
AGMANZ NEWS

THE ART GALLERIES & MUSEUMS ASSOCIATION OF NEW ZEALAND

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Te Winika on her last voyage

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AGMANZ NEWS Vol.4, No.3

The Art Galleries and Museums Association
of New Zealand Inc.

To promote and improve public galleries and
museums.

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Cover: Te Winika on her last voyage

Waikato Times Photograph.

Te Winika for Waikato Art Museum

In 1972 Dame Te Atairangikaahu gifted to the City of Hamilton the oldest of the four Turangawaewae war canoes *Te Winika*. On 8 July this year in a spectacular and moving ceremony the canoe was presented to the city to be housed in Waikato Art Museum.

Te Winika was commissioned by the great warrior Te Wherowhero, later the first Maori King, Potatau, in 1838 and was completed when Te Wherowhero guarded the young town of Auckland during the Northern War scare of 1844. In 1863 the canoe was partly destroyed by Von Tempsky as part of his campaign to limit the ability of the Maoris to use the river during the Waikato Wars. For many years the canoe lay as a hulk on the banks of the river and was finally moved to Turangawaewae by Princess Te Puea. *Te Winika* was restored in 1936 with the addition of new hull portions, carved strakes, and bow and stern pieces.

One of the great joys of *Te Winika*, beyond her long and varied history, is that much of her constructional history is known. Various famous Waikato carvers worked on specific portions of the canoe. One international figure the late Inia Te Wiata, carved the ancestor figure on the prow of the canoe.

Thousands of people lined the banks of the Waikato River to watch *Te Winika*, accompanied by the newest canoe *Taheretikitiki*, paddled through Hamilton on her last voyage down the Waikato River. At Day's Park the canoes were welcomed by a large party of Kingsmen and in a spectacular display of human strength 80 chanting paddlers from the two canoes lifted *Te Winika* from the water and up a steep bank to the park. Here, in a rare public speech Dame Te Ata presented the canoe which was accepted by the Mayor Mr M. Minogue. Lunch for 500 guests followed.

ASSOCIATION NEWS

Government Grant for Art Galleries & Museums

At a recent special Council Meeting held in Wellington the following people were elected to form the Advisory Committee requested by the Minister of Internal Affairs:—

Professor K.W. Thomson, President AGMANZ,
Mr. E.G. Turbott, Director, Auckland War Memorial Museum,
Mr. B. Muir, Director, Robert McDougall Art Gallery, Christchurch.

At the time of going to press these names have been submitted to Mr. H. May, Minister of Internal Affairs, for his approval.

OVERSEAS VISITOR

Mr Raymond Singleton, Director of Museum Studies, University of Leicester, England, is visiting Australia in August. It is hoped he will spend one week in New Zealand before returning home.

Plans are being made for him to meet AGMANZ Council members on the morning of 28th August in Wellington followed by an address in the National Museum on Tuesday afternoon. He will then travel to Auckland where it is hoped to arrange a meeting at the Auckland War Memorial Museum on Friday 31 August.

Members wishing to hear Mr Singleton should get in touch with the Secretary, Dr Wendy Carnegie. Travel would be at the Members or their Institutions own expense.

Museums of the World Directory

A complimentary copy of **Museums of the World** (762 pp.) has been received by the AGMANZ Secretariat with warm appreciation. This directory from Verlag Dokumentation Munchen is the first in many years to identify all types of museums in 148 countries on an international basis. A total of some 17,000 museums from five continents is represented.

Museums of the World is available for reference at the Secretary's office.

NEW ZEALAND NEWS

AUCKLAND INSTITUTE AND MUSEUM

Director's Tour of Overseas Museums, 1972.

A report by Mr E.G. Turbott, after a three month tour of overseas museums in 1972.

I visited museums in the following ten countries during my three-months' tour (15th August — 19th November): Fiji, Mexico, U.S.A. (Honolulu and New York), the United Kingdom, Spain, Italy, Greece, Thailand, Singapore and Australia. Kindred institutions including art galleries were also visited where organisation or exhibition methods were thought likely to be of special interest, or where Applied Arts collections were included — a total of 49 institutions.

The Directors and members of museum Staffs whom I met were most generous in giving me time for guidance and discussion, and the opportunity is taken here to record thanks to all who assisted me during my tour. My stay of five weeks in Britain under the sponsorship of the British Council enabled me to visit museums and kindred institutions in London, Leicester and Oxford; the generous assistance given by the Council towards living and travel expenses, and the arrangements made for travel and appointments, were very greatly appreciated. In New York introductions to institutions visited during my six-days stay were kindly arranged by the U.S. State Department. Finally a grant from the Art Galleries and Museums Association of New Zealand de Beer Fund provided much appreciated assistance towards the cost of the tour.

Aims and Itinerary

The tour was planned to include as wide a range of museums as possible, and especially newer museums following the current trend towards concentration wholly or mainly upon a single field, often comprising local archaeology or history, or the local environment. The outstanding example today of a museum showing rich local collections along modern lines, the Mexican National Museum of Anthropology, in Mexico City was included in the tour.

Two Pacific museums were of special interest in that both have collections closely related to our own: the Fiji Museum, in Suva, and the Bernice P. Bishop Museum, in Honolulu.

The Fiji Museum gives precedence in the display halls to the arts of the South Pacific. The Bishop Museum centres its newly reorganised displays upon the "Hawaiian Hall"; an impressive treatment of the history of Hawaii from prehistoric times to the present. The Hall consists of three galleries round an open court, each gallery showing a separate section; the three sections are entitled respectively "The Legacy of the Past" (religious images, musical instruments, household objects and featherwork of the Hawaiians);

"Conflict and Consonance" (the main European influences on Hawaiian life; "Living in Harmony" (objects of the people from many lands who have made Hawaii their home). The Science Centre, a new building within the main museum complex, incorporates the Planetarium and Observatory, together with highly effective displays on Hawaiian volcanoes and earth history.

The tour continued to Mexico City, where two days were allowed for the National Museum of Anthropology. The Museum was built to house the rich national collections in archaeology and ethnology; spacious galleries round an open central court provide adequate display space for both ancient and living cultures. Display is at the highest professional level (further comment on certain aspects is made below); further, as the main Government institution responsible for archaeological and ethnological collections, the Museum undertakes liaison with the smaller museums — also Governmental — in other centres, and an extension service to country districts.

Visits to the great internationally-known institutions in New York were necessarily brief; visits were made to the Metropolitan Museum of Art, American Museum of Natural History, and Guggenheim Museum; in addition, the opportunity was much appreciated to discuss museum techniques with members of the staff of the Museum of the City of New York (devoted to collections relating to New York's history).

Visits in Britain

In London the time was more adequate for visits and discussions, and in the case of some institutions for later visits to confirm and extend first impressions — observations on certain general aspects of curatorship and organisation are given below. Two aspects of the institutions visited in London may be referred to briefly: Firstly, the increasing introduction of modern display techniques — with accompanying trend towards a higher degree of selectivity and emphasis on visual appeal in the objects shown — by the great national museums, including the British Museum (especially by its new subsection, the Ethnography Galleries, moved to Burlington Gardens), and the Natural History Museum; second, the sheer virtuosity of the special techniques in the two current Exhibitions: "Treasures of Tutankhamun" (at the British Museum) and "The Age of Neo-Classicism" (Royal Academy of Arts and Victoria and Albert Museum).

The full list of museums visited in London was: Commonwealth Institute, British Museum, Horniman Museum, Museum of British Transport, Imperial War Museum, Victoria and Albert Museum, British Museum (Natural History), Science Museum, Geological Museum, Museums Department of Royal Botanic Gardens (Kew), National Maritime Museum (Greenwich), London Museum. Visits to other London institutions included: the London Planetarium, Nature Conservancy, London Zoo.

In order to include experience of museum services in Britain outside the metropolitan area I chose: (a)

the Leicester Museum complex — a group of museums in the Leicester city area, including an historic house and an archaeological museum; (b) Oxford City and County Museum at Woodstock, which includes an especially highly developed Education Service and School Loan Service. In Oxford, the University and Pitt Rivers Museums, and the Ashmolean Museum, were visited. The visit to Leicester also provided an opportunity for discussion with Mr H.R. Singleton Director of the Department of Museum Studies, University of Leicester.

After Britain, the tour continued to Madrid — followed by a few days' pause for some bird-watching with friends at Algeciras — Rome and Athens. Visits to museums and kindred institutions in all three cities were necessarily brief; in Rome a main objective was discussion at the UNESCO International Centre for the Study of the Preservation and Restoration of Cultural Property (Director, Dr P. Philippot). In Athens — in addition to the National Archaeological Museum — the smaller museums maintained upon ancient sites (Acropolis Museum, Agora Museum) were of much interest.

At the next stop, Bangkok, the National Museum is an institution, as in the case of the Mexican National Museum of Anthropology, intended mainly to preserve and display great national archaeological and historical treasures, and rich in sculpture and applied arts. After a few days in Singapore, the tour continued to two Australian centres — Perth and Melbourne — before my return home.

Perth and Melbourne

The visit to Perth was most opportune, since the new six-storey Western Australian Museum main building was about to be officially opened. The display staff — totalling 12 — were working on the final stages of the Aborigine Hall, and the opportunity was greatly appreciated to discuss plans and techniques used in the Hall. The help given by the Director, Dr W.D.L. Ride, and Curator of Display, Mr G.C. Shaw, was especially generous since given under such pressure! The Fremantle Branch of the Museum (10 miles from Perth) — opened in 1970 and devoted mainly to local maritime history — was of especial interest both for its high level of modern display and background of local exploration to obtain the material housed.

Visits to three institutions in Melbourne completed the tour: the National Museum of Victoria, Science Museum of Victoria and National Gallery. At the Science Museum discussions on the operation and staffing of the Museum's H.V. McKay Planetarium were especially helpful.

Attendances

Brief mention may be made of the trend, clearly apparent in the case of New Zealand museums, and reported from most overseas centres, towards steadily increasing museum attendances. It was of much interest to be able to experience high attendance levels at first-hand. I gained the impression that even in the great tourist centres local residents contributed in at

least equal part with tourists. An outstanding example of high local patronage is that at the Mexican National Museum of Anthropology (total for 1971 — approximately 1,260,000); it is perhaps significant that the main theme of the museum is national history and customs.

While in part the trend to increased attendances clearly reflects the ever-growing tourist traffic, other factors doubtless are increased leisure and greater mobility due to modern transport. There has been little attempt at any full analysis of the trend towards increased museum attendances.

Organisation of Display Sections

Museums almost universally accept the need for professional standards in display installation. I was interested especially in organisation to ensure the most effective work in installation, and in the flexibility to be expected of display staffs. Two aspects may be mentioned: first, the need is now widely recognised for a special officer responsible for the planning and carrying out of all display programmes — titles for the post vary, those mainly used being "Curator of Display", "Museographer" or "Exhibitions Officer". The staff members responsible to such an officer include (according to the size of the institution): preparators, display designers, lettering artists, model-makers (including craftsmen in Perspex and other plastic materials), artists, cabinetmakers and, in some institutions, photographers and craftsmen printers. A main function of the Curator of Display is, of course, to establish and maintain the closest co-operation with curators (i.e. scientific and other expert staff).

Secondly, my observations and discussions with administrative and display personnel suggested that a basic display staff covering certain essential fields can be expected to move freely from department to department. However, so far as possible allowance should be made for specialisation, especially in larger institutions with specialist expert staff.

Conservation of Museum Objects

Calls for discussion at two centres concerned especially with research and the dissemination of information in relation to conservation were most helpful: the Rome Centre has been mentioned above, while, in London, I visited the British Museum Research Laboratory (Director, Dr A.E.A. Werner). I also saw active conservation units in operation at the Mexican National Museum of Anthropology; at the Victoria and Albert Museum, London; and at the Western Australian Museum.

Much recent interest in conservation methods stems from the expansion of archaeology, bringing problems in such aspects as the treatment of waterlogged wood, woven fabrics, etc. However, interest is also strong in improved conservation methods for the ethnographical and applied arts material already in museums.

My discussions suggested that scientific advice to New Zealand museum personnel responsible for conservation is now an urgent requirement, and that at least one centre should maintain a conservation chem-

ist or physicist, to whom application for advice could be made. Later a full conservation research unit could be built up.

Audio Aids

These include portable tape-players with earphones (the best known is the "Soundguide"), press-button or coin-operated tapes with earphones, and phased sound installations. I was struck especially by the fact that indiscriminate — or even widespread — use of such aids has certainly not become the rule. Rather the trend, after an initial period of enthusiasm, has been towards the employment of audio aids only where there is unquestionably some advantage in appreciation or understanding of a particular object or group of objects, or where some overall commentary is required. Doubtless, too, the expense involved tends to restrict the number of installations.

Highly effective installations, comprising one or several of the above types, were noted at the Mexican National Museum of Anthropology, American Museum of Natural History, British Museum, Imperial War Museum (London) and Science Museum (London).

Sound installations of a more specialised type were of interest at the Mexican National Museum of Anthropology, and in the Anthropology Department of the American Museum of Natural History: these were phased broadcasts of ethnic or folk music which could be heard when examining certain displays. The music, when used skilfully and not to excess, adds immeasurably to the significance of the displays — it is in fact a form of "mood music", the term I heard used by the Mexican National Museum of Anthropology Museographer, Professor Mario Vasquez.

Finally in this section, perhaps the greatest novelty on the whole tour was an introductory installation at the Mexican National Museum of Anthropology, the Orientation Theatre. The visitor goes into the Theatre as an alternative to entering the exhibition halls (entry to Museum, 70 cents; additional charge for Orientation Theatre, 12 cents). The performance — this is the most appropriate term — is given hourly, and lasts for 30 minutes. In this time, by means of a taped talk, slides, scale models, replicas of large sculptures, dioramas and, especially, sound effects, a complete introduction to the story of Mexican pre-history and history as displayed in the Museum is delivered. Visitors lean against waist-high rails for the performance, the total capacity of the Theatre being 90; multi-lingual translations are available, the hire of the necessary ear-phones costing an additional 30 cents.

Country Services and Branch Museums

I discussed the operation of local museum and extension schemes with the officers responsible in several main centres: all differed essentially from any New Zealand scheme in that Government or Local Authority funds specifically to provide additional staff and to maintain such schemes were in existence, rather than the loose affiliation maintained in New Zealand between museums in large and small centres. I saw

no exact equivalent of our own Museum's Extension Service display loan scheme, whereby ready-made display panels are circulated regularly to country centres, and believe that this is a pioneer development in this field. However, numerous schemes exist to provide for the circulation of museum material over a wide geographical area, ranging from a display bus used by the Mexican National Museum of Anthropology (the Museum intends later to have a train display unit!), to the well-known National Museum Loan Service (comprising numerous travelling exhibitions available for hire) maintained by Victoria and Albert Museum.

The service provided by the Mexican National Museum of Anthropology includes close liaison with and assistance to smaller outlying museums (all Government supported); the Western Australian Museum (State-supported); similarly undertakes liaison with, and certain responsibilities for, numerous local museums which are, in turn, able to call upon Government funds. Co-operation is established — or is being planned — in Britain by several groups of museums, large and small, funds being made available by local organisations towards the cost of the assistance required from the central museum.

At two centres Branch Museums were of much interest: the branches are administered as part of the central museum, and have been established to provide for the housing of material more appropriately shown outside the main museum, or as a service for a detached population. The Western Australian Museum's branch at Fremantle deals, as mentioned above, with local history — especially maritime. The Museum will shortly establish a further branch at Geraldton (240 miles north of Perth) and has plans for additional branches further afield. Funds, mainly towards building costs, are contributed by Local Authorities for the maintenance of these branches.

At Honolulu I was interested to visit a branch of a somewhat different kind operated successfully by the Bishop Museum: this is the four-masted ship *Falls of Clyde*, moored at Pier 5, in Honolulu Harbour, and maintained with its own staff as a maritime museum.

REPORT OF A VISIT TO U.S.A.

D.P. Millar

The State Department of U.S.A., and the American Association of Museums, sent 22 Museum directors and curators from 22 countries on a month long study of Eastern State institutions during May-June of this year. Museums in New York, Philadelphia, Washington, Wilmington, Williamsburg, Chicago and Boston were visited. The group also attended the American Museums Convention at Milwaukee. In all the tour provided 46 museums, although all members specialized according to their interests and capacity for absorption. Seminars, lectures, guided tours and literature were provided in various forms throughout the tour. The State Department also provided tickets to two ballets, two orchestral concerts and a book allowance of \$80. Each member of the tour was given free travel, and a daily allowance of \$25, to cover hotel, restaurant and incidental expenses.

Several things emerged from this tour. First, NZ

cannot do better than to continue promoting the work of its best artists. The quality of work done by our best stands up very well, and we need to do even more to promote our best work here and abroad. Secondly, NZ should not attempt to compete with European or North American museums for European paintings or sculpture.

With a population of only three million we do not have the resources to bargain easily or convincingly with the result that what pieces we do buy are either inferior, or stand out as isolated items, unrelated to the overall shape of our collections. We owe more to the needs of NZ, than for Directors and Curators to think they win respect from overseas colleagues or their fellow countrymen by buying the occasional European art object. Thirdly, with our small population, hundreds of miles from any other country, we do not have the buying power or prestige gained by a large exhibition-going public, to attract exhibitions from overseas with ease. Instead of bemoaning our fate, we should be bringing here those exhibitions which can travel easily and inexpensively — such as photography, prints, films, and small package exhibitions. And we should be touring our own products more extensively within our own country — even more than we are doing now. The quicker we regard ourselves as culturally dependent, the more likely we are to do more with what we have got and achieved.

I learnt several things, one of which I hope we can avoid in this country. The first is the American move towards the monumental — both in building and in exhibitions. I sometimes wondered if we were doing much for art by concentrating so much of it into a few enormous buildings, or organizing exhibitions which seemed to get larger and larger at every turn of the road. The bureaucratic love of centralization, and the consumer orientation of many curators, who want bigger and bigger exhibitions, made me ask sometimes if it was really worthwhile. There is, after all, a limit to walking, and there is a definite limit to absorption.

The second thing I learnt was to cease thinking that because a product came from UK, USA, or France, it must be superior to a N.Z. equivalent. Nonsense. What we lack is not talent, or achievements, or even master-pieces — we simply lack international recognition. And that is a comment more on our geographic isolation and our small population, than on our actual level of achievement.

There were many personal highlights in the tour. The Impressionists at Chicago's Institute of Fine Arts; the Frank Lloyd Wright factory for Johnson Wax at Racine; the Neoclassical paintings at the Metropolitan, the Pre-Raphaelites at Wilmington, the acoustics of the Kennedy Centre, the set and costumes by Chagall at the New York Ballet Company's Stravinsky evening, and the Rembrandts at the National Gallery. The amount of fish food available staggered and delighted me, while the Watergate hearings on TV were very interesting indeed.

David Millar is Director of The Dowse Art Gallery, Lower Hutt.

Picasso: Master Printmaker

For a month from mid-June to mid-July Aucklanders had the opportunity of seeing 100 graphics by Pablo Picasso, a most fitting memorial to this master artist of the 20th century.

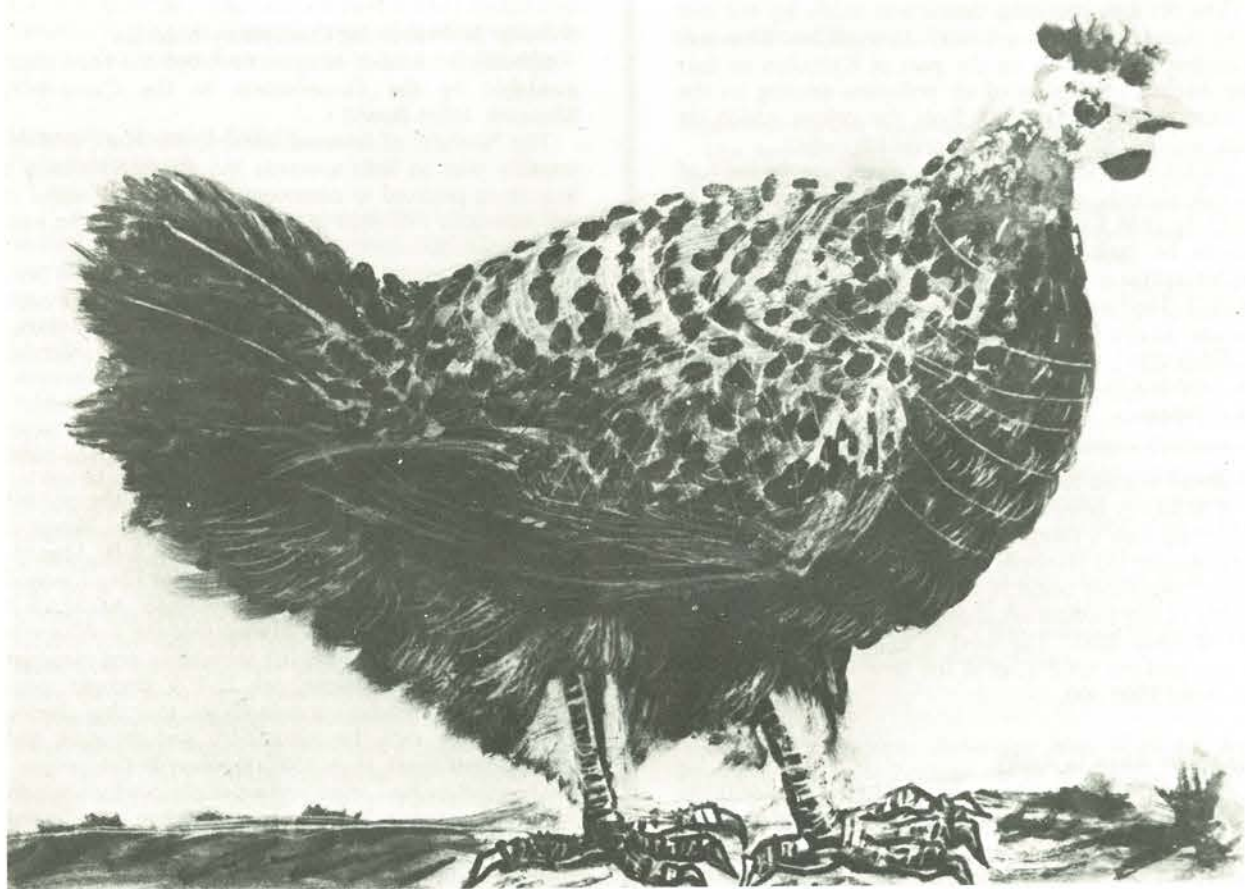
Spanning a period of 62 years, the first work is an etching, made in 1904 entitled *The Frugal Repast* a stark depiction of an emaciated man and woman dining, and ends with an etching and aquatint of 1966, a book illustration from *Le Cocu Magnifique*, by Fernand Crommelynck. Throughout the exhibition certain themes occur again and again, revealing Picasso's passionate attachment to mythology, bullfighting, circus people, women and children, sculptors and models. He would also create a series of variations on a famous work by, say, Cranach, or Velasquez. The media used are mostly lithography, etching and aquatint, and in later years, a few linocuts. This was an exhibition which appealed to the layman and the connoisseur.

The collection was circulated to the South West Pacific by the International Council of the Museum of Modern Art, New York.



The Frugal Repast (1904), Etching.

The Hen (June 23, 1952), Aquatint and drypoint.



The Watercolours of Alfred Sharpe

Resuming the practice, established by the Auckland City Art Gallery a decade and more ago, of researching the life and work of notable Auckland artists of the 19th century, a fully documented exhibition of the work of Alfred Sharpe will be on view from 24th August to 23rd September.

Although one of the foremost 19th century topographical artists in New Zealand, little or nothing is known of Alfred Sharpe's early life. He is believed to have arrived in Auckland in 1859. Despite the persistent rumours that he was a deaf/mute he was a successful painter and poet and took a lively interest in the visual arts in Auckland for twenty years or so. By 1888 he had left Auckland to settle in Newcastle, Australia, where he continued his activities until 1912, a date beyond which nothing is known of him.

The exhibition contains many watercolours from private collections as well as a group of late works lent by Australian owners.

A fully documented catalogue accompanies the exhibition.

New Bronze Sculpture for Auckland Gallery.

The Auckland City Art Gallery's recently purchased bronze sculpture "Sappho" by Aleko Kyriakos, is intended for the Sculpture Garden but is at present resting in the Art Gallery Foyer.

The 6ft 4ins reclining figure was made by the lost wax process and has an outer dark patina. This was a deliberate decision on the part of Kyriakos so that the distinct possibility of air pollution settling on the bronze would not detract from the colour which, in fact, will eventually attain a greenish patina.

Aleko Kyriakos was born in Germany in 1922 of Greek parents who returned with him to Greece in 1937. In 1948 Kyriakos emigrated to the United States where he built his studio and executed numerous architectural sculpture projects. He returned to Greece in 1972. The bronze "Sappho" was one of the last pieces he cast in the United States.

He is represented in a number of private collections in America in addition to his commissions by public institutions.

Contract Signed for New Canterbury Wing

A \$650,821 contract for the building of the Canterbury Museum's 100th anniversary wing was signed at a meeting of the Museum Trust Board in June. Building was expected to begin in late July, not long after the laying of the foundation stone by the Prime Minister, Mr Norman Kirk. The work is expected to take two years, and the total cost of the new wing is likely to be about \$800,000.

Mr Rigby Allan to Retire

After thirteen years as Director of the Taranaki Museum, New Plymouth, Mr Rigby Allan is to retire shortly.

He saw the Taranaki Museum take shape with the transfer from the New Plymouth City Council's sole

control to the formation of the Taranaki Museum Board comprising representatives of sixteen local bodies. While acting curator Mr Allan gave to the Taranaki Museum his sizeable collection of Maori material. He was appointed acting curator while the present building was being constructed and the board was being formed.

Mr Allan was born in Okaiawa and educated at the Hawera Technical College. His interest in collecting Maori material developed at an early age.

Local Authorities to be asked for more

Local Authorities in Taranaki will be asked to contribute 20 per cent more than last year to the Taranaki Museum, mainly due to increase in staff salaries said the chairman of the executive committee, Mrs A.N. Gale, at the museum board's annual meeting in New Plymouth in May. There was literally no place to expand either exhibition space or offices said Mrs Gale and the executive is of the opinion that now is the right time to press the council for extensions to the building.

Grants in Taranaki

Grants of \$1000 to the Govett-Brewster Art Gallery and \$2000 to the Taranaki Museum were made recently by the Taranaki Savings Bank in New Plymouth.

Subsidy Assistance for Canterbury Museum

Subsidy assistance of up to \$100,000 has been made available by the Government to the Canterbury Museum Trust Board.

The Minister of Internal Affairs, Mr May, said the subsidy was to help towards the cost of building a new wing planned to commemorate the centennial of the museum. Payment would be spread over the next three financial years.

For some years art galleries and museums had been unable to obtain Government assistance for their capital building projects, said Mr May. He was pleased that it had been possible for the Government to subsidise this project.

Calling of Tenders in Hawke's Bay

It is hoped that tenders for stage one of the project to extend the Hawke's Bay Art Gallery and Museum will be called in September, said Mr J.S.B. Munro, the director, recently. This is the Napier City Council centennial commemorative project (see AGMANZ News February 1973). Mr Munro said the auditorium would be used not only by the art gallery and museum but by many organisations. Mr. R.T.S. Brebner, convener of the fund-raising committee said that during the last few years the art gallery and museum had accumulated more than \$30,000 towards the project. The committee had organised a campaign which would begin with an appeal to members and then be enlarged to include the public, businesses and organisations within the city. It was also hoped for assistance from the Government and from Hawke's Bay local bodies.

Need for new Art Gallery in Christchurch

There was obviously a need for early planning of a new art gallery if Christchurch was to keep its place as a centre of culture said the Mayor, Mr N.G. Pickering recently.

The Robert McDougall Art Gallery was presented to the city by Mr R.E. McDougall and officially opened in 1932. The Director, Mr B. D. Muir, said the building is now quite inadequate for its present role and is too small to cope with most touring exhibitions. Alterations to the building for easier handling of exhibitions would be of only temporary use, staff facilities were very bad and parking problems were worse than ever.

Mr Muir has asked the City Council to give urgent consideration to gallery development on another site to provide the type of facilities required by a modern art gallery.

Rare Honour for Dr A.W.B. Powell

Dr A.W.B. Powell, the former assistant director of the Auckland War Memorial Museum, was elected an honorary life member of the Auckland Institute and Museum at the institute's 105th annual meeting recently.

In more than a century only 32 people have been accorded honorary life membership.

Dr Powell who is still associated with the museum as research associate in mollusca, retired in 1968 after 45 years on the staff of the museum, 32 of them as assistant director. The citation paid tribute to his contribution to the high scientific reputation of the museum in New Zealand and abroad and to his work for education.

Manawatu Museum Society Palmerston North

"... Much of the development has been described in the last newsletter; the increase in total attendances; the further growth to our programme of providing teaching for classes of school children; the expansion of meeting and storage space in the building which stands adjacent to the Museum; the valuable and impressive addition to the holdings of the Society mainly through donation; the opening of a carefully researched and well presented display on flax, a plant that has played a major part in the early development of the Manawatu; the first of the Society's excursions to other Museums, etc. Apart from the above, of considerable importance has been the establishment of an archaeological group within the Society, a group which has been engaged at various 'digs' in the sand dune country due west of the city. One of the many positive returns from this work has been the promise of a complete moa hunter kitchen midden for museum display when more permanent quarters are obtained.

The indecision referred to is the result of our growing awareness that use of the Amesbury Street properties may be of very limited duration. The Society has always been aware of the long term plans of the city for the use of their land for off-street parking purposes. Over the last six months, however, the demand for parking in and adjacent to this street has reached a

point when on week days, not only is the Museum building masked by cars and trucks but necessary access by vehicles servicing Museum activities is prevented. Your Council has been making strenuous efforts to find alternative premises, particularly ones which would be constructed of more permanent and fire-proof materials. It is sincerely hoped that suitable quarters will be found at some time within the next few months.

The long term goal of the Society and many non-Society citizens of the Manawatu is, of course, a permanent Museum building, one which would more appropriately serve a district of such size and importance. The recently announced policy of Government to subsidise the construction of provincial museums and art galleries bodes well for the ultimate provision of such an important amenity for our part of the country.

Your Council is very appreciative of the important contribution made to Museum administration by volunteer workers, those men and women who act as unpaid custodians and at times docents of the Museum and at Totoranui. To express its gratitude our volunteer assistants were recently invited to a small reception and film showing held in the Hokowhitu campus of the Teachers College. Although one immediate aim of the Society is to reach a position where a full-time director may be employed it is clear that voluntary assistance will probably always play a significant role in the educational and maintenance activities associated with the Museum. . . Keith W. Thomson, President.

(from Annual Report of the President, 1973)

Education Officer Appointed at Gisborne

The appointment of a part-time education officer, Mrs Barbara Allum, to the Gisborne Museum and Art Gallery was the result of the attendance of school groups having quadrupled over the last two years, said the curator-director, Miss Elizabeth Shaw.

Liaison between teachers and the museum staff resulted in an in-service course being held to which each school in the district was asked to send a staff member. Emphasis was laid on the best way for schools to use the museum and achieve the greatest benefit for their pupils visiting it. The museum serves schools on the East Coast as well as those round Gisborne.

The creation of the position of education officer is the culmination of more than 20 years of voluntary work undertaken by Art Society members to make a professional museum a reality. Evidence and figures substantiating the need for a trained teacher were forwarded to the Department of Education, resulting in permission for the Hawke's Bay Education Board to appoint a part-time education officer.

Staff News

Mr Dante Bonica, Assistant with Waikato Art Museum, left New Zealand on 29 June to participate in the Pacific Basin Museology Training Project at the East-West Centre, Honolulu. The course will run for six months and will cover basically the subject matter of the ethnographic and history orientated museums

of the Pacific Basin. As such it is probably the only English language course aimed specifically at the Pacific area. Mr Bonica is supported by Hamilton City Council, the United States Government and AGMANZ. Summaries of his reports will be included in future AGMANZ journals.

Mr David Taylor has been appointed to the staff of Waikato Art Museum as Exhibitions Assistant. He has a Diploma of Graphic Design and wide experience in commercial and theatrical design work.

Otago Finances Improved

The financial situation of Otago Museum has improved more quickly than was expected and it was now in a reasonably healthy position said Mr A.G. Aitchison, chairman of the Museum Trust Board at a recent meeting.

The improved Museum finances are the result of a voluntary levy of \$13,699 from the contributing local authorities and donations of \$6,000 (including a single one of \$5,000). A voluntary levy to increase the statutory local body levy by 25 per cent was introduced last year to prevent a threatened financial crisis. Of the 24 local authorities concerned 16 paid the full 25 per cent, four paid 12½ per cent and four refused to contribute.

Mr Aitchison hoped the Museum's finances would be able to remain on a sound footing for several years and not just another year.

Death of Mr S.B. Maclellan

Mr Stewart Bell Maclellan who was director of the National Art Gallery for 20 years until his retirement in 1968, has died in Wellington at the age of 70.

Mr Maclellan was also a nationally known water-colour artist.

Born in Dunedin, he received his early art training at the Dunedin School of Art, and then studied at the Royal College of Art in England.

Mr Maclellan became education officer of the National Gallery in 1946.

He served on the Council of the New Zealand Academy of Fine Arts from 1943 to 1959 and was vice-president for 10 years.

Position Available

Director of the Sarjeant Art Gallery, Wanganui.

Applications for the new position of Director at the Sarjeant Gallery at Wanganui are now being received.

The Conditions of Appointment and Schedule of Duties are available from the Town Clerk, Wanganui City Council, P.O. Box 637, Wanganui, with whom applications close at noon on Thursday, 20 September, 1973.

Valuable Document Storage Causes Concern

Valuable documents are being lost to New Zealand history and existing collections are deteriorating because of the difficulties of staffing, accommodation and finance, said Mr W.H.S. Dennis in a study leave report to the council of the University of Otago. Small provincial libraries and museums in New Zealand were gallantly attempting to maintain, extend and catalogue collections but they needed help. He hoped the situation could be corrected by further assistance from the Government to local bodies.

The council agreed to refer the matter to the libraries committee.

Canterbury Museum's Graphics

The completion of an office and workroom for Mrs J. Woodward, the Librarian in charge of historical sketches and photographs at the Canterbury Museum, was an important advance said the Director, Dr R.S. Duff.

As a result of the office changes and the construction previously of a large rack for historical water colour and oil paintings it had been possible to establish a permanent home for the museum's photographs and other graphic archives. Greater attention can now be given to a more comprehensive cataloguing of the resources available. It is intended to prepare for public use a complete photographic record of the museum's historical sketches.

Maori Part in Patea Museum

The museum being developed by the Patea Historical Society is nearing completion and members of the Patea Maori community are designing murals and carvings for the interior decoration.

The decor will be designed as a memorial to the late Mrs Eva Ngakirikiri Kershaw who was a member of the Patea Historical Society and Patea Museum Board, and a prime mover in the development of the museum. Mrs Kershaw was prominent in Maori affairs in South Taranaki.

The building, a former photographic studio was donated to the Society over a year ago and plans are in hand to develop an adjacent vacant section for extensions. The Society was assisted in renovation work by Patea Jaycees and the exhibits, donated by local people will feature the Maori way of life.

Increase in Whangarei Museum Visitors

Visitors to the Whangarei Museum last year numbered 13,777, a record number about 18 per cent more than the previous year's total, said the Museum Director, Mr J.F.G. Donnelly. Takings had similarly risen but the museum was still operating on a shoestring, both financially and in terms of space.

The importance of the Whangarei City Council proceeding as soon as possible with an extension to the museum was stressed by Mr Donnelly.



**Professor K.W. Thomson,
President,
AGMANZ.**

Keith Thomson was born in Palmerston North in 1924 and was educated there and in Dannevirke before transferring to Christchurch to attend the Teachers College and Canterbury University.

After 2½ years in the Air Force, training in New Zealand and Canada as a pilot, he returned to University and while teaching in Christchurch completed a B.A. degree in geography, history and economics. While embarked on a masterate he was offered a teaching fellowship at the University of Washington in Seattle. He began to study there in the autumn of 1948 and completed a masterate in geography and anthropology the following summer with a thesis on "The Manawatu Lowland of New Zealand".

After a year as an Assistant Professor at the University of Florida where he pursued his interest in archaeology with the local University Department he returned to Seattle to study for a doctorate, again with a major in geography and a minor in anthropology.

One summer was spent in the San Juan Islands mapping approximately 200 shell middens and their relationship to fresh water and edible plants. He started out on that research topic a true landlubber, but after 3 months living on a small boat, although nowhere near as able as the mariners who had 'shucked' their clams in the islands, the coastal Salish and the Haida, he could at least hold his own.

Nine months as a research scholar at the London

School of Economics provided the opportunity for field work on his dissertation "The Impact of Corporate Marketing on the Dairy Industry of England and Wales". A year later he joined an old friend to help establish the Department of Geography at the University of Adelaide. While most of his research there was in the fields of human and economic geography he spent several winter periods in Central Australia where he helped record rare corroborees and sacred sites of the Wailbri. In 1961 he returned to his home town to become Principal of Palmerston North University College and following the merger of that institution with Massey College he became Professor of Geography and Dean of the Faculty of Social Sciences of Massey University. Currently his Department includes the rapidly growing group teaching Social Anthropology and Maori Studies.

Outside his academic duties Professor Thomson has been keenly interested in theatre, having trained with Ngaio Marsh during the so-called 'Golden Age' at Canterbury University in the 1940s. Extensive amateur and professional experience as actor, director, teacher and adjudicator followed in America, Australia and New Zealand.

It was in Adelaide that he became interested in contemporary art through association with a dynamic group of painters in the late 1950s. He was appointed to the University's Aesthetics Committee to help build up an art collection. On his return to New Zealand he became actively involved in the administration of the infant Manawatu Art Gallery and is currently the immediate past president of the governing society. He has also been an active supporter of the even younger Manawatu Museum and is currently President of the Society which directs its policies.

For some years he has been active in UNESCO affairs being a member of the Sub-commission for Social and Human Sciences and Culture and of the National Commission. After some nine years as a member of the Council of AGMANZ he was elected its President this year and has subsequently been appointed as Government nominee on the newly established Board of the National Art Gallery, National Museum and National War Memorial.

One of Professor Thomson's main concerns in recent years has been the fight for adequate financing from both local and national sources for art galleries and museums. He believes himself most fortunate to be starting his term as AGMANZ President at the time when there appears to be a major break-through in this area.

Professor Thomson has travelled widely and over the last eight years has had three periods conducting field work in the Cook Islands and has represented New Zealand at the first ASPAC Seminar held in Korea. He also collects contemporary New Zealand art.

Therese B. Wilson.
Hon. Treasurer,
AGMANZ



Therese (Terry) Wilson was born in Palmerston North and educated at St. Joseph's College.

Her slight build precluded her from taking up physiotherapy towards which she had a leaning and after a short period of nursing and shopkeeping she found herself behind a desk in an Auckland office. The suggestion that she become chief clerk frightened her into taking ship for East Africa where she spent from 1953 to 1955 doing clerical work in a tourist hotel and later a bacon factory on the edge of a native reserve. The massacre of 40 Africans at the height of the Mau Mau campaign in this area sent her off to Nairobi where she became audit assistant for a large firm of chartered

accountants. This position offered some interesting assignments including several weeks at a luxury hotel in the centre of the tea estates and time at a large brewery. An urgent summons home meant that the most exciting assignment did not eventuate. Special permission had been given, the first ever, for a woman to enter Williamson's diamond mines and this opportunity had to be missed.

On her return to New Zealand a short time in insurance was followed by three years with taxation specialists before she was appointed Secretary/Accountant to Sir Gilbert Archey, Director of the Auckland Institute and Museum, in May 1959. Life at the Museum was different and sometimes hectic. In the fourteen years Terry Wilson was there the museum grew and grew. There was the opening of the new part of the building in 1960, new regulations for administration, new Rules and administrative changes. She began studies for admission to the Institute of Chartered Secretaries and Administrators, and was elected to membership in 1968.

In 1964 Sir Gilbert Archey retired and Mr E.G. Turbott was appointed Director.

There were centennial celebrations in 1968, the opening of the new auditorium in 1969, great occasions both. A coffee lounge was opened and a shop where overseas visitors could see New Zealand arts and crafts. A constant broadening of the museum's work went steadily on. It was an absorbing and footweary time.

For recreation Terry has AGMANZ and service work in Soroptimism. In her spare time she grows roses, dressmakes, entertains friends, reads whodunits and enjoys opera, ballet and orchestral music. Once in awhile she even does nothing.

This article was prepared before Miss Wilson resigned from her position in June to become Assistant Town Clerk, Ellerslie Borough Council.

J.B. Young,
Director,
Lakes District Centennial Museum, Arrowtown.



Bruce Young was born in Invercargill in 1950 and grew up there. When he was about eleven he began, like many others, to assemble a collection in an old shed which he considered to be a museum. In common with many larger institutions he soon found he had a space problem which became so bad that collecting had to cease! At that time though his interests were varied he was mainly concerned with the insects of Southland and Fiordland. He spent many hours at the Southland Museum where the staff gave him much encouragement and advice.

On leaving James Hargest High School where he took a technical course, Bruce Young, finding no openings in museum work, began draughting for the N.Z. Electricity Department where in five years, he gained a variety of experience.

Soon after he left school Bruce Young began working in the field of sculpture and then in other forms of art. He later applied to go to the Ilam School of Art in Christchurch, was accepted, and spent three very productive and enjoyable months there before finding that he had also been successful in his application to be Director of the Lakes District Museum at

Arrowtown. He finds that being the first Director has its problems, but having a clean slate and a new extension to work on also has great benefits.

His spare time occupations have included hovercraft, jade carving and sculpture but these have had to be put aside temporarily until he has completed the house he has built, with his father's help at weekends. Since living in the Arrowtown area he has become interested in skating and he hopes to ski when time and finances allow.

Bruce Young finds that art and sculpture are becoming increasingly important to him and can no longer be called a hobby, rather an approach to life and nature.

Auckland War Memorial Museum Contribution

The Whangarei City Council is considering sponsoring a local bill in Parliament to exempt itself from a statutory contribution to the Auckland War Memorial Museum. Currently the council is paying the museum over \$3000 a year on a fixed percentage charge which sum is considered too high for the benefit Whangarei receives from the Auckland Museum. The chairman of the council's library and museum committee, Mr J.P. Murphy said the council would prefer to spend that money in helping the Northland Regional Museum planned for Maunu, which would be of more immediate benefit to Whangarei residents.

But, Mr Murphy added, Whangarei would be prepared to make some voluntary contribution to the Auckland Museum, a token sum in recognition of its relationship to the Auckland province as a whole.

Local Authority Contributions

In view of the controversy, particularly in Otago and Whangarei, concerning local body contributions to metropolitan museums, members may be interested in the total amounts received by the Auckland War Memorial Museum:-

Metropolitan: Statutory —	\$194,806.13
Provincial: Statutory: —	\$ 11,193.87
Provincial: Voluntary: —	\$ 6,475.84
	\$212,475.84

(From the annual report of the Auckland Institute and Museum, 1972-73).

Stone Building for District Museum

A 100-year-old stone building in Roxburgh has been chosen by the Roxburgh Lions Club to house a district museum in an effort to preserve the history of the area, retain as many historic items as possible in the district and provide a new attraction for the town. Many exhibits had been promised including a vintage steam engine. An area of land behind the building is to be prepared for a display of old vehicles, large historic items and gold-mining equipment. Teams of volunteers will renovate and redecorate the old building and provide shelving and display areas.

New Zealand Archaeological Association.

With this copy of AGMANZ News you will have also received a copy of a pamphlet produced by the New Zealand Archaeological Association. Entitled 'Is There a Future for New Zealand's Past?', the pamphlet is designed to make people aware that New Zealand has archaeological sites which are worthy of attention, and that action is necessary now to ensure the preservation of sites for the future. It suggests some actions which can be taken, and gives the names of people to contact in various parts of the country for further help or information.

Museums may well find this a useful item to give to visitors, especially those who come in to report the finding of an artefact or a site. Inquiries have already been received from a number of institutions, requesting copies for this purpose. However, NZAA has only been able to finance the production of 15,000 copies, which are being distributed to professional bodies, landowners and historical societies. Another printing will be made to supply copies to museums if there is sufficient demand, as seems likely.

The pamphlets cost \$35 per one thousand. Enquiries and orders should be sent to: Mr. G.S. Park, Anthropologist, Otago Museum, Gt King St Dunedin. Please do not send any money now — you will be sent an invoice later.

Museum Planned for Ngaruawahia

A decision to form a Ngaruawahia Museum and Historical Society with the object of establishing a museum and setting down the history of the town and district was taken at a public meeting at which a committee was formed to go into details of the proposal.

The museum would be set up in Turangawaewae House in the centre of Ngaruawahia, said Mrs D. Gregory, secretary of the Turangawaewae Marae Committee, which proposed the museum. Permission to use Turangawaewae House for that purpose had already been obtained from the Tainui Trust Board.

Originally built in 1919 as the headquarters of the Maori King Movement, in later years the building was used both as a medical clinic and as a venue for the Maori land courts. Recently however it has been used only for meetings of the trust board.

Army Museum to be built at Waiouru

An appeal to the public is being made by the Army for photographs, documents and military equipment for a new Army Museum to be built next to the State highway at Waiouru Camp.

A limited but valuable historic collection of items is held by the Army but because of the present limited museum accommodation these cannot be displayed to best advantage.

NATIONAL MUSEUM, WELLINGTON

The following items are taken from the very comprehensive information in the National Museum Newsletter No. 10, June 1973.

Change of Name

The National Art Gallery, Museum and War Memorial Act 1972 changed the name of the "Dominion Museum" as from 1 April 1973 to "National Museum". This is the third change of name in the institution's 107 years. . . .

New Board of Trustees

The Minister of Internal Affairs, Mr. H.L.J. May, has announced the following appointments to the new Board of Trustees of the National Art Gallery, the National Museum, and the National War Memorial: Mr R.C. Muston, architect, Strutron Group, Wellington (Chairman), Mr J. Kennedy-Good, Mayor of Lower Hutt, and Mr J.G. Churchill, Mayor of Otaki (both nominees of non-Wellington contributing local bodies), Dr. C.A. Fleming, Geological Survey, Lower Hutt (nominee of Royal Society of N.Z.), Mr I.F. Calder, architect, Wellington (nominee of N.Z. Academy of Fine Arts), Sir Hamilton Mitchell, barrister and solicitor, Wellington (nominee of N.Z. Returned Services Association), Mr J.R.P. Blake-Kelly, Government Architect, Ministry of Works, Wellington. Mr W.A. Sutton, School of Fine Arts, University of Canterbury, Christchurch, and Professor K.W. Thomson, Professor of Geography and Dean of Faculty of Social Sciences, Massey University, Palmerston North.

Also members of the Board under the Act are: the Mayor of Wellington, Sir Francis Kitts, the Chairman of the Wellington Harbour Board, Mr R. O'Regan, the Secretary for Internal Affairs, Mr P.J. O'Dea, Mr G.S. Latimer, Matakohē, North Auckland, President of the N.Z. Maori Council and Mr H. Innes, Auckland, nominee of the Queen Elizabeth the Second Arts Council.

Invertebrate Gallery Planning

. . . Detailed planning of the Invertebrate Gallery has begun, but construction work on the Gallery can only start when finance is available. Based on present costs this could take between 20,000 and 40,000 dollars and from four to five years to complete depending on the availability of display finance and outside construction help. The situation in respect to the Auckland Museum's new Bird Hall, which some readers will have seen, is worth noting for comparison. Expenditure on that Hall (not counting staff salaries) has been over \$20,000 already plus another \$4,500 for floor coverings. Of this amount, the Sir John Logan Campbell Trust has contributed \$10,300 and the Auckland Savings Bank another \$1,000. During the same period Mr Disney contributed \$7,100 to set up a hall of furniture in the Auckland Museum. . .

Travelling Display Cases

A new scheme for circulating standard-sized display cases among the various local bodies which support the Museum has recently been put into operation. Mr Harry Allen has prepared a trial series of seven cases for circulation to the Levin Borough Council, Otaki Borough Council, Porirua City Council, Tawa Borough Council, Petone Borough Council, Lower Hutt City Council and later to the Eastbourne Borough Council. These 3 ft x 3 ft cases house changing historical, ethnological and general natural history displays such as the story of the General Grant wreck on the Auckland Islands last century, Zulu beadwork, bronze statuettes of Indian dancers, and colourful butterflies and moths. In most areas these cases are on show in the Public Library of the local body involved and are part of a new approach to the task of bringing the Museum and its work to the notice of people who do not normally visit our galleries. . .

Museum Attendances

Figures of public attendance at the Museum are kept by the calendar year. Attendances for 1972 were 287,000 as against 220,000 for 1971. This is a 30% increase in one year with every indication that this rate of increase is continuing this year. . .

Government Grant for Artifacts

A large Government grant was made available to us during the second half of the financial year 1971-72 to allow the Museum to purchase Maori artifacts. Three major auctions of artifacts were held in November 1971 (Dannevirke) and in January and March 1972 (Wellington) respectively and the Museum was able to bid successfully for almost all the significant items offered, particularly those with a documented locality or strong historical associations. In addition a number of other important items were purchased privately. This action by Government resulted in a magnificent addition to the Museum's, and hence the nation's collections of Maori material, and withdrew permanently a large number of valuable artifacts from sale and circulation. It allowed the Museum to fulfil part of its obligation to safeguard New Zealand's national heritage.

Although complete secrecy was imposed on our actions at first there were very firm signs that the public at large applauded our move into this field. It helped to allay suspicions that Maori items offered at auction might eventually find their way overseas against the provisions of the Historic Articles Act and so be lost to New Zealand. It was also approved by a not inconsiderable group of people who believed that Maori artifacts should not be the subject of commercial transactions.

In the 1972-73 financial year Government made a major grant to the Board of Trustees of \$50,000 to be used partly by the National Art Gallery and partly by the Museum to purchase material of national culture or historic importance. The Museum's share is to be devoted to the acquisition of Maori artifacts. This grant has made possible the purchase of a wide range of material at auctions and by private purchase within

New Zealand, and has allowed the repatriation of two very valuable items from abroad.

The artifacts acquired for the National collections by this year's grant include 15 greenstone tiki (some with especially important historical associations including one owned by Te Rauparaha and several from the Wellington area), 6 greenstone pendants, a greenstone parrot ring, 4 greenstone adze blades (including a ceremonial tiki from Hawkes Bay, a blade believed to have belonged to Hone Heke and a very unusual tanged blade from North Auckland), and over 100 adzes of all ages and types from known localities. Less important material included a beater, a paddle, a tewhatewha, chisels, a bone spear point, an ivory cloakpin and two carvings. A very fine greenstone tiki and an important carved wooden club (wahaika) were purchased in England.

Museum Library

During the last year the emphasis of the Librarian, Roger Chapman, has been on completing the holdings of many important and valuable periodicals by updating exchange agreements and combing the second-hand book market.

Special thanks are due to three benefactors who enabled the Library to acquire rare and valuable volumes. Sir Walter Norwood made a cash donation towards the purchase of the first 47 volumes of the *Bulletin de la Societe Royal de Malacologie de Belgique* missing from our otherwise complete set. The Museum now has the only complete holding of this important research journal in the country. Dr C.A. Fleming provided a cash donation towards the purchase of nine early volumes on insects by the Scandinavian entomologist Fabricius (1745-1808). These historic works contain the first descriptions of New Zealand insects and are not held elsewhere in Wellington. A further cash donation was made by Mr F. Turnovsky towards the purchase of a partial set of the *Bulletin of the Museum of Comparative Zoology*, Harvard, a major serial publication greatly in demand by the Museum's research workers . . .

Photographic Section

Some 500 new negatives have been registered this year by the Photographer Mr Trevor Ulyatt, most of these being routine record photographs and copy negatives of prints where the original negatives are no longer extant. The Museum was fortunate in acquiring a large and valuable negative collection comprising approximately 5,000 plates depicting a period early this century that is not well covered by our photographic archives. . .

Museum Education

Mr John Christie, the Education Officer reports that class visits for specific purposes continue to occupy most of Education Service's time. He is pleased to see the variety of topics requested for class study and notes that all the Museum display areas are being used

for class lessons. In an endeavour to provide a worthwhile museum experience for children, Mr Christie and his Assistant Education Officer, Mrs Joyce McCredie, have acquired additional handling material to bridge the gap between classroom studies and viewing specimens and artifacts behind glass.

Class bookings continue to increase steadily with a record total of 21,500 pupil hours (one pupil for one hour) for the three terms of 1972. To satisfy the demand for introductory visits by junior classes a "Junior Walkabout" was introduced during last year. This is a guided tour, controlled by the class teacher and conducted by parents. Unless requested the Museum education officers are not directly involved in these visits and can spend their time with older children.

Maori Carving

An important restoration project recently completed by the Museum Carver, Mr Charles Tuarau, was the extensive recarving of an historic Taranaki canoe prow for the Taranaki Museum. This prow had been taken to the Chatham Islands by West Coast people, passed to the Pomare family, taken to Dunedin and finally returned to Taranaki. It will soon be on exhibition again in New Plymouth . . .

Ethnology Department

Two important "deposits" received on long-term loan by the Curator of Ethnology, Mrs Betty McFadden, during the last year were a large collection of South Island Maori artifacts and two large carved slabs from a meeting house near Wairakei. During the same period two important "deposits" in the Museum have now been presented for the permanent collections. These are a large collection of New Guinea Highland artifacts and a whalebone hoeroa originally collected by the Rev. William Rowse. This weapon had been deposited in the Museum in 1944 by his descendants. . .

Important new accessions in the Department included a Maori feather cloak from Otaki; a korowai cloak which had belonged to the Rt. Hon. Pete Fraser; five adze blanks from a Maori quarry at Opito Bay; localized adzes from the Urewera, Seatoun and Dun Mountain; a clam shell adze from Niue (presented by the Hon. Robert Rex, Leader of Government, Niue); two fighting clubs and two very fine plaited mats from Samoa; a collection of 25 modern mats, baskets and wooden artifacts from Nukunonu Atoll, Tokelau Islands; a modern Niuean canoe, a piece of rare Futuna Island tapa cloth; a Fijian tambua, two hafted stone adzes from the Southern Highlands of New Guinea; a woomera and two boomerangs from the Northern Territory of Australia; Indian artifacts from retired staff member Mr Charles McCann, and an Egyptian scarab in a gold mounting.

Purchases from the Disney Art Fund this year consisted of two fine pieces bought specifically for the planned display in the new Ceramics Gallery. A large and simple English medieval jug provides a good example of this heavy utilitarian ware, and a magnificent example of a Romano-British Castor ware pot, with an applied design of two dogs chasing a hare, is probably the best example from this period in the country.

A 33 foot partly-made totara canoe from the lower Wairarapa is the biggest acquisition for the year. This great log weighing several tons shows clearly the method used to hollow out a hull with metal tools and because of this is an important item for the research collections though unsuitable for display. . .

A special problem giving concern is the storage and maintenance of wooden and other organic artifacts. The most important single aspect of their curation is the range of humidity to which they are exposed. When conditions are too dry objects become excessively brittle; when they are too moist, fungi (sometimes dormant for years) become active. Fluctuation between the two extremes produces the worst possible results. At the best storage temperatures, 65-70°F, relative humidity should be kept between 45-65%. Variation should not exceed 20% at the most to be effective. From September 1972 till February 1973 inclusive, daily hygrometer readings were carried out to measure the relative humidity in the Maori Carving Basement. The lowest reading was 66% in September and the highest 88% in November and December.

Conditions in this gravel-floored carving basement and in the ethnology reference collections in general have long concerned us but improvements considered in the past have been either too expensive or impractical in the space available. The basic problem is that plans for improvement must allow for the storage of the large existing collections within the existing space. With special financial support from the Board of Trustees it now appears possible to overcome some of these storage difficulties. Steel cabinets to house a large part of the collection of stone implements have now been obtained and for other material a system of adjustable shelves similar to those in use in the Bishop Museum, Hawaii, will be provided. This will go a long way towards improving existing storage conditions.

Another curation problem with which we can now report progress concerns our early collection of recorded Maori music. The Museum holds over 170 wax cylinders of music, songs and chants originally recorded between about 1919 and 1921. Over the years there have been lengthy discussions and negotiations concerning possible methods of re-recording these cylinders. They are unique and, despite persistent rumours to the contrary, they are still in good condition. The cylinders, however, are very susceptible to damage if improperly played. The Physics and Engineering Laboratory of DSIR have now devised a method of transcribing these records and screening out extraneous noise. I hope to have more to report on this project in a later Newsletter but it appears as if this valuable collection may become available once again to students of Maori music. . .

Colonial History Department

There has been the usual steady stream of accessions to keep the Colonial Historian, Mr Michael Fitzgerald busy. These include in the technology field old furniture and implements from the Golden Bay area collected by Michael himself with Frank Climo, two

antique cameras and other early photographic equipment from Mr W.J. Carrig, Mr Hunt and Miss W. Mather; in the period clothing field linen clothing dating from the 1840's, a Scottish shawl and a collection of clothing dating from 1890 to 1920; and in the period furniture field an English oak "corn chest" made about 1660 but incorporating carved church panels dating from 1200-1300, a bequest.

One of the most interesting and certainly the heaviest (!) recent accession in this department was a "Columbia Eagle" printing press made in London in 1841. Standing about 8 feet high and weighing about a ton, the press was donated by Kerslake, Billens and Humphrey Ltd of Levin. Apart from being the oldest press of its type in the country it is of especial interest as being of the same model as one of the presses used by New Zealand's first printer, William Colenso, who was working in the Bay of Islands from 1836 to 1843. . .

Botany Department

The herbarium was enriched by two important accessions from the Stewart Island area. The Stewart Island Museum Trust Board presented its mounted collection of approximately 400 sheets which had been built up by Mrs E.A. Willa to represent the flora, both terrestrial and marine, of Stewart Island. Mrs Willa presented her own herbarium of marine algae, and a number of other specimens which she had made, to the Museum. The combined range of material will be known as the "E.A. Willa Collection". These generous presentations together with the collections from the Museum's February 1972 Southern Stewart Island expedition (see the previous Newsletter), greatly increase our holdings from south of Foveaux Strait. . .

Biological Type Specimens in National Museum

As part of a concerted effort the museum is doing its utmost to gather together and build up its holdings of type specimens of New Zealand plants and animals. This we regard as one of the very important functions of a national Museum. General agreement has been reached with the Zoology Department of Victoria University of Wellington over the future of many type specimens held in that institution and students of the Department now regularly deposit type material in the Museum. . .

Department of Crustacea

. . . The most important accession during the year was a collection of about 780 specimens of a number of different species of the marine spiny crayfish genus *Jasus* (sometimes misleadingly called "rock lobsters") built up over a period of years by the Fisheries Research Division of the Ministry of Agriculture and Fisheries. This material came from a number of New Zealand localities and from most other southern hemisphere areas from which these large commercial crayfish have been recorded. It forms an invaluable research and reference collection. Knowing the average size of a crayfish in a kitchen and realizing that all 780 of them have to be stored in alcohol one can get some idea of the storage problems involved with this one collection alone. . .

AUCKLAND INSTITUTE AND MUSEUM

From the Annual Report 1972-73

1,000,000th Visitor

... During the current year (1st April, 1972 - 31st March, 1973) the 1,000,000th visitor was recorded, the total up to 31st March, 1973, being 1,034,818. In addition, the figures included the highest attendance yet recorded for any single day — a total of 16,899 on 5th June 1972 (Queen's Birthday).

The millionth visitor, recorded on 18th March, proved to be Mr A. Summers of South Stratfield, New South Wales, who was visiting Auckland with a tour party. By resolution of Council, Mr Summers was made a Life Member and received a presentation set of Museum publications.

Department of Display

In view of the increasing scope of activities in the Museum halls, including both up-grading and modification of existing displays and new installations, it was decided this year to form a separate Department of Display, comprising all staff members responsible for the actual work of preparation and installation. The Assistant Director, Mr Bayliss, was appointed to take charge of the Department, with the additional title of Curator of Display. ...

Gifts

"We have pleasure in again expressing our thanks to the Trustees of the Auckland Savings Bank for a gift of \$2,500 towards the costs of installing the Hall of New Zealand Birds, the third contribution made by the Trustees for this project; the present gift brings the total contribution by the Savings Bank towards the new Hall to \$7,000. The Sir John Logan Campbell Trust added again this year to its long list of generous contributions by making a grant for improvements to the Special Exhibition Hall of \$4,000. ...

Special Exhibitions and Festival

"The Exhibition Hall was again regularly occupied by special exhibitions on a wide variety of topics, the programme culminating in *"Portrait of Mexico"* and the Kelliher Art Trust Exhibition of Australian and New Zealand War Paintings (as recorded in the President's report). Members of our staff participating in the installation of *"Portrait of Mexico"* greatly appreciated the opportunity to work in co-operation with the Exhibition's Technical Director, Mr Emeterio Guadarrama, and his assistants, Mr and Mrs Elias Guadarrama.

We showed the Queen Elizabeth II Arts Council circulating exhibition of engraved glass and drawings by the British artist John Hutton over the period 20th April - 21st May, 1972.

The Auckland Science Exhibition in the second term holidays again drew entries of high standard from post-primary pupils, and attracted almost capacity crowds throughout the exhibition period.

In addition, we were pleased to welcome a new post-primary Exhibition — this, entitled *"Mathex 72"* was

arranged by the Auckland Mathematical Association and was held over two days, 10th and 11th August. Competitions for 3rd and 4th Form pupils were held in the Auditorium on these two evenings.

From 11th to 19th April, 1973 a travelling exhibition (circulated by the Queen Elizabeth II Arts Council) of Indonesian batik paintings, by Bambang Oetoro was shown in the Hall of South Pacific Ethnology; Mr Oetoro, who accompanied the Exhibition, gave daily demonstrations throughout to the school groups and to Museum visitors.

Our 1972 Festival contributions were organised by Mr Bayliss, and comprised an Opening Evening of *"Sound and Movement"* — with entertainment by national groups — on 11th May, followed by guided tours of a selection of the Museum's halls during the subsequent two weeks. The opening event was attended by 10,136; there were satisfactory attendances at the guided tours (highest 40, lowest 9). ...

Assistant Director's Report

"The past year has seen the completion of the Disney Hall of English Furniture, with the aid of a generous grant of \$7,200 from Mr Charles Disney. We were pleased to have him with us at the opening by Sir Gilbert Archey, who played such a major part in the acquisition of the furniture now on display. The Hall shows also our collection of Oriental rugs and carpets, Worcester soft paste porcelain and our clocks, consisting of two main collections, the Mackelvie which has some extremely fine 16th and 17th century clocks, and the George Bolt collection. The new hall is much used.

Within the last month we have received the first part of the James Fenton collection of 17th and 18th century English pewter. Mr James Fenton was in 1949 President of the English Pewterers Guild, and the good fortune of the Museum in having this presented gives us (at one step) one of the most important pewter collections outside Europe.

Among the acquisitions for the Disney Art Trust amounting to \$1,500 for the year, have been a Chinese Blue and White stem cup of the 16th century, an earthenware green vase of the T'ang Dynasty, two Sung Dynasty Ch'un bowls and a collection of early Japanese Imari porcelain. The Mackelvie Trust purchased for our collection an important T'ang bottle for \$1,000 and a Sung ribbed vase for \$300. The T'ang bottle forms a most interesting 6th century link between China and Greece by way of India and the Buddhist faith.

The entire display staff and Mr H. Rowe had a part in the construction and display of the Furniture Hall. We are fortunate to have Mr Donald McGillivray added to the Display Department as Cabinetmaker-Carpenter, and already a half-dozen projects have been carried through by him. Mrs Brookes and Miss Bertrand have been carrying through a programme of case display renovation. With Mr Simmons a new display of Maori treasure boxes and face and body tattoo is being mounted, and at the same time the Shell Gallery cases are having a facelift under Mr Cernohorsky's scientific direction.

Mrs Judy Smith has returned from England with the advantages of having visited many textile collections. She was responsible for the costume display in the Disney Hall, and continues her work on the collection of rugs, lace, costume and other textiles.

The Museum has been fortunate to have the services of Mr W. Ross-Lowe in looking after the furniture as a labour of love. Not only has he polished all the pieces so that they now are in wonderful condition, but he has agreed to look after the cataloguing and all other details. His enthusiasm and knowledge are going to be a continuing asset to the general public, who I find, are making good use of his willingness to talk about his charges . . .

T.J. Bayliss

Museum Touring Exhibitions: A Basis for Discussion

Ken Gorbey

Many New Zealand museums mount temporary exhibitions for their public but unlike art galleries there exists no established circuit through which these museum orientated exhibitions might tour. Drawing on the experiences of a series of temporary exhibitions mounted by Waikato Museum, Ken Gorbey, Director of the museum, suggests in the following article that it might now be time to consider touring museum exhibitions.

"The temporary exhibition that is well researched, that contains impressive and exciting items and that is well displayed and advertised can draw people who normally rarely, or never, visit a museum. A succession of such exhibitions can maintain initial enthusiasm so that the visitor is encouraged to return as often as is necessary to view new exhibitions. It has certainly been the experience of the Waikato Museum over 16 months that a series of temporary exhibitions ranging over such fields as history, archaeology, primitive and applied arts, ethnology, cartography, and even modern toys has gained a great deal of publicity for a very young developing museum. For temporary exhibitions have an immediacy about them that captures the imagination of the public. To the press they are "news" especially if exploiting a topic currently before their readers such as a conference theme, a centennial or, in the case of Waikato Museum's toys exhibitions, Christmas.

However the cost involved in mounting a series of temporary exhibitions is very high. For example the museum's China exhibition with \$30,000 of loaned items resulted in insurance charges approaching \$150. The same exhibition was made possible only by sending a museum staff member to pack and despatch items from museums and private collections throughout New Zealand — a further \$250 in expenses. To these figures must then be added the costs involved in mounting the exhibition. A series of such exhibitions throughout the year results in a very high proportion of a small museum's budget being committed to this form of display.

Yet the return in public interest and involvement

is great and well worth the expenditure.

Therefore could not New Zealand museums follow the example of their sister institutions, the art galleries, and endeavour to tour exhibitions among themselves, thereby sharing both the benefits and costs of these exhibitions?

The question of course is deceptively simple, for there would be a great many difficulties to overcome before exhibitions could be toured. No museum or private collector can be expected to commit valuable collections to tour if they are at all doubtful of the ability of the recipient institutions to first of all recognise the many problems associated with touring exhibitions and secondly to overcome these problems.

The following list of problems is suggested as a basis for discussion only in the sure knowledge that it is very incomplete and nowhere near exhaustive.

1. Physical Capabilities

- a) The most obvious problem is that of space. Before accepting an exhibition the recipient institutions must have gallery space available to do justice to that exhibition.
- b) It is probable that with an increasing awareness of the need for controlled environmental conditions developing in New Zealand art galleries and museums, some loan exhibitions will be made available only where certain environmental strictures can be met. For example an exhibition containing light sensitive materials such as fabric might be toured only to those institutions that can guarantee gallery space from which ultraviolet light is virtually eliminated. In the future some exhibitions might require air conditioned galleries.
- c) Absolute security would have to be guaranteed by all institutions.

2. Professional Competence

- a) The staff of the recipient institution must be in the position to be able to assure the owners of a touring exhibition that they possess skills necessary to reduce the chances of breakage and damage due to mishandling to nil.

3. Finance

- a) The institution that tours an exhibition must be in the position to support the initial costs involved in researching, mounting, packing, freighting and insuring that exhibition while the recipient institution must be able to share costs according to some agreed upon formula.
- b) Means of subsidising touring exhibitions should be investigated.

The problems above are very general. For more specific consideration of the difficulties involved in touring exhibitions reference should be made to publications such as *Museums and Monuments - X: Temporary and Travelling Exhibitions* UNESCO, 1963, and many others.

Many New Zealand museums mount temporary exhibitions. The obvious progression is now to tour exhibitions among the institutions able to accommodate such exhibitions. Perhaps a worthwhile task for AGMANZ."

HOCKEN LIBRARY

University of Otago

The following items are from the Annual Report 1972 of the Hocken Library, University of Otago.

"All aspects of the Library's operations have continued to expand this year, the rate of acquisition being the highest on record. For their practical advice and encouragement in maintaining the standard of the Library I again thank sincerely the members of the Hocken Library Committee and its Pictures Sub-Committee. As reported below, new accommodation is currently being planned to receive elements of the University Library system. That that portion of it to be occupied by Hocken appears so well to meet the criteria repeatedly put forward by the Hocken Committee, speaks well for its persuasive powers.

Acquisitions

The number of accessioned books, periodical volumes, microfilm reels and manuscripts added to the collections was 4611, a dramatic increase of just on 1000 more than in the previous year, and the largest number of acquisitions yet recorded. This is the result of an increased flow of purchased and donated material and is also due to the addition of a part time assistant to the staff. . .

Finance

Funds available for acquisitions amounted to approximately \$11,000 composed of an allocation of \$9,000 by the University Library, the income from various bequests and donations from the Presbyterian Synod (Otago Foundation Trust Board) and the Anglican Synod. The continued support of these two bodies, which has for so long been an aspect of the Library's financial resources, is most warmly acknowledged.

Archives and Manuscripts

. . . The work of acquiring records has continued apace. At the same time a greater emphasis has been placed on listing adequately the material that is already held. Amongst the more notable manuscripts donated during the year are additional papers of the poet J.K. Baxter, which now sit alongside those of Ruth France, and R.D. Finlayson, both of which received their final arrangement this year. Other papers of note acquired include those of John Preston, who played a prominent part in the New Zealand Farmers' Union and local co-operatives; those of Sir John Walsh, former Dean of the Dental School; and further Herries Beattie papers. Mrs. J.J. Herd very kindly arranged W.G. McClymont's papers relating to the history of New Zealand exploration. . .

. . . Important acquisitions on microfilm are the records of the British consulate to Fiji and Tonga, 1858-76, and the completion of the British Public Record Office series, Colonial Office 209. . .

. . . The effect of all this activity is that the Library has ceased to be simply a Library, but has become also in effect a regional record office. This raises new problems and demands which are going to require solutions outside the usual experience of New Zealand libraries. . ."

John Buckland Wright Engravings

The exhibition of engravings by John Buckland Wright opened at the Waikato Art Gallery in May the first art exhibition which the Gallery has imported from overseas.

John Buckland Wright was born in Dunedin in 1897 but left New Zealand at the age of seven. He became one of Europe's finest engravers and had considerable influence as an artist and as a teacher. Little is known of his work in this country.

The exhibition will go on a tour of twelve Galleries throughout New Zealand under the sponsorship of the Queen Elizabeth II Arts Council.

Gift of Surgical Instruments

The Tauranga District Museum has been given almost enough old surgical instruments to stock the operating theatre which will be part of the cottage hospital in the proposed 14 acre historic village. The gift was the result of a move to new premises by a group of doctors in Tauranga.

Move to Establish Museum in Te Aroha

The great interest in museum pieces displayed during the recent 75th anniversary celebrations in Te Aroha was brought to the attention of councillors by the Mayor, Mr H.W.D. Skidmore who suggested that the Council should take the lead in establishing a museum in the town. Support is to be asked from service and other organisations as well as from the public.

Scandinavian Help Possible for Antarctic Wing

The idea of a wing devoted to Antarctica was a great one and unique, said Dr Bengt Danielsson, Swedish anthropologist, in Christchurch recently. Because New Zealand is so close to the area and many expeditions have started from here it is an ideal place for a museum devoted to the exploration of Antarctica.

Scandinavian countries had been closely connected with both Arctic and Antarctic expeditions and had a great deal of equipment used on, and material about, expeditions to Antarctica which could possibly be lent or given to Canterbury Museum. Dr Danielsson hoped to be able to help Dr Roger Duff, Director of Canterbury Museum, when he returned to Scandinavia by contacting Norwegian Museums. There were plans to establish a polar research institute in Norway, from which source, material and equipment might also be available.

Future Museum for Levin?

The possibility of collecting and storing material for a future museum in Levin has interested the committee of the Levin Arts Society during the past year, said the president, Miss Dorothy Picken, in her report to the annual meeting. The committee would welcome suggestions and advice which would further activity in this line.

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