contributions. Graham could not (or would not) use a typewriter himself—perhaps through having had a secretary in all those years of museum administration—but he paid someone to type his circulars and the successive drafts of the checklist manuscript. He read Phil Millener’s important new Ph.D. thesis on the Holocene fossil record of North Island birds and made a hand-written summary of the details for each species. This was photocopied and posted out so the information could be incorporated in each member’s contribution.

Graham only rarely visited the Land Vertebrates Department, and so periodically I rang him, wrote, or went to his home—where there was always a friendly welcome. In his house, books were close at hand and he read widely, buying copies of all the latest popular biology books (by R. Dawkins, S.J. Gould, J. Diamond and the like). He thought deeply about ecological and evolutionary issues and liked to give his views and interpretations on the latest developments in bird biology and conservation. Besides his admiration

for native birds he had a great liking for the common introduced birds of town and countryside. At his house, or in the retirement village, he enjoyed sitting near windows where he could watch local birds in action. His special joy at the retirement home was in the distant views of islands in the Hauraki Gulf with which he had had so long an association.

ACKNOWLEDGEMENTS

We thank John Early for compiling the list of species named after E.G.T.; Nigel Prickett for comments on a draft of this article; John Turbott (E.G.T.’s nephew) for checking the draft MS and providing Fig. 1; and Shaun Higgins and Zoe Richardson for providing Fig. 2.

REFERENCES

- Falla, R.A., Sibson, R.B. and E.G. Turbott 1966. *A Field Guide to the Birds of New Zealand and Outlying Islands*. Collins, London. [Later editions with various titles.]
- Gill, B.J. 2000. History of the Land Vertebrates Collection at Auckland Museum, New Zealand, 1852–1996. *Records of the Auckland Museum* 36: 59–93.
- Gill, B.J. 2008. Ornithology at Auckland Museum, New Zealand. Pp. 121–164. In W.E. Davis, H.F. Recher, W.E. Boles and J.A. Jackson (eds). *Contributions to the History of Australasian Ornithology*. Nuttall Ornithological Club, Cambridge, MA.
- Gill, B.J. 2015. Evan Graham Turbott, M.Sc., Q.S.O. 1914–2014 [obituary]. *Notornis* 62: 51–56.
- Harris-Ching, R. 1986. *New Zealand Birds: an Artist’s Field Studies: Paintings, Drawings & Text*. Reed Methuen, Auckland.
- Powell, A.W.B., S.G. Brooker, C.O. Troup and E.G. Turbott 1967. *The Centennial History of the Auckland Institute and Museum*. Auckland Museum, Auckland.
- Tunncliffe, G.A. 1998. *A Guide to the Canterbury Museum’s Edgar Stead Hall of New Zealand Birds*. Canterbury Museum, Christchurch.
- Turbott, E.G. 1947. *New Zealand Bird Life*. Reed, Wellington.
- Turbott, E.G. 1967. *Buller’s Birds of New Zealand*. Whitcombe & Tombs, Christchurch.
- Turbott, E.G. 1975. In memoriam: Sir Gilbert Archey. 1890–1974. *Auckland Institute and Museum Annual Report, 1974–75*: 5–16.
- Turbott, E.G. (ed.) 1990. *Checklist of the Birds of New Zealand and the Ross Dependency, Antarctica*. 3rd ed. Random Century, Auckland.
- Turbott, G. 2002. *Year Away. Wartime Coastwatching on the Auckland Islands, 1944*. Department of Conservation, Wellington.
- Wolfe, R. 1993. Primitive perceptions: changing attitudes towards Pacific Art. *Art New Zealand* 69: 76–81.
- Wolfe, R. 2001. Mr Cheeseman’s legacy: the Auckland Museum at Princes Street. *Records of the Auckland Museum* 38: 1–32.
- Wolfe, R. 2004. *A Noble Prospect. 75 Years of the Auckland War Memorial Museum Building*. Auckland War Memorial Museum, Auckland.

B.J. Gill, Auckland War Memorial Museum. adiantum@outlook.co.nz
 I.G. Thwaites, P.O. Box 56541, Dominion Road, Auckland. igt@xtra.co.nz
 R.J. Wolfe, 42 Wood Street, Freemans Bay, Auckland. richardwolfe@xtra.co.nz

APPENDIX 1.

Bibliography of museum-related publications by E.G. Turbott. He was the sole author of the publications unless other authors are given. This listing does not include every minor item, such as forewords to books. For a list of his scientific publications see Gill (2015).

1953. Museum scientific publications. *A.G.M.A.N.Z. Newsletter* 2: 2–5.
1955. *The Bird Book—Its Illustration from Bewick to the Present Day*. [Handbook for exhibition, 24 Mar. to 10 Apr. 1955]. Auckland Museum, Auckland.
1963. Display at Canterbury Museum, Christchurch. *Museums Journal* 62: 290–293.
- 1967 (Powell, A.W.B., S.G. Brooker, C.O. Troup and E.G. Turbott). *The Centennial History of the Auckland Institute and Museum*. Auckland Museum, Auckland.
1970. The Auckland Provincial War Memorial Museum. *Auckland Harbour Board Year Book* 1970: 32.
1972. The Auckland War Memorial Museum – its place in the community. Pp 72–74. In McKimmey, P. (ed.). *Recreation in New Zealand. Vol. 2*. Auckland Regional Authority, Auckland.
1972. Museums in the community. Pp 81–93. In Simpson, F. (ed.). *Auckland Yesterday and Tomorrow*. Auckland Institute & Museum, Auckland.
- 1974 (Dawson, E.W., R.A. Falla, R.R. Forster, R.J. Scarlett and E.G. Turbott). Obituary. Ray Jacobs, M.B.E. – an appreciation. *Notornis* 21: 187–188.
1975. In memoriam: Sir Gilbert Archey. 1890–1974. *Auckland Institute and Museum Annual Report* 1974–75: 5–16.
1975. In memoriam: Sir Gilbert Archey. *A.G.M.A.N.Z. News* 6(1): 1–6.
- 1980 (Turbott, E.G., R.B. Sibson, E.W. Dawson and P.C. Harper). Obituary. Robert Alexander Falla KBE, CMG, MA, DSc, FRSNZ (1901–1979). *Notornis* 27: 179–186.
1990. Gilbert Edward Archey 1890–1974. P 161. In Gill, B.J. and B.D. Heather (eds). *A Flying Start. Commemorating Fifty Years of the Ornithological Society of New Zealand 1940–1990*. Random Century, Auckland.
1990. Walter Reginald Brook Oliver 1883–1957. Pp 186–187. In Gill, B.J. and B.D. Heather (eds). *A Flying Start. Commemorating Fifty Years of the Ornithological Society of New Zealand 1940–1990*. Random Century, Auckland.
- 2012 (Thwaites, I.G. and E.G. Turbott). Enid Annie Evans Q.S.M., B.A., A.L.A., F.N.Z.L.A. 1914–2011. *Records of the Auckland Museum* 48: 45–50.