



# AGMANZ NEWS

The Art Galleries & Museums Association of New Zealand  
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## Editorial

The theme of the forthcoming AGMANZ Conference in Gisborne is *Art Galleries and Museums in the Community*. It is a timely consideration of this topic, as one can detect a feeling among certain sections of the profession that society owes them a living and that art gallery and museum staffs need only justify themselves to their governing committees and not to the public at large.

If you doubt this you can observe the symptoms yourself. For instance, among art galleries one notices a tendency toward extremely esoteric, often expensive, exhibitions and an increasing denigration of all amateur activity, while at the same time paying lip-service to the need to involve 'the people'. There is also an increasingly over-precious attitude to sales from exhibitions which lessens the opportunity for 'the people', most of whom are far too shy to visit a dealer gallery, to acquire original works of art for enjoyment in their own home, and also incidentally denies a source of revenue to the artists themselves, throwing them back onto the generosity of the State.

Art galleries are not alone in exhibiting the 'ivory-tower' syndrome, which is perhaps even stronger amongst some museum personnel. One symptom is the extraordinary lengths to which some museums will go to acquire for their collections items which are then jealously guarded against allcomers with little regard to their ultimate use. I am sure that the public image of museums as irrelevant masses of society's flotsam and jetsam is largely the result of this over-protective attitude. If a larger section of the public, rather than just a few favoured students

and researchers, had better access to the collections it would do a great deal to foster the idea that museums are places of activity and not just exhibition halls. A surprising number of people are interested in locally orientated research and can make a valuable contribution given the chance. The same can be said of that often despised group, private collectors, whose care and knowledge of their collection is frequently superior to that of the museum. It seems vital therefore that a museum should not just measure its success by the number of visitors or school parties that pass through the 'front', but also in the numbers of people that it can involve in its other activities.

One further long-standing trend has done more than anything else to alienate art galleries and museums from the community and that is the division of creative life into Fine Art versus 'the rest'. The sooner that all the arts and crafts are brought together again perhaps with the formation of more art museums, the sooner we will regain much of our relevance to the people we are supposed to serve.

So let us remember in our discussions at Conference that art galleries and museums do not exist solely for our own amusement or that of a small coterie of intelligensia, but for the public at large. If involved in our activities and treated as a reservoir of ideas and skills rather than as a troublesome necessity, the public will give us their support because we are responsive to their cultural needs. Forget them, and it will be we, not they, who become irrelevant.

**Warner Haldane**  
Director, Gisborne Museum and Arts Centre  
Convener, AGMANZ Biennial Conference 1979



Musketry for beginners:

A pupil of Patutahi School takes part in a Museum School entitled *The pa as a focal point of warfare*, at Gisborne Museum & Arts Centre. *Don Miller.*

# Sorrow tomorrow, comedy tonight

(Quote from *A Funny Thing Happened on the Way to the Forum*)

by Campbell Smith, Waikato Art Museum

The theme for the 1979 Biennial Conference is *Art Galleries and Museums in the Community*, and one of the sessions considers the relationship of our institutions to the practising and performing arts in the community.

Ideally the art gallery and museum should be a focal point, a gathering place for the Arts within the community; film, music, dance, poetry and drama should take place upon our floors. Many people will consider that an extensive programme of the Arts is too ambitious and impractical in terms of the restricted discipline of their institution and outside their own particular interest. This is probably true. It is difficult enough to find time for the important tasks of research and presentation of your specialist area without having to devote valuable time to extra embellishments. But you are not asked to become an impressario. All you are asked to do is look at your resources and offer them to the community.

## Community Arts Council

Community Arts Councils are now established throughout the country. Offer your resources to these councils, together with your problems and let them solve them. Let someone from the community, someone interested in an art form, devise a programme or a recital series. There are people on Community Arts Councils who would be capable and willing to do this.

The other method is to contact drama groups directly with a special project, especially if it is concerned with a stage presentation. Last year Taranaki Museum successfully presented *Highwayman*, a play written by Georgina Christiansen, based on historic events around New Plymouth.

For the opening of the Hamilton Centennial Exhibition a play was specially written by the historian Peter Gibbons. It was called *One Step across the River*. Gibbons used material from his research for his book *Astride the River*. This play was produced by Dick Johnstone who also produced *Thomas Bewick — an Entertainment* in 1977.

In Hamilton to co-operation between the Waikato Art Museum and the Theatre Technique Trust has proved to be beneficial to both organisations. The Trust has presented three of their plays in arena productions in the art museum — Pinter's *Oldtimes*, Sartre's *No Exit*, and Barbara Farrelly's *Which Side of the Wall*, a feminist play by a local writer. Besides these plays there have been Christmas productions for the art museum, such as the Alligator Soup Company's production of *Kenny Kiwi's Xmas*. There are also arrangements for children's plays during each of the 1979 school holidays.

The relationship of our institutions to the practising and performing arts can be a vital thing which can

enrich ourselves and the community. Have a look at what you have got and present outside groups with ideas. There is probably a member of the Playrights Association in your area, who would welcome the opportunity to research and write for a production, and without a doubt there is a group of people who would stage that production. All they need is a few ideas, and a beckoning finger.



1979 International  
Year of the Child

## ICOM RESOLUTION

At the Triennial Conference of the International Council of Museums in 1977, it was resolved that ICOM:

*Recommends* that museums all over the world participate actively in initiatives embracing this theme by undertaking the following programmes:

- a) the promotion of children's creativity through observation;
- b) the child's initiation to national culture and problems on the environment;
- c) exchanges of didactic materials;
- d) exchanges of exhibitions of children's works, and work of special interest to children;

*Also recommends* that the results of these programmes be evaluated through surveys carried out on groups of children of different ages. (Resolution No. 6)

*The Editor would like to hear from New Zealand museums and art galleries which have adopted the ICOM Resolution.*

*Cover.* Two historical anchors outside Southland Museum provide an unusual museum activity for Invercargill children. *Southland Times*

# Fiji Museum: Its role in preserving indigenous culture

by Ateca Williams, Curator of Educational Service, Fiji Museum



'The establishment of a Museum in which to preserve examples of Fijian craftsmanship and material was first mooted in 1904. . . . These exhibits were displayed on the walls of a room at the Town Hall . . . ' This was the start of the Fiji Museum. After the fire of 1919 which destroyed or badly damaged a considerable part of the collection,

it was decided to remove what remained to a concrete building which was originally a rest house for Fijian people visiting Suva. It was not until 1929 that the Carnegie Foundation provided money for the Suva Public Library and in the following year the upper floor became the Fiji Museum and remained so for the next 24 years. In 1954 the original part of

the present museum complex was constructed, the collection moved from the Carnegie Library, and the new museum building opened by His Excellency the Governor in January 1955. Since then there have been two major periods of building extension, the new gallery with its exhibition, library, classroom, and office accommodation connected to the original hall by the Ramsay MacDonald gallery in 1971, and in 1978 a new wing of some 2,500 sq ft providing much needed storage and workshop space.

The Fiji Museum is a statutory body managed by a five-member Board of Trustees. This body corporate by the name of the Trustees of the Fiji Museum consists of three Government officials appointed by the Governor, one non-official appointed by the Governor, one appointed by the Suva City Council. The annual grant of the Fiji Government and this year's F\$34,000, the largest ever, takes care of staff salaries and other overheads.

The staff of the Fiji Museum comprises a Curator of Fijian History, a Curator of Education Services, a

secretary-typist, a transcriber-typist, three museum attendants — a volunteer cataloguing the museum's collections, and training overseas are a Curator of Biology and a technical assistant. The Fiji Museum has been without a Director since February 1978 and an Art and Design Adviser since December 1977.

With a number of opportunities arising for staff training every year the picture is then, that of an expanding staff, of increasingly experienced, academically qualified and professionally skilled people. But only a small start has been made and the basic staff to supply an adequate museum service for Fiji is still far from being achieved.

**Research.** Although the museum would like to continue to increase its role as a research institute its emphasis is on its public role. The museum continues to function as a centre for study, fieldwork and publication but future research will be more closely integrated with the education and display aspects.



To complement the display of wooden artefacts from the museum's collection a group of traditional woodcarvers were invited to work or demonstrate their craft throughout the exhibition.

A programme for collecting Fijian Oral Traditions started in 1975. The Curator has recruited four part-time assistants to make recordings in the field in the Yasawas, Serua and Nadroga, and Tailevu and Bau and the Lomaiviti group. The South Pacific Commission formally transferred to the Fiji Museum at the end of 1976 the South Pacific Archive of Music.

There is no full-time archaeologist at the Fiji Museum and little research has been carried out in this area. The Museum has assisted major archaeological investigation at Lakeba Island being undertaken by prehistorians from Auckland University.

**Education.** The Museum's most important function is in education, functioning as an educational medium through displays, through public relations using the press and radio, through talks and lectures given to groups and societies, and most importantly through its schools' service.

The Curator of Education's most important role is to encourage local people to visit and enjoy the museum, to teach teachers how to make full use of the museum as a resource centre by preparing pupils before they make a visit and by following up the visit with related classroom work, to provide educational sessions for visiting groups of school children so that they derive maximum benefit from their experience, to develop an out-reach programme so that the museum can contact people in the other towns and villages in Fiji.

With the increased use of the press and radio the museum has seen a tremendous increase in the number of locals visiting the museum.

**Display.** It is in the exhibition gallery that the general public makes contact with the museum, and it is by the quality of its exhibition that the museum is judged. The display in the main gallery now tells the story of Fijian history and way of life — selected objects are supported by more informative labels and enlarged photographs. This is a way the museum tries to bring the past alive for people.

Temporary exhibitions, an essential ingredient of the Fiji Museum, are not only bringing back people but have tremendously increased the number of local visitors. A most successful exhibition, by which the museum became a cultural centre was the three-week long *Fijian Wood Carving* exhibition. A display of artefacts from the storeroom was complemented by the daily activities of the traditional tribe of carpenters Matai-ni-sau from Fulaga. Whole families spent a half day at a time watching these carvers hew away at chunks of wood with their primitive tools — turning out beautiful dishes and other objects traditionally used by the early Fijians. Some of the artefacts from the museum's storeroom were new to the carvers — but when visitors ordered duplicates they were made with no difficulty by the Fulaga carvers.

**Publications.** The Oral Traditions programme runs monthly evening story sessions at the museum. On these evenings the museum is transformed into a village meeting house where men gather around a bowl of yaqona (kava) and listen to one telling a story. Recordings of these stories will form the beginnings of some written Fijian literature.

Bulletins of the Fiji Museum:

No. 1 *Archaeological Excavations in the Sigatoka Dune* — L. Birks.

No. 2 *Fijian Weapons and Warfare* — F. Clunie.

No. 3 *Ring-Ditch Fortifications in the Rewa Delta* — J. Parry.

No. 4 *Fijian Language: borrowing and pidginization*— Papers by R. Moag, P. Geraghty, A. Schutz.

Oral Tradition:

No. 1 *Oral Traditions* — S. Vatu.

**Repository Institute.** Although the exportation of ethnographical items has been made illegal by Customs Ordinance Cap. 170. Prohibited exports (No. 7) Order 1974 there is no network set up specifically for collecting and enriching museum material.

Repatriation of artefacts: Fiji Museum Ordinance Cap. 236, 1929. 'The Board shall have the general management and control of the Museum and for that purpose may — subject to the provisions of this Ordinance, do such other things as appear to it necessary or expedient for furthering the interests and increasing the utility of the Museum.

'All objects given, bequeathed or otherwise acquired for the purposes of the Museum at any time before the date on which the Board is first constituted and not disposed of before that date shall, by virtue of this Ordinance, vest in the Board; and all objects which are at any subsequent time expressly given or bequeathed to the public or to the nation or to the Board for the purposes of the Museum, or given or bequeathed by words showing an intention that the gifts should enure to or for the benefit of the Museum, or which are acquired by purchase or otherwise for the purposes of the Museum, shall vest in the Board and be held by the Board for the purposes of the Museum.'

### SMITHSONIAN SLIDE STAFF TRAINING SERIES

The last issue of *AGMANZ News* (Vol. 9, No. 4:18) made reference to the series of conservation training slide-tapes produced by Smithsonian Institution. Through the good grace of the New Zealand Lottery Board the complete series will now be purchased by the Waikato Art Museum to be held for the use of all New Zealand museums by the Secretary of AGMANZ.

Could I here offer my thanks to the private individual who offered to buy one of the series.

*Ken Gorbey*

Director, Waikato Art Museum



**FIJI INDIANS IN THE NATION'S LIFE:  
COMMEMORATIVE EXHIBITION  
APRIL-MAY 1979**

The Fiji Museum will mount a display for several weeks to celebrate the centenary of Indian arrival in Fiji. The display will emphasize the contribution made to the country's life by people whose families originally came from India.

As part of the programme the committee hopes to mount living displays at the museum from time to time: music, dancing, arts and crafts, religious beliefs and customs, birds, animals, plants, implements and tools, family treasures, collections of old photographs and old costumes will feature in the standing exhibits and programmes.

The contributions made to rural, educational, religious, commercial and political development will be thrown into relief by pictures and sound recordings. Contemporary colour slides, commissioned by the museum, will become a permanent record of the present role of the community.

A series of lectures on the place of the Fiji Indian population in the development of Fiji will be delivered at the museum and published.

Figurehead of the *Syria*. Besides a few pieces of silver this figurehead is the only item in the museum that tells of the existence of Indians in Fiji. The *Syria* which brought indentured labourers to Fiji in 1884 was wrecked on the Nasilai Reef.

**DR ROGER S. DUFF**

With the sudden death on 30 October 1978 of Dr Roger S. Duff, CBE, FRSNZ, FMANZ, Director of Canterbury Museum from 1948, the museum profession in New Zealand lost its senior figure. Dr Duff was present at the inaugural meeting of AGMANZ in 1947, and was a member of Council from 1949 until his death. For many years he held the office of Vice-President (Museums) and was President 1952-3 and 1976-7. He was the recipient in 1956 of one of the first Fellowships awarded by AGMANZ.

Dr Duff's loss will also be felt deeply by the Maori community. He was a distinguished archaeologist and an enlightened and progressive administrator, also a Maori linguist and scholar, and contributed very substantially towards development of good race relations in New Zealand.

## Fourth Annual Museums' Workshop

Jointly organised by Otago Museum and Lakes District Centennial Museum,  
27-29 October 1978

by Rose Cunninghame, Otago Museum

The workshop was fun. Held in attractive Arrowtown, with good weather, good food and good fellowship promoting the optimism on which all volunteer museums are based, there was a receptive atmosphere for the programmed discussion.

The Lakes District Centennial Museum and its Director, Mike Bennett, were hosts for the weekend. Proceedings were opened in the Museum by the Mayor of Arrowtown. For the Saturday and Sunday, we moved to the nearby public hall with its superior conference facilities; though we found ourselves exposed to the hazards of the tourist industry!

Yet, tourists are the life-line of Arrowtown's museum; and the Dunedin Museum of Transport and Technology, famed for its publicity, took advantage of the situation to give a practical demonstration of PR. A veteran pie cart from the collection was transported to Arrowtown, and motel

ovens were crammed with mutton pies. Suitably attired and ringing a hand bell, Eric Brockie and his team paraded down the main street, distributing their wares to workshopers and tourists alike — and cornering attention of the press! The Dunedin Museum of Transport and Technology, far from home, then coolly provided hot lunch for 85, both Saturday and Sunday. We were also nourished at intervals by the ladies of the Lakes District Museum committee, who scorned to make do with mere tea and biscuits for the refreshment breaks. Yet the social highlight of the weekend was undoubtedly the barbecue at the Golden Terrace Mining Town (catering by Wakatipu Young Farmers; meat donated by members of the Maniototo Early Settlers' Museum) where we ate, drank and were very merry in a replica Goldfields public house; a truly memorable party!

The Saturday afternoon had taken us on a tour of commercial museums in Queenstown; to the handsomely presented cars in the Queenstown Motor Museum Ltd and the extraordinarily



interesting Golden Terrace Mining Town built and owned by the Woodbury brothers — a cluster of replica Goldfields shops, houses and public buildings, with such extras as a small quartz battery. We were warmly welcomed by both managements.

However, the 83 people from 27 institutions in Otago and Southland had come to the workshop to learn. As usual, they sought simple, straightforward ideas and instruction, relevant to their own problems in small museums with limited resources. Highly popular, but difficult to organise for such numbers, were the do-it-yourself demonstrations where workshopers were invited to try their hand at such things as lettering and display techniques with staff of the Southland Museum; mounting photographic prints, with John Darby of the Otago Museum; and cutting dress forms out of polystyrene foam with Brian Connor of the Otago Military Museum. Popular, too, was any session which included a takeaway precis of the information given and any talk giving firm instruction on dealing with a museum problem. There was a call for some responsible body (AGMANZ?) to prepare simple but authoritative booklets with needs of the small museums in mind on such problems as aspects of conservation. Unfortunately, such 'recipe book' approaches to conservation can often do more harm

than good. It was also decided to set up a steering committee which could be called upon during the coming year to deal with matters of common interest to the small museums of Otago and Southland, should the need arise.

We were especially glad to welcome John Malcolm, AGMANZ Secretary, among us; also to be joined by staff of the Mt Aspiring National Park, the NZ Historic Places Trust, the proprietor of a private museum and persons representing two proposed museums, as yet only in the planning stages. We were happy, too, to have a Radio 4ZA recording team with us throughout the weekend, collecting material for a forthcoming series on museums in Southland.

AGMANZ financial support of the workshop, which was run primarily as a training course for the staffs of volunteer museums in Otago and Southland, is gratefully acknowledged.

Speakers included John Darby and Stuart Park (Otago Museum); Mike Bennett (Lakes District Museum); Russell Beck and Jenny Cave (Southland Museum); Seddon Bennington (Otago Early Settlers' Museum); Bruce McCulloch (North Otago Museum); Captain John Malcolm (AGMANZ); Peter Miller (Hocken Library); Neville Ritchie (NZ Historic Places Trust).

## Decrepit, dull and dusty — not a bit of it

by Scott A. G. M. Crawford

Oscar Wilde once swore that museums were only fit places for perambulator pushing nannies seeking refuge on cold, wet weekend afternoons. A venerable Scottish headmaster many years ago would brief schoolboys before leaving on museum expeditions: 'You'll recognise the curator easily — he'll have less dust on him than his exhibits. As for all the signs about "Keep Off", "Do Not Touch" — ignore them. The past has to be prodded and brought to life.'

At Arrowtown a motley group of museum and gallery afficianadoes ranging from anthropologists to national park rangers packed into a cramped community hall and fighting off buttock cramp from unyielding wooden benches sat through a number of lectures, talks and divertisements that showed the New Zealand museum as 'alive and well'.

Stuart Park of the Otago Museum rattled the tannin in the teapots when he discussed collecting policies for local museums — how would Lawrence Museum handle a donation of Mount Everest or Milton Museum a spanking new Boeing 747? When does an empty soda can become a valuable artefact? Do cheese labels satisfy 'collector criteria'? When does the British Railways teacup at Crewe station change its status from Morecambe and Wise stage prop to social relic worthy of storage, cataloguing and display in the museum showcase? How should a local museum react to the donation of a collection of butterflies?

A fascinating focus of attention was the need for museums to purchase materials to satisfy burgeoning interest in non-traditional areas — for example, Islamic materials. In passing, it is indeed strange that the Otago Museum while a rich storehouse of anthropological and archaeological materials from the Pacific, attempts very unsuccessfully, to exhibit medieval weaponry and armour and, capture the mystique of the North American Indian.

While Seddon Bennington of the Otago Early Settlers Museum argued that the major function of a museum was the storage and preservation of objects, Mike Bennett of the Lakes Centennial District Museum in Arrowtown affirmed that the number one priority was an aesthetically pleasing physical plant specifically designed as an educational institution.

The storage problems for local museums within this country are legion. The British Museum advocates that paper and parchment should be housed at a constant temperate (13°C-16°C) and with constant relative humidity (55%-65%). This is all very well for a state institution with a vast corps of professional workers. For many small museums in New Zealand antedeluvian buildings and minuscule handouts from penny-pinching local bodies makes the storage angle for curator and archivist very much a pioneering 'do-it-yourself' endeavour.

Michael Bennett described how that technical skills as museum administrator must be allied the entrepreneurial flair and 'cash flow' profile. His Arrowtown museum is totally dependent on admissions and while coach tour operators used to regularly stop over en route to Queenstown with the Aussie/American visitor, the economic climate means shorter vacations, tighter schedules and museums miss out to the *Earnslaw* steamer and jet-boat extravaganzas on glacial rivers. Both the Lakes Centennial District Museum and the Otago Early Settlers Museum have gone into the selling of books, photographs and post cards to increase their revenue.

Captain J. H. Malcolm, Secretary of the Art Galleries and Museums Association of New Zealand outlined the business panache that has enabled the Museum of Transport and Technology in Auckland to be a viable economic entity. Secure the services of a director that can raise capital from sectors of the business community and be tough enough and sufficiently thick skinned to set up slot machines unobtrusively so that the young especially want to come to the museum and do three things — have fun, learn, and spend money. This former airline pilot made it clear that the Auckland philosophy is one of providing an intelligent 'leisure services' option that has to be sufficiently sophisticated to compete with a multitude of other recreational attractions encompassing the pub, television and sport.

Other topics covered at this symposium covered labelling of exhibits, indexing of collections, the role of small museums in recording and presenting local history and the preparation of applications for capital assistance subsidies from the Department of Internal Affairs.

Peter Miller, archivist at the Hocken Library, University of Otago, stressed the importance of protecting valuable historical documents either from the ignorant enthusiastic amateur (tea stains and jam scone remnants smeared over local body archives) or the kleptomaniac professional (armed with razor blade and concealed briefcase) who makes off with irreplaceable primary source data.

The Southland Museum and Art Gallery outlined their successful 'Be A Friend' drive to attract new membership and argued the case that the museum and art gallery can justifiably launch and promote the work of local artists — as long as a percentage return from sales goes to the museum coffers!

The workshop also organised visits to the Queenstown Motor Museum and the Queenstown Golden Terrace Mining Town. The former offers a gasoline nostalgia trip with stately Rolls Royces and esoteric European touring coupes that are physical flashbacks to wild and romantic scenarios with F. Scott Fitzgerald in the South of France and Isadora Duncan at Monte Carlo — as long as the \$1.50 admission is no deterrent! The Golden Terrace Mining Town was the backcloth earlier in 1978 to the very successful *Irish Rovers* television show and is a promising venture in amalgamating historical

authenticity with money-spinning acumen. However, a 'mining town' that has nothing going on can be as deadly as a 'ghost town' and it seems incongruous that with the close proximity of the artistic colony in Queenstown there are no 'live' exhibitions of pottery, sculpture or painting. There is not the compensation of an honest-to-goodness tea room. Even the saloon, a building rigorously recreating the gold boom flavour of the 1860s is as Slim Dusty lamented, 'A pub with no beer'. Dr Wilfred I. Smith, Dominion Archivist of Canada toured New Zealand museums in 1977 and one of his recommendations was that there should be attempts at setting up regional record offices. The local museums of New Zealand would seem to be ideal venues as repositories for such collections.

The Arrowtown symposium showed that while museums in New Zealand are beset by financial problems there is an abundance of talent and informed enthusiasm, both professional and amateur, that augurs well for the future of the country's museums. The strong feeling was that museums really have come of age — no longer decrepit, dull and dusty but very much places of 'get-up-and-go'.

## National Conservation Week 3-11 August 1979

The Committee, established in 1969, comprises representatives of all Government departments with an interest in conservation, as well as the Department of Education, the Scout and Guide Associations, the Litter Control Council, the Environmental Council and the Royal Forest and Bird Protection Society. It is a committee of the Nature Conservation Council, and receives an annual grant from Government to pursue its work of environmental education and publicity.

We are now planning for our tenth Conservation Week which is to be held from 3 to 11 August 1979. The theme we are promoting is *endangered species*, that is, those New Zealand plants, birds and animals which now occur in such low numbers or in such vulnerable areas that there is reason to fear for their continued survival.

Prof. J. T. Salmon, Chairman of the Committee, points out that members of AGMANZ are obviously well equipped to arrange and mount displays, and suggests theme-related displays for Conservation Week 1979. Museums may also be able to organise school visits to such displays, which could also take in other relevant exhibits. Much of the campaign is implemented locally by district representatives, and it may be appropriate for AGMANZ to become involved at this level.

(Further information from National Conservation Week Campaign, P O Box 12-200, Wellington North.)

# Museum Security — Fire

by Ken Gorbey, Waikato Art Museum

This paper draws heavily and unashamedly on the recently published *Museum Security* by R. G. Tillotson.<sup>1</sup> In this article an attempt is made to express some of the wisdom of that book as it might relate to New Zealand, which includes many small institutions, many of which lack professional staff, and many of which are housed in wooden buildings of varying age.

I gratefully acknowledge the comments and criticisms, often severe, of Mr Ken Burton-Wood and Senior Station Officers Hunt and Patrick of the New Zealand Fire Service in Wellington and Hamilton, and members of the International Committee on Museum Security.

In the early hours of the morning of Saturday 8 July 1978 fire swept through the Modern Art Museum of Rio de Janeiro. In 30 minutes much of the building and 90% of the collection of 1,000 works was destroyed along with the complete works of the Uruguayan artist Rafael Torres Garcia gathered together for a survey exhibition.

The fire began 4½ hours after a performance had finished in an auditorium improvised from gallery space and was probably caused by an electrical fault or cigarette butt. Fed by combustible partitions and high inflammable materials such as polystyrene used in the false ceilings the fire spread rapidly. In the areas affected by the blaze only the fireproof film storage area survived. The museum had no automatic fire detection devices. Had the blaze occurred during opening hours it is possible that loss of life would have occurred.<sup>2</sup>

It is sobering to reflect that in the book *Museum Security* published by the International Committee on Museum Security (ICMS) a little more than a year before it was stated: 'Fire is the museum's number one enemy . . . (fire) can forever eradicate . . . the entire collection of a museum, its *raison d'être*.'<sup>3</sup>

We are fortunate in New Zealand that Local Body codes lay down very stringent standards that demand the use of fire-resistant materials in building construction. We are also fortunate that these codes are strictly policed by Local Body inspectors and fire safety officers. This mitigates against the likelihood of a fire of the intensity of the one that devastated the Modern Art Museum of Rio de Janeiro, happening in one of our museums. Hopefully we will never have to face the painful spectre of a major loss of scientific and cultural property through fire. Yet it just might happen and this is what every museum officer should be aware of.

Indeed, statistics show that last year, of the 10,313 property fires that brigades of the New Zealand Fire Service attended, two were to museums and one to an art gallery. The year before in 1976 the figures

had been one and one. So we are by no means immune to fires.<sup>4</sup> Museums have the added problem of an extreme concentration of wealth in, for example, storage areas, display galleries and individual display cases, so that even a minor fire can result in a high replacement value loss.

**Fire Prevention in Museums.** Inexpensive preventative action can be taken to reduce greatly the possibility of fire and damage resulting from fire, for preventative methods rely on resources that all museums seem to have in abundance — a committed and interested staff or voluntary group. If staff are aware of the causes of fire, if they act responsibly, applying common sense and forethought, and know what to do in an emergency, the danger of the fire, although ever present, can be greatly diminished.

The following suggested ways of making museums less prone to fire, and their staffs more fire safety conscious, deviate from the normal manual in that, in an attempt to fit all New Zealand museum budgets, the discussion proceeds from the cheapest methods towards the more expensive end of the scale.

**Security Officer.** Most New Zealand museums are not big enough to have a Head of Security as a full-time appointment at a professional level. All museums should however have a designated Security Officer appointed from within the staff with a responsibility for the total security situation. Probably in our generally small-scale situation it is the Director, with both his administrative overview and ultimate responsibility for the museum visitors, building and collection, who should assume this post. Once appointed the Security Officer should, with the assistance of all staff, work to maintain and where necessary upgrade the total security of the museum. A large part of this responsibility will be with the dangers of fire.

**Regulations.** All museums should have a building evacuation plan to be acted on in the event of fire. Your local Fire Safety Officer will assist in drawing up this plan which will cover such matters as the appointment and duties of Wardens, the way a building is to be evacuated, and assembly areas to check that all staff has been safely evacuated. However the plan must be made to function in a time of stress and to do this staff should be aware of both the need for such an evacuation plan and its operation. They should know to assist members of the public, check toilets, and darkrooms, not to use the lifts and to make sure as they leave that smoke doors remain closed.

The evacuation plan is aimed primarily at saving life in time of fire but a second set of regulations can be equally useful in helping prevent fire. This 'staff' set will include much that the employees of a museum

learn in their general security training (see next section). It must state categorically that in all fire situations the brigade **must** be called. All too often major loss of life and property has occurred when staff have tried to fight a small fire without calling the fire brigade. It should lay stress on preventing fires; maintaining clean workshops, laboratory and storage areas, preventing a large buildup of flammables such as solvents and packing materials and generally taking care not to let a potential fire hazard develop. Smoking should be prohibited in all areas except the staffroom. Staff should know these regulations and the Director or designated Security Officer should police staff with authority. All the regulations in the world will not adequately cover the actual situation when it occurs and human ingenuity and resourcefulness being what it is people will cope with some small fire outbreaks. Many fires when discovered are still in the embryonic stage and people will attack and defeat small fires. Statistics record that in 1977 occupiers, and not firemen, extinguished over 10% of property fires to which brigades were called. This is a good thing. Staff with training can become a very efficient fire-fighting unit for small fires which have not developed beyond the capacity of hand-operated fire-fighting equipment such as hose reels and hand extinguishers.

First and foremost however the most basic rules of safety must be observed:

sound the alarm  
call the fire brigade  
evacuate the building.

**Staff Training.** Staff training is a most necessary aspect of all museum work. In the area of fire prevention the Security Officer should be constantly checking and reminding staff of their obligations as well as organising formal training sessions. No great knowledge of security is needed to plan a simple series of sessions and demonstrations.

Of great assistance in fire training is the Fire Safety Officer at your local brigade headquarters. This is an officer with years of experience. He will gladly assist with setting up a programme of basic training for staff and will indeed go beyond this to carry out a fire safety survey and report on your museum. This liaison between a museum and the local Fire Safety Officer should be close and ongoing.

For training purposes a number of very good films are available from:

The Divisional Officer (Training)  
New Zealand Fire Service  
Wellington Fire Brigade  
2-38 Oriental Parade  
Wellington 1.

The horror involved in loss of life due to fire is dramatically caught in *Incendio*, a film of the 1974 Joelma Building fire in Sao Paulo, which cost 179 lives. This film should be shown to underline the responsibility everyone has to the visiting public and

fellow workers. Other films are available in a wide range of topics. This collection is very much better than that held by the National Film Library.

It is also probable that the Security Officer will be able to organise a fire extinguisher demonstration. Extinguishers work in different ways, and depending on the size of the bottle, generally work for a surprisingly short length of time. They can also make a tremendous noise, something that has caused first-time operators to drop the instrument in surprise.

The technique of using a portable extinguisher is best learnt against a real fire. The present writer's institution found their extinguisher servicing firm very helpful in staging a demonstration in which staff, from receptionist to director, were able to attack a blaze (petrol and diesel ignited on a large puddle in a vacant city storage yard).

Another training session could be in the form of a tour of the building for staff to become acquainted with the location of fire fighting equipment and danger points that all should be aware of. Discussion during these tours can be used to get staff actively involved in suggesting ways and means of upgrading fire precaution procedures.

The most obvious training session is the practice evacuation. This should be done frequently, perhaps twice yearly. It can be arranged for the brigade to actually attend one of these practices. As well as adding authenticity they will time the evacuation of the building and comment thereupon.

#### **Hose Reels and Portable Fire Extinguishers.**

The discussion has so far proceeded through areas requiring a few pieces of paper and an amount of staff time. At this point the museum must, both morally and legally, consider devices to assist in fighting fire. Expenditure of from a few hundred to a few thousand dollars must now be faced, depending on the size of the museum.

A certain number of extinguishers are required by law in places of public assembly and the local Fire Safety Officer will advise, if he and the Local Authority Inspector have not already been in touch. However the International Committee on Museum Security suggest that museums with their large concentration of irreplaceable wealth should install a large number of extinguishers of varying types to cover high danger areas, such as workshops, laboratories, kitchens, and collection storage areas.

If fire strikes a museum it will fall most commonly into one of the three following classes:

*Class A* Ordinary inflammable materials such as paper, textiles and wood. These will be extinguished by cooling, blanketing or wetting.

*Class B* Oils, painting and other inflammable liquids require smothering or blanketing.

*Class C* Electrical fires require an extinguishing agent that will not transmit electrical current (as water will do).

In choosing extinguishers, the most likely type of fire should be analysed for each area and an appropriate extinguisher located. Your local Fire Safety Officer will advise on type and location. Water extinguishers should not stand alongside the main switch board nor in the paint and solvent store (water applied to a burning switchboard could give the operator a nasty shock while a water jet under pressure can actually spread burning liquids).

The most important item of fire fighting equipment is the hose reel. This, or these, should be so placed that they reach all points of the building. The joy of a hose reel is that, unlike portable extinguishers, they do not run out. Once turned on, a jet of water can be played on the fire until it is out, whereas bottle extinguishers have a very limited life.

There are also available a large number of portable extinguishers. Perhaps the most basic of these are bucket pumps, a cylinder of water with a double-acting hand pump. The cylinder can be filled whilst in operation, to give a continuous delivery of water. Such an operation requires a number of people. A 2½-gallon bucket pump is quite mobile though the 4-gallon model is quite heavy.

Pressurized water extinguishers are also available. These do not require any pumping but have a limited capacity and once exhausted cannot be instantly refilled.

All these extinguishers are ideal for fighting Class A fires, probably the fire most likely in a museum situation. With their pressurized jets of water they are excellent for reaching into deep-seated fires. The bucket pump should be standard equipment for a small museum that does not have a main reticulated water supply as it can provide a pressurized jet of water that can be replenished immediately from say a tank supply.

Another extinguisher that is most effective is the dry powder type which works on the principle of blanketing and smothering a fire. These are best for the paint store, laboratory and kitchen. The one trouble is they extinguish by blanketing the fire in a fine chemical powder which does have to be cleaned up afterwards. The powder is not damaging, though from personal experience the writer knows it is not nice to breath. It also has the advantage of being a multi-purpose extinguisher acting on Class B and C fires and, to a limited extent, Class A fires.

As a first line of defence for small fires some museums might wish to have a couple of CO<sub>2</sub> gas or BCF (Halon) extinguishers available. They are clean but it should be realised that CO<sub>2</sub> used in confined spaces can exclude oxygen to dangerously low levels and can also damage glass and perspex and cause burns while Halons have some minor toxicity problems. Neither are suited to extinguishing deep-seated fires.

There are two expenses involved with portable fire extinguishers. The first is the installation cost; the second is the refill cost. In all cases water is by far the cheapest refill. This should be borne in mind at all times for refills can form a very large part of the total extinguisher cost. Initial costs, that is for the basic cylinder and nozzle, are all roughly the same though bucket pumps with their built-in pump will be somewhat more expensive. Hose reels will cost more though the quantity of water they deliver will make them the most effective immediate extinguishing agent for most fires.

### **Automatic Detection and Extinguishing**

**Systems.** Portable extinguishers require people to operate them. Therefore staff must be present. In general however we cannot rely on night staff to detect fire soon enough. Indeed, many museums have no night staff and other methods must be utilised.

It is with this other method, automatic detection and extinguishing devices, that the greatest commitment must be made in terms of funds. For this reason, when considering the installation of any such system expert advice should be sought first from the local Fire Safety Officer and then from reputable suppliers.

This article can only be a broad introduction to the subject.

Fire detection systems operate by detecting the changes that fire induces in the atmosphere.

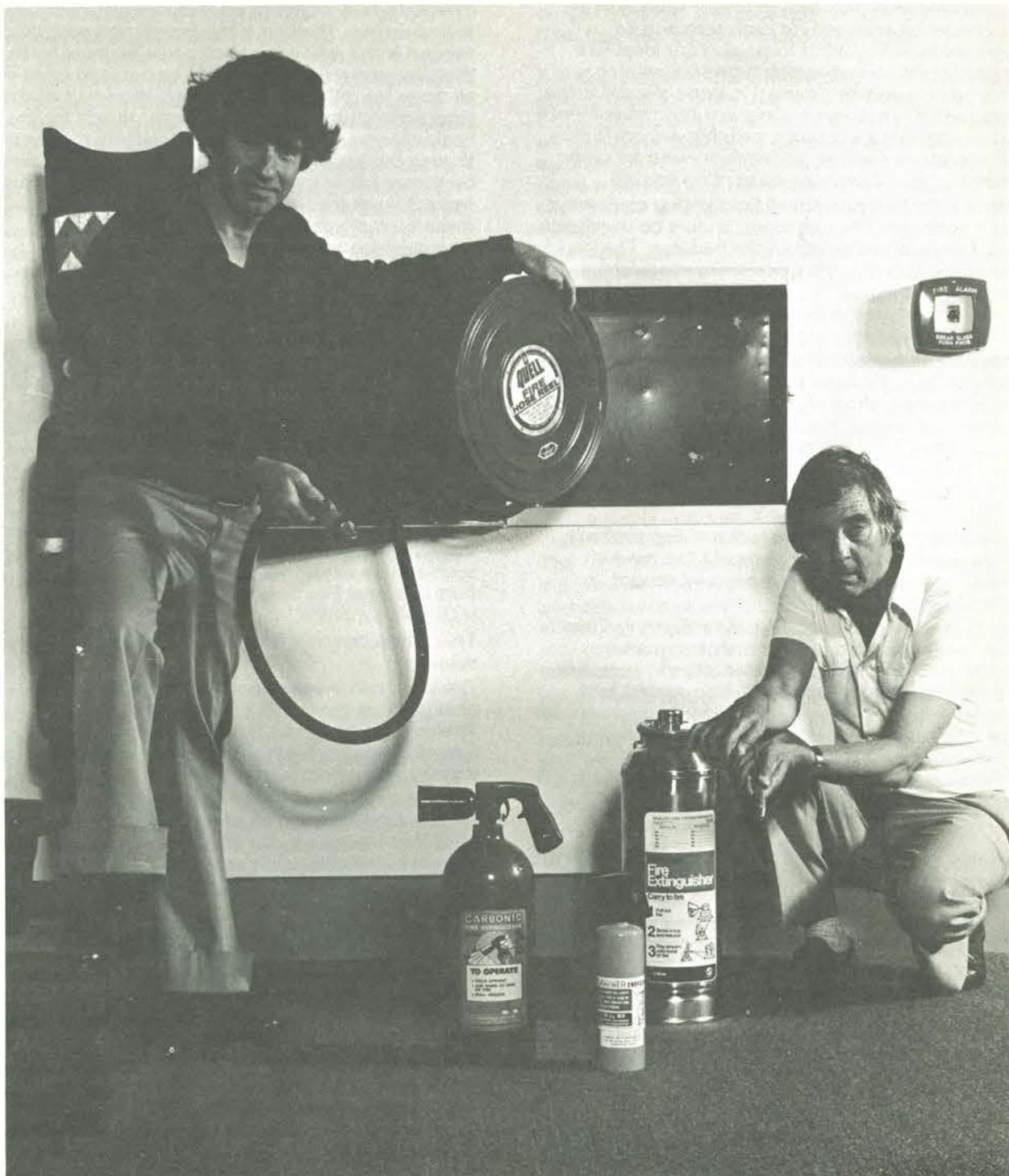
Thermal detectors will respond either to temperatures attaining a certain level or, for earlier warning with more intensive fires, rate-of-rise detectors will spot sudden increases in temperature.

Smoke detectors, as the name implies, detect fire-produced particles in the air. Photoelectric detectors respond to the disruption of light beams by smoke while ionization detectors measure the concentration of particles by variations in electrical current caused by particles when they are ionized.

In general, smoke detectors are more responsive than thermal detectors. It is perhaps best to install both types of smoke detectors as one, the photoelectric, is more sensitive to smoke-producing fires while the other, ionization, is best at responding to flaming, comparatively smokeless, fires.

Detection is, however, but one side of the coin. The other is the response to the signal that results in the fire being extinguished.

The ideal situation is for a detection system to be linked direct to the local brigade. This guarantees the fastest possible response to the alarm. To be so linked to the local station the detection system must cover the whole building — a large capital cost.



*Basic fire fighting equipment.* On wall: Hose reel and manual alarm box. On floor left to right: 3 kg CO<sub>2</sub> extinguisher, 1.36 kg BCF (bromochlorodifluoromethane) extinguisher and 9 litre water (stored pressure) extinguisher.

Overseas, larger institutions are beginning to establish their own security central control stations. Few New Zealand museums can afford such a station with its commitment to high levels of staffing, but such a station would also pick up the signal relayed to the brigade and send a guard to investigate. If a direct linkage to the brigade is not possible the alarm can be given via telephone line at, for example, the home of a staff member or caretaker, who can call the brigade.

**Automatic Water Sprinklers and Gas Flooding Systems.** Automatic detector systems can also trigger automatic systems to extinguish fires.

**Sprinklers.** Water is abundant, cheap, arrives at most museums' doors via high-pressure mains, is admirably non-toxic to humans and puts out fires. Why are sprinklers not used more in museums?

The argument generally advanced is that it does more damage (water damage) than fire. This is a myth, one exploded for the Australian area by H. W. Marryatt in his book on sprinkler performance in our part of the world.<sup>5</sup>

Indeed, sprinkler systems are being increasingly used in museums. The reasons for this change in attitude are simple to list:

- a) Sprinklers incorporate their own detection and triggering device which ruptures when a critical temperature is attained. The flow of water extinguishes or contains the blaze and also brings the brigade.
- b) Sprinklers are exceedingly effective. Netherlands figures show that between 1960 and 1971 98% of fires in buildings with sprinklers were put out by the sprinklers alone.<sup>6</sup>
- c) Modern advances have made leakage a minor problem and one that can be signalled promptly to a monitoring system.
- d) Only those sprinkler heads heated to critical temperatures are activated. It has been recorded that 70% of fires have been controlled or extinguished by four or less sprinkler heads.<sup>7</sup> A New Zealand Fire Service Report<sup>8</sup> records that there were 49 fires in buildings fitted with sprinklers in 1977. Of these 44 or 89.8% involved four or less heads in operation. Many people still believe that a little rubbish tin fire will result in the whole museum being doused. This is not so.
- e) New types of heads are available which will automatically switch off after a fire.
- f) Sprinkler systems for small buildings have been developed at a considerable reduction in cost.
- g) Considerable insurance rebates are available for buildings protected by sprinkler systems.
- h) As museologists become more skilled at subdividing their storage it becomes possible to apply different fire control techniques to different areas according to the materials stored in those areas. For example, painting and print stores, rare

book rooms, textile stores, etc, might be best served by a gas flooding system with all other areas having sprinklers.

The comment recently made by a security officer, 'rather a few damp paintings than no paintings at all' reflects a growing concern at the destruction of museum collections by fire and a growing belief that sprinklers must be used to the fullest extent to counter this destruction.

**Gas Flooding Systems.** There are two basic gas flooding systems. The CO<sub>2</sub> system works on the principle of extinguishing fire by reducing the oxygen content of the air while the newly developed Halon 1301 gas inhibits the reaction between fuel and oxygen. Neither are well suited to putting out deep-seated fires so that after critical flooding fire can flow again as the concentration reduces. Halon gas is also very expensive. Gas flooding systems do have important applications however. They are frequently used to protect valuable and fragile objects such as rare books, textiles and works on paper, than can be stored in confined and restricted areas. This confinement is important so that the level of gas concentration necessary to extinguish fires is achieved quickly.

**Conclusion.** While theft is probably still a minor threat to New Zealand's museum collections, fire is an ever-present danger especially where a museum is housed in a wooden building. Recent fires in museums in Europe and North and South America have dramatically underlined the dangers, although the strictness of our building codes decreases the likelihood of a major museum fire in New Zealand. However it should be borne in mind that one small localised fire once destroyed a painting with a replacement value of hundreds of thousands of dollars.

ICMS has, in the book *Museum Security*, supplied a basic text that should be followed by all museum personnel. Please note that it is very likely that the book will be sold out within the next two years.

#### REFERENCES

1. Tillotson, R. G. *Museum Security*. Paris, ICOM, 1977.
2. De Camargo-Moro, F. *A Fire at the Modern Art Museum of Rio de Janeiro, 8 July 1978*. Paper read at the ICMS meeting, Milan 1978. Typscript.
3. Tillotson, *op cit.* p.42.
4. New Zealand Fire Service Commission. *Report of the New Zealand Fire Service Commission for the year ending 31 March 1978*. Wellington, Government Printer, 1978. (New Zealand brigades also attended 11,144 other fires in gorse grasslands and contained in chimneys. All New Zealand statistics in this article are from the above report.)
5. Marryatt, H. W. *Fire — Automatic Sprinkler Performance in Australia and New Zealand 1886-1968*. Melbourne, Australian Fire Protection Association, 1971. (See especially the section 'Water Damage', pp.79-82.)
6. Tillotson, *op cit.*, p.58.
7. Tillotson, *op cit.*, p.60.
8. New Zealand Fire Service Commission. *Record of Automatic Sprinkler Operation year ended 31 December 1977*. Typscript.

# DPhil Scholarship to investigate the conservation of artefacts recovered from swamps

## General Information

1. The scholarship is funded by the New Zealand Lottery Board and has been made available in response to a proposal submitted by Mr Ken Gorbey, Director of the Waikato Art Museum. The scholarship will be administered by the University of Waikato.

2. The scholar will be based in the chemistry department at the University of Waikato, but may also expect to spend periods working at the Forest Research Institute at Rotorua, at the Auckland Department of Prehistory and with museum collections, such as Waikato, which hold materials from swamp sites.

3. The basic object is to determine what properties are peculiar to New Zealand woods recovered from anaerobic environments. This will lead to recommendations for the use or adaptation of known conservation methods or perhaps to the evolution of new methods for preserving wooden artefacts recovered from swamps. The work is centred in the Waikato where many swamp sites occur and much material is being recovered as, for example, from the current excavations at Te Miro.

4. Among the detailed problems for study are:

- i) wood recognition and identification techniques;
- ii) a survey of Maori-utilised woods and their preservation properties.
- iii) for at least the main timber types, to examine the change in properties as a function of time and location of burial, including an extended time-scale to pre-Maori sub-fossil samples;
- iv) the behaviour of the different classes of wood on removal from the swamp environment, both of sound and degraded samples (this may include a survey of museum and other specimens from earlier excavations and finds);
- v) the examination of reported preservation techniques from simple drying to *in situ* polymerisation to reinforce degraded timber;
- vi) the adaptation of the most suitable methods of New Zealand specimens;
- vii) possibly the evolution of new or strongly modified methods.

5. The joint research supervisors will be Professor Wilson and Dr Mackay of the University, Dr Harris of FRI, and Professor Green of the Prehistory Department of Auckland University. Further expert advice is available from Mr Gorbey and Mr Edson (Waikato Art Museum) and a number of colleagues of the research supervisors. The funding includes provision for a review committee to advise on the

ethical and museological issues involved in preservation and generally to advise and support the scholar.

6. The scholarship is for \$3,600 in the first year and \$4,000 in the second year. It will be continued for a third year provided progress is satisfactory. In addition, funding is available towards the costs of travelling, equipment and materials.

7. The study is an interdisciplinary one involving wood biology, aspects of chemistry, and archaeology. It is expected that the scholar has experience in one or more of these areas and will be keen to become involved in the others. The exact lines of approach will depend on the scholar's earlier training.

8. Applications should be sent to the Registrar, and any queries about the work to Dr Mackay, each at the University of Waikato, Private Bag, Hamilton.

## PHOTOGRAPHS

In 1977 when I visited the Institute of Agricultural History and Museum of English Rural Life at the University of Reading, the Keeper was about to tackle a very large photographic archive, sorely in need of classification and conservation. This work has now been done, and the procedure recorded in a handbook published by the University.\*

### Contents:

1	Scope and definition
2	Collecting policy
3	Record categories
4	Acquisitions
5	Accessioning and registration
6	Print and negative copying
7	Further documents and filing
8	Special collections
9	Indexing
10	Conservation and storage
11	Restoration
12	Print and negative copying (external orders)

The book is available for loan from the Editor.

Ward, Sadie B. Museum procedure; photographs. University of Reading, 1978

## DEPARTMENT OF INTERNAL AFFAIRS

# Art Galleries and Museums Scheme

Once again the Department expects it will be making available assistance for capital projects on art galleries and museums through the Art Galleries and Museums Scheme this year.

Subsidies are made available for the provision of new buildings, building extensions and refurbishing projects; and with the purchase of furniture and fittings and equipment. Subsidies on locally raised funds are made available at the rate of \$1 for every \$2 of local funds for building and refurbishing projects; and \$1 for \$1 for equipment and fittings.

Funds eligible for subsidy include local authority allocations, proceeds of fund-raising efforts and donations, etc. The cost of donated building materials and land maybe included as part of the local contribution, but the value of voluntary labour cannot be subsidised. Funds raised by loans, mortgages or debentures do not qualify as eligible funds, nor do grants made by Government or from lottery profits.

Applications will be accepted by the Department of Internal Affairs from 1 March this year and the closing date will be 31 May. Further information and application forms can be obtained from the Secretary, Art Galleries and Museums Scheme, c/-Department of Internal Affairs, Private Bag, Wellington.

### ART GALLERIES AND MUSEUMS SCHEME GRANTS 1978-79

#### Non-Capital Grants to Major Metropolitan Institutions

Auckland Institute and Museum	\$3,000
Subsidy on the salary of a conservation technician	
Canterbury Museum	7,500
Towards providing assistance and advice to local museums in the region	
Dunedin Public Art Gallery	5,000
Towards mobile exhibition van	
Otago Museum	8,000
Towards salary for extension officer	
	<u>\$23,500</u>

#### Subsidies for Capital Projects recommended

Bishop Suter Art Gallery	\$20,000
First stage of extensions and modernisation project	
Coal Town Trust, Westport	9,000
Continued development of museum complex	
Geraldine Farm Machinery Museum	200
To provide shelter for exhibits	
Howick Historic Society, Inc.	500
Continued development of village site	
Huntermville District Settlers' Museum and Art Gallery	250
Continued development of museum building	
Kaikohe Pioneer Village	5,000
To build a village complex preserving historic buildings	

Kaikoura Historical Society Inc.	400
To build a vehicle display area	
Langlois-Eteveneaux House Museum, Akaroa	2,000
Purchase of display and showcases	
Maniototo Early Settlers Association Inc., Naseby	2,300
Extend main museum building at Naseby	
Mercury Bay District Museum, Whitianga	7,500
To purchase and renovate a derelict dairy factory for use as a district museum	
Museum of Transport and Technology, Auckland	7,000
Conversion of building for electrical and railway museum	
Nelson Provincial Museum	20,000
Towards building an extension to house the Cawthron Institute Museum's and Nelson Provincial Museum's collections	
Northland Regional Museum, Whangarei	10,000
Stage One of the erection of a new building	
Ohura District Historical and Museum Society Inc.	500
To complete the establishment of a museum	
Otago Early Settlers Museum Association, Dunedin	1,000
Provision of racks and shelves for equipment not on display	
Patea Historical Society Museum	150
First stage of extensions to building	
Rotorua City Art Gallery	15,000
Conversion of Tudor Towers wing to an art gallery	
Sargeant Art Gallery, Wanganui	7,000
To build a goods lift	
Southland Museum	3,500
For refurbishing No. 1 Art Gallery, and putting in a new boiler system	
Taupo Regional Museum and Arts Centre Inc.	10,000
To construct a building extension to the library to be used as a museum and arts centre; and furnishings and fittings	
Tauranga District Museum	15,000
Continued development of a museum	
Te Awamutu and District Museum	2,000
To improve storage space; provide shelving and furnishings for library and director's office, and to improve display facilities	
Wellington Civic Art Gallery	3,000
Furnishing and fittings	



Von Tempsky Catalogue No. 69. Waipa Valley This drawing is basically the same subject as the large Von Tempsky recently purchased by the National Gallery.

## LOAN OF VON TEMPSKYS TO WAIKATO ART MUSEUM



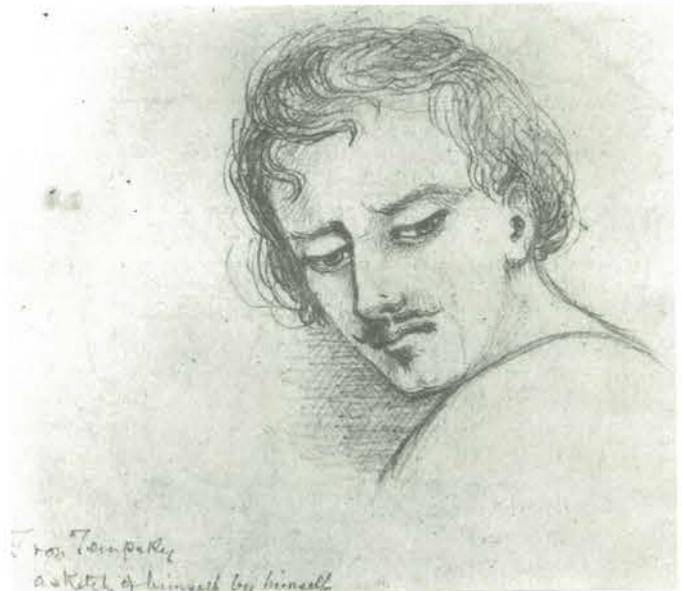
Von Tempsky Catalogue No. 29. *Chapote y Ramada*. This drawing is a detail of the woodcut on page 1 of *Mitla* by G. F. von Tempsky, 1858. *Waikato Art Museum*.

The exhibition *Gustavus Ferdinand von Tempsky — The Man and the Artist* mounted at Waikato Art Museum from 11 May to 2 July 1978 has borne unexpected fruit with the offer by the principals of the von Tempsky family of Hawaii, Mrs Robert von Tempsky, Mr Raymond M. von Tempsky and Mr R. Gordon von Tempsky, to make available their collection of the works of von Tempsky to Waikato Art Museum on a loan basis. As a result 45 paintings and drawings and four artefacts as well as numerous letters and documents are now held by the Art Museum.

Research by Ms Rose Young, Historian at Waikato Art Museum, resulted in an exhibition based around 115 catalogue entries, most of which were shown in the exhibition. While New Zealand holdings accounted for most of the 'completed' works, the Hawaiian collection was of great importance in supplying hitherto unknown sketches and drawings and paintings.

The wealth of the Hawaiian collection was first realised when Mr Jim Mack, then of the Culture Learning Institute of the East-West Centre, Honolulu, visited Mrs Robert von Tempsky as Waikato Art Museum's agent. Mr Mack was able to ship to New Zealand a very much larger group of articles than had ever been expected.

A further two of the works listed in the catalogue as 'origin unknown', numbers 24 and 102, have since been located and sent on to New Zealand. All have now undergone conservation by Raewyn Cooper.



Von Tempsky Catalogue No. 2. *F. von Tempsky a sketch of himself by himself*. *Waikato Art Museum*.

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## THE ART GALLERIES AND MUSEUMS ASSOCIATION OF NEW ZEALAND

### ADMINISTRATION

*President*  
Dr J. C. Yaldwyn  
National Museum  
Private Bag  
Wellington  
Telephone 859609

*Secretary*  
Capt John Malcolm  
PO Box 57-016  
Owairaka  
Auckland  
Telephone 699072

*Treasurer*  
Mrs M. Gibson Smith  
c/- 7 Bracken Avenue  
Epsom  
Auckland  
Telephones 605223 evening

*Editor*  
Mrs M. Gibson Smith