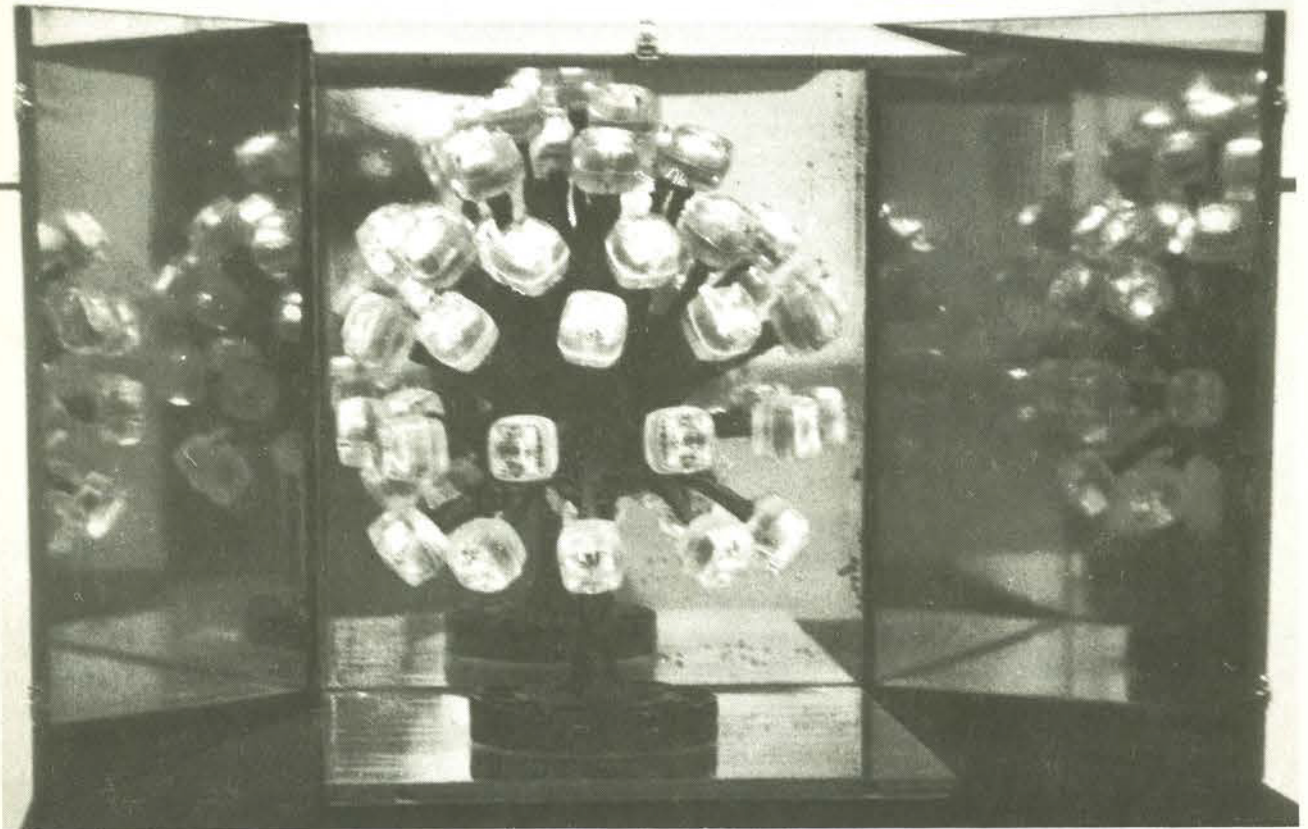


# AGMANZ NEWS

THE ART GALLERIES & MUSEUMS ASSOCIATION OF NEW ZEALAND



February, 1970



Sonix, 1969

S. Ostaja-Kotkowski (Australia)

Art of the Space Age exhibition

February, 1970

With this issue members will have received four copies of the redesigned Agmanz News. As expected, compared with the previous bi-monthly Newsletter, the cost has risen considerably. Administration costs during the year have risen by half and later this year rent will be required for the Secretariat Office.

As all administration costs are a direct charge on subscriptions it would be appreciated if at the forthcoming Annual General Meeting members would indicate their wishes for the future development of the Association and suggest programmes they feel could be initiated for the benefit of all.

We exist to raise the standard of service in museums and galleries; to increase and diffuse knowledge; to encourage helpful relations among staffs; to provide means for improving the status and qualifications of curators and staffs; to arrange courses of instruction and to affiliate with other associations having similar objects and aims.

This is Arts Conference year and the beginning of a new decade which will see changes in the spheres of arts and sciences and their presentation to the public. Ideas are needed. More members are needed. Your help towards the achievement of a professional full-time Secretariat is needed.

B.G.

**The Art Galleries & Museums Association  
of New Zealand Inc.**

*Secretary & Editor, Brenda Gamble  
Auckland City Art Gallery  
2nd Floor, Town Hall,  
Auckland 1, New Zealand.*

**Published with the aid of a Grant from the  
Queen Elizabeth 11 Arts Council of New  
Zealand.**

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## ASSOCIATION NEWS

### ANNUAL REPORT

for the year ending 31 January 1970

#### Membership

Honorary members 8, institutional members 61 and ordinary members 99 make up the roll of 168. Last year the roll was 168.

#### Queen Elizabeth 11 Arts Council of New Zealand Grant

This year instead of making a sum of money available to the Association the Arts Council requested specific submissions, with details of programme and costs. This request was complied with and a grant of \$3350 was made for the following items:

Subsidy for printing Agmanz News \$800; subsidy for Visitors' Fund \$500; subsidy for Conservation aid to museums \$500; subsidy for Secretary's

salary \$1050; grant towards small purchases subsidy scheme \$500.

The grant is made subject to the following conditions: 1. That a representative of the Arts Council, acting as Assessor, shall be entitled to attend all the meetings of the Association. 2. That due notice of such meetings and copies of the Minutes thereof shall be made available to the Council. 3. That beneficiary organisations should be advised that financial assistance is provided from funds made available by the Queen Elizabeth 11 Arts Council of New Zealand and that due acknowledgement of the assistance should appear in all publicity or printed material issued by the organisation in connection with the grant received.

We are very grateful to the Arts Council for making this grant to the Association.

#### Import Licence

The Minister of Customs granted our request for an



Import Licence to the value of \$40,000 but said it was not possible to include works of art in the list of exempted goods.

## Publications

### 1. Agmanz News

Following the suggestion made at the last General Meeting, viz. that the format of the Newsletters be changed from duplicated sheets to a quarto, stapled publication this was done. The publication, now known as Agmanz News, is published quarterly and members have received four issues to date. 300 copies are printed and the extra copies are mailed to a free list consisting of non-member institutions in New Zealand, some government departments, reference libraries, press, overseas missions, Aspac, Unesco, Icom, the Australian, British, Canadian and American museums associations etc. totalling a mailing list of 250. Single copies are sold at 50 cents each and two subscriptions have been received (Auckland and London) for a year's copies.

### 2. "Art Galleries & Museums of New Zealand"

This handbook was finally published in November. An edition of 5,000 copies was printed at a cost of \$1439. This sum included Mr Gordon Brown's fee for typography, layout and supervising the printing. Council agreed to sell the handbook at a retail price of 50 cents per copy to the public and 35 cents per copy to schools, art galleries and museums, government departments, bookshops and libraries. Each member was sent a complimentary copy with the request that the publication be made known as widely as possible. Few members can have acted on this request because only 150 copies have been sold to date. We would ask members to do all they can to advertise the handbook and suggest that all institutional members buy at least one dozen copies for sale to visitors. We are indebted to the Director of the Auckland War Memorial Museum for offering the facilities of the sales counter at the Museum for distributing the handbook, and to Mr Wadham in particular for handling the orders.

### Cook Bicentenary Exhibition "Cook's Polynesia"

This exhibition is now half-way through its tour of the country and has received praise for its content, presentation and scholarly catalogue wherever it has been shown. To off-set the expenses in mounting the exhibition the President and Dr Duff approached

the Minister of Internal Affairs requesting a grant of \$2000. This sum was made available from lottery profits and we are grateful to Mr Seath for his action.

The Queen Elizabeth 11 Arts Council of New Zealand assisted with the publication of the catalogue, "No Sort of Iron", by underwriting the sum of \$1000 on the conditions that (1) appropriate acknowledgement be given in the catalogue to the assistance afforded by the Council, and, (b) that repayment of the sum underwritten be made on a pro-rata basis related to the number of publications sold. In addition the Arts Council offered a guarantee against loss of \$1000 in respect of the deficit projected between the costs of touring the exhibition and the revenue estimated in the submissions. Once again our thanks go to the Arts Council for their support. Details of costs and receipts to date in connection with this exhibition will be found in the Statement of Accounts.

## Secretary

With a grant from the Queen Elizabeth 11 Arts Council to cover the salary of a secretary for three days a week the Association can look forward to the establishing of a secretariat. Paid secretarial duties commenced on 1 September 1969. The Auckland City Council has agreed to a small office in the reconstructed Art Gallery being made available to the Association and this should be ready in October. In the meantime we work from a desk in the general office of the Gallery's Administration area in the Town Hall.

## Council Meetings

The Council has met three times during the year under review. Following, are the results of these meetings.

### Purchases Subsidy Committee

3/4/69 Hamilton Art Gallery. Oil painting by Robert Ellis, "Motorway Series", price \$400, subsidy \$260. \$260

15/5/69 Hocken Library, University of Otago. Oil painting by Nicholas Chevalier (1828-1902) "View looking North from Mt. Iron," 1866, price \$2000, subsidy \$1000. \$1000

12/6/69 Palmerston North Art Gallery. Oil painting by Michael Illingsworth, "Portrait of Alan Thornton", price \$416, subsidy \$200. \$200



12/6/69 Govett-Brewster Art Gallery, New Plymouth. Oil painting by Gordon Walters, "Tamatea", price \$400, subsidy \$200. \$200

26/8/69 Govett-Brewster Art Gallery, New Plymouth. Sculpture by Terry Powell, "No. 3", (acrylic sheet, welded PVC, stainless steel) price \$250, subsidy \$50. \$50

26/8/69 Govett-Brewster Art Gallery, New Plymouth. Sculpture by John Panting, "No. 1", metal sprayed steel and stainless steel cables. Price \$300, subsidy \$50. \$50

24/11/69 Hamilton Art Gallery. Watercolour by John Weeks, price \$70, subsidy \$70. (One of three purchased as a memorial to Mr Haswell Paine). \$70

Total \$1830

#### Conservation Fund grant-in-aid

22/12/69 Hocken Library, University of Otago. Five early (1840's) N.Z. immigration posters. Quote \$75, subsidy \$40. \$40

Total \$40

#### De Beer Grant

Mr L.C. Lloyd, FIIC, Conservator at the Auckland City Art Gallery applied for and was granted \$1000 to cover the cost of travelling to Britain in June 1969 for the purposes of attending a British Council Conservation course; an Icom Museology Symposium; seeking staff and buying equipment for the Conservation studio at the Art Gallery, and attending the British Museums Annual Conference at Leicester. His report on the visit may be found in Agmanz News, Vol 2, No 3, pages 18-19.

Dr de Beer visited this country in August and during his brief stay met art gallery and museum personnel in the main centres. He advised Council that there had been some delay in the remitting of the grant but that arrangements had been made with his representatives in Dunedin for the grant to be paid up to date.

#### Investment of Funds

Following a directive of the last General Meeting to investigate the possibility of placing an account in a trustee bank, the Honorary Treasurer consulted Messrs Hargreaves and Felton, Public Accountants, Christchurch, and reported back to Council. It was

decided that Mr Riccalton be empowered to deposit monies available in a Post Office account.

#### Survey of Salaries

Following the motion carried at the last General Meeting that Council investigate salaries, scales and conditions of employment of gallery and museum staffs in institutions below the level of metropolitan museums, Council appointed a sub-committee of two: Mr J.C. Mack and Mrs A.N. Gale. However, in July Mr Mack was selected for the Asia Pacific Museum training programme in Hawaii and commenced a seven-months course there in August. He proffered his apologies to Council and stated he would still like to undertake some research in this field on his return to New Zealand.

#### Distribution of Biological Type Specimens in New Zealand

Following the progress report presented to the General Meeting last year by Mr D.R. Gregg (Convenor of the Sub-Committee), a summary of which was published in Agmanz Newsletter no. 45, page 11, the completed Report was submitted to Council in November. This was subsequently circulated to all members, member institutions, non-member institutions who completed the questionnaire, the Secretary of the Royal Society of New Zealand, and selected member bodies.

#### Tourist Development Conference

As directed at the General Meeting last year, a letter was sent Mr G.N. Roberts, the Chairman, endorsing Dr Cooper's remarks.

A reply was received stating that most of the suggestions had been incorporated in the final report of the Tourism Committee to the National Development Conference.

#### Social & Cultural Committee, N.D.C.

The President wrote to the Secretary recommending that the National Development Conference include two representatives of the Art Galleries and Museums Association.

#### Enquiry into the role of art galleries and museums in New Zealand - Delegation to wait on the Minister of Finance to discuss capital finance.

Following the resolution of the General Meeting,



Council appointed the President, Mr G.C. Docking, and Mr G.I.C. McDouall, to prepare a preliminary report and wait upon the Minister. A circular in two parts was prepared and sent to every member institution in September. Only twenty replies have been received. Bearing in mind that the circulars were inapplicable to a number of member institutions who are government maintained, this is not a sufficient number of replies on which to base a case for financial support and we request those member institutions who have not done so to return the questionnaire with some information even if it is only to say that no new buildings or additions are planned in the near future. Because of extreme pressure of work no further progress has been possible.

Further to the suggestion that Council consider whether or not a report on the art gallery and museum movement was warranted, at the November Council meeting it was decided to send a questionnaire to member institutions seeking opinions on the services contributed to the community; the financial problems in extending these services; how they could be alleviated or met, and what could be given in terms of value for additional help. Sixteen replies have been received to date, more would be welcome.

### **Amendment to Municipal Corporations Act**

At the November meeting Council resolved to consult the Association's solicitor, Mr Michael Draffin, with a view to writing to the Municipals Association and the Local Counties Association seeking an amendment to the Act "so as to permit the monies received on subdivision of land as contribution in lieu of reserves, to be applied to the establishment, maintenance and improvement of museums and art galleries as well as to public reserves, pleasure grounds and sports grounds as provided by the section." (See Agmanz Newsletter no. 45, page 14). At the time this report was being prepared no answer had been received.

### **Rating**

In a letter dated 23 June, the Auckland Institute and Museum requested Council to consider making new representations to the Parliamentary Local Bills Committee concerning the inclusion as non-rateable in the First Schedule of the Rating Act, 1967, land used for public art galleries and museums.

All member institutions were sent copies of the letter

and invited to comment. As a result of the replies received (21 for a fresh application, 3 against and 6 expressing no opinion) Council resolved that with the help of the Association's solicitor, an application be made and the matter referred to all member associations for their agreement. No objections have been received and Mr Draffin is proceeding with preliminary arrangements on the Association's behalf.

### **Museum building at Nelson**

In August the Nelson Provincial Museum Trust Board applied to the Government, through the Minister of Internal Affairs, for a subsidy to erect a new museum. This was followed by the launching of a public appeal for funds. Council wrote to the Secretary of the Trust Board assuring him of Agmanz's continued support in any further representations and commending the appeal to the Nelson public.

### **Overseas Visitors**

As reported earlier, we had the pleasure of meeting Dr de Beer in August. In a letter written after he returned home to London, Dr de Beer said he hoped to travel to New Zealand again in 1972.

It was hoped that Dr A.E. Werner, Head of the Department of Conservation of Antiquities at the British Museum, would spend some time here after completing a tour of Australia. Through the National Commission for Unesco we extended an invitation to Dr Werner and had planned an itinerary but a letter dated 3 February informed the secretary that commitments in Britain necessitated his immediate return.

### **In-service training for Fiji Museum assistant**

In March 1969 Council received an application from the Director of the Fiji Museum, Mr Bruce Palmer, for assistance by providing in-service training for a staff member, Mr Pauliasi Ledua. A three-months visit (February to April 1970) was agreed; eight weeks will be spent working at the Auckland Museum and for four weeks Mr Ledua will travel between Rotorua, Wellington, Christchurch, Dunedin, Wanganui and New Plymouth, spending some time at each centre. Fiji Museum is paying the return airfare and Agmanz has agreed to underwrite the internal air and bus fares and to provide a subsistence allowance of \$5 per week. Mr Palmer has arranged private accommodation in each centre. The amount of money involved is \$129.00.



## Historic Articles Act

Mr Anthony Murray Oliver, Convenor of the Committee appointed to confer with the Department of Internal Affairs, reports that the Department has advised him that negotiations are proceeding with the Auctioneers' Association and the Antique Dealers' Association. He added that the difficulty all along has been to work out a conceptual definition of what is an historic picture, but it is expected that this will be achieved in the very near future.

Following the resolution that the Secretary for Internal Affairs be asked to consider that auctioneers should be required to read or display appropriate sections of the Historic Articles Act at auctions of historical material, a letter was sent and a reply received, dates 30 June 1969, stating that "the matter is at present under consideration and I shall advise you as soon as a decision is reached."

## Icom National Committee

The Committee met twice during the year. The main item for discussion was the proposed Icom Pilot Exhibition: Romantic Painting in Europe. Confirmation that Australia has agreed to the tour is still awaited so until news is received no firm plans can be made. M. Hugues de Varine-Bohan, Director of Icom, requested that Australia and New Zealand each appoint a Commissaire-General to arrange a tour in each country. The Committee asked Mr Hamish Keith, Keeper of the Auckland City Art Gallery, if he would act for the New Zealand tour, which he agreed to. It is estimated that the total cost to New Zealand will be in the vicinity of \$65,000. If notification of Australia's agreement to a tour is received by early March, the Arts Council will be requested to consider budgeting \$4350 for 1970 to cover preparation costs for the whole tour, which will later be deducted from New Zealand's total contribution.

## Moravian Folk Art Exhibition

Notice was received during the year of a possible exhibition emanating from Czechoslovakia and we wrote indicating our interest in touring it through the country. No further news has been received so a letter has been sent to the Czechoslovak Consulate in Wellington asking if they can assist in bringing the exhibition to New Zealand.

## Membership

Icom is looking for new members, both associate

and institutional. We hope members will consider joining Icom, particularly those who may be travelling overseas where an Icom membership card ensures free admission to member museums.

In concluding this Report we should like to thank the Honorary Treasurer, Mr Ralph Riccalton for his sterling work, and Mr A.C. Felton, APANZ, for demonstrating the interest he takes in the Association by acting as Honorary Auditor.

Brenda Gamble  
Secretary

## Members as at 31/1/1970

Adams, Miss N.M.	Lee Johnson, E.
Allan, Rigby	Lloyd, L.C.
Allen, H.J.	Lockerbie, L.
Anderson, Dr C.C.	Mack, J.C.
Bannister, A.J.	McCahon, C.J.
Barrow, Dr T.A.	McDouall, G.I.C.
Baverstock, W.S., O.B.E.	McFadgen, Mrs B.
Bayliss, T.J.	Malden, Mrs C.W.
Bestall, Mrs F.M.	Marwick, Dr J.
Brasch, Dr C.O.	Matthews, J.B.
Brayshaw, N.H.	Maynard, J.
Brookes, Mrs B.L.	Meijden, A.F. van der
Brown, G.H.	Mellor, P.J.
Brunsdon, C.A.	Millar, D.P.
Burrell, C.	Moreland, J.
Cappel, L.J.	Moreland, Mrs M.
Cimino, D.W.	Munro, J.S.B.
Cooper, Dr R.C.	Munro, Mrs N.
Darby, J.T.	Nash, Mrs C.W.
Davidson, Miss J.	Neilson, Mrs M.J.
Dell, Dr R.K.	Nicholson, Staff Sgt R.S.
Docking, G.C.	O'Rourke, R.
Duff, Mrs M.J.	Palmer, J.B.
Duff, Dr R.S.	Palmer, Dr M.S.
Duncan, Mrs B.	Park, G.S.
Edgar, Charlton	Rathbone, Mrs C.H.
Donald, Cr J.E.	Reynolds, Miss R.
Donnelly, J.	Riccalton, R.H.
Evans, Miss E.A.	Roberts, I.R.
Eyles, A.M.	Simmons, D.
Eyles, J.R.	Scarlett, R.J.
Fenwick, C.E.	Scobie, R.A.
Fleming, Dr C.A.	Smith, F.E.
Forster, Dr R.R.	Spiekman, W.
Gamble, Mrs M.B.	Stafford, D.M.
Goulding, Miss J.H.	Stephenson, B.
Gregg, D.R.	Stephenson, Mrs E.
Hall, Miss M.M.	Thomson, Professor K.W.



Hamlin, B.G.	Thorburn, R.
Harrison, Mrs D.A.	Tuarau, C.
Holland, Mrs W.	Turner, J.B.
Hull, Miss H.M.	Turbott, E.G.
Jacobs, J.J.	Turbott, Mrs O.M.
Jacobs, R.J.	Turner, N.F.
James, J. Chasemore	Wadham, J.
Johnson, J.H.	Way, W.H.
Keith, H.	White, G.
Kinsky, F.	Wilson, J.C.
	Wilson, Miss T.
	Wise, K.A.J.
	Yaldwyn, Dr J.C.

### Honorary Members

Archev, Sir Gilbert,	Barr, John
Falla, Dr R.A.	Fisher, V.F.
Hall, Mrs J.C.	McQueen, H.C.
Skinner, Dr H.D.	Westbrook, Eric

### Member Institutions

Auckland City Art Gallery  
 Canterbury Museum, Christchurch  
 Aigantighe Art Gallery, Timaru  
 Alexander Turnbull Library, Wellington  
 Alexandra District Historical Association  
 Army Museum, Waiouru  
 Auckland Institute & Museum  
 Bishop Suter Art Gallery, Nelson  
 Black's Point Museum, Reefton  
 Cawthron Institute Museum, Nelson  
 City of Rotorua Museum  
 Cook Islands Library & Museum, Rarotonga  
 Coromandel School of Mines Museum  
 Dominion Museum, Wellington  
 Dunedin Public Art Gallery  
 Elms Mission House, Tauranga  
 Ferrymead Museum of Science and Industry,  
 Christchurch  
 Gisborne Art Gallery and Museum  
 Fiji Museum, Suva  
 Govett-Brewster Art Gallery, New Plymouth  
 Hawke's Bay Art Gallery and Museum, Napier  
 Hocken Library, University of Otago, Dunedin  
 Howick Historical Society Inc., Auckland  
 Invercargill Public Art Gallery  
 James Logie Memorial Collection, University of  
 Canterbury, Christchurch  
 Kaitaia Borough Council  
 Langlois-Eteveneaux House, Canterbury  
 Lower Hutt City Council

Mackelvie Trust, Auckland  
 Manawatu Museum Planning Committee, Palmerston  
 North  
 Maniototo Early Settlers' Museum, Naseby  
 Marlborough Historical Society Inc., Blenheim  
 Museum of Agriculture and Industry Inc., Hastings  
 Museum of Transport and Technology Inc., Auckland  
 National Art Gallery, Wellington  
 Nelson Provincial Museum Trust Board  
 Norsewood Pioneer Museum, Dannevirke  
 N.Z. Geological Survey, Lower Hutt  
 N.Z. Oceanographic Institute, Wellington  
 North Otago Pioneer Gallery and Museum, Oamaru  
 Otago Museum, Dunedin  
 Otamatea Kauri and Pioneer Museum, Paparoa  
 Palmerston North Art Gallery  
 Pukekohe Historic Places Committee, Auckland  
 Robert McDougall Art Gallery, Christchurch  
 Russell Centennial Museum, Bay of Islands  
 South Canterbury Memorial Museum, Timaru  
 Southland Museum, Invercargill  
 Taranaki Museum, New Plymouth  
 Vincent County and Dunstan Goldfields Museum,  
 Clyde  
 Waihi Arts Centre and Museum  
 Waikato Art Gallery, Hamilton  
 Waikato Museum Society, Hamilton  
 Waimate Historical Society, Waimate  
 Wairarapa Arts Centre, Masterton  
 Waitangi National Trust, Bay of Islands  
 Waiuku Museum Society, Waiuku  
 Wanganui City Council  
 Wanganui Public Museum  
 Whakatane District Centennial Museum Committee  
 Whangarei City Council Museum

## NEW ZEALAND NEWS

### THE N.Z. GEOLOGICAL SURVEY: A RESEARCH MUSEUM OF GEOLOGY

by I.W. Keyes

With the celebration of its centenary in 1965 the N.Z. Geological Survey ranks as one of the oldest State scientific organisations in the country. Today it can look retrospectively over 100 years of achievement in geological exploration which has provided today's understanding of the distribution of rock types, the economic resources, geological history and past life in New Zealand. Apart from the numerous



published bulletins, maps, papers and reports that are the outcome of this geological work, the wealth of geological collections that have accrued for a century make the Geological Survey the largest museum and national repository for collections of rocks, minerals and fossils in the country. There are however no public exhibits of the Survey's collections. Today, with the ever increasing importance of natural resources being realised and the expanding scientific and amateur interest in its rocks and fossils, the role of the Geological Survey is becoming more significant.

In 1865 by an act of Parliament, the Weld Government established "The Colonial Museum and Geological Survey of New Zealand" and appointed James Hector (later Sir James) as first director of this joint institution. With his charge to investigate the geology of New Zealand Hector appointed Alexander McKay (from 1872-1893) as field geologist, and in his task of outlining the stratigraphy of the country this revered figure of modern N.Z. geologists became the major collector and curator of the early Survey's fossil material. The Colonial Museum became an important adjunct to the Geological Survey by providing a storage and display centre for the geological collections.

After the retirement of Hector in 1893 the Survey was reorganised in 1905 under the Mines Department and a new director, Dr J. Mackintosh Bell. Under his administration and that of six succeeding directors (P.G. Morgan, J. Henderson, M. Ongley, L.I. Grange, R.W. Willett and Dr Kear) geological mapping has continued and expanded from the foundation laid by Hector, and the large fossil and rock collections have increased accordingly. From the birth of the Survey until Hector's retirement all collections were housed at the Colonial Museum. From 1905 when the Survey was transferred to Mines Department the association with the Colonial Museum (to become Dominion Museum in 1907) was still maintained and the collections were placed in boxes for permanent storage. From time to time various groups were catalogued and extracted for specialist study. With the appointments of the first specialists in paleontology (1911) and later in petrology (1938) re-creation of the collections from the Dominion Museum became possible. For many years the Geological Survey occupied premises on the Terrace, Wellington and it was here that the mineral and fossil collections were re-established. In 1926 the

Geological Survey became part of the newly formed Department of Scientific and Industrial Research. Today (since 1958) the Geological Survey Head Office occupies the upper floors in the State Insurance Building, Lower Hutt. In addition there are seven district offices (at Auckland, Rotorua, Turangi, Nelson, Christchurch, Dunedin and Greymouth) which carry forward the regional exploration and mapping work of the Survey as well as providing local centres for consultation. Geological Survey work also extends beyond the boundaries of our three main Islands and includes the Chatham Islands, the Pacific Dependencies and Antarctica. Because of today's demands for specialised knowledge for industry, government, and science the abilities and interests of personnel range into many diverse fields.

To cover all the demands Survey staff can provide answers to questions relating to economic minerals, coal, petroleum geology, water supply and resources, engineering geology, glaciology, Antarctic geology, geothermal and volcanic geology, geological structure, tectonics, earthquakes, sedimentology, isotope dating and identification of rocks, minerals, and fossils. In the Head Office are to be found the specialist sections like the research library, photographic, air photo sections, and the important museum collections of petrology and paleontology, the result of a century of scientific work.

Throughout its history the Geological Survey has adopted a policy of systematic regional geological mapping with associated paleontological and petrological study as the best method of exploring and unravelling the geology and geological history of the country – following the example set by Ferdinand von Hochstetter when he visited New Zealand in 1858-9. The implication of this ideal from the beginning has ensured that large collections of rocks and fossils have been assembled from every part of the country. The pioneers like Hector and McKay, through their early explorations, were responsible for laying the foundation of the Geological Survey's mapping programme and provided the nucleus of rock and fossil specimens around which further material has constantly been accruing over the years. Within these collections is held the key to the geological understanding of New Zealand.

The Petrology Section, with a staff of twelve, maintains a reference collection of over 38,000 rock and mineral specimens (along with thin sections).



These are mostly New Zealand samples but also include a 2,000 specimen collection of foreign rock types. As an index to all the holdings the Section maintains computer organised catalogues arranged under different headings, which enable specimens of various types from any locality to be located. Collections are housed in drawers in wooden cabinets, and although some material is displayed they are not public exhibits. Modern complex equipment such as an electron probe microanalyser, X-ray Fluorescence, X-ray diffractometer, infra-red spectrophotometer, flame photometer, differential thermal analyser, as well as magnetic separators, crushing mills, slide preparation apparatus, and a range of microscopic equipment is used to make the study of New Zealand's rocks and minerals a precise undertaking.

The Paleontology Section, with a staff of 19, covers both large and small fossils. The macrofossil collection contains over 11,000 collections of fossils (chiefly marine invertebrates) from New Zealand localities, in reference collections and bulk samples. Reference collections of systematically arranged biological groups under major geological time divisions are available. A large collection of foreign mollusca (fossil and Recent, over 9,000 registered lots) is maintained as well as a representative collection of New Zealand living mollusca, including the Henry Suter collection. Several thousand primary type specimens are held. There are also crustacean, coral, echinoid, barnacle, brachiopod and plant collections. The Microfossils, mostly foraminifera from over 18,000 New Zealand localities, are represented by bulk and systematic reference collections. Palynological material – spores and pollen – from 5,000 samples are on file and an additional Recent reference collection of 2,000 preparations is available. As well as servicing, specialised research is carried out by staff into all aspects of New Zealand's rocks, geological history and past life. As a specialised museum, the Geological Survey joins with other institutional members of A.G.M.A.N.Z. in accepting the charge of maintaining expanding national collections and through study making available information on this country that is of practical and scientific value to all New Zealanders.

(Mr Keyes is technical officer at the N.Z. Geographical Survey Dept.)

## ART OF THE SPACE AGE

This is the title of an important exhibition which is touring the public galleries of the world. The New Zealand tour is sponsored by the Queen Elizabeth II Arts Council assisted by the Peter Stuyvesant Trust, and is being organised by the Auckland City Art Gallery.

The collection is owned by the Peter Stuyvesant Art Foundation and the Rembrandt Van Rijn Art Foundation cooperated in initiating the tour.

In the exhibition are 58 works by 50 artists, including Auguste Herbin (French, 1882-1960), Marcel Duchamp (French, 1887-1969), Josef Albers (German-American, born 1888), Alexander Calder (American, born 1898), Victor Vassarily (Hungarian-French, born 1908), Manfredo Massironi (Italian, born 1935) and David Boriani (Italian, born 1936).

The exhibits comprise motorised mobiles and kinetics, optical paintings, assemblages and machine structures with light and sound projections. The titles give some idea of the variety of ideas given visual manifestation in the exhibits, for example, "Homage to J.S. Bach", "Visual dynamics", "Cinematic painting", "Peacock", "Optical acceleration."

In an introduction to the catalogue, F.L. Alexander observes, "Today the artists introducing optical and kinetic art speak little of their emotions. They regard the personal character of their art as unimportant. Just like the scientists they occasionally work in teams . . . which try to make new discoveries in the realms of seeing and perceiving colour, space and movement.

"Instead of giving us harmonious balance of form, the optical artists arrest our attention, even create excitement by patterns of suddenly changing density – simple patterns which become dynamic or seem to suggest spatial effects . . . to produce scintillating light or darkness . . . Disquiet and movement become the major themes of modern art . . . The experiments of these artists are more than fleeting entertainment. They make us see pure form and pure movement and also teach us to doubt what we are seeing. Their art introduces us to visual thought."

Mr David Armitage, of the Auckland City Art Gallery, is in Australia at present in order to observe the setting up of the exhibition and he will be visiting each centre where it is to be shown to



advise on unpacking, setting-up and maintenance. The New Zealand tour opens at the Dunedin Art Gallery on April 1, where it will be shown for a month, then it tours to Christchurch, Wellington, New Plymouth and Auckland where the exhibition opens on September 16.

(See cover photograph)

## ROYAL VISIT ART EXHIBITION

In connection with the Royal Visit to New Zealand during March, a special exhibition of paintings, sculpture, pottery and prints made by New Zealand artists between 1960 and 1969 and selected from New Zealand public collections is being arranged.

Sponsored by the Queen Elizabeth 11 Arts Council of New Zealand, the exhibition is being organised by Mr Gil Docking (Director of the Auckland City Art Gallery), in association with Mr Melvin Day (Director of the National Gallery, Wellington), Mr Charlton Edgar (Director of the Dunedin Public Art Gallery), Mr Brian Muir (Director of the Robert McDougall Art Gallery, Christchurch) and Mr Trevor Bayliss (Keeper of Applied Arts, Auckland War Memorial Museum).

Her Majesty The Queen and Her Royal Highness Princess Anne will be visiting the exhibition at the Auckland City Art Gallery on Thursday, 26 March. A commemorative catalogue will be published by Caxton Press and the exhibition will go on a limited tour of New Zealand after the Auckland showing concludes on 26 April.

## SOUTHLAND MUSEUM Invercargill

"The public interest in the Museum during the last year has made it one of the most successful in our history. . . The general acceptance of the Museum as an academic and cultural amenity, evident for some time, and shown in a tangible form in the increased grants and sustained interest by our benefactors, is an inspiration to all . . . One of the factors for the success of the past year has been the full use of the Art Gallery . . . Another factor has been the emphasis on education — paramount in all planning of Museum projects — every aspect is designed with this in mind . . . The number of classes attending the Museum is ever increasing . . . the requests by more schools to participate strains the already inadequate facilities to the limit . . . The Natural History Gallery has been renovated to bring it up to a reasonable

standard for school classes and the public . . . The work on the Victorian Gallery is progressing steadily. This has required much careful planning and, with limited space available, it has been necessary to confine the display to a bedroom, hallway, and living room. It was found necessary to enclose the rooms completely although we would have preferred the open dais type of display. However, with one member of the staff controlling the entire Museum, at times, and from past experience of damage and theft, this was not possible. This project has progressed with a minimum of cost. Apart from new framework timber and hardboard, the interior is from old houses being demolished or used as farm buildings by the owners. Many owners have offered, free of cost, woodwork, skirting, panels, doors, archways, and even a complete embossed metal ceiling. We have had to travel to many parts of the province to obtain this material which is a complete composite collection of many old Southland homes . . ."

## "Art Gallery

Each year more use is made of the Art Gallery and it has been necessary to ask some organisations, who have requested permission to meet there to seek another venue . . . The policy of a series of exhibitions (14) during the year has been most successful. This certainly entails a great deal of extra work, sometimes at the expense of routine Museum work, but is generally accepted as another of the functions of a modern Museum. Due to the lack of storage space it has been found necessary, on most occasions, to close the Art Gallery before and after an exhibition for several days. This is somewhat inconvenient for the public and staff but until we have more storage space it is unavoidable."

## "Tuatara

The death of the male tuatara "George" was a disappointment to all. His arrival in June 1962 created widespread interest which continued to grow each year and to increase with the arrival of "Stephanie", the femal tuatara, in 1965. The two reptiles were of great scientific interest and information gained, recorded, and sent to Sydney University (the world centre of study of the animals) contributed to the knowledge of these "living fossils". We are sure, with the experience already gained in their care and behaviour, that in future building plans an open-air courtyard could be planned as a herbarium, with suitable native plants, simulating



natural conditions. A breeding colony could thus be successfully established, creating a unique feature of world wide scientific interest."

"Attendance      1968    38,206  
                         1967    29,784..."

### "Information Service

This is an important aspect of the Staff's duties which increases yearly and involves much time, but appears to be appreciated. Many problems are brought to us in the form of identifications and information sought . . . Fieldwork has taken much time and many miles were covered in response to requests for assistance which is usually done out of working hours. This investigation work is steadily increasing and much more time should be spent on this specialised work, which is most important to the Museum and the province . . ."

(Extracts from the Annual Report (1968-1969) of Mr A.J. Mackenzie (Director) Southland Museum, Invercargill.)

## CANTERBURY MUSEUM, Christchurch

### "Chevalier painting of Arthur's Pass

An attractive watercolour painting by Nicholas Chevalier of the upper Waimakariri Valley has been lent for display by the owner, Mr W.F. Bennetoo. It will be shown in the Hall of Colonial Settlement together with two other Chevalier paintings lent by the National Gallery to illustrate the painting of the first coach route to the West Coast via Arthur's Pass in May 1866. Under a commission from the Canterbury Provincial Government this brilliant artist included the scenes on the newly opened alpine pass during a sketching trip in which he crossed the alps via the Hurunui pass in April 1866 and returned via Arthur's Pass in May of the same year."

### "Canterbury displays for Greenwich Museum

The Museum's illustrated panels recently set up in the Hall of Colonial Settlement of the organized emigration from Britain to Canterbury over the period of 1850 to 1870 are to be reproduced in the new Hall of British Emigration in the 19th Century to be set up in the National Maritime Museum, Greenwich. This compliment to the Museum's display followed the recent visit by Mr Basil Greenhill, CMG, Director of the Greenwich Museum, from October 19 to 22 . . ."

### "Fossil Reptiles

The dramatic discovery of further examples of Canterbury's giant marine reptiles which swam in cetaceous seas of the Mesozoic era perhaps 70 million years ago is a subject of a report from Dr Samuel P. Welles, Fulbright Fellow from the Museum of Palaeontology, University of California, Berkeley, U.S.A."

### "Additions to the Collections

". . . The museum is fortunate in receiving a very large selection (some 2,400 specimens) of the semi-precious pebbles from Birdlings Flat collected and polished by the late Hector Francis Turnbull . . . The visit of the Director and Mr Trotter to the Cook Islands is reflected in presentations of a large food pounder of coral limestone calcite; an early type basalt adze; a pair of reef sandals and calcite stalactites of large size from the coral limestone caves; all of Atiu."

### "Hall of Colonial Settlement

With the expected opening of the diorama model of the Ross mining township as in the 'sixties and the setting up of the panel display of photographs and paintings of the coaching route to Westland we have almost reached the limit for this Hall, until the transfer of the Planetarium to a prepared siting in the Hundredth Anniversary Wing frees a further 1200 square feet. Present plans are to use this area for outdoor exhibits of the colonial countryside centred on a reconstructed blacksmith's forge (smithy) for which a complete range of gear is being assembled by Mr J.R. Richardson of Rangiora.

Representing several months' work by the chief preparator, Mr R.J. Jacobs, the Ross diorama is likely to set a new standard for New Zealand in the reconstruction of our history by means of a three-dimensional diorama model. Against a backdrop of the Ross mining township as in the 'sixties the coach has stopped outside a cottage for a woman passenger to alight. Attention is focussed on the model of the coach with its four horses, the architecture of the miner's cottage, and the makeshift surroundings of the boom town itself."

### "Visitors

". . . The possibility of introducing the New Zealand Museums' system of class visit education to museums in the Philippines was one result of observing the



successful Canterbury Museum education service during the recent visit (December 1 to 5) by Mrs E. Punsalan, the Fine Arts Education Supervisor of public schools in the city of Manila. Mrs Punsalan commended the effectiveness of our system where a small permanent staff of teachers seconded from the State teaching service have the assistance on a monthly roster system of teacher trainees from the Teachers' Colleges. Mrs Punsalan was awarded the first scholarship under New Zealand's participation in the Asian and Pacific Council (ASPAC) with headquarters in Seoul, South Korea."

#### **"Additions to the Collections**

Handsome example of Landau (a four-wheeled horse-drawn carriage with an adjustable divided top for use either open or closed) formerly belonging to Sir Robert Heaton Rhodes, of Otahuna . . ."

(Extracts from the Director's Reports, 15/10/69 - 25/11/69 and 26/11/69 - 17/12/69).

#### **WAIMATE HISTORICAL SOCIETY - Canterbury**

"... During the past year a large area has been built over by voluntary labour, and many engines, implements, vehicles, buggies, drays and many sundries are housed in security. At present the set-up of a blacksmith's shop is under way. These buildings are at the rear of the main building. It is regretted that the town lost the old Timaru Harbour Board engine just before the local railway line was taken up . . ."

(Extract from Newsletter No. 1, November 1969.)

#### **AUCKLAND WAR MEMORIAL MUSEUM**

In October the Prime Minister, the Rt. Hon. K.J. Holyoake, C.H., officially opened the Museum's \$70,000 Auditorium. With seating for 500 people, a reception area and kitchen facilities the building is a magnificent addition to the Museum. Plans are in hand for a small, 120 seat auditorium to cater for school pupils and this is expected to be built during 1970.

During the period of the Auckland Festival, March 1 to 21, 1970, the Museum will provide guided tours (lunch-time and evening) of two major sections of the permanent displays completed during 1969: the Hall of Asian Art and Hall of Man.

In addition, through the courtesy of George A. Wooler, Esq., the sculpture "Golden Honeycomb" by the British sculptor Michael Ayrton will be on view. This gold sculpture is cast in the "lost wax" technique, used extensively in ancient Rome, India, China and Africa. Examples of early bronzes from the Museum's collection cast by the same process will be exhibited.

#### **INTERPOL CIRCULARS**

Circulars are regularly received from Police Headquarters detailing works of art stolen in Europe and the United States. These are too numerous to list in detail but include works in all media by old and modern masters, ancient manuscripts, sculpture and miniatures. The circulars on are file for inspection.

#### **STAFF NEWS**

##### **Hamilton Art Gallery**

Mr Gordon H. Brown, formerly Librarian at the Auckland City Art Gallery, has been appointed Director. He takes up his duties in February.

##### **City of Whangarei Museum**

Mr. Grant N. Couchman has been appointed Artist-preparator.

##### **Auckland City Art Gallery**

Mr David Armitage has been appointed Exhibitions Officer Mr Ross Ritchie has been appointed Exhibitions Assistant.

##### **Wairarapa Arts Centre**

Mr T.L.R. Wilson, D.F.A. has been appointed Director of the Arts Centre and takes up his position next month.

#### **GOVETT-BREWSTER ART GALLERY, NEW PLYMOUTH**

The official opening of this new gallery will take place on Sunday 22 February 1970 when Mr Eric Westbrook, Director of the National Gallery of Victoria, Melbourne, performs the opening ceremony and also opens the exhibition entitled 'Real Time'. This exhibition, which has been several months in preparation, is described by its author, Leon Narbey, as "a light and sound environment."



## EXHIBITIONS

### AUCKLAND

Auckland City Art Gallery  
Royal Visit Art Exhibition  
March 26 – April 26

Auckland War Memorial Museum  
Sculpture cast in "Lost-wax" technique  
March 1 – March 21 (Festival Exhibition)

### CHRISTCHURCH

Canterbury Museum  
Cook's Polynesia  
March 13 – March 31

### DUNEDIN

Dunedin Public Art Gallery  
E. Heber Thompson, R.E., Retrospective  
W.H. Allen, Retrospective  
January 24 – February 18 (Festival Exhibitions)  
British Painting 1930-1960  
January 24 – February 18  
Paintings by John Pine Snadden  
February 28 – March 22  
Art of the Space Age  
April 1 – April 29  
Benson and Hedges Award Exhibition  
April 4 – April 26

Otago Museum  
Pictures of the Maori 1642-1962  
January 23 – February 22  
(Arranged by the Hocken Library)  
Early New Zealand Watercolours  
February 13 – March 10  
(Arranged by the Hocken Library)  
Cook's Polynesia  
April 8 – April 26

### HAMILTON

Waikato Art Gallery  
Victorian Painting

Until February 6  
Colette Rands  
February 7 – February 27  
Ida Carey  
March 1 – March 8  
Ted Bracey  
March 9 – March 20

### NAPIER

Hawke's Bay Art Gallery & Museum  
The Queen Elizabeth 11 Hawke's Bay Art Award  
February (no dates stated)  
Manawatu Art Prize 1969  
March (no dates stated)

### MASTERTON

Wairarapa Arts Centre  
40 works by T.A. McCormack  
February 10 – March 20  
Van der Velden sketches  
February 21 – March 2  
Y.F.C. Golden Shears Art & Poster Competition  
March 3 – March 7  
Group A, Bett Duncan Gallery  
March 8 – March 20  
Photographs – Jon Brunette  
March 21 – April 3

### NEW PLYMOUTH

Govett-Brewster Art Gallery  
"Real Time" a light and sound environment  
by Leon Narby  
February 22 – April 19

### PALMERSTON NORTH

Display Centre  
Cook's Polynesia  
February 5 – February 13  
Palmerston North Art Gallery  
Petrus van der Velden 1837-1913  
Until February 6



Raymond McIntyre: drawings, etchings, watercolours and oils from the permanent collection of the National Gallery, Wellington

February 8 – February 27

Pakeha Focus: forty historic photographs from the files of the Dominion Museum

March 1 – March 13

Tosswill Woollaston: watercolours

March 15 – March 26

## WAIHI

Waihi Arts Centre & Museum Association

Summer Exhibition

Until March 26

New Zealand Print Council Exhibition

March 29 – April 15

Members & Bay of Plenty Exhibition

April 19 – June 14 (subject to alteration)

## WELLINGTON

Dominion Museum

Cook's Polynesia

February 19 – March 6

National Art Gallery

The Witt Collection of Drawings

(dates to be announced)

# OVERSEAS NEWS

## UNITED STATES

American Association of Museums, Washington Report, November 1, 1969.

### "Tax Special"

October 13, 1969, the Senate Finance Committee tentatively decided, by a vote of 8-6, to retain the House-passed language in the Tax Reform Act of 1969 which applied a tax to the appreciated value of objects donated to museums and other charitable organizations. Last Monday, October 27, 1969, the Committee reconsidered this decision by a vote of 10-7. The following release from the Senate Finance Committee explains this and some other decisions that are of interest to museums:

### "Press Release

Committee on Finance

United States Senate

October 27, 1969

## TAX REFORM ACT OF 1969

### Private Foundations

#### Committee Decisions

The Honorable Russell B. Lond (D., La.), Chairman of the Committee on Finance, announced today that the Committee had reached further major decisions with respect to the Tax Reform Act of 1969.

**Individual Grants** — The Committee decided to add to the provisions of the House bill permitting individual grants for various purposes an additional category of "teaching skills." It did not change the rule that the grant procedure must be approved in advance by the Internal Revenue Service.

**Lobbying** — It also adopted a recommendation which, in effect, would use the tests applied under the present law respecting the influencing of legislation, except that it would drop the test of "substantiality," now in use. Hence, lobbying activities both grass roots lobbying and the button-holding of Government officials — would be prohibited. However, examination of broad problems that the Government would ultimately be expected to deal with would not be prohibited, although lobbying on matters that have been proposed for legislative action would still be forbidden. Also, the Committee's decision would permit the offering of advice and technical assistance in response to written governmental requests.

**Appreciated Gifts — Tangible Personal Property** — The Committee reconsidered an earlier vote with respect to charitable contribution deductions for gifts of appreciated tangible personal property (see press announcement of October 13, 1969). Upon reconsideration, the Committee removed gifts of tangible personal property — art objects, paintings, etc. — from the types of property the appreciation in value of which would have to be taken into account by the donor in computing his charitable contribution deduction. (Under the House bill, the donor of such property must either (a) reduce his charitable contribution to the amount of his



tax basis for the gift property, or (b) claim a charitable contribution deduction for the full fair market value of the property and include the amount of appreciation in value in his gross income for tax purposes.) This Committee amendment would not apply, however, unless gain from the sale of the appreciated asset would have been taxed as a long-term capital gain. This rule would allow a donor to continue to contribute works of art to museums, educational institutions, etc., and compute his deduction under the rules of present law.”

(This item was sent in by Mr Gordon H. Brown, Director, Hamilton Art Gallery).

## AUSTRALIA

### MILDURA ARTS CENTRE

Victoria, Australia

Dubbed the “Arts Centre of the Inland”, Mildura is an example of what a small community can do if it really wants a cultural centre. With a population of something over 35,000 the district of ‘Sunraysia’ is situated 338 miles from Melbourne and 630 miles from Sydney.

Maintained by the City Council, Mildura Arts Centre was opened in 1966 and is built round an old homestead, now the Museum, standing on a rise above the Murray River’s Lock Island. Linked to the old house are a new, airconditioned theatre seating 400 and an air-conditioned art gallery.

The Museum houses aboriginal artifacts, natural and local history exhibits and several rooms are maintained in their original condition. The theatre is used for drama, opera, recitals, jazz concerts and films and is assisted in this respect by the Sunraysia branch of the Arts Council of Australia. The Art Gallery owns a collection of Australian sculpture and the Elliott collection of English paintings. Temporary exhibitions are mounted each month and cover art, crafts and industrial design.

The Mildura Prize for Sculpture, presented triennially since 1958, has been sponsored in past years by Mildura Wines Ltd., the City Council and BP Australia. The Fourth Mildura Sculpture triennial commences on 28 February and it is expected that more than a hundred works from Australia and New Zealand will be exhibited.

In 1967, William Allen (Lecturer in Sculpture at the School of Fine Arts, Auckland University) was a prize-winner with his “Slotzyman and Slotzywoman”.

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