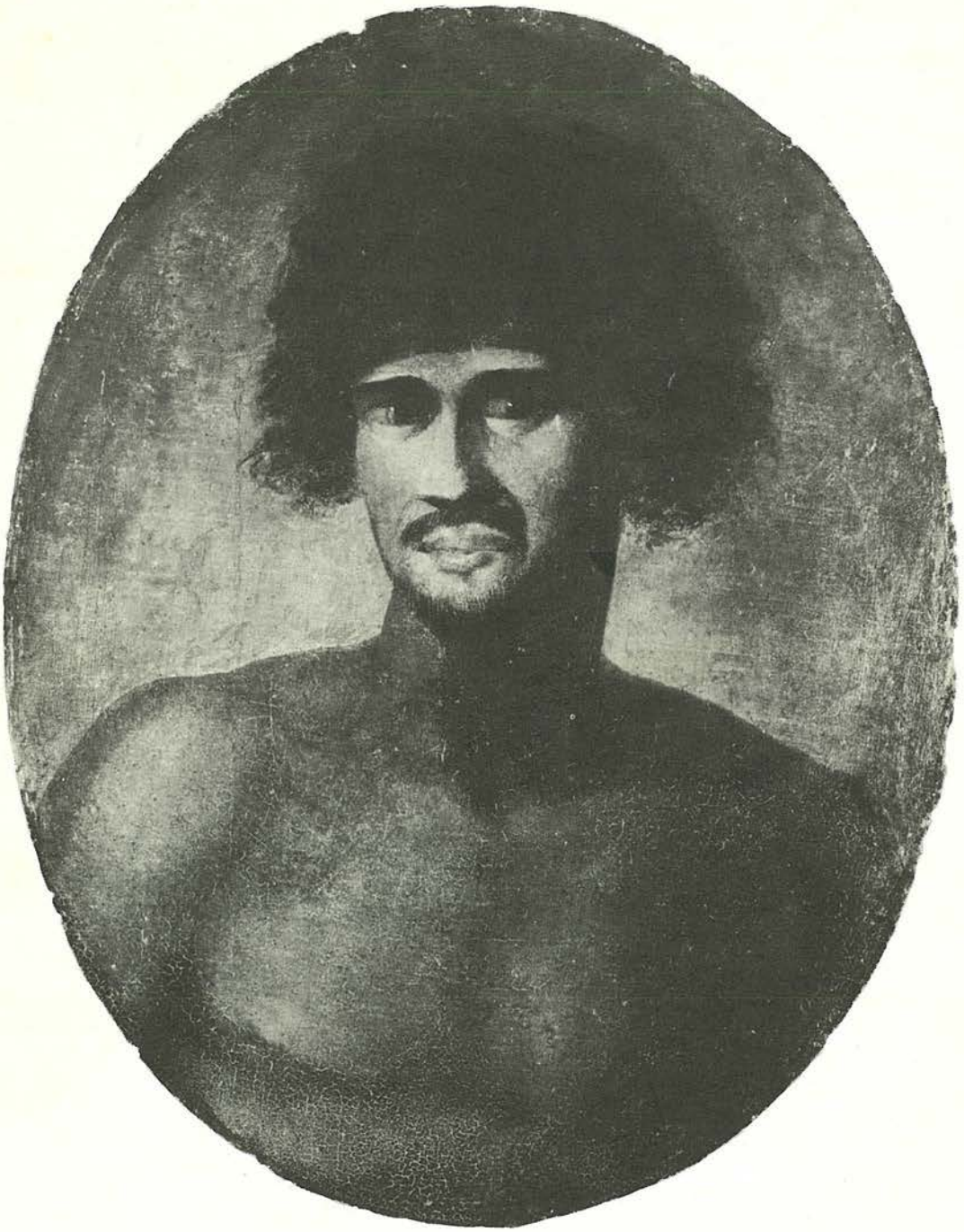

AGMANZ NEWS

The Art Galleries & Museums Association of New Zealand
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Cover

TU, ARIKI OF PARE; LATER POMARE I OF TAHITI (d. 1803)
Oil painting on prepared board, 1777. 36.2 x 28 cm (oval) *by John Webber, RA (1751-93),* painted at Tahiti (The Alexander Turnbull Library, Wellington).

Cook made four visits to Matavai Bay at Tahiti and his patronage of the young chief on both the Second and Third Visits greatly advantaged Otou politically. He was about 25 years old when this head and shoulders portrait was painted — in this wise, according to the artist in an eighteenth century account: 'O'too, by the Captain's particular desire, sat to Mr Webber, in order to furnish such a memorial of his features, as might serve for the subject of a complete whole length picture, on the return of the ship to England . . . (Tu) was informed that it would be kept by Captain Cook, as a perpetual memorial of his person, his friendship, and the many favours received from him. He seemed pleased with the idea, and instantly replied, that, for the very same reasons, a picture of Captain Cook would be highly acceptable to him . . . Captain Cook, charmed with the natural sincerity of his manner, complied with his request much more readily than on any other occasion he would have granted such a favour.' This was in August 1777. That portrait of Cook has long rotted away. The projected full length portrait of Tu was apparently never painted, so this study gains added importance, the only other portrait known being a red chalk drawing by Hodges, made on the Second Voyage and now in the Rex Nan Kivell Collection of the National Library of Australia. Webber's painting is of great historical value, both for its close associations with Cook and because of Tu's place in the history of the South Pacific. According to family legend, James King already had a Webber portrait of Cook and at the latter's request exchanged it for that of Tu so that the chief might be given the Captain's likeness. Lieutenant King took command of *Discovery* after the deaths of Cook and Clerke and it was he who wrote the official account of the Third Voyage subsequent to Cook's death. The painting remained with Captain King's descendants until it was auctioned at Christie's, London, in 1977. It was acquired by the Library in 1978, the Endowment Trust contributing $5,000 toward the purchase price of $9,000. This was one of the few Cook-associated paintings remaining in private hands.

Cook double-header from the Turnbull

Previous mention has been made of a touring photographic exhibition from the Alexander Turnbull Library. This has been on circuit over a year already and interested institutions are invited to apply for inclusion in the 1980/81 touring schedule now being prepared. The exhibition celebrates Cook's birth 250 years ago and is titled ***Further than any other:*** *Captain James Cook, RN, born 1728.* It is intended for extensive touring and for easy exhibition in areas with only limited facilities. Instant hanging is facilitated by eyeletted panels which may be hung on nails. All panels measure 40 x 50 cm (16 x 20 in) but 29 (of which six are coloured) are horizontal, with another seven panels of narrative descriptive text; while 23 (seven coloured) are vertical, plus one title panel. The pictures are of people, ships, places, natives, events, flora and fauna, covering all three of Cook's voyages, and are very largely taken from original paintings or from published engravings. Most are photographs but a few prints are included. There is no catalogue since the captions are self-explanatory.

Free from February

This touring Cook Exhibition has been continuously booked throughout the year but is currently available from mid-February 1980, apart from Christmas 1980. It is usually shown for a month or six weeks but the duration is up to the exhibitor. There is no charge, other than the cost of posting on the three parcels to the next venue (not more than $10). If you would be interested in borrowing this exhibition, write to the Alexander Turnbull Library, giving a second preference as well as the exhibition dates chosen.

Catalogue of Cook items in New Zealand

A decade of Cook Bicentennial activity has finally ended in 1979. The last official New Zealand recognition was another, very different exhibition mounted by the Turnbull. It had been hoped that this might also have been toured but although approval was recommended at Cabinet level, in the event the Library found itself unable to accept responsibility for such a tour in view of the critical shortages of staffing. The exhibition was on view at the Turnbull only, during June-August. It comprised original pictorial work and manuscripts, all associated with Cook and all held in New Zealand institutions.

Fifty-eight exhibits included virtually every original Cook-associated painting and manuscript in the country, far more than is commonly appreciated. The notable exception was the Auckland City Art Gallery's oil by Hodges, of a Maori chief at Dusky Bay: it was not feasible to exhibit this. The Poverty Bay Club's part-letter from Cook to Clerke, and a few of the manuscript items in the Sir George Grey collection of the Auckland Public Library were also omitted. The National Art Gallery generously lent their Webber portrait of Cook, the first time it has been exhibited outside the Gallery. The Bishop Suter Art Gallery, Nelson, lent their fine Webber of Ship Cove, for too long known as Cook's Cove. The Turnbull's own newly acquired Webber oil portrait of Tu, Pomare I of Tahiti, was shown with the Hocken Library's two Webber drawings of canoes of Tahiti and Hawaii. The Hodges red chalk drawing of a man of Tanna, owned by the Turnbull, accompanied a large selection of that Library's extremely important Third Voyage drawings by William Webb Ellis. From the Governor-General came the famous Dance portrait of Captain Charles Clerke, presented to Governmet House by Viscount Galway. A few excessively rare contemporary prints and artefacts were also on display.

The manuscripts included six from Auckland Public Library, with a large number from the Turnbull collections including Cook's own 1755-6 log as Master's Mate on *HMS Eagle,* the *Endeavour* log of Zachary Hicks, first officer, and the journals of

William Bayly, astronomer on the Second and Third Voyages, as well as contemporary letters and records. The entire relevant holdings in the Library are listed in the catalogue, which is extensively annotated in respect of all the paintings and other items in the exhibition.
The catalogue offers an unique and useful record of Cookiana, if one must descend to that bastard word, and it is gratifying to discover how much of importance is held in New Zealand. Copies of the Cook Commemorative Exhibition Catalogue may be obtained from the Alexander Turnbull Library, Box 12-349, Wellington, at 50 cents each, post free.

NEW TURNBULL LIBRARY PRINTS
The 1979 Turnbull Library Prints have now been published, bringing to 52 the colour reproductions issued since the project began in 1963 with *The Queen's Prints* by Heaphy. This year's artist is the mysterious Christopher Aubrey who managed to paint throughout New Zealand from 1876 to 1906, yet left scarcely any record of his existence apart from his very attractive pictures. Two of the colour prints show 1889 Wellington views, while the third is of Masterton in 1891 and a fourth on the folder which is supplied free with the full set, depicts Eketahuna 1891. The descriptive text-sheet bears two more views, in black and white. The set of three prints sells for $12.
Before Christmas an extra 1979 issue of prints will appear, to replenish stocks which are now running low, a number of series being already completely sold out. The new prints will be four studies of New Zealand flowers and berries, in much brighter colouring than the earlier prints by the same artist, Emilly Cumming Harris (1837?-1926). Those proved very popular, particularly with people seeking a change from landscapes. An illustrated catalogue of Turnbull Library Prints and other publications is available free on request to the Library.

ICOM News

Second Asian Regional Assembly of ICOM
Dr John Yaldwyn represented ICOM New Zealand at the Second Asian Regional Assembly at Bangkok in December 1979. He reports that it was a most enjoyable and worthwhile meeting.

Workshop on the Establishment of Science Museums in Asian Countries — Training and Exchange
Dr Allan Baker of the National Museum will attend this workshop at the invitation of UNESCO. Other invitations have been extended by the host organization and it is hoped that New Zealand will have two representatives at this workshop which will be held at Bangalore, India from 11 to 18 February 1980. There are no science museums in New Zealand but as the workshop is concerned with the establishment of science museums the meeting should prove to be beneficial. We wish Dr Baker a pleasant and rewarding stay in India and look forward to his return with considerable interest.

ICOM General Conference, Mexico 1980
The exciting news is the opportunity to attend the Triennial World Conference in Mexico City, Saturday 25 October to Tuesday 4 November 1980. This offers an invaluable opportunity to meet people from museums throughout the world and to establish important contacts and to help formulate policies which could be of benefit to museums and art galleries. It also offers the opportunity to visit a country noted for its rich and varied history.
The Conference theme is *The World's Heritage — The Museum's Responsibilities.* Discussions on the profession's problems, prospects and responsibilities with regard to contemporary society and a constantly changing world. The theme of the Conference is divided up into the following topics:
1. Towards a museum policy on the world heritage:
Museums and the archaeological and historical heritage
Museums and the ethnographic heritage
Museums and the natural, scientific, industrial and technological heritage
Museums and the artistic heritage
Museums and the twentieth century heritage.
2. The conflicting functions:
The preservation of the heritage and its availability to a mass public
The protection of the heritage in the contemporary world
The nature of the heritage of the future.
3. The ethics of museum personnel with regard to the heritage (acquisitions policies, availability of heritage material, international relations, etc).
All meetings of International Committees will take place in museums. There will be opportunities to make cultural and tourist trips to various regions of Mexico. In all it should be a most wonderful experience.

Tour party. A number of people have indicated that they will be attending the Conference in Mexico and will probably be the largest New Zealand group to attend a General Conference. While some will be making their way independently a tour is being offered by one of the international tourist companies and some people may wish to avail themselves of the opportunities which group travel affords. The tour will include stopovers at San Francisco and on the home journey, Los Angeles. Visits to museums and art galleries will be arranged at both of these American cities. The most important advantage of the group travel is considerable cost reduction in travel and accommodation. The minimum number is ten. Details of the tour will be circulated to all ICOM and AGMANZ members shortly.

Membership of ICOM
The TWELFTH GENERAL CONFERENCE OF ICOM in MEXICO CITY, 25 October to 4 November 1980, is open to all members of ICOM New Zealand. If you are a member of AGMANZ you are entitled to become a member of ICOM. The rules for individual membership of ICOM (International Council of Museums) allows members and former members of the museum profession to belong. The rules also allow for a percentage of persons who have a specialist interest in museums to belong as well.
If you are interested in further information about ICOM membership and the General Conference in Mexico City please contact
Campbell Smith
Chairman ICOM
Waikato Art Museum
P O Box 1382
Hamilton
or the Secretary, Mr John Malcolm or the Treasurer, Mrs M. Gibson Smith.
Campbell Smith

Recreation in Early Otago: The Research Opportunities of Museum Photographic Sources and Private Collections

By Scott A. G. M. Crawford
Lecturer in Sport Studies, University of Otago

A paper presented at the AGMANZ South Island Museums Workshop, Dunedin, 27 October 1979.

Traditionally there has been a reluctance by historians, both within New Zealand and overseas, to systematically study leisure activity as a vital aspect of cultural life. While religious, economic and political areas of study have been rigorously pursued there has been an overt academic rejection of the worth, value and scope of activities that, by their very nature, appear trite, trivial and non-serious. Is it 'appropriate', for example, to launch a socio-historical study of the founding of the Caledonian Society in Dunedin (1862) when all of New Zealand, at that time, hungrily devoured newspaper accounts of events in Britain interspersed with reports on the bitter conflicts of the American Civil War? Perhaps not. Certainly the eighteen books brought out by the Otago Centennial Committee (1948 onwards) reflect this ambivalent attitude towards non-work concerns. Only nine of the eighteen texts have sections devoted to leisure with a focus on sporting activities and recreational pursuits.

The purpose of this short paper is not to attempt any polemical justification for the study of sport and recreation in a pioneer colonial milieu but rather to centre attention on the considerable body of photographic material that, despite the myriad limitations of gadgetry (both in terms of unsophisticated photographic instruments and primitive 'developing' technology), stands as a powerful testament to the existence and societal importance attached to 'play'. The very fact that New Zealand immigrants sought pleasure and human movement experiences in a recreational setting is quite remarkable considering the spartan nature of the life-style in a fledgling country that held loyally to the philosophic principle of the Protestant work ethic.

Before looking at photography in early New Zealand it seems pertinent to draw attention to the contribution made by that remarkable man Eadweard Muybridge during the 1880s in the USA. An innovator *par excellence*, Muybridge completed a series of magnificent action photographs recording initially the movements of animals. Sponsored by the University of Pennsylvania (my *alma mater* I am pleased to say!) and using up to 36 cameras with clockwork shutters and gelatine dry plates, Muybridge was able to achieve a brilliant success as the first person to capture animal and human locomotion *without* the aid of the motion picture camera.[1] His work showed the potential of the still camera to capture sporting activity and illustrated:

> . . . the work and play of men, women and children of all ages; how pitchers throw the baseball, how batters hit it, and how athletes move their bodies in record-breaking contests.[2]

Within New Zealand itself a contemporary study by Auckland University's Professor Keith Sinclair gives an excellent concise summary of the intrinsic attraction of photographic sources for the historical researcher:

> In modern times historians have concerned themselves mainly with documentary records. Libraries and archives in New Zealand are filled with a massive quantity of written records about our history from the early explorers to the first European settlers to files of recent governments.
>
> There is another kind of documentary record, as vivid and revealing in its own way as the other two, though little studied by scholars and known to the public mainly in the form of family albums. That is the photographic record, which begins in about 1850 and surveys nearly 130 years of our history.
>
> New Zealand may be unique in that the beginning of European settlement and the invention of the camera almost coincided.[3]

While the historical researcher will spend the major portion of study time looking for archival documents and primary source data it is essential that a genuine attempt be made to review and know *all* of the existing evidence.

> Historical research does not consist, as beginners in particular often suppose, in the pursuit of some particular evidence which will answer a particular question; it consists of an exhaustive, and exhausting, review of everything that may conceivably be germane to a given investigation.[4]

Thus photographic sources are not peripheral concerns but rather complement any study. Indeed, historians today are able to apply a more flexible rationale to the conservative orientation of the nineteenth-century German school with its establishment of the 'scientific' study of primary sources. As Arthur Marwick puts it:

> Probably the single most important development in twentieth-century historical studies is the broadening of our conception of what constitutes a historical source.[5]

This 'broadening' has helped the photograph to become an accepted medium for historical analysis. John Sullivan of the Alexander Turnbull Library gives some idea of the types of people who look at museum photographs.

> The usage of photographs falls into several levels of sophistication. Firstly we have the simple browser . . . At a higher level are those who use the photograph as an educational aid, to illustrate a school project, thesis or book, or to incorporate in a television documentary. Here the factual content of the photograph becomes more important, and the user is likely to be more discriminating in choosing images.
>
> The use of the photograph as a research tool in its own right involves yet higher levels of sophistication.[6]

For the purposes of this presentation the photographic sources utilised come primarily from the Otago Early Settlers' Museum, the Hocken Library and the Hardwicke Knight Collection. Private collections (Brian Connor — military history and Stuart Reid — family album) contributed material and two superb prints from the Lakes Centennial Museum (Arrowtown) helped to give a flavour of recreational interests in Central Otago. A comment by Dorothy Limbrick, photographs assistant at the Hocken, typifies the positive profile of that institution towards photographic material.

> You can learn a lot more from a photograph than from a printed document. More and more local historians are turning to photographic evidence to verify certain aspects of their research.[7]

Some examples of the use of early photographs as aids in exploring leisure in early Otago:

1. A photograph of Dr Henry Manning *circa* 1855 showing him wearing jodhpurs, riding boots and standing beside a brittany spaniel — very much a hunting dog. It turns out that he was Otago's first sports administrator.
2. A diverse collection of volunteer photographs. Detail of insignia, weaponry and regalia helps to determine unit and year.
3. A photograph of the visiting All England cricket team in 1864 has an inset head-shot of Shadrach Jones with the caption 'promoter'. Was it possible that sport had moved out of its 'settling-in' phase and was acquiring social importance as an avenue for mass entertainment, social integration and cohesiveness? Newspaper sources were then studied to fully explore this topic.
4. The Hocken Library has full records and minutes of the Dunedin Caledonian Society from 1868 onwards. Nevertheless a photograph of 1863 showing a gallery of Society directors (with their names) is the *only* record that allows these men to be studied in terms of levels of occupational prestige. With the photograph as a starting off point, it is possible to determine the job and social position of these 'founding fathers' of professional athletics.
5. A photograph list of 100 licensed hotels and pubs in Dunedin and Port Chalmers (1870) clearly, indeed dramatically, asks questions as to the place of alcohol consumption as a major leisure pursuit.
6. The changing technology of bicycle design is perfectly captured in viewing photographs showing the evolution of the modern bicycle from the penny-farthing of 1868.
7. A cricket photograph of the Arrowtown team (1880s) with members participating in work clothes on an uneven paddock with crude bats testifies to the informality and strong 'play' and 'fun' element in early rural sport.
8. A photograph of St Clair beach in 1880 with people strolling, paddling and picnicking shows the expansion of 'family' based recreation in scenic settings.
9. Photographs of happy factory workers at picnics in the 1880s must be treated cautiously with the social, economic and health problems caused by long working days, poor salaries, 'sweating', unemployment and over-crowding in urban areas.
10. The Otago Hunt Club photographs of the 1890s illustrate the similarity with traditional English clubs. Pink coats, a master, 'whippers-in', and a pack of hounds. However in England the quarry was the fox. In New Zealand, club members had to rest content with following a 'drag' — a scent laid down prior to the riders assembling for the 'meet'.
11. One of the first photographs in New Zealand showing a female engaged in athletic activity. A Miss Bottons, sitting side-saddle on a hunter clearing a fence over five feet off the ground.
12. A major recreational zone in Dunedin at the end of the last century was Lake Logan. These photographic records show the expanse of water and aquatic races using miniature yachts. Since that time a land reclamation project has filled in Lake Logan and it is now Logan Park. Such photographs are precious relics of an ever-changing past.
13. An Arrowtown farmers' tug-of-war team with imposing physiques is a pointer to the involvement in vigorous physical activity by men made strong and fit by the nature of their occupation.
14. Many photographs show women in a recreational setting (as spectators at sports events) but social attitudes and cultural norms severely curtailed what physical activities were 'appropriate'. Picnics, sketching parties and rambling were popular but swimming and even bicycling was looked at with some disfavour.
15. The motor car and motor cycle rapidly extended the parameters of leisure activity and a photograph of a 'vehicular' rally, just before World War I, shows the dramatic impact of the petrol engine.

Recently, New Zealand historical studies have indicated a greater awareness of the early beginnings of 'a nation at play'. *New Zealand in the mid-Victorian era*[8] has a section devoted to 'Leisure-time activities' and *In true colonial fashion*[9] there is a chapter entitled, 'Sport and recreation'.

George Griffiths summarises the value and scope of the photographic source:

> It is not accidental that some Victorian photography is among the best human documentary work ever done, for the long exposure times provided a sympathetic photographer with the opportunity to draw out the character of these photographed.
> . . . photography . . . will be required to replace and enhance the mere written description in recording each present age as it slips into the past — not excluding our own, and the future ages yet to come.[10]

The museums of Otago do contain a significant amount of photographic material on sport and recreation and it may be possible in the future that an exhibition can be launched at one such institution pooling the resources of the other museums.

> Sports pictures . . . are a national language. They are as continuous and rhythmic as the seasons and as faithfully changing and as surely recurring.[11]

References

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2. J. R. Betts. *America's sporting heritage: 1850-1950,* Addison-Wesley, Reading, 1974, p. 80.
3. K. Sinclair and W. Harrex. *Looking back: a photographic history of New Zealand,* Whitcoulls, Christchurch, 1978, p. 5.
4. G. R. Elton. *The practice of history.* Collins, London, 1969, p. 88.
5. A. Marwick. *The nature of history.* Macmillan, London, 1970, p. 132.
6. J. Sullivan. 'Introducing photographs'. *AGMANZ News,* Vol. 10, No. 2, May 1979, p. 11-12.
7. D. Limbrick, 'Library collects old photographs'. *Otago Daily Times,* 4 July 1979, p. 5.
8. R. P. Hargreaves and T. J. Hearn. *New Zealand in the mid-Victorian era,* John McIndoe, Dunedin, 1977.
9. E. Ebbett. *In true colonial fashion.* A. H. and A. W. Reed, Wellington, 1977.
10. G. Griffiths. 'Darkrooms of history are light enough'. *Otago Daily Times,* 6 October 1976, p. 14.
11. An interview with photographer Robert Riger on the opening of his sports photography exhibition at the Lacy Armour Gallery of the Art Institute of Chicago in late 1978. *Bulletin of the Art Institute of Chicago,* Vol. 72, No. 6, November-December 1978, p. 13.

[Several of the photographs referred to are reproduced in Scott Crawford's 'Otago Early Settlers' Museum: artefacts pertaining to leisure in nineteenth-century Otago'. *AGMANZ News,* Vol. 9, No. 3, Aug. 1978, p. 2-8. Ed.]

Prints and Oil Paintings

A number of prints and oil paintings were recently recovered by the Canadian Police. The Canadian authorities are attempting to establish the origin of these articles and have requested the New Zealand Police to assist if possible.
If anyone is able to assist in determining the origin of any of the following items, please advise:
New Zealand Police National Headquarters, Knigges Avenue, Wellington 1.

1. Oil painting (65 x 45 cm), Winter woods scene. Signed: W. Peterson — no other visible markings. Value $1,000.
2. Oil painting (77 x 38 cm), Female nymphs and cherubs horse and chariot. Approx. turn of century painting. Pencil markings on read — 3745 J. Hutchinson. Value $2,500.
3. Oil painting (55 x 35 cm), Deer drinking water at a stream. Signed: Willoughby — no other markings.
4. Oil painting (59 x 45 cm), Forest and lake scene. Initials on rear of painting — B.H.L.
5. Oil painting (61 x 30 cm), Woods and lake scene. No other markings.
6. Print picture (50 x 38 cm), Wharf scene (print). No other markings.
7. Oil painting (51 x 40 cm), Bowl of flowers. Signed: G. N. Lax.
8. Print (Antique) (55.5 x 35.5 cm), US Administration print dated 1881.
9. Oil painting (60 x 52 cm), Farm house scene. No other markings.
10. Oil painting (35.8 x 25.5 cm), Shepherd and flock scene. Signed: David H. Stewart 1937 — Rear markings — 91 Colbeck St.
11. Lacerque Print (60 x 38.5 cm), *Valentines Day*, Lady in a chair (print). No other markings.
12. Oil painting (63 x 53 cm), Old man in a chair, possibly fisherman. Signed: Rivicra or similar type name.
13. Oil painting (70.8 x 55.8 cm), Farm house with bridge and stream. Signed: Robert Wood.
14. Picture print (51 x 41 cm), Portrait of man, possibly Sir Wilfred Laurier (Prime Minister).
15. Oil painting (61.2 x 43.2 cm), Fort scene near water. Tag — Kenwoods Westmount & Storage Ltd, Montreal, Lot No. 5 on rear.
16. Picture print (70.5 x 56 cm), Woman and young girl looking out over water (print) — *Farewell*. No other markings.
17. Print picture (71 x 62 cm), Two men in a canoe with mountain lion and blue border (print) — *Quick Action.* Signed: Philip R. Goodwin.
18. Oil painting (81.5 x 71 cm), Winter woods scene. Signed: W. Peterson. No other markings. (No photo).
19. Print picture (66 x 82 cm), Titled *London Bridge.* No other markings.
20. Oil painting (92 x 61 cm), Mountain woods and lake scene. Signed: Losonczy or similar type name.
21. Oil painting (91.5 x 61 cm), Woods scene with stream. Markings on rear — 14049 Signed: H.I.B.O.
22. Painting on glass (60.8 x 30.5 cm), Bridge over stream. Writing on rear 'Pearl 220'. No other markings.
23. Oil painting (64.5 x 52.2 cm), Living room scene, woman and child. Rear markings — Custom Picture Framing, Roy W. Hall, 1640 Bernard Rd. Windsor, 945-5772. This item being investigated in this city.
24. Print picture (50.5 x 40.5 cm), Mountain scene near stream, two fishermen. No other markings.
25. Oil painting (35.8 x 24.8 cm), Seascape and mountains. Signed: Velke & Davies. No other markings.
26. Oil painting (31 x 23 cm), Flock of sheep and windmill. Signed: Bruei or similar type name. Value of original: $50,000.
27. (43.2 x 35.5 cm), Mountain scene including town and lake. Signed: B. W. Leader. No other markings.
28. Oil painting (38.2 x 31 cm). Picture appears to be a town with a church or similar type building. No other markings. Date: pre 1940.

Antiquities Act Meeting

ANTIQUITIES ACT MEETING

Over the past few months many people have expressed the opinion that time is now long overdue for a meeting to discuss the effectiveness and practicalities of the Antiquities Act 1975.
Arrangements are now being made to organise a meeting of all interested persons to discuss the Antiquities Act on Friday, 28 March, starting at 8.45 am. This date was chosen because it follows immediately after the extended AGM of AGMANZ, a time when many people who have been concerned with the Act will be together in one place. The venue will be the Royal Society's room in the National Museum.

Tentative Agenda

Although a tentative agenda is now being planned, if there is any aspect of the Act any person wishes to discuss at the meeting, could they let me know, briefly in writing, as soon as possible. Any comments, criticisms or questions will be a great help in shaping the final agenda.
The meeting will be formally recorded and its findings published.

Robin J. Watt
Ethnologist (Antiquities), National Museum

WELLINGTON CIVIC ART GALLERY

The Council has appointed as first Director of the Gallery Mr Seddon Bennington. He is expected to take up his duties early in the new year.
Mr Bennington is aged 32. He was born in Rotherham, Amuri County. He gained a Bachelors degree with first-class honours at Canterbury University and also pursued a doctoral programme at that university.
Since 1977 he has been the director of the Otago Early Settlers' Museum, Dunedin.
Mr Bennington, with sponsorship from the Queen Elizabeth II Arts Council, recently completed a general management course for senior arts administrators, which was held in Australia.

Hand-made papers and other materials for paper conservation

By Rosemary Collier, Senior Archivist, National Archives

Barcham Green and Company Limited of Hayle Mill, Maidstone, Kent, England, have been making fine hand-made papers since 1805. These papers have, over that period of time, proved to have lasting qualities. The aim is to continue to produce papers of high standards of permanence, and accelerated ageing tests are carried out to ensure that this is achieved.

Certain papers have been developed specifically for conservation use, for example, **Bodleian**, for traditional paper repair using wet methods; tissues for the various lamination methods using heat; **Multisorb** heavy wet-strength paper for drying and pressing uses at a cheaper price than blotting paper. Some of the papers developed for other uses may nevertheless also have value for conservation work. The New Zealand firm of B. J. Ball Ltd have recently become agents for Barcham Green papers, but prefer, at this early stage, that enquiries for the materials be forwarded to me (at National Archives, P O Box 6162, Wellington) so that small orders may be collated to make a viable quantity for importing. Hand-made papers are naturally somewhat expensive relative to machine-made paper. However, in assessing the conservation needs of valuable books, manuscripts, archives and other works on paper, the long-term qualities of the repair material and the appearance desired after repair work has been carried out may indicate that these are the best papers to use. All Barcham Green papers are neutral-sized, that is, have an alkaline size rather than being manufactured with resin/alum sizing, and therefore have neutral or slightly alkaline pH.

Barcham Green materials of most value in paper conservation work are:

Bodleian Light Toned Laid, 510 x 710mm, 80gsm, £88 per 100 sheets

Bodleian Light Toned Laid, 510 x 710mm, 55gsm, £88 per 100 sheets

These are the papers developed especially for document repair work. The lighter weight is used mainly for repairing documents and leaves of books. Being hand-made, the paper has no 'machine direction' and therefore can be torn just as easily across or down the sheet. It gives a good long-fibred feathered torn edge to blend with the documents being repaired. It handles well with either wheat or rice starch pastes, or with appropriate commercial pastes.

The heavier grade is employed for backing maps and similar purposes. Although light in weight, both varieties are very strong, and the tearing characteristics are tested regularly during production. The colour of both is a pale creamy-yellow, to blend with the colour of many old documents and books.

Dover Dark Toned Laid, 450 x 590mm, 70gsm, £82.50

India Office Brown Wove, 570 x 790mm, 180gsm, £115.50

These coloured papers (using muted, stable colours), are designed to tone with the colour of many old books and documents. The latter was developed to be a suitable endpaper for old books at the India Office Library and Records, London, which required rebinding. The former also could be used as an endpaper, as well as being a document repair paper.

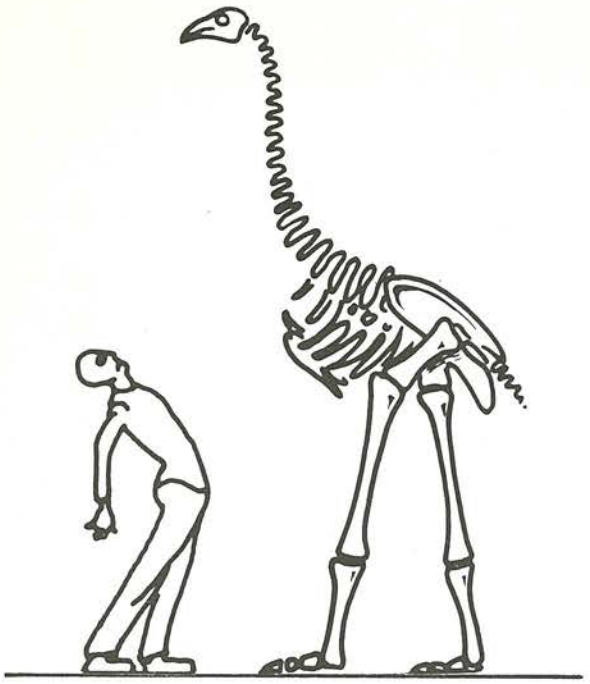
L1 tissue 510 x 760mm, 9gsm, £29 per 1000 sheets; and 460 x 570mm, £19.50 per 1000 sheets; and 3300 x 1m reel, £235 per reel.

M tissue 510 x 760mm, 30gsm, £82 per 1000 sheets; and 1000 x 1m reel, £220 per reel.

These machine-made tissues are strong and are made from textile materials from the East. They are used for laminating, map repair, and transparent repair of small tears using either acrylic emulsion coating and heat (Florentine repair), or paste. They may be used instead of costly oriental tissues. They do not have the machine-direction normal with machine-made papers, because of the special machinery used in their manufacture.

Multisorb 510 x 760mm, Heavy wet strength, £25 per 100 sheets; 760 x 1020mm, £50 per 100 sheets. Multisorb wet strength absorbent paper was developed originally for use by the Public Record Office (London) for drying valuable documents during restoration work. This paper has now found a number of uses apart from use in document conservation. In particular it is used for drying etchings and other prints and other printed paper where damping of the paper with water is essential to obtaining the best printing results. Damp paper is often interleaved with Multisorb before printing to ensure an even distribution of moisture content. Multisorb will absorb approximately 2½ times its own weight of water and has a high degree of wet strength which renders it very long lasting. Multisorb is machine made and may discolour with age. It is not intended for printing.

Given the difficulty there has always been in obtaining conservation materials in New Zealand, it is most gratifying that now several major firms here are interested in supplying materials from the U S A, Britain, and other countries. It is now up to institutions around the country to support them.



MUSEUMS WORKSHOP

Waikato Art Museum

22 - 23 Sept. 1979

The Waikato-Bay of Plenty-King Country Museums Group is an informal grouping of some 28 museums who gather yearly to discuss common problems and their possible solution. At the last meeting held 21 April 1979 at Te Aroha, Waikato Art Museum put forward a proposal to conduct a workshop for the Museums Group. This was received most enthusiastically and planning began.

Most organisation work fell to Mr Bruce Young, Exhibitions Officer at Waikato Art Museum.

AGMANZ made available a grant of $550 to assist expenses. It should be noted that of this amont approximately $180 only was expended on materials and ancillary expenses and the remainder will be refunded to AGMANZ. It was envisaged that travel grants would account for a large sum of money but, bearing in mind the fact that any monies saved could be used by AGMANZ for further workshops, an appeal was made from the chair to limit claims to those that were absolutely necessary.

The University of Waikato Centre for Continuing Education undertook all work involved in accommodating participants and printing and distributing. This proved a great saving of both time and money for the art museum and its sponsor.

Lunches at the University Halls of Residence cafeteria were paid for out of registration fees. This was most successful as the food was exceptionally good and it served to get people away from the confines of the museum.

Thirty-five participants took part in the workshop. Five art museum staff acted as tutors.

Programme

The sophistication of the Waikato-Bay of Plenty-King Country Museums Group should not be underestimated. Over the last seven years the meetings of this group have heard of steady, in some cases spectacular, progress being made by a number of members. Many museums are small, on very limited budgets measured in hundreds of dollars. Others, however, such as Waihi and Te Awamutu, can afford a professional staff member whilst others are engaged in impressive building and development projects. Two, at Tauranga and Hamilton, have large budgets.

It was therefore necessary to produce a programme that expressed varying levels of museological attainment and progress. As a result the programme was designed with the idea of interleaving basic museology with techniques and subjects that would serve to extend the knowledge and experience of all members. So it was that the group covered photomurals as well as basic cataloguing, screenprinting as well as security, typesetting and paste-up as well as simple labels.

The programme ran much as projected with minor changes to facilitate organisation and allow for the business sessions that are so much a part of Waikato-Bay of Plenty-King Country Museums Group meetings.

Planned Programme	Actual Programme
Saturday 22 September	
10.00 Registration & Welcome	10.00 Registration & Welcome
10.05 Photomurals; Techniques	10.05 Photomurals
	10.45 Tour of Museum
11.00 Methods of Cataloguing	11.15 Cataloguing Methods
12.00 Lunch at University	12.00 Lunch at University
	1.15 Break into Director's house
1.30 Museum Basic Materials	1.30 Museum Security
2.30 Afternoon tea	2.30 Basic Materials
2.45 General Museum Security	3.30 Afternoon tea
4.00 Fire Security	4.00 Fire Security with demonstration
5.00 Finish Session	5.00 Finish Session
7.30 Talk by Merv Stirling	8.00 Talk by Merv Stirling
	10.00 Party
Sunday 23 September	
9.00 Mannequin Construction	9.00 Mannequin Construction
	11.30 Business Session
12.00 Lunch at University	12.00 Lunch at University
1.30 Signs and Labels	1.00 Signs and Labels
	2.00 Screen Printing
3.00 Evaluation	3.00 Evaluation, Afternoon tea and final Business Session
3.30 Afternoon tea	
4.00 Seminar ends	4.00 Seminar ends

Evaluation

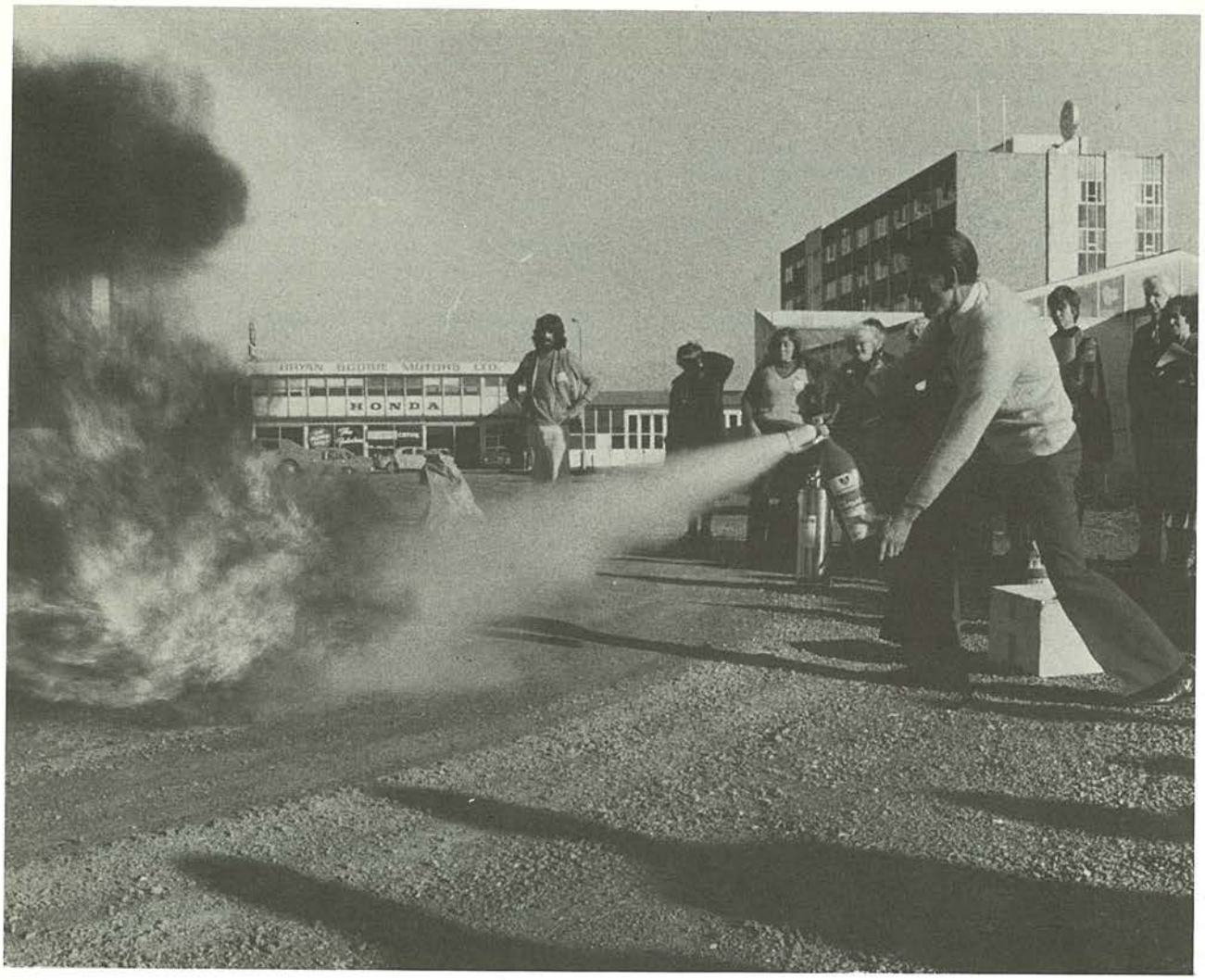
At the end of the workshop each participant was asked to fill out an evaluation questionnaire. From this the following emerged:

a nice balance of theoretical and practical was achieved;

each subject covered in the seminar was listed by at least two or three participants as the most valuable area covered, with however some subject areas dominating; this was expressed in the 'future topics' area of the evaluation where two areas in particular were requested — these being, the largest group, display techniques, and secondly, cataloguing techniques;

the lunches and the party were greatly enjoyed.

It is now planned to organise, with the University of Waikato, two workshops for the Waikato-Bay of



Plenty-King Country Museums Group in 1980.
The first, in April or May, will be a limited enrolment one-day intensive course on registration, cataloguing and documentation. The venue will most likely be Te Awamutu Museum and the tutors Rose Young and one other.
The second course will be at Waikato Art Museum under Bruce Young and his exhibition staff and will cover exhibition design from concept and brief to fruition. This weekend course will be the first of a number of exhibition-related weekend courses.

Conclusions

It would appear that the workshop was a success. Few participants seemed to doze off and the staff of Waikato Art Museum learned a great deal in the art of tutoring and organising.
The business sessions produced a lively exchange of information and a resolution on the Temporary Employment Programme was passed to AGMANZ for action.
The activities of the Waikato-Bay of Plenty-King Country Museums Group have developed with the years to the point where the yearly gatherings and informal exchange of information are beginning to be a formal programme of workshops. The same basic informality exists but the intent is now on a more intensive plane.
This year has seen the yearly gathering at Te Aroha where the subject considered was the Administration of Museums and this workshop at Hamilton. A newsletter has been produced to keep members informed of developments. Next year our programme will probably consist of the yearly meeting at Waihi and workshops at Te Awamutu and Hamilton. We seem to be growing. With the organisational support of the University of Waikato this level of activity does not seem to be beyond us.

Acknowledgements

Special thanks are due to AGMANZ for their supporting grant and to the Centre for Continuing Education, University of Waikato, for their considerable organisation involvements.
We would also record our thanks to Bruce Young and his team of tutors, Rose Young, Chris Currie, Keith MacMillan and Ken Gorbey.

Ken Gorbey
reporting for Waikato-Bay of Plenty-King Country Museums Group

A basic security checklist for the small museum

Reprinted from ICOM National History Museums' Newsletter No 2 1978

'Not to know what happened before one was born is always to be a child.' — CICERO

Museums are the unique keepers of the past. They act as safeguards for the 'Cultural Resources' of our human heritage. From the chaos and conflict of today's world, the museums will hold the collections that tell us today and tomorrow who we are and where we came from.

In the past decade, the number of museums has increased dramatically. Along with the increase in numbers, we also have large increases in daily attendance to museums. This has demanded that museums expand services and enlarge operations, that administrators and staff become more and more specialized to meet the many responsibilities of operating a museum.

Unfortunately, museum security is the one area of responsibility that is often neglected. A great void seems to exist in reference materials and publications pertaining to security, particularly concerning security problems of the small museum. Most material published is several years old and the new publication on security distributed by AAM deals mainly with the problems of the large museums which have a guard force and electronic systems.

Security of the museum collection is an ever-increasing problem in today's society. Rarely can you read a newspaper or listen to a newscast without finding reference to a theft or vandalism in a museum.

This paper will point out some of the security problems of the small museum and the possible solution to those problems.

Elis Burcaw states in his publication *Introduction to Museum Work*, 'Security is the most important consideration in the administration of *any* museum. Security embraces the protection of the building, its contents, its staff and its visitors.'

The first step in establishing a good security system is to be aware of the need. Most of the time this matter is never considered until after the museum has experienced a loss. Today the rising cost of insurance makes it almost impossible for small museums to afford this protection, except for borrowed objects or exhibits. In reality, insurance is a poor substitute for preventive measures since it is almost impossible to express the value of museum collections in financial terms.

One of the basic problems we are faced with when a theft occurs is the lack of an up-to-date inventory of the collection. Good inventory records, which should contain a complete description of the object for identification purposes, are essential in determining immediately that an object is missing. Although we realise that it is not financially feasible for many small museums, the ideal situation would be a photograph of each item in the collection.

In setting up the registration records of a collection, each item must be marked with the number that directly relates to the records concerning that object.

If awareness of the need for a security plan is the first step, then the second must be a survey of the weaknesses of the museum. The third step is to plan to make the museum less vulnerable. Museums differ from retail stores where a loss is passed on by a price increase. Unfortunately, museums cannot do this for the objects in a museum are unique and cannot, in many instances be replaced at any price. The following is an outline of security measures that should be helpful to any small museums in setting up a security plan for their museum:

I. Museums should be aware

a) Desire (on the part of the thief or the vandals to take or destroy an object for whatever reason).
b) Motivation (financial, taking something unique, peer pressure, a keepsake).
c) Opportunity (it is the responsibility of the museum to not provide the opportunity).
d) Prevention (a good security plan will determine if the museum is an actor or a reactor after the fact).

II. Theft

a) Keep your tour groups small so that the docent can be aware of who is doing what.
b) Require visitors to leave handbags, parcels, umbrellas, and raincoats at a check desk prior to entering the museum. Making this type of requirement of the visitor then makes them responsible for their items.
c) When possible, protect small objects by placing in cases or securing with monofilament line.
d) If the objects or pictures are hung, double wrap wires or monofilament line around hooks, securing the object so that it cannot be readily removed.
e) Rope barriers placed so that the visitor cannot reach the object that you wish to protect.
f) Simple, battery-operated electronic devices which will sound an alarm if the object is removed.
g) Psychological barriers: 1. Raised platforms; 2. Painted areas; 3. Lighting.
h) Be alert for diversion tactics that could draw your attention.
i) Two-way mirrors in office if location of office makes this feasible.
j) Periodic inventory of exhibits.
k) Access to opening cases should not be apparent.

III. Burglary

a) Before locking up at closing time always check buildings for persons who might remain.
b) Door, window, and fence alarms with hook-up to local police department or security company.
c) All doors should have dead bolt locks.
d) Outside areas of building should be well lighted.
e) A timing device inside of building that would activate lights in certain areas giving the appearance of someone being in the building.
f) Hinges on doors. Are they located on the outside, making it easy to remove them?
g) Pressure-sensitive pads that would activate an alarm if anyone enters a restricted area.
h) Remember the professional thief is the most feared — he will attack your electronic security system. Keep in mind these systems were designed for humans and can be by-passed by the determined thief.
i) Meet with your local law enforcement officers, discuss your problems and ask for their assistance and recommendations.

IV. Fire

a) Confer with your local fire department; ask for a periodic inspection of the museum, request their assistance and recommendations.
b) Clean debris inside and out of building — especially in work areas. Keep paint, cleaning fluids

and any other flammable material separated and in a secure area, making sure all lids and covers are secure.
c) Know locations and operation of all utilities, that is, gas, water, breaker and fuse panels.
d) Check old wiring.
e) Have fire exits well posted.
f) Fire drill — this is essential no matter how small the museum, so that each person involved will know exactly what their responsibility is in case of this type of emergency. Instruct staff on visitor evacuation.
g) Records of collection in fire-proof file.
h) Duplicate set of records maintained away from the museum, possibly in a safety deposit box at the local bank.
i) No smoking signs posted with receptacles for cigarettes available.
j) Non-flammable draperies and carpet.
k) Fire extinguishers — readily available.
l) According to the nature of your collection, ask your local fire department to recommend the best type of fire extinguisher for your museum.
m) Periodic checks of fire extinguishers to be sure they are fully charged.

V. Vandalism

a) Remember — vandalism is contagious. Repair or remove any vandalism or damage immediately as one act breeds another.
b) Keep museum and public spaces clean.
c) Provide adequate physical security for delicate or provoking items (objects of political or ethnic origin may provoke vandalism).
d) Never give notoriety to acts of vandalism.

VI. Site protection

a) Phone lines — should be buried if possible — not readily accessible so that an intruder could cut lines of communication.
b) Electrical breaker and fuse boxes should not be located outside of building, but if so should be secured so they cannot be deactivated.
c) Bars on windows and doors if feasible.
d) Fence around museum grounds is a definite psychological barrier; more effective if it is connected to electronic security system.
e) Air ducts — can an intruder gain access to the building through outside air ducts?
f) Vehicle control and parking — closed off at hours museum is closed if possible.
g) Limit outside entrance to museum — should have push-bar emergency exits with sign alarm that will sound when door is opened.
h) Key control — a master key system — notify local authorities of those who have keys for access to building. Keep this list up to date in case of staff changes.
i) Shrubbery and outside lights should be located so that a visual check of the area is possible for local police patrol.
j) If area is fenced consider a guard dog at night.

VII. Visitor control

a) Impose on public certain obligations (by signs), that is, no smoking, parcel check, rope barrier, do not touch.
b) Maintain a count system of visitors to the museum.
c) Maintain a guest register, requesting addresses.
d) Density control — keep tour groups small and controllable.
e) Watch for 'profile' — be aware of visitors who seem concerned with entrances, exits, etc.
f) Record and report all unusual occurrences.
g) Full report on all false alarms to determine what happened and why.
h) Consider the handicapped visitor: 1. Ramps; 2. Restrooms; 3. Drinking fountains; 4. Telephones; 5. Braille labels; 6. Frequent rest areas, groups of chairs, etc, for the elderly.

VIII. Electronics

a) Remember there is no device that will protect everything.
b) Also remember that package systems with sophisticated gadgetry can only be maintained by the installer.
c) Motion devices are often turned down too low to be effective if done so to minimize false alarms.
d) Most effective — a small alert guard force, small flexible system, that can be monitored 24 hours, that is, alert docents, caretakers, door alarms, pressure sensitive pads, guard dogs.

IX. Personnel

a) In any security plan remember there is no substitute for a human being.
b) One person responsible for security — someone who is familiar with local laws of assembly, eviction, theft and emergency procedures. The name, address and telephone number of this person should be provided to local authorities and fire department, along with the same information on a back-up person in case one or the other is not available.
c) Background check on guards.
d) Clear set of regulations and duties for security personnel.
e) Set up guidelines on what to do before the authorities arrive.
f) Museum personnel and volunteers should never discuss values of objects with anyone.
g) Increase volunteer and/or paid staff during high visitation periods.
h) Lack of obvious routine of guards and equipment, that is, the same thing done at the same time each day.
i) Be alert for internal thefts.

The information provided here is not intended to be the final answer to all security problems, but is simply intended to be a basic checklist. Using it, the staff of a small museum can set up a minimal security plan to better meet their responsibility of protecting their collections.

Jack Leo, Security Consultant.
(Reprinted from Texas Association of Museums Newsletter, 1978, vol. 4, No. 1)

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An Exhibition Concept for Participant Education

By the staff of Manawatu Museum

This paper is an assessment of the Manawatu Museum's current exhibition in the Education Gallery. Each staff member has written a short comment from his own particular point of view. The exercise is seen as having two functions. First, it has forced us to assess an exhibition of our own and to discuss its advantages and disadvantages. Second, it has required an explicit statement of the way in which the ideas, skills, aspirations and responsibilities of all members of the staff of a small museum go to make up the final product of any exhibition therein. Understanding the interaction of specialist staff in a museum, and the way they co-ordinate their respective skills and points of view is essential to effective programme planning for all museums.

Introduction *(Mina McKenzie — Director)*
When the Manawatu Museum was founded in 1971 by the Manawatu Museum Society Inc., its aim was not only to collect, preserve, research and display items from the primary theme *Manawatu and Man,* but also to pursue a vigorous education programme for schools. Secondary collections were assembled of items from the Pacific Basin, Africa and Scandinavia which enable the Museum to mount temporary exhibitions and the education programme to be broadened beyond the confines of the Manawatu.
In 1974, a part-time Education Officer was appointed by the Wanganui Education Board and in 1978, William White became the full-time appointee. The majority of the students attending the Museum come from primary schools, but classes also attend from kindergartens, secondary and tertiary institutions, with teachers in training being posted to the Museum on section. The Education Officer makes use of all the public displays for teaching, and a teaching gallery is available for special activities and exhibitions.
In experiments with children, we found that a direct approach to the objects being studied gave more positive results and accordingly a teaching collection has been assembled, and while we would prefer in some cases to use replicas, this is not possible for lack of staff. The objects set aside are those of which there are many better examples in the collection; those with no provenance, or those which were damaged when they entered the Museum. We are always looking for suitable teaching objects but do not use anything which should be preserved in the collection. The teaching collection so far falls into three categories, Maori, European settlers, and Natural History, from which the Education Officer can draw objects and around which he can base lessons and related activities.
In addition to the topics available in the Museum displays and the teaching collection, the scope of the Education programme has been further extended in the form of a special exhibition on a selected topic mounted in the teaching gallery each term, in which handling material is minimal. The items have been drawn from our own, private, and National Museum collections. So far, Papua New Guinea, Fiji, and Aboriginals have been offered. With the present exhibition, Samoa, there has been a major move away from traditional museum display techniques in an effort to create the atmosphere of a Samoan village.

When the term is over we will better be able to evaluate the success or failure of this new technique as a teaching medium.

The teacher's perspective *(William White)*
It has been in my mind that the museum environment, that is, large display area and availability of artefacts, could be the ideal teaching situation. Accepting the notion that experiencing the real thing in all its aspects would be the ideal learning situation, the next best would be to recreate the real thing. There is a large gap between standing on the beach of some Samoan Island and standing in the middle of a large concrete block room in an inland town of New Zealand. However the Samoan Exhibition in the teaching gallery of the Manawatu Museum is an attempt to bridge the gap, and produce an educational experience for all who visit it.
To recreate a semblance of the real thing needed an all-encompassing picture. Something that surrounded the viewers to make them feel they are in the middle, not just standing aside and looking from a distance. Hence the floor-to-ceiling diorama, ranging from seaview to island shore. Projecting from a corner is the end of portion of a *fale o'o* (house for general living quarters), with pebbles and old mats on the floor so the visitor can go inside and sit down and look up at the roof and around the walls.

It works. It has a feeling of its own.
Then came the artefacts. Mounting effectively, to show artefacts in context, is a constant hassle. The connections between the all-inspiring backdrop and the artefacts are out of balance. The artefacts don't fit with the scenario. However, mounted as they are in a more formal manner, they provide good teaching areas. The Exhibition is divided artefactually into: kava, fishing, weapons, coconut — its uses, ceremonial, ornaments, mats. Accompanying them and mounted on separate display boards are photographs of scenes and people relating to the Exhibition.
The Education programme includes using the backdrop as a discussion on Samoan land and sea use by the people. Taped music, discussion of the Samoan language, and the re-enactment of a kava ceremony and formal meetings are also part of the programme undertaken with visiting classes.
It has been a constructive experiment. From a teaching point of view it has worked well and I hope the same concept will be used for future exhibitions.

Exhibition technician's perspective *(Raemon Rolfe)*
The time taken to set up this Exhibition was one month. There were two major technical problems. The first involved the painting of concrete walls, wooden doors and the window of a gallery approximately 5m x 11m x 5m high so that all details receded into a continuous picture of an island environment., We had a 1 x 2 litre jar of each of the primary colours plus black, in acrylic polymer paint. The pigment in the paint tends to stain the white painted concrete walls so an alternative support was required as funds did not allow for the repainting of the gallery after the Exhibition.
The solution was to paper the entire gallery, doors and window included, with newsprint, using

wallpaper paste. The *Evening Standard* donated the end of a roll of newsprint for the purpose. The painting was then washed in with large areas of transparent paint, the details of palm trees, houses, people occupied in various activities and the inside of the *fale o'o* (house) being painted with thicker opaque paint later. The front of the *fale o'o* is a life-size reconstruction, protruding out into the gallery. Logs of treated timber form the uprights, supporting a palm roof. It has a pebble floor covered with mats. An average sized class can fit into the *fale o'o.*

The second problem was to reach a satisfactory compromise between the realism of the setting and the need to display 30 artefacts so that they would be a dynamic part of the scene, yet not be dominated by it. At the same time they needed to be secure both from the point of view of conservation and risk from human interference. Around the edge of the gallery, in a strip 50 cm from the wall, sand was laid on polythene to provide a physical extension of the background mural. This extended the 'beach' out from the painting into the gallery. On the sand, supported on camouflaged stands to keep them out of the sand, were placed artefacts and objects such as the model canoe, coconuts, etc. Other artefacts such as kava bowls, kava cups and kava roots were mounted wth polythene-covered wire on hessian-covered boards. These boards were placed about 20 cm above the same. Two small glass cases were used to protect some more fragile artefacts. Other boards were attached to the walls and used to display fish hooks, body ornaments, senit fibre, etc. Explanatory labels and photographs were arranged with the artefacts. To make these less obtrusive, the labels were washed with green paint and the white borders of the photographs were covered with dark green mounts, making them blend with the overall colour scheme. Fragile tapa cloth and a fine mat were hung over tissue-covered polythene piping suspended from the roof.

The approach outlined above obviously resulted to some extent in achieving a dynamic, environmental exhibition. Reference to publications such as *Exhibitions for the small museum* (Neal 1976) offer helpful advice for setting up dioramas and habitats. However, these always securely barricaded the observer *outside* the exhibit. Our aim was to encourage the visitors, predominantly school children in this case, to enter the diorama and see the artefacts in terms of their functional environment. There seems to be a need for a publication which meets the special needs of this sort of exhibition with methods and techniques that are economical both with limited funds and time.

Discussion. *(David J. Butts — Deputy Director)*

The aim of this educational exhibition was quite clear. We wanted to provide an educational experience for the children coming in to the Museum; to get the children 'inside' the exhibition, where they could let their imaginations work freely from enviroment (or 'context') to the individual artefacts and vice versa. In this exhibition the background graphic is significant to the overall concept and to function effectively it had to make a statement as well as the artefacts. Normally the objective of the exhibition designer is to provide a 'neutral' background which does not stand out above the artefacts. Here we found the problem of artefacts in danger of being 'swamped' by the expanse of very strong background.

At the time of exhibition our planning priorities did not allow us to spend the money we wanted on perspex screens and cases we knew we needed to cover the artefacts for conservation purposes. A compromise was reached, by securing the artefacts to boards as described by Mrs Rolfe, but leaving the artefacts uncovered. Classes under supervision did not abuse this opportunity to get close to the artefacts. Adults did not respond as well, some individuals not being able to resist touching the artefacts.

This has forced us to reappraise our priorities and to enter into the exercise of designing and buying a set of perspex domes and covers which will be flexible enough in capacity and shape to provide a permanent resource for temporary displays. It is interesting to consider how much more flexibility we would have had with educational exhibitions if the gallery was only accessible by supervised school children. However in a small institution with such limited exhibition space, such exhibitions must also be available to the general public.

Through this experience we have learnt some very important lessons:

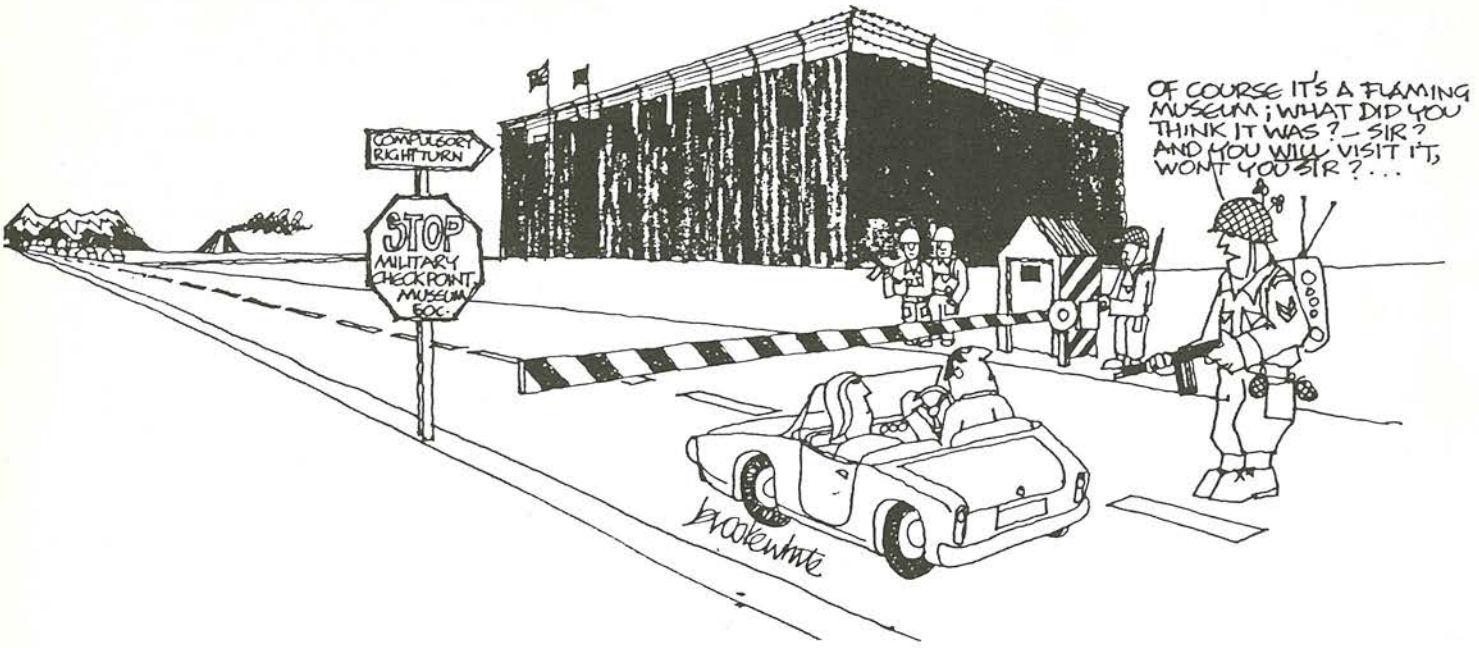
There is a much greater need to educate museum visitors in their responsibilities towards the materials in the museum.

By re-assessing the success of an exhibition from the point of view of each professional member of staff, it was considered appropriate to allocate a significant portion of the exhibition budget to improving the standard of the exhibition in such a way that the integrity of the original concept could be maintained as much as possible.

In a general sense working together as a team is essential to the learning experience of all staff in a small museum. Combining all skills and perspectives to achieve the best result with least compromise of basic museological standards and maximum freedom to experiment with new exhibition concepts.

Although this exhibition was designed primarily for children as a participant educational experience, the reaction of adults has been equally as enthusiastic.

Conclusion. To the amateur the 'collection' is what the museum exhibits in its public galleries. Every museum, large and small, does in fact have a many-faceted collection. Collections are divided initially into that section which is on long-term exhibition and that section housed in storage. Both of these sections should form the research collection. With the expanding role of education officers and their need to use part of the collection for teaching purposes, it has been found necessary to establish a separate 'teaching collection' of objects duplicated at least four times in the main museum collection, or on loan from the National Museum, expressly for this purpose. Working towards new exhibition concepts for education in the museum is an exciting reality for the Manawatu Museum. All museums should recognise the need to develop in children an appreciation for using the museum as a learning resource.



NZ Architect Magazine

Recent Articles on Museum Architecture in New Zealand

By John Yaldwyn

There is a thought-provoking discussion and criticism of the architecture of the new Army Museum at Waiouru by Ross Brown in *New Zealand architect* 1979 No. 3, pp. 28-36, with six photographs (two, including the cover photo, in colour) and a two-page floor plan and elevation. He finds it 'a successful and well liked building in terms of what it has to display', it is successful 'visually and formally in terms of acting as a signpost and attracting attention to itself'. But then he has 'nagging doubts about the validity of the visual imagery — flags, towers, turrets and all, straight out of the kids magazines', he wonders in comparing it with other Warren and Mahoney 'built-form metaphors' (Christchurch College, Christchurch Town Hall, Timaru Public Library) if the building is 'a cop out'? There is a full-page reply by Miles Warren (p. 37) where he says, among other things, that 'the design had to be tailored to the army engineers' techniques', anyway 'a museum with a great dominance of wall over window tends to look like a fortress', but this fortress 'is not overlaid or hung about with conventional early colonial, outbackery, Mediterranean Island or the now fashionable thirties. Why do we find outdated forms and objects of early New Zealand acceptable and outdated army objects objectionable?' All good clean comments and all very readable.

In *New Zealand architecture* 1979 No. 2, pp 35-40 there is a short account of the extensions to the Hawkes Bay Art Gallery and Museum, Napier, with nine photographs (four in colour) and floor plan and elevation. The architects were Natusch, Shattky & Co. of Napier and they outline the brief and their solution for the 338-seat concert chamber (now called the Century Theatre), toilets, supper room (named Founders' Room), kitchen, additional museum storage, library, offices and new foyer for both the theatre and the art gallery/museum. A special effort was made to have the highest quality acoustics and to soundproof the theatre from traffic and toilet noises, and from the air-conditioning system. The article records that performers and audiences have generously praised all concerned for the acoustics and versatility of the design. There are no distracting disturbances and the air-conditioning cannot be heard in the theatre and the theatre can be used simultaneously with the Founders' Room. Details of sound control finishes and construction are given. The photographs show, and the article describes, how the 'multiple ventilating shafts for air-conditioning, together with the boiler flue, received special design attention to create a group of sculptural forms felt to be suited to their environment and a justified emphasis at the entrance from the seaward side of the complex' — cop that!

A similar but shorter account of these extensions to the Hawkes Bay Art Gallery and Museum is given in *New Zealand home and building* 1979 No. 1, pp. 56-9 with six photographs, floor plan and elevation.

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