

100.2 100-5

AGMANZ NEWS

THE ART GALLERIES & MUSEUMS ASSOCIATION OF NEW ZEALAND

May 1970



Matene te Whiwhi, circa 1872

W.H. Davis

Maori in Focus Exhibition

EDITORIAL

The main issue to come out of the Annual General Meeting held at the Dominion Museum in Wellington last month was again one of grave concern regarding the Central Government's lack of a practical policy for grants-in-aid of capital expenditure on public galleries and museums. A considerable number of public art galleries and museums throughout the country are extremely anxious to erect new buildings, to make extensions or recondition old structures, to provide more display and storage space for their collections and generally to offer a more comprehensive and useful service to the public. Some have drawn up plans and are waiting to start on the new buildings or additions to present ones but cannot proceed without financial help from the Government on a grant-in-aid basis. Attendance figures continue to rise each year indicating that New Zealanders are taking an ever increasing interest in the historical and developing culture of their own country as well as wanting to see regular touring exhibitions of international art and crafts from other countries.

To this end Council has decided to approach the Queen Elizabeth 11 Arts Council of New Zealand in order to see if a joint AGMANZ/QEIIAC delegation to the Government can be arranged. The aim will be to try and convince the Government that it is essential for cultural progress to keep pace with economic growth and other facilities, in order to provide for well-balanced community interests and amenities, along with offering attractive displays and collections for tourists and visitors to New Zealand

B.G.

2
AGMANZ News Vol. 11, No. 5

May, 1970

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.

ASSOCIATION NEWS

MINUTES OF THE ANNUAL GENERAL MEETING,
held at the Dominion Museum, Wellington, at 10.30
a.m. on Tuesday, 7 April, 1970.

Present: Mr G.C. Docking (President) and 23
members and delegates.

Apologies: were received from: Sir Gilbert Archey,
Auckland; Mr J.D. Charlton Edgar, director, Dunedin
Public Art Gallery; Cr H. Watts, Auckland City
Council; Mr J.H. Hogan, director, Museum of
Transport & Technology, Auckland; Mrs D.A.

Harrison, secretary, Langlois-Etevenaux House,
Akaroa; Mr M.S. Martin, Waihi Arts Centre &
Museum; Mrs Brenda Gamble, secretary, Agmanz,
Mr Rigby Allan, director, Tarankai Museum, New
Plymouth; Mrs B. Duncan, Nelson; Miss H.A.
Hull, Hawke's Bay Art Gallery & Museum, Napier;
Mr H.C. McQueen, Wellington; Mrs M. Nielson,
Palmerston North; Miss M. Adams, Dominion
Museum, Wellington; Dr R. Forster, director, Otago
Museum, Dunedin; Mr J. Donnelly, director,
Whangarei City Council Museum.

Delegates: the secretary was notified of the following:
New Zealand Geological Survey — Dr C.A. Fleming

and Mr I.W. Keyes; New Zealand Oceanographic Institute – Mr J.W. Brodie; Taranaki Museum – Mrs A.N. Gale; Waikato Art Gallery – Mr G.H. Brown; Wanganui City Council – Dr H.D. Robertson.

The Chairman declared the meeting open at 10.35 a.m. After extending a welcome to delegates and members the Chairman informed the meeting that it was with the greatest regret that he had accepted the resignation of the secretary, Mrs Brenda Gamble, for reasons of health. He went on to speak of her ability, enthusiasm and untiring effort in the interest of the Association and as an expression of appreciation from the meeting it was **recorded** "That the Annual General Meeting expresses admiration for her able, careful and onerous work as Secretary with the hope that she will recover from her present indisposition."

Mr W.S. Baverstock/Mrs A.N. Gale **Carried**

Appointment of scrutineers: The meeting appointed Mesdames Munro and Griffin to act.

It was reported that there had been an oversight in the instructions relating to the voting for members of the Council in that the request to sign the envelope had been omitted and that the voting papers could be said to be invalid. It was therefore **Resolved** "That this meeting ask the scrutineers to accept the voting papers even though they may not be valid."

Dr Dell/Dr Duff **Carried**

Election of Officers and Council

The President declared the following to be elected as nominations did not exceed the vacancies:

President: Mr G.C. Docking, director, Auckland City Art Gallery.

Vice-President (Art Galleries): Mr J.S.B. Munro, director, Hawke's Bay Art Gallery & Museum, Napier.

Vice President (Museums): Dr R.S. Duff, director, Canterbury Museum, Christchurch.

Hon. Treasurer: Mr R.H. Riccalton, assistant preparator, Canterbury Museum, Christchurch.

Following a secret ballot the President declared the following members elected to **Council**:

Mr E.W. Dawson, zoologist, N.Z. Oceanographic Institute, Wellington; Mr J.R. Eyles, director, Nelson Provincial Museum; Mrs Audrey Gale, chairman, Executive Committee, Taranaki Museum, New Plymouth; Mr D.R. Gregg, keeper of Geology, Canterbury Museum, Christchurch; Mr B.G. Hamlin,

botanist, Dominion Museum, Wellington; Mr J. Maynard, director, Govett-Brewster Art Gallery, New Plymouth; Mr J. Moreland, zoologist, Dominion Museum, Wellington; Professor K.W. Thomson, dean, Faculty of Social Sciences, Massey University, Palmerston North; Mr E.G. Turbott, director Auckland Institute & Museum; Dr J.C. Yaldwyn, assistant-director, Dominion Museum, Wellington.

Minutes of the last Annual Meeting, circulated in Newsletter 45 (March 1969).

The **Chairman** asked for a motion, "That the minutes as circulated be received and signed by the Chairman."

Mr Gregg/Mr Hitchings **Carried**

The **Chairman** read the headings of the minutes and there was no business arising therefrom.

Annual Report The Chairman read the annual report and it was **Resolved** "That the Annual Report be adopted."

Mr Docking/Dr Duff **Carried**

In seconding the motion **Dr Duff** drew attention to the lack of any channel by which member institutions could approach Government for a subsidy on funds raised locally. Prior to the establishment of the Queen Elizabeth 11 Arts Council it had in theory been possible for an institution to approach Government, but now institutions are referred to the Arts Council. **Dr Duff** then referred to the –

Cook Polynesian Exhibition

He said the work had fallen heavily on Mr Riccalton and himself. The assembly of sufficient material to justify the exhibition was made easier by various museums making available all they could spare, the resources of the Oldham collection and the collaboration of the British Museum. The exhibition was likely to cost over \$5,000, the funds were coming partly from grants from quasi-Government sources, from sponsors and from the sale of the handbook. **Dr Duff** stressed the need to sell the handbook actively in order to repay some of the underwriters and sponsors.

Historic Articles Act

Mr A. Murray-Oliver, **Convenor of the sub-committee** was called upon to report. He said progress had been made towards a definition but that further amendment was required. The text currently reads:

"An historic picture (or piece of sculpture)
'any painting, or drawing, or print made by any

process either loose or bound together, or sculpture in relief or in the round;

- (i) which relates to New Zealand or its discovery or persons associated with the exploration or colonization of New Zealand and is of historical or national importance; and/or
- (ii) which is more than 75 years old; and
- (iii) of which, in the case of prints, no copy exists in the custody of any library or art gallery or museum maintained by any government department, local authority, public body, university or school, or of a library, art gallery or museum of any other prescribed class being a corporate body."

The **Chairman** explained that the purpose of the clause was to prevent the loss to New Zealand of historic works in the visual arts field and there was discussion as to the period of time which should be mentioned. The meeting also discussed whether sculpture, furniture, pastels, etc. were included, and the definition of "print." One speaker expressed "horror" at the definition describing it as unrealistic and unworkable, and would prefer to see it limited to articles made before a certain date. Mr **Oliver** said that secondhand dealers had no association and their activities were difficult to screen. Mr **Oliver** took note of the points raised for further consideration by the sub-committee.

Statement of Accounts

In presenting his Statement of Accounts, Mr **Riccalton** said that although the Association dealt with thousands of dollars, it was still a small organisation. It was **Resolved** "That the accounts as presented to you be received and adopted."

Professor Thomson/Mr Hamlin **Carried**

The **Chairman** thanked Mr **Riccalton** for his work in looking after the accounts of the Association.

Obituary

The **Chairman** reported the death during the year of Mr **Clifford Brunsdon**, formerly of the Aigantighe Art Gallery, Timaru, and said he would arrange for a message to be sent to Mr **Colin Don**, President of the Aigantighe Art Gallery Committee.

Distinction

The **Chairman** moved that the congratulations of the Association be sent to Dr **J.C. Beaglehole** on his being awarded the Order of Merit.

Mr **Docking**/Mr **Hamlin** **Carried**

This session of the Annual Meeting ended at lunch-time. At 2 p.m. Mr **John Darby**, Scientific Officer in Zoology at the Otago Museum, Dunedin, presented an illustrated talk on "Young Explorer's Week" held at the Museum from 1st to 5th September 1969.

The **Chairman** thanked Mr **Darby** on behalf of the meeting and the business of the Annual General Meeting was resumed.

Subscriptions

The **Chairman** reported that the following amendment was considered at the Council meeting held on 20 March 1969, and was referred to the Annual General Meeting for consideration:

"That Rule 4 of the Constitution be amended to provide that ordinary subscriptions be raised to \$4.50 with a reduction of 50 cents for prompt payment;

"That institutional membership be raised to a minimum of \$10 with an additional \$10 for every \$1000 budget, up to a maximum of \$60.00"

The subscription rates stood at ordinary members \$2.50 with a 50 cent rebate if paid by 31st May; for institutional members \$6.00 per \$2000 of income up to a maximum of \$18.00 The **Chairman** added that this would double the income from ordinary members and considerably increase the income from institutions.

During the discussion it was stated that the budget of member institutions would not be enquired into by Agmanz. Extra funds were needed and although there was an application for a grant of \$5000 to the Queen Elizabeth 11 Arts Council, there was no guarantee that \$5000 would be granted. Agmanz must demonstrate that it is helping itself. There was a feeling that some individual members may not get much out of the Association and that some membership subscriptions may be lost due to an increase of fees. It was suggested that AGMANZ NEWS could revert to a cheaper, cyclostyled form to save funds. After a comparison with the subscription rates of other professional bodies it was **Resolved**.

"That Rule 4 of the Constitution be amended to provide increased membership fees as per the amendment considered by Council on 20 March 1969, and circulated to all members."

Mr **Darby**/Mr **Maynard** **Carried unanimously**

Fellowships

The **Chairman** explained to the meeting that a Fellowship was an award bestowed by the Association on a member. He read the relevant rule, 36, and added that the number of Fellows permitted was 20. At present there were 17 holders but at the Council meeting the previous day there had been a suggestion that the number be reduced to 15. He summarised Mr McQueen's report, made to Council a few years ago, and asked for the feeling of the meeting so that Council could discuss it further. After discussion the **Chairman** said it seemed that the number should remain at 20 and that Council would discuss the matter further.

Appointment of Auditor

It was **Resolved** "That Mr A.C. Felton, A.P.A.N.S. be re-appointed Honorary Auditor and thanked for his services."

Mr Baverstock/Mr Hamlin Carried

Funds from Industry

The **Chairman** called upon Mr J. Maynard, director of the Govett-Brewster Art Gallery in New Plymouth, to describe his successful methods of attracting gifts from industry in his area.

Mr **Maynard** said that the obvious place to go for money was to industry and the prerequisite was to have a worthwhile project. Sponsors must be shown a scheme that is permitted by the Inland Revenue Department to be tax deductible – the gifts either in cash or equipment – and they must be given some discreet form of advertising in return, either for a period of years or indefinitely. New Plymouth had used plaques attached to buildings, and labels attached to exhibits acknowledging items purchased with donated funds, and had also arranged exhibitions of works of art paid for from one source. Mr Maynard stressed the importance of the choice of the work of art to be purchased and the advertising remaining in the hands of the gallery or museum committee. He mentioned that the Benson & Hedges Art Award competition arose through a public relations firm looking for a project for its clients.

National Register of Photographic Archives

Mr **John Turner**, photographer at the Dominion Museum, outlined his proposals for a national register of photographic archives. As a result of the discussion which followed, the **Chairman** said that the proposal would be further discussed by Council.

Catalogues

Mr **Michael Hitchings**, librarian of the Hocken Library, Dunedin appealed to member institutions to circulate catalogues, however small. These should be supplied *inter alia* to the Hocken Library, the Alexander Turnbull Library, Wellington, the Auckland Institute & Museum and the Auckland City Art Gallery.

Next Meeting

It was agreed by a show of hands that the invitation of the Auckland War Memorial Museum to hold the next general meeting there in March 1971 be accepted.

Closing

In his closing remarks the **chairman** thanked members for attending. Mr **Baverstock** proposed a vote of thanks to Mr **Docking** for his chairmanship.

PRESIDENT'S ADDRESS

The President opened his remarks by expressing appreciation of the work carried out by Council and members of the Association during the past year. He added that his address would be a recital of: "Things done, half-done and left undone."

"The first issue confronting AGMANZ," he said, "was the appointment of a new secretary. He mentioned the valued contribution made by secretaries over the years and spoke very warmly of Mrs Brenda Gamble's work over the past year and of the Association's regrets that, for health reasons, she has had to resign the secretaryship of AGMANZ. He explained how much the work of the Association had increased – from Mrs Gamble's starting with two days per week then increasing it to three days regularly and sometimes four days weekly. That it was essential to appoint a replacement soon, for there was much follow-up work arising out of meetings, including the preparation of a reasoned case to present to the Government for subsidies on capital expenditure.

The responsibilities of member institutions must be continually brought to the attention of the Government, or it can be expected that the Government will continue to avoid recognising, in a tangible way, the vital role public museums and art galleries play in the cultural life of the nation.

This Association has a remit before Arts Conference '70 concerning capital grants. It is believed the

Government attaches some importance to this Conference. If the remit is supported by the Conference it may lead to some action.

Domestic projects have been many and varied but the question of capital grants for art gallery and museum buildings is the toughest problem to solve. He considered it vital that the Government should adopt and announce a workable policy on a subsidy basis — perhaps a dollar-for-dollar subsidy on funds locally subscribed. There was no realistic policy at present. Application for capital grants or subsidies have been constantly referred on by the Government to the Queen Elizabeth 11 Arts Council, whose funds are fully committed in support of the creative and performing arts in New Zealand and are not available for capital expenditure subsidies. The President suggested that a consultation be held between the Association and the Arts Council in order to plan a joint approach to the Minister of Finance and the Prime Minister. Recently, the Nelson Provincial Museum Trust Board's application for a building grant, which has been adopted by AGMANZ as a test case, had again been turned down by the Government.

Nineteen replies to the Association's questionnaire on the building plans and requirements of public art galleries and museums in New Zealand have so far been returned. More replies are awaited in order to complete a case to present to Government.

Representations have been made to the Tourist Conference pointing out that many visitors from abroad are keenly interested in the history of New Zealand and its people. Such aspects are usually well presented in museum and art gallery exhibitions and displays throughout the country.

The President then referred to the role that art galleries and museums do and can play in education. These institutions hold collections which have a direct bearing on many subjects included in school curricula.

The Secretary has done an excellent job in the production of AGMANZ NEWS in its new form. The sixty-two page guide, "Art Galleries and Museums of New Zealand" is now published and an increase in sales is hoped for. Sample copies of the guide have been distributed to tourist offices and government departments. The President complimented Dr Duff on his outstanding catalogue "No sort of Iron," produced to accompany the Cook exhibition sponsored by AGMANZ and held in association with

the Cook bicentennial celebrations. The President hoped that the future may see a biennial or triennial journal published by AGMANZ, which could include scholarly contributions by members of the Association and invited contributors based on their research and work. These articles would be too lengthy for inclusion in AGMANZ NEWS.

Problems relating to the funding of the de Beer grant have now been resolved. It appears that another generous donor or patron is needed for assisting with the financing of the AGMANZ secretariat. The de Beer grant is reserved for study-travel purposes.

As a move towards greater self-reliance, AGMANZ now proposes to increase its annual subscription rates. Ordinary subscriptions are recommended to be \$4.50, with a 50 cents rebate for prompt payment. Institutional subscriptions will be between \$10 and \$60, depending on the size of the annual budget of the institution.

The resources of the National Conservation Service are available to all member institutions at basic cost. By means of a generous Gulbenkian grant, Mr Lloyd (Conservator at the Auckland City Art Gallery) has ordered equipment to be used in support of the National Conservation Service scheme. Mr Lloyd is available for consultations and member institutions are reminded that a Queen Elizabeth 11 Arts Council subsidy on conservation costs is available on application to the secretary of AGMANZ.

The President felt that, as a professional association, AGMANZ should be helpful concerning problems being faced by all member institutions. He added that the strength of AGMANZ rested on the quality of its membership and delegates. We must examine our motives: Do we use our professional posts for personal power? Are we insular or too regional in our thinking? Do we work for the good of the whole Association? He concluded by expressing the hope that the Association would grow in strength by maintaining flexibility in approaching our problems and by being creative in our thinking. "I hope that in the coming years we will see the Association making a greater contribution towards the mutual welfare of all member institutions. But, in the end, that depends upon the kind of support given by every ordinary member."

G.C. Docking
President

April, 1970

NEW ZEALAND NEWS

CITY OF ROTORUA MUSEUM

On November 2nd 1969 the City of Rotorua Museum was officially opened. It has been established and is supported entirely by the Rotorua City Council in the belief that such an institution is a pre-requisite to the cultural maturity of a growing city. It was planned with the newest museum concepts in mind and it reflects the care and effort involved in making it a reality.

The aim has been to present to residents and visitors the story of Rotorua, highlighting its background and in some ways foretelling its future. The major exhibits comprise a photographic section, featuring historic and interesting prints of the district and its people; a geological display emphasising the thermal areas, geological formations and Tarawera eruption; the story of forestry throughout the Rotorua district, both native and exotic; the wildlife of the central Bay of Plenty area; the Maori background from Polynesia to the present and the colonial period of Rotorua's development.

The Museum is situated in the western wing of 'Tudor Towers' an Edwardian building in the Government Gardens opened as a spa in 1908 and regarded as a health centre for nearly fifty years. During the 1950's all hydrotherapy treatment was transferred to the Queen Elizabeth Hospital, leaving the building empty and with a doubtful future. Demolition was considered, but after considerable negotiation the Government agreed, in 1963, to transfer the building and 2½ acres to the control of the Rotorua City Council together with a grant of \$120,000 towards the cost of restoration work.

Two restaurants occupy the central area of the building and the eastern wing is to be developed for cultural and recreational purposes. To the rear of the building is attached an indoor sportsdrome.

Work began in 1968 with the construction of a colonial cottage on the mezzanine floor of the main Museum area. The cottage, built of material salvaged during the demolition of some of Rotorua's earliest buildings is a very realistic exhibit and houses a large collection of pioneer material. The lay-out consists of a fenced-in back yard, a dairy/storeroom, kitchen, parlour and bedroom. Access to the interior is not permitted but the unglazed window frames provide ample viewing space. It is interesting to note that since visitors have been admitted sufficient additional material has been handed in to almost furnish a second cottage.

In addition to the Museum a small Art Gallery provides visitors with regularly changed exhibitions

of painting, pottery, sculpture, hand-crafts etc. and the facilities available enable local artists to gather for classes, lectures and meetings.

The Museum operates on a budget which currently supports three employees and will allow for future expansion of displays. A great deal of work has been done by the Curator, Mr D.M. Stafford and his two assistants, Mr K. Watson and Mr E. Clayton, but indications so far more than justify this effort. The attendances for the first three months were in excess of 27,000.

(from notes supplied by Mr D.M. Stafford).

MAORI IN FOCUS

An exhibition of photographs

Organised by the Palmerston North Art Gallery this exhibition contains 42 prints from the Dominion Museum's collection of early New Zealand photographs. It has been prepared by Mr John B. Turner, the Museum's photographer, from early photographs taken by the Burton brothers, James McDonald, W.H. Davis, and others.

In the catalogue introduction Mr Turner observes, "It was inevitable that our pioneer writers, painters and photographers should want to depict the Maori "as he is." To European eyes the Maori was as radically different and exciting as the incredible New Zealand landscape, and just as wild. At first the differences were studiously recorded, and thereby accentuated, until the physical and cultural dissimilarities gradually became less, at least visibly, as the natives adopted the novel European clothing and hardware. . .

Most of the Burton brothers' photographs in the exhibition were made during April, May and June 1885 by Alfred H. Burton who travelled up to the Wanganui River and through the King Country to Te Awamutu — a rough and dangerous journey of which he wrote, "We have had much broken weather lately, and to sit in a cramping position in a canoe for perhaps nine hours a day and to reach a camping-place at night wet and shivering, and then to pitch a wet tent, making a fire and then cooking a meal all in the wet, and then to turn in thankful if one's blankets are not wet too, altogether is not a perfect realisation of the idea of a "prolonged picnic" that some of my friends have imagined a New Zealand landscape-photographer's up-country trips to be."

". . .The photographs document a double transition;

that of the Maori adopting to a new way of life and that of the photographer involved in shaping a revolutionary new medium of visual communication. . .”

(See cover photograph)

The exhibition is touring the country.

ARCHAEOLOGY AT TIWAI POINT

A preliminary report to the Southland Museum Trust Board (October 1969)

by G.S. Park, Otago Museum.

Tiwai Point is situated at the end of a long sandy tussock and scrub covered peninsula, which stretches for eight miles between Awarua Bay and Foveaux Strait. A channel, some half a mile wide, separates it from Bluff. The peninsula is comprised mostly of marine gravels and sand but, at the point, there are a number of volcanic and metamorphic rock outcrops which are related to the Bluff series. Amongst these are several seams of fine grained black argillite and a low hill of grey-green coarser argillite.

Tiwai Point is the site chosen for the Comalco Aluminium Smelter. Since this became known to the public, in about 1961, several people with archaeological interests, including the author, have surveyed the peninsula to ascertain whether any sites were likely to be destroyed by the construction work. Unfortunately, none of them found any stratified deposits beyond a few eroding ovens. The conclusion was that there had been an occupation site but it had been washed away by the sea.

In April 1968, however, it became obvious that there was an extensive area of stone working and possible habitation still *in situ*. The Southland Museum requested that the Otago Anthropological Society should undertake excavations on its behalf. These excavations took some ten weeks, in three seasons, in May, August and November-December 1968, and at Easter 1969.

The area chosen for excavation was a flat, relatively sheltered area, situated between the Awarua Bay and the swampy freshwater lagoon, adjacent to the hill or argillite, about one and a half miles from the point itself.

Over the three “seasons”, two main areas were dug as well as a number of smaller ones.

The first area to be investigated, Area B, was almost a discrete working floor, where pieces of the local argillite and other rocks had been flaked in the manufacture of stone tools. In all, 115 square metres were excavated in this area. Besides a post-hole and

a number of scoop hearths, the most noticeable feature was the evidence for the deliberate heating of argillite rocks. One large oven, in particular, was filled with charcoal and big angular pieces of rock. There was no sign of food remains or of the typical round water-worn hangi stones we had expected. No explanation is offered for this, at present, but it is hoped that some experimentation may produce an answer.

The second area, X, was situated 80 metres east towards the lagoon. This area, of some 150 square metres, was the more rewarding of the two and more time was devoted to it. It was discovered when a test pit was put down to try to explain the presence of an exotic boulder of granite. Just beneath the turf was a thick layer of flake material. When a larger area was turfed, several discrete working floors were revealed with a very high concentration of flake material. This area also contained one post-hole and a number of fire-pits.

The importance of Area X was its direct association with a dense, if shallow, midden deposit. The density of this material made excavation very slow, with the result that only a small area of midden was excavated.

In April 1969 the author was informed that a burial had been disturbed by a bulldozer, working near a quarry at the point, and asked to investigate. The body, lying in a trussed position on its right side, was that of a diminutive adult Polynesian woman, who must have been less than five feet high. In her right hand had been placed a small adze, probably of type 1A, and probably made of the local argillite. Unfortunately, it was “souvenired” by one of the construction workers and is, therefore, not available for study. The local Maori elders gave permission for the burial to be removed to Dunedin for study in the Medical School on the understanding that it will eventually be reburied at Tiwai.

Two circular depressions were excavated in the belief that they might have been pits, but they were shown to be natural sand hollows. An eroded oven on the sea shore was also excavated, as was an associated small eroding midden. The oven was filled with pieces of argillite and charcoal but no faunal material. The midden seemed to be different from that in Area X, in that it consisted almost entirely of fishbones.

Only one cultural layer was distinguished, though study may reveal evidence for horizontal stratigraphy. A very wide range of rock has been worked on the site. Besides the various local argillites, there were orthoquartzite, chalcedony, fossil wood, obsidian, rock crystal, granite, porcellinite, norite, and sandstone. A number of pieces of mica were also found

— it was believed that mica occurs geologically with the rock crystal and was carried to the site inside a core. Serpentine, coal, quartz, pumice, and a possible nephrite were also present.

Very few artefacts were found. The only finished adze was a small quadrangular one with slight grip reduction. Several small finished chisels and a number of polished flakes attested to the polishing of artefacts on the site. Most of the adzes found were small roughouts (c. 10cm). A very high proportion of these were flake-adzes, often with very little secondary work. Some even showed weathered cortex on one side.

A small shank for a minnow lure, without the perforation for attachment of a line, a notched but unserrated Hjarno type C5a composite bait hook, and some drilled centres of one-piece fish hooks, suggest a wide variety of fishing tackle. Three small broken pendants and a possible serpentine cloak pin were the only ornaments found.

The midden material is still being studied, but preliminary identification suggests the presence of the following species in the Area X midden.

Molluscs : Cockle, pipi, cats-eye, alcihoë,
paua, oyster, limpet and barnacle.

Other Fauna : Moa, seal, dog, rat, sea birds, bush
birds, and fish.

The presence of bush birds is surprising in an area where there is no bush today. Many moa vertebrae and foot bones were found. The presence of these bones has been used as a criterion to denote moa-hunting in the vicinity, rather than the transportation of "joints" from the kill site to the camp.

The eroded midden on the Awarua Bay side produced almost entirely pipi shells and fishbones, and one moa vertebrae. This is markedly different from the predominantly cockle midden of Area X.

By comparison of the midden material, with Lockerbie's Pounawea sequence, a date in the 14th-16th centuries is suggested but Tiwai is quite a long way from Pounawea so this must be very tentative. Radio carbon samples are, at present, being processed. The results of this test will give a much more accurate date.

The most time consuming, but the most valuable part of any excavation, is the processing of data after the actual excavation is completed. It will be a few years yet before all that can be learnt from the material is known. At present, this work is proceeding along a number of lines of approach. A study of the stone technology of the Tiwai Maori has been begun by the author. From this, it is hoped that a great deal of information will be obtained,

which will have ramifications over a much wider sphere than Tiwai itself. Studies of the faunal and remains are being made by a number of colleagues. From these studies, valuable information will be obtained about the economy and ecology of the Maori population of this part of New Zealand.

In addition, studies to improve archaeological methods are being made using soil samples taken at Tiwai. In particular, chemical analysis of the soil, the first of its kind undertaken in New Zealand promises to yield some very interesting results which will have far reaching implications.

Eventually, all material recovered will be deposited in the Southland Museum, as an archaeological reference collection so that it will always be available for further study.

Acknowledgements

Shortly after the importance of the site was realised, a public appeal was launched by the Southland Museum. This received a magnificent response, including donations by Comalco, the New Zealand Historic Places Trust, and the Maori Purposes Fund Board. To all who contributed we owe grateful thanks.

The Southland Harbour Board provided transport and accommodation for all three 1968 seasons.

Mr and Mrs J. McFarlane, of E.R. Garden Limited, readily offered help and technical information.

We received assistance from the Dominion, Canterbury, Southland and Otago Museums, and from a large number of individuals, who enthusiastically dug in (almost) all weathers.

Finally, a word of thanks to the Board Members and Staff of the Southland Museum, without whose support and assistance this work would not have been possible.

(From : Annual Report 1968-1969,
Southland Museum, Invercargill.)

AUCKLAND WAR MEMORIAL MUSEUM

Work on a new bird hall is in progress and when it is finished all the New Zealand birds shown in the past, plus many more, will be on exhibition.

The first display is a diorama featuring a nesting scene of the wandering albatross. It is life size and three dimensional.

CANTERBURY MUSEUM, Christchurch

Pacific Hall

The Museum was selected by the City Council as the venue for a civic reception during the Royal visit to Christchurch on March 26th. In anticipation of

the visit the opportunity was taken to replace the dilapidated cork tiles of the Pacific Hall with a flooring of heavy gauge vinyl . . . The need to shift and replace the 57ft Maori war canoe involving a three stage movement was happily met by visits on two successive days of a team of fifty senior pupils from Christ's College.

DOMINION MUSEUM, Wellington

A mezzanine floor has been constructed in the mollusca room. After considerable disruption, the new room now makes much fuller use of the space available and supplies much more usable storage areas.

The Cook Exhibition was visited by Her Majesty The Queen, H.R.H. the Duke of Edinburgh and H.R.H. the Princess Anne on March 12th, who were conducted through the exhibition by Mr H.C. McQueen and the Director, Dr R.K. Dell.

SOUTHLAND MUSEUM, Invercargill

The Board of the Southland Museum announced recently that its proposals for a 50 per cent increase in annual grants for the next five year period have been accepted by the Local Bodies.

RUSSELL CENTENNIAL MUSEUM, Bay of Islands

The Department of Internal Affairs has granted the Museum a dollar-for-dollar subsidy up to \$5000 to be used to build additions. This is to commemorate the bicentenary of the landing of Captain Cook in the Bay of Islands. The Endeavour anchored off Motu Arohia Island.

Museum closed

Because of lack of capital finance the Museum of Agriculture and Industry Incorporated, Hastings, has ceased to exist. The Museum Society recently decided to transfer their assets to the Hawke's Bay Agricultural and Pastoral Society. It is hoped that a sub-committee will be successful in re-establishing a museum of agriculture at sometime in the future.

Theft of Japanese swords and knife

Police National Headquarters have advised that a number of swords were stolen from the Queensland Museum late last year. Full descriptions of the weapons are on file and are of the following types: two Samurai swords; four Tanto swords; a Kozuka

(small knife). Queensland Museum authorities state that these weapons are custom made, and no two weapons of this nature are of identical design.

Interpol Circulars

Further circulars have been received including descriptions of stolen ecclesiastical silver, a 15th century painting of the Madonna and paintings by 17th., 18th and 19th century European painters. Details of all items may be had from the Secretary.

STAFF NEWS

Auckland City Art Gallery: Mr Ross Fraser took up the post of Librarian in March; Mr Hamish Keith, Keeper, resigned in April to take up private practice, as a Consultant; Mr Peter Bromhead has been appointed Acting Curator of Paintings and Sculpture. Miss Anne Kirker has been appointed Curator of prints and drawings.

Dominion Museum Wellington: Mr Gordon White was appointed to the post of Display Officer in March; Miss Logan C. Hudson, M.Sc. took up the position as Entomologist in January; Mr Albert Yip took up an appointment as Zoology Technician in March.

Waikato Museum, Hamilton: Mr N.W. Roe, M.A., took up duties as Director in April. He recently returned from Canada.

QUEEN ELIZABETH 11 ARTS COUNCIL AWARDS

Mr Leon Narby, whose exhibition 'Real Time' opened the Govett-Brewster Art Gallery in New Plymouth, has been awarded a grant to enable him to film the exhibition.

Late last year Mr Leo Bensemman, a director of Caxton Press, Christchurch, and a creative typographer of international repute, was awarded an Elective fellowship. He will study typography and the graphic arts in Europe and Britain.

OBITUARY

Dr Colin Anderson, of Nelson, previously of Invercargill and a former Member of Southland Museum. Up to the time of his death Dr Anderson was a member of Agmanz.

PUBLICATIONS RECEIVED

FIELD MANUAL FOR MUSEUMS, published by Unesco in the **Museums and Monuments**

series. 176 pages, 44 figures, 35 plates. 1970

Described in the foreword as "intended to provide museum staffs throughout the world with the basic information needed in organising field work and adding to their collections" this handbook contains chapters under the following headings: Organisation of expeditions; Standard methods of field documentation; Techniques of archaeological excavation; Prospecting methods in archaeology; The recovery, removal and reconstruction of skeletal remains; Hints for ethnographers; Field work techniques in geology and mineralogy; Field-work techniques in botany; Field work techniques in zoology.

In his introduction which ranges over the international museum field, Dr Selim Abdul Hak, Head of the Section of Monuments and Museums, Unesco, makes some points which are pertinent to New Zealand conditions:

"To help give human experience its true dimensions and to promote appreciation of universal values at the local, national and international levels, museums are tending more and more to become centres of research at the service of the community . . . It is often said that a museum must not be a repository of dead or dumb objects, or merely of curios. Indeed, every museum collection needs careful study. It is worth always to include specialists on the staff of even small museums, people who have the opportunity of carrying out, either on their own or with the help of outside scholars, the type of academic and applied studies required in branches of science which are still in a state of constant development. The aim of this is to acquire a better knowledge of the exhibits and to establish classes, relationships, similarities, differences, varieties and divergencies. Equally important are the use, where necessary, of methods of technical analysis (chemical and physical), the carrying out of interdisciplinary comparative studies of the main cultural trends, the revision of accepted ideas in the light of critical inquiries, the formulation of conclusions and the communication of the results of studies to other museums, journals, specialist works, etc. . . In the developed and developing countries alike, a very serious danger is today threatening thousands of natural, scientific, archaeological, historical and artistic sites and ethnographical contexts because of the construction of great hydro-electric plants, dams, motorways, oil pipelines, pylons and power grids, intensive methods of farming, the urban explosion etc. . . Caught between these two conflicting

claims — that of the need for economic development through technological progress and that of responsibility for preserving cultural property endangered by public and private works — our age has chosen a compromise, namely to save the threatened cultural treasures irrespective of cost.

Unesco is at present studying a draft international recommendation whose purpose is to provide reasonable solutions for this world-wide problem. This new international instrument would include provisions relating to legislative measures to be adopted, appropriate financing, the setting up of bodies for the protection of cultural property and also to the kinds of scientific research to promote and intensify. The significance which these latter activities could have for the knowledge and study of the cultural heritage of mankind cannot be over-emphasized. . . In all countries museums wishing to engage actively in research will have to have staff who are abreast of scientific progress in their fields and able to apply the techniques and methods of field research in the most effective way. . . it is principally the small and medium sized museums, called upon to perform research, conservation and educational functions with only small staffs, that have difficulties. In their case, it is extremely important for the curator or curators to have had a fairly extensive scientific, technical and general training if they are to carry out their tasks properly. . .

It is pointless to conceal the fact that very few museums have the time, the scientific staff and the necessary equipment to train new recruits successfully. . . To provide suitable training for the research workers required by museums, short and long-term programmes would have to be drawn up and put into operation within the framework of national possibilities and using all available facilities. . ."

EXHIBITIONS

AUCKLAND

Auckland City Art Gallery
New Acquisitions

April 27 — May 24

Paintings by Petrus van der Velden

April 27 — May 24

Italian Old Master Drawings from the Witt Collection

May 25 — June 30

CHRISTCHURCH

Robert McDougall Art Gallery
Art of the Space Age
June 18 – July 16

DUNEDIN

Dunedin Public Art Gallery
Art of the Space Age
May 4 – June 4

Paintings by John Coley
May 2 – May 24

Paintings by Judith Wolfe
June 6 – June 28

Paintings by Melvin Day
July 4 – July 26

INVERCARGILL

Southland Museum
Cook's Polynesia
May 4 – May 17

Tom Esplin – Paintings
June

Southland Art Society Annual Exhibition
July

MASTERTON

Wairarapa Arts Centre
Graphic work by B.V. Cleavin
May 1 – May 17

Masterton Art Club Annual Exhibition
May 20 – May 26

NAPIER

Hawke's Bay Art Gallery & Museum
Paintings by W.A. Sutton
May

Annual Exhibition of Paintings and Sculpture
June 17 – July 5

Benson and Hedges 1970 Art Competition
July 22 – August 2

NEW PLYMOUTH

Govett-Brewster Art Gallery
Maori in Focus
April

Kim Wright Collection
For the whole of May

Design Exhibition
For the whole of June

"Round the Mountain" a survey of Mt. Egmont
For the whole of July

PALMERSTON NORTH

Palmerston North Art Gallery
Sung, Sawankalok and Ming (pottery from private
and public collections)

April 5 – April 17

Australian, Japanese and New Zealand prints
April 19 – May 8

New Zealand Art of the Sixties
May 10 – May 22

Permanent Collection – featuring Hermine Arndt
(1886-1926)

May 24 – May 29

Benson and Hedges 1970 Art Competition
May 31 – June 12

Annual Exhibition Manawatu Society of Arts
June 14 – June 26

WAIHI

Waihi Arts Centre & Museum Association
Members and Bay of Plenty Exhibition
April 19 – June 14 (provisional dates)

Unesco Touring exhibition of French prints
June

WELLINGTON

National Art Gallery
Rembrandt Etchings
May 11 – June 15

Modern Malaysian Art

June 1 – June 27

New Zealand Art of the Sixties

June 18 – July 14

Art of the Space Age

July 30 – August 28

LATE NEWS

Portrait of Robert Molyneux

Through the New Zealand High Commissioner's office in London, the Ministry of Foreign Affairs has been advised that a portrait of interest to New Zealand galleries and museums is available for sale privately in London.

The portrait is of Robert Molyneux, who sailed with Cook on the first voyage and whose name was later given to the Molyneux River. The painting, which measures 24½ inches by 25½ inches, is unsigned but has been confirmed by the National Portrait Gallery in London as a work painted about 1760. It is described as in need of restoration. The owner, a descendant of the sitter, has not placed a price on the portrait but he is offering it to New Zealand galleries and museums before placing it on the market. A black-and-white photograph of it appears in Professor Beaglehole's edition of *Cook's Journals*.

Would anyone interested in acquiring the work please write to the Secretary.

Painting of Lake Wakatipu

The Ministry of Foreign Affairs has also advised of a painting for sale through Christie's Australian branch in Sydney. It is *Lake Wakatipu*, painted by Eugene von Guerard and signed and dated 1877-9. The work which measures 37¾ inches by 68 inches, was commissioned by Frederick G. Dalgety, founder of Dalgety and Company.

Further details may be obtained from the Secretary.

Postal address of Secretariat

Please note that the Auckland City Art Gallery has acquired a post office box so all mail for AGMANZ may be addressed C/- Auckland City Art Gallery, P.O. Box 6842, Auckland 1.

UNIVERSITY OF OTAGO, DUNEDIN

Frances Hodgkins Fellowship

The University of Otago will be proceeding shortly to the appointment of the Frances Hodgkins Fellowship of the University for 1971.

Applications for the Fellowship are invited from any man or woman normally resident in New Zealand who has executed sufficient work as a painter or sculptor to show she or he is possessed of some talent as such and as a serious artist will benefit from the tenure of the Fellowship. The tenure of the Fellowship will be twelve months from late January 1971.

Further particulars are available from the Registrar, University of Otago, P.O. Box 56, Dunedin with whom applications close on 10 August 1970.

J.W. Hayward
Registrar.

ENQUIRY

Whereabouts of a watercolour by John Scarlett Davis (1804-1845), "St Eustace, Rue St Honore, Paris" c.1831.

The work described above is believed to have come to New Zealand about 1932. A descendant of the artist, who is compiling a biography, wishes to trace it. Would anyone knowing the whereabouts of this watercolour please write to: Mr G. Watkin Williams, 16 Syke Ings, Richings Park, Iver, Bucks., England.

OVERSEAS NEWS

UNITED STATES

The following course may interest members:

THE CONSERVATION OF HISTORIC AND ARTISTIC WORKS

A master's degree programme for persons who want a career preserving and restoring collections of artifacts and documents of man's past. The two-year course of study, located in a new building provided by the State University of New York, will be directed by Caroline and Sheldon Keck. The training will emphasise comprehensive practice in conservation methods and techniques and be followed

by one year's internship, applying acquired skills under the supervision of an established conservator.

Prerequisites: a bachelor's degree with major concentration in one of the three following fields and minor concentration in at least one of the other two: Art history, studio art, science (chemistry, physics or biology). Either before or during programme period accepted applicants will employ summer courses at an undergraduate level to supplement deficiencies in one of the above subjects if necessary. For further information write to: Cooperstown Graduate Programs, State University College of Oneonta, C/- The New York State Historical Association, Cooperstown, New York 13326, USA. The course commences in September 1971.

The Bern Abegg Foundation, Riggisberg

by Michael Stettler

Situated on high ground in Cistercian seclusion, a half hour's drive to Berne at Riggisberg (Switzerland), is the Abegg Foundation's new Art Institute offering new opportunities for the furthering and the study of applied art that has come down to us from earlier times. It was founded by Werner Abegg, a native of Switzerland resident in Turin, who for many years has been collecting textiles and other examples of applied art. Although open to the public each afternoon during the summer and a subject of excited interest ever since it did open, its primary purpose is not so much exhibition as research, publication, and the teaching and development of conservation techniques in its workshop, which is under the direction of Mechtild Lemberg.

The textile study collection, its workshop, and the conservation, washing and dyeing equipment were organized on largely original lines by Mechtild Lemberg and the architect Rolf Lemberg. This department is responsible not only for preserving and restoring the woven textiles collection (It is not proposed to collect embroidery, lace or carpets) but also trains the younger experts who are so urgently needed in Switzerland and abroad. It is gratifying to report that these training facilities are already in considerable demand in spite of the recent establishment of the workshop.

There is a library and reading room with storage space hewn out of the mountainside. Post-graduates will be able to do research on applied art (not

necessarily on objects in the institute's own collection) and also publish the results of their studies in the two series the foundation is issuing.

The institute will also serve as a forum for occasional small conferences on specific subjects, to be held in the lecture-hall with its foyer, and meeting room provided in the basement.

The institute was built to designs by its director, in close consultation with the founder and under the direction of Gyula Szechenyi, the architect. The architect-decorator, Albert Nauer, of Zurich advised on the interior design. The institute is one kilometre west of Riggisberg, not far from the Lower Alps. The collections accordingly escape the dust and noise of the city, and conditions are ideal for their preservation. The premises include workshops, a staff cafeteria, a photographic studio, air-raid shelters, offices and staff living quarters. The museum of today, it is felt, must be alive, not static and passive, linking up with conservation and research on the one hand, and its public on the other. Attendance figures during the first summer (there were also group visits, student seminars and meetings of art experts) augur well for the future. Situated at some distance but not too far from the city, the institute attracts visitors as an oasis whose exterior has been preserved intact as a result of measures taken at the outset.

The layout is planned to lead gently and effortlessly from one item to the next. At first, the visitor can also look out on to the surrounding landscape with its forests, lake and meadows from the mediaeval rooms onwards, however, there is only the overhead artificial and day-lighting, encouraging him to give his undivided attention to the exhibits.

In the exhibition rooms an attempt is made to give the visitor an idea of the sources — often astonishingly remote in space and time — from which the art of the Middle Ages drew its inspiration. Interest in the ancient world, which used to be almost confined to the three great civilizations of Egypt, Greece and Rome, has now come to embrace the vanished Near Eastern empires of the Hittites, the Babylonians and the Assyrians, such outlying peoples as the Scythians and Parthians and, above all, ancient Iran. An undreamed-of wealth of forgotten art has been brought to light by archaeologists. Travelling exhibitions have helped to bring to the notice of a wider public not only these recent discoveries, but also many of the treasures still jealously preserved in their countries of origin. We

find that certain motifs first found their way to us from Asia – for example, the festoons on Iranian gold goblets from Marlik, which are later found entwining Coptic funerary stelae, subsequently reach the domains of the Lombards and Carolingians, and are thence transmitted intact down the ages to become a regular motif of 17th-century Spanish tiles and, finally, of Louis-Seize furniture.

Then, again, the expert will find that Iranian art displays Indian and even Chinese influences. The flow of ideas is never-ending, and the source is not always Greece and Rome, important as they undoubtedly are. The lions of the Achaemenids reappear as column-bearers in Sicily and Italy; we find them in church porches and pulpits, stone versions of those lions that bore the canopies of the great kings at Pasargadai and Persepolis; peacocks, eagles and other birds: their plumage rustles through the history of art, from the Buyids through the imperial fabrics of Byzantium to the early mediaeval textiles of Spain, France and the Germanic Empire. The art of ancient Iran is especially important here, since from it Islamic and Byzantine art drew the history of art, from the Buyids through the imperial fabrics of Byzantium to the early mediaeval textiles of Spain, France and the Germanic Empire. The art of ancient Iran is especially important here, since from it Islamic and Byzantine art drew many of the ideas which were later to penetrate far into the West. "Not all has perished", wrote Paul Valery of the royal cities of the Achaemenids, "but all has felt the annihilating touch." A small but concentrated group, representing the great ruling dynasties and the material they used precious metals, bronze, rock crystal, ceramics, textiles – illustrates this side of Iranian art, the motifs it supplied to Western artists in the Middle Ages. There are also groups from Egypt – a major emporium in Hellenistic and early Christian times – and Byzantium. Byzantine and Coptic finds bear witness to a world in transformation – textiles, for example, displaying both Hellenistic and Christian motifs. The old and the new continue to exist side by side until, in the Middle Ages, they start to mingle.

Apart from the textiles, it is art of the Middle Ages, the 12th century, that dominates the Riggisberg collection and brings the visitor face to face with the unity of the mediaeval universe. Not for nothing is the institute close to the old Cluniac priory of Rueggisberg, where the northern transept of its basilica is still standing.

The exhibits come from Italy, France and Spain, straying in the course of time, sometimes as a result of human indolence, from their places of origin, often preserved from destruction only at the eleventh hour. There are splendid portrayals of motifs from the Old and New Testaments: the Fall, the cycle from the Nativity to the Passion, the Virgin and Child, the Evangelists, martyrs, the Last Judgement; the ordinary world, too, of mediaeval man, who through artistic creation sought to free himself of his struggles and his sorrows. Regional characteristics remain distinguishable, but the whole of this art – architecture, frescoes, altar-pieces and so forth – has a unity that stems from its original purpose; and, without seeking to give the effect of a church interior, we have endeavoured by suitable grouping and lighting to reveal and emphasize the sacral character of the art.

The last note was given by Gothic works. Again a selection of woven fabrics showing, among others, the pomegranate motif, and how, after 1425, it triumphed over the multiplicity of geometric, figurative and floral patterns. The autumn of the Middle Ages and the splendour of the Renaissance is reflected in the tapestries and the crystal and silver-gilt tableware.

The exhibition ends by a display, renewed each year, of a selection from the textile study collections; in 1968 it was woven fabrics from Peru and this year silks from Lucca have been chosen.

from Museum, Volume XXII No. 2 1969.
Published by Unesco

POLYNESIAN MIGRATION MEMORIAL

The Cook Islands Library and Museum Society invites entries for a competition to design a Memorial to be erected in Rarotonga to commemorate the migration and voyages of the Polynesian people. The Memorial is to be erected close to the place from which the Great Fleet is reputed to have left for New Zealand.

The design should be such that the Memorial can be erected for approximately \$2,000 in permanent materials.

The prize for the winning design will be \$50. For full conditions relating to this competition, please write to: The Secretary, Cook Islands Library and Museum Society, RAROTONGA.

