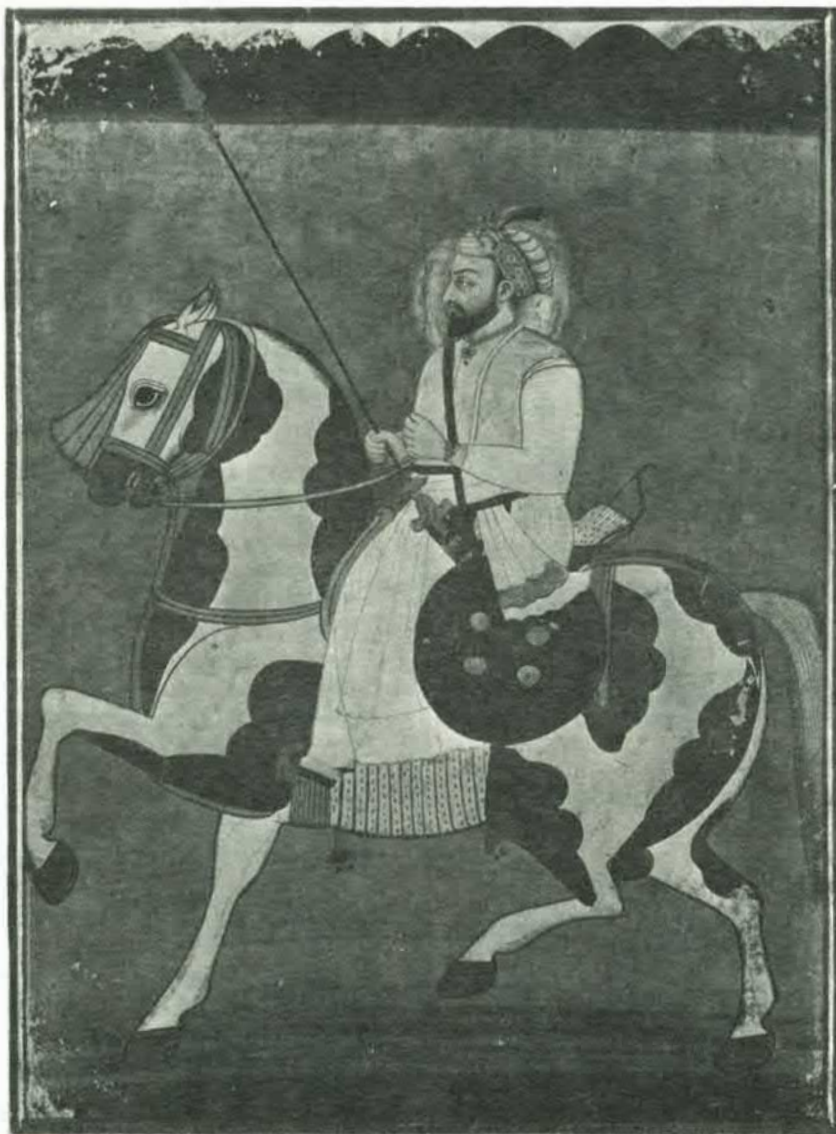


# AGMANZ NEWS

THE ART GALLERIES & MUSEUMS ASSOCIATION OF NEW ZEALAND

August 1970



Portrait of Raja Man Singh

18th Century Rajasthani School

Auckland City Art Gallery Collection

preparation of a bilingual bulletin and the general plans for a card catalogue.

On the agenda of the Preparatory Commission there will undoubtedly be questions as to the nature of the activities of the new association — for example as to whether audiovisual media will be dealt with as a vehicle of human expression in the field of art, thus serving the general cause, or will the association undertake basic research? Will its work be in the nature of a library or a service of critical comparison? Will it produce films? Will it do research of any kind?

The Constitutive Assembly will be convened in March of April 1970 by the International Committee in order to create the association

The Director of Icom, who attended the meeting, announced that Icom intended to create a working group on the promotion of culture by audio-visual means. It was to be an experiment conducted entirely by museums themselves, but an international organisation which could help them along that line would be useful.

From ICOM NEWS, Vol 23, No.1 March 1970

## Editorial

## ASSOCIATION NEWS

Queen Elizabeth II Arts Council Grant	2.
Council business	2.
Fellowships	3.
Membership	4.
National Register of Photographic Archives	4.

## NEW ZEALAND NEWS

National Cook Bicentennial Exhibition	5.
Auckland Art Gallery	7.
" " " Indian Art Collection	8.
" " " Exhibition programme	8.
Auckland Institute & Museum	9.
" " " " Collection from The	
Tokelau Islands	10.
National Art Gallery & Dominion Museum	10.
Hawkes Bay Art Gallery & Museum	11.
Hocken Library	11.
Wairarapa Arts Centre	12.
Packing of Pictures	12.
N.Z. Historic Places Trust	13.
Unesco National Commission	13.
Wildlife Order 1970	13.
John Gully Watercolour For Sale	13.
Brian Jackson's Museum	13.
Staff News	13.
Exhibitions	14.

## OVERSEAS NEWS

Northern Territory Museum	15.
Historical Photographs	16.
World Museum Fund	17.
Agenda for the Conference	18.
Frustrated Conservators	18.
Museums in the World Today	19.
Audio-Visual Media	19.



## National Register of Photographic Archives

Following Mr John Turner's proposals at the annual general meeting for the setting up of a national register of photographic archives, it was resolved "THAT a committee be established comprising Mr J. Turner (Dominion Museum), Mr R. Grover (Alexander Turnbull Library), Mr M. Hitchings (Hocken Library), Mr Wilson (Canterbury Museum)."

A fifth member was unable to take up the invitation and an alternative appointment has not yet been made.

## Subscriptions

Please note that an error occurred in transcribing the resolution concerning the raising of institutional membership subscriptions as reported in the Minutes of the annual general meeting held on 7 April, 1970. (See AGMANZ NEWS, Vol 1, No. 5, page 3, line 19). This should read :

"THAT institutional membership be raised to a minimum of \$10 with an additional \$1 for every \$1,000 budget, up to a maximum of \$60."

The editor apologizes for this mistake.

## FELLOWSHIPS

At a meeting of the Council of the Association held on 8 April 1970, Mr A.M. Eyles, Dip. Ed., Assistant Education Officer at the Canterbury Museum, Christchurch was elected to a Fellowship.

The Fellowship of the Association is a title of merit awarded by Council to members who have exhibited outstanding qualities of Museum leadership and ability.

The complete list of Fellows at the present time is as follows :

Sir Gilbert Archey, C.B.E., F.R.S.N.Z., F.M.A.N.Z.  
Dr R.C. Cooper, B.Com., M.A., Ph.D., F.M.A.N.Z.  
Dr R.K. Dell, B.A., D.Sc., F.R.S.N.Z., F.M.A.N.Z.  
Dr R.S. Duff, M.A., D.Sc., F.R.S.N.Z., F.M.A.N.Z.  
Mr A.M. Eyles, Dip. Ed., F.M.A.N.Z., Dr R.A. Falla, C.M.G., M.A., D.Sc., F.R.S.N.Z., F.M.A.N.Z., Mr V.F. Fisher, M.A., F.M.A.N.Z., Dr C.A. Fleming, O.B.E., D.Sc., F.R.S.N.Z., F.M.A.N.Z. Dr R.R. Forster, D.Sc., F.R.S.N.Z., F.M.A.N.Z., Mr B.G. Hamlin, F.M.A.N.Z. Mr J.M. Moreland, B.Sc., F.M.A.N.Z. Dr A.W.B. Powell, Hon. D.Sc., F.R.S.N.Z., F.M.A.N.Z. Mr R.H. Riccalton, B.A., F.M.A.N.Z. Mr R.A. Scobie, M.A., F.M.A.N.Z., Dr H.D. Skinner, C.B.E., D.C.M., M.A., (Cantab.) Hon D. Litt (Otago) D.Sc., F.R.S.N.Z., F.M.A.N.Z., Mr P.A. Tomory, M.A., F.M.A.N.Z., Mr E.G. Turbott, M.Sc., F.M.A.N.Z., Mrs E.G. Turbott, F.M.A.N.Z.

The institution and granting of Fellowships was adopted at the Annual General Meeting of April 12,

1956 (see Rules of The Art Galleries and Museums Association of New Zealand (Inc.) no's 36 to 50, pages 12 to 15). Rule 39 (iv) was amended at the Annual General Meeting on April 8, 1964, increasing the maximum number of Fellows from 12 to 20 and recommending the election of "one Fellow a year so long as there is a vacancy, strict regard to be paid to the word "outstanding" in the Rules."

For the guidance of members, the nomination procedures are as follows :

### Rule 36 (iii)

The grant of a fellowship shall indicate that in the opinion of the body granting it the grantee has the necessary academic or similar qualifications and has actually exhibited outstanding qualities in museum leadership or ability in the museum movement to warrant the grant of the highest title of merit in the gift of the Association.

(iv) A fellowship may be granted only to an Ordinary Member of the Association.

(v) For the effective working of the system hereby instituted there shall be established and maintained a Register of Fellows in accordance with the Rules hereinafter set out and there shall be payable in respect of each grant the fees fixed by these or subsequent Rules.

### Rule 37

The Council of the Association shall be the body authorised to grant Fellowships under these Rules and to establish and maintain the Register.

### Rule 38 (i)

For the purpose of assisting it in the performance of this duty the Council shall appoint a standing committee to be known as the Credentials Committee to examine and report upon any nomination for the grant of a Fellowship which may be referred to it by Council.

### (ii)

The Committee shall consist of five members of the Council.

### (iii)

The Committee may at the direction of the Council or on its own motion if it thinks it necessary for the adequacy of its report make further enquiries to supplement the particulars furnished with any nomination for the grant of a title and it may give to any informant an undertaking on behalf of itself and the Council to treat any information received as confidential.

### (iv)

The Committee shall complete its enquiries as soon as conveniently possible and report to the Council.

## National Register of Photographic Archives

Following Mr John Turner's proposals at the annual general meeting for the setting up of a national register of photographic archives, it was resolved "THAT a committee be established comprising Mr J. Turner (Dominion Museum), Mr R. Grover (Alexander Turnbull Library), Mr M. Hitchings (Hocken Library), Mr Wilson (Canterbury Museum)."

A fifth member was unable to take up the invitation and an alternative appointment has not yet been made.

## Subscriptions

Please note that an error occurred in transcribing the resolution concerning the raising of institutional membership subscriptions as reported in the Minutes of the annual general meeting held on 7 April, 1970. (See AGMANZ NEWS, Vol 1, No. 5, page 3, line 19). This should read:

"THAT institutional membership be raised to a minimum of \$10 with an additional \$1 for every \$1,000 budget, up to a maximum of \$60."

The editor apologizes for this mistake.

## FELLOWSHIPS

At a meeting of the Council of the Association held on 8 April 1970, Mr A.M. Eyles, Dip. Ed., Assistant Education Officer at the Canterbury Museum, Christchurch was elected to a Fellowship.

The Fellowship of the Association is a title of merit awarded by Council to members who have exhibited outstanding qualities of Museum leadership and ability.

The complete list of Fellows at the present time is as follows:

Sir Gilbert Archey, C.B.E., F.R.S.N.Z., F.M.A.N.Z.  
Dr R.C. Cooper, B.Com., M.A., Ph.D., F.M.A.N.Z.  
Dr R.K. Dell, B.A., D.Sc., F.R.S.N.Z., F.M.A.N.Z.  
Dr R.S. Duff, M.A., D.Sc., F.R.S.N.Z., F.M.A.N.Z.  
Mr A.M. Eyles, Dip. Ed., F.M.A.N.Z., Dr R.A. Falla, C.M.G., M.A., D.Sc., F.R.S.N.Z., F.M.A.N.Z., Mr V.F. Fisher, M.A., F.M.A.N.Z., Dr C.A. Fleming, O.B.E., D.Sc., F.R.S.N.Z., F.M.A.N.Z. Dr R.R. Forster, D.Sc., F.R.S.N.Z., F.M.A.N.Z., Mr B.G. Hamlin, F.M.A.N.Z. Mr J.M. Moreland, B.Sc., F.M.A.N.Z. Dr A.W.B. Powell, Hon. D.Sc., F.R.S.N.Z., F.M.A.N.Z. Mr R.H. Riccalton, B.A., F.M.A.N.Z. Mr R.A. Scobie, M.A., F.M.A.N.Z., Dr H.D. Skinner, C.B.E., D.C.M., M.A., (Cantab.) Hon D. Litt (Otago) D.Sc., F.R.S.N.Z., F.M.A.N.Z., Mr P.A. Tomory, M.A., F.M.A.N.Z., Mr E.G. Turbott, M.Sc., F.M.A.N.Z., Mrs E.G. Turbott, F.M.A.N.Z.

The institution and granting of Fellowships was adopted at the Annual General Meeting of April 12,

1956 (see Rules of The Art Galleries and Museums Association of New Zealand (Inc.) no's 36 to 50, pages 12 to 15). Rule 39 (iv) was amended at the Annual General Meeting on April 8, 1964, increasing the maximum number of Fellows from 12 to 20 and recommending the election of "one Fellow a year so long as there is a vacancy, strict regard to be paid to the word "outstanding" in the Rules."

For the guidance of members, the nomination procedures are as follows:

### Rule 36 (iii)

The grant of a fellowship shall indicate that in the opinion of the body granting it the grantee has the necessary academic or similar qualifications and has actually exhibited outstanding qualities in museum leadership or ability in the museum movement to warrant the grant of the highest title of merit in the gift of the Association.

(iv) A fellowship may be granted only to an Ordinary Member of the Association.

(v) For the effective working of the system hereby instituted there shall be established and maintained a Register of Fellows in accordance with the Rules hereinafter set out and there shall be payable in respect of each grant the fees fixed by these or subsequent Rules.

### Rule 37

The Council of the Association shall be the body authorised to grant Fellowships under these Rules and to establish and maintain the Register.

### Rule 38 (i)

For the purpose of assisting it in the performance of this duty the Council shall appoint a standing committee to be known as the Credentials Committee to examine and report upon any nomination for the grant of a Fellowship which may be referred to it by Council.

### (ii)

The Committee shall consist of five members of the Council.

### (iii)

The Committee may at the direction of the Council or on its own motion if it thinks it necessary for the adequacy of its report make further enquiries to supplement the particulars furnished with any nomination for the grant of a title and it may give to any informant an undertaking on behalf of itself and the Council to treat any information received as confidential.

### (iv)

The Committee shall complete its enquiries as soon as conveniently possible and report to the Council.



the decade or year.

[Mr Turner is Convenor-Secretary of the National Register of Photographic Archives, and Photographer at the Dominion Museum, Wellington. He supplied the article by Paul Vanderbilk on page 16 ].

## NEW ZEALAND NEWS

### THE NATIONAL COOK BICENTENNIAL EXHIBITION

Dominion Museum, Wellington, 1969-70

Dr. J.C. Yaldwyn

The National Cook Bicentennial Exhibition was opened on 3rd October, 1969, at the Dominion Museum by the Prime Minister. It consists of 590 running feet of panel and case frontage, 357 square feet of laid, wooden "ship's" decking, and a 23 - foot by 11 - foot garden of living plants. It includes maps, photographs, paintings, model and real navigation instruments, a sextant and two telescopes used during Cook's voyages, dioramas, relief models, maori artifacts collected during the voyages, the figure-head of "Resolution", medals, personal objects and furniture belonging to Cook, as well as displays of plants and animals seen during the voyages, contemporary and modern books about Cook and his companions, and a 7 - foot model of the "Endeavour".

The main sections of the display can be listed and briefly outlined as follows :-

1. *Ship's decking.* Across the entrance hall of the Museum and National Art Gallery there is a 21' x 17' section of raised and cambered decking supporting a mast, rigging, 4 - foot diameter ship's wheel and brass - topped binnacle. A loud-speaker plays a soft but continuous cycle of 18th century music, sea bird calls and extracts from the log of "Endeavour" covering leaving England, rounding Cape Horn and sighting New Zealand.

2. *Exhibition introduction.* In the Maori Hall there is a coloured copy of the Dance portrait of Cook enlarged to 6' x 4' with a panel on each side giving the general details of the Exhibition and an explanation of the relationship between the Maori Hall itself and the Exhibition. The first panel reads in part as follows :-

"The Exhibition you are to see concerns the story of James Cook and New Zealand. It is the story of one of the world's ablest and most renowned explorers and navigators, and of his association with New Zealand during his three Pacific voyages.

The voyages of the "Endeavour" 1768-1771

"Resolution" and "Adventure" 1772-1775

"Resolution" and "Discovery" 1776-1780

This Exhibition has been produced as part of the National celebrations marking the bicentennial of Cook's rediscovery of New Zealand. It was designed and produced by the National Publicity Studios of Government Publicity Division, in conjunction with the staff of this Museum".

The second panel starts as follows :-

"Cook and his artists and scientists made the Maori and his culture known to Europe. Displayed in this Hall are many of the best remaining examples of Maori craftsmanship, as well as explanations of the very early Maori way of life".

An 18' - long sign with painting of "Endeavour" off the New Zealand coast from old bank note and a stylized head of a tattooed Maori acts as a pointer to direct the public to the two galleries (previously housing the Museum's invertebrate and vertebrate displays) occupied by the bulk of the Exhibition.

3. *Enlarged map leading to panel series.* An 18' - long coloured map of the world as published in Amsterdam in 1645 leads on to a series of 66 standard 4' wide x 8' high panels. These are scrim-covered and painted, and supported 1' off the ground by metal legs projecting front and back. A white guard rope, 18" off the floor and 2' in front of the panels, extends right along this series. These panels and the remainder of the display are grouped under the following headings :-

4. *"The mythical Southern Land"* 8 panels bear reproductions of old maps by Ptolemy and others, and figures of the navigators Vasco da Gama, Magellan, Tasman and Bougainville placed alongside a map of their voyages. A projecting shelf holds navigation instruments of the period (astrolabe, backstaff, octant) on loan from the National Maritime Museum, London.

5. *"The background scene of Cook's England"* 6 panels display photographs illustrations and reproductions of paintings, covering English farm life in Cook's time, Whitby Harbour, colliers similar to "Earl of Pembroke", the Webber portrait of Cook, a ship's muster roll and naval battles.

6. *"Cook in Canada"* 2 panels show an actual chart made by Cook of part of the Newfoundland coastline, a sketch of a Master's Mate of the period and graphic details of river surveying during the war with the French.

7. *"Scurvy - the barrier to exploration"* 3 panels cover this problem showing a portrait of Anson and the route of his ill-fated voyage, drawings and



the decade or year.

[Mr Turner is Convenor-Secretary of the National Register of Photographic Archives, and Photographer at the Dominion Museum, Wellington. He supplied the article by Paul Vanderbilk on page 16 ].

## NEW ZEALAND NEWS

### THE NATIONAL COOK BICENTENNIAL EXHIBITION

Dominion Museum, Wellington, 1969-70

Dr. J.C. Yaldwyn

The National Cook Bicentennial Exhibition was opened on 3rd October, 1969, at the Dominion Museum by the Prime Minister. It consists of 590 running feet of panel and case frontage, 357 square feet of laid, wooden "ship's" decking, and a 23 - foot by 11 - foot garden of living plants. It includes maps, photographs, paintings, model and real navigation instruments, a sextant and two telescopes used during Cook's voyages, dioramas, relief models, maori artifacts collected during the voyages, the figure-head of "Resolution", medals, personal objects and furniture belonging to Cook, as well as displays of plants and animals seen during the voyages, contemporary and modern books about Cook and his companions, and a 7 - foot model of the "Endeavour".

The main sections of the display can be listed and briefly outlined as follows :-

1. *Ship's decking.* Across the entrance hall of the Museum and National Art Gallery there is a 21' x 17' section of raised and cambered decking supporting a mast, rigging, 4 - foot diameter ship's wheel and brass - topped binnacle. A loud-speaker plays a soft but continuous cycle of 18th century music, sea bird calls and extracts from the log of "Endeavour" covering leaving England, rounding Cape Horn and sighting New Zealand.

2. *Exhibition introduction.* In the Maori Hall there is a coloured copy of the Dance portrait of Cook enlarged to 6' x 4' with a panel on each side giving the general details of the Exhibition and an explanation of the relationship between the Maori Hall itself and the Exhibition. The first panel reads in part as follows :-

"The Exhibition you are to see concerns the story of James Cook and New Zealand. It is the story of one of the world's ablest and most renowned explorers and navigators, and of his association with New Zealand during his three Pacific voyages.

The voyages of the "Endeavour" 1768-1771  
"Resolution" and "Adventure" 1772-1775  
"Resolution" and "Discovery" 1776-1780

This Exhibition has been produced as part of the National celebrations marking the bicentennial of Cook's rediscovery of New Zealand. It was designed and produced by the National Publicity Studios of Government Publicity Division, in conjunction with the staff of this Museum".

The second panel starts as follows :-

"Cook and his artists and scientists made the Maori and his culture known to Europe. Displayed in this Hall are many of the best remaining examples of Maori craftsmanship, as well as explanations of the very early Maori way of life".

An 18' - long sign with painting of "Endeavour" off the New Zealand coast from old bank note and a stylized head of a tattooed Maori acts as a pointer to direct the public to the two galleries (previously housing the Museum's invertebrate and vertebrate displays) occupied by the bulk of the Exhibition.

3. *Enlarged map leading to panel series.* An 18' - long coloured map of the world as published in Amsterdam in 1645 leads on to a series of 66 standard 4' wide x 8' high panels. These are scrim-covered and painted, and supported 1' off the ground by metal legs projecting front and back. A white guard rope, 18" off the floor and 2' in front of the panels, extends right along this series. These panels and the remainder of the display are grouped under the following headings :-

4. *"The mythical Southern Land"* 8 panels bear reproductions of old maps by Ptolemy and others, and figures of the navigators Vasco da Gama, Magellan, Tasman and Bougainville placed alongside a map of their voyages. A projecting shelf holds navigation instruments of the period (astrolabe, backstaff, octant) on loan from the National Maritime Museum, London.

5. *"The background scene of Cook's England"* 6 panels display photographs illustrations and reproductions of paintings, covering English farm life in Cook's time, Whitby Harbour, colliers similar to "Earl of Pembroke", the Webber portrait of Cook, a ship's muster roll and naval battles.

6. *"Cook in Canada"* 2 panels show an actual chart made by Cook of part of the Newfoundland coastline, a sketch of a Master's Mate of the period and graphic details of river surveying during the war with the French.

7. *"Scurvy - the barrier to exploration"* 3 panels cover this problem showing a portrait of Anson and the route of his ill-fated voyage, drawings and



in Hawaii and another of Palliser's memorial to Cook in England.

24. "*Articles that belonged to Cook*" A 13' case contains a bureau, cabin clock, writing box, glass, cups, a waistcoat and other objects from various collections now in the Museum. A large plaster wall plaque of Cook's head side view is mounted on the outside of the case.

25. *Cook Bicentenary chart* One panel displays the 1969 Cook Bicentenary Hydrographic chart of New Zealand. This is the first New Zealand chart to use metres.

The next 6 sections are grouped under the major heading :

"The Natural history of Cook's Voyages" Throughout these sections numerous and extensive extracts from the journals of Cook, Banks, Forster, Anderson and Sparrman are used as captions whenever possible.

26. "*Fish from Cook's Voyages*" An 8' open case and 9' of panel space display casts of fish seen during the voyages, journal extracts and a reproduction of a Forster fish painting.

27. "*Shells from Cook's Voyages*" 21' of open cases and panels present a series of shells seen during the voyages with contemporary paintings and books illustrating and describing them. A special feature is made of Cook's Turban (*Cookia sulcata*) and Captain Cook's Imperial Sun Trochus (*Astraea Heliotropium*).

28. "*Birds from Cook's Voyages*" Four 6' cases and 30' of panel space present a series of sea birds, water birds and bush birds seen during the voyages. Four original bird prints by Latham and reproductions of Forster's bird paintings are also on display.

29. "*Other animals seen on Cook's Voyages*" A fixed 11' wall case contains a dolphin, fur seal, bat, lizards, maori dog and maori rat with journal extracts mentioning these animals. A mounted pig and a goat accompany an account of their release during the voyages.

A free-mounted sea lion outside the case (to be touched by children) leads the visitor past the Museum's existing 45' long "Large fish wall". This bears a new label reading "Many of these large fish from New Zealand waters would have been known to Cook and his Sailors".

30. "*Native plants collected by Banks, Solander and the Forsters*" A 23' x 11' area outlined by concrete blocks has been lined by plastic and filled with sawdust. This contains a collection of living plants ranging in size up to flax bushes and (at one time) a cabbage tree. These plants are changed and replaced when necessary.

31. "*Botany of Cook's Voyages*" 24 free-standing 3' panels display contemporary prints coloured reproductions of Parkinson's paintings and original herbarium sheets of New Zealand plants. The prints were prepared for Solander's manuscript "*Primitiae Florae Novae Zelandiae*" but never published.

32. "*Book on Cook's Voyages*" Two 9' table cases contain a series of contemporary books on the voyages including Cook's account of the first voyage opened to match the current date (and turned when necessary) and several modern books including the Beaghole and the Beggs volumes.

33. "*Medallions, commemorative medals and coins*" Two 3' table cases display 4 original Wedgwood medallions (from the Turnbull Library collections), of Banks, Lady Banks, Solander and Cook, as well as examples of the Royal Society's Cook Medal (1784), the Banks Medal of the Royal Horticultural Society, the New Zealand Cook Dollar (1969) and various Numismatic Society Commemorative medals.

34. "*Endeavour*" Model A 7' - long detailed, and fully rigged, model of "Endeavour" made by the National Maritime Museum at Greenwich and presented to the Prime Minister of New Zealand by the Acting British High Commissioner, on 3rd October, 1969, completed the main Exhibition.

Two other sections associated with the main display are as follow :-

35. *Photographic enlargements* Six 8' panels carry a series of enlargements made from drawings and other illustrations by Parkinson, Hodges and Webber in the British Museum. These are individually captioned and placed where suitable in the display.

36. *Royal N.Z. Navy hydrographic display* 34 free-standing, 4' panels show the sequence of New Zealand charts since Cook's voyages, and the history and production of the 1969 Cook Bicentenary chart.

Dr Yaldwyn is Assistant-Director at the Dominion Museum, Wellington)

## AUCKLAND CITY ART GALLERY

The Art Gallery has been temporarily closed while building reconstructions are in progress. The new Edmiston Wing, consisting of four air-conditioned galleries, foyer, bookshop, art research library, administration and staff amenities areas, three conservation studios, print and drawing collection study room and outdoor sculpture garden, has been built



in Hawaii and another of Palliser's memorial to Cook in England.

24. "*Articles that belonged to Cook*" A 13' case contains a bureau, cabin clock, writing box, glass, cups, a waistcoat and other objects from various collections now in the Museum. A large plaster wall plaque of Cook's head side view is mounted on the outside of the case.

25. *Cook Bicentenary chart* One panel displays the 1969 Cook Bicentenary Hydrographic chart of New Zealand. This is the first New Zealand chart to use metres.

The next 6 sections are grouped under the major heading :

"The Natural history of Cook's Voyages" Throughout these sections numerous and extensive extracts from the journals of Cook, Banks, Forster, Anderson and Sparrman are used as captions whenever possible.

26. "*Fish from Cook's Voyages*" An 8' open case and 9' of panel space display casts of fish seen during the voyages, journal extracts and a reproduction of a Forster fish painting.

27. "*Shells from Cook's Voyages*" 21' of open cases and panels present a series of shells seen during the voyages with contemporary paintings and books illustrating and describing them. A special feature is made of Cook's Turban (*Cookia sulcata*) and Captain Cook's Imperial Sun Trochus (*Astraea Heliotropium*).

28. "*Birds from Cook's Voyages*" Four 6' cases and 30' of panel space present a series of sea birds, water birds and bush birds seen during the voyages. Four original bird prints by Latham and reproductions of Forster's bird paintings are also on display.

29. "*Other animals seen on Cook's Voyages*" A fixed 11' wall case contains a dolphin, fur seal, bat, lizards, maori dog and maori rat with journal extracts mentioning these animals. A mounted pig and a goat accompany an account of their release during the voyages.

A free-mounted sea lion outside the case (to be touched by children) leads the visitor past the Museum's existing 45' long "Large fish wall". This bears a new label reading "Many of these large fish from New Zealand waters would have been known to Cook and his Sailors".

30. "*Native plants collected by Banks, Solander and the Forsters*" A 23' x 11' area outlined by concrete blocks has been lined by plastic and filled with sawdust. This contains a collection of living plants ranging in size up to flax bushes and (at one time) a cabbage tree. These plants are changed and replaced when necessary.

31. "*Botany of Cook's Voyages*" 24 free-standing 3' panels display contemporary prints coloured reproductions of Parkinson's paintings and original herbarium sheets of New Zealand plants. The prints were prepared for Solander's manuscript "*Primitiae Florae Novae Zelandiae*" but never published.

32. "*Book on Cook's Voyages*" Two 9' table cases contain a series of contemporary books on the voyages including Cook's account of the first voyage opened to match the current date (and turned when necessary) and several modern books including the Beaglehole and the Beggs volumes.

33. "*Medallions, commemorative medals and coins*" Two 3' table cases display 4 original Wedgwood medallions (from the Turnbull Library collections), of Banks, Lady Banks, Solander and Cook, as well as examples of the Royal Society's Cook Medal (1784), the Banks Medal of the Royal Horticultural Society, the New Zealand Cook Dollar (1969) and various Numismatic Society Commemorative medals.

34. "*Endeavour*" Model A 7' - long detailed, and fully rigged, model of "Endeavour" made by the National Maritime Museum at Greenwich and presented to the Prime Minister of New Zealand by the Acting British High Commissioner, on 3rd October, 1969, completed the main Exhibition.

Two other sections associated with the main display are as follow :-

35. *Photographic enlargements* Six 8' panels carry a series of enlargements made from drawings and other illustrations by Parkinson, Hodges and Webber in the British Museum. These are individually captioned and placed where suitable in the display.

36. *Royal N.Z. Navy hydrographic display* 34 free-standing, 4' panels show the sequence of New Zealand charts since Cook's voyages, and the history and production of the 1969 Cook Bicentenary chart.

Dr Yaldwyn is Assistant-Director at the Dominion Museum, Wellington)

## AUCKLAND CITY ART GALLERY

The Art Gallery has been temporarily closed while building reconstructions are in progress. The new Edmiston Wing, consisting of four air-conditioned galleries, foyer, bookshop, art research library, administration and staff amenities areas, three conservation studios, print and drawing collection study room and outdoor sculpture garden, has been built



two of the new galleries in the Edmiston Wing, is designed to assist the Auckland City Gallery in maintaining and widening its contacts with cities and culture groups in the Pacific area. It could also provide some useful guide-lines regarding the collecting of works of art produced by artists living on the Pacific sea-board.

The Pacific Cities Exhibition will be shown in Auckland only. Airways serving the Pacific routes will fly the exhibits to Auckland.

### 3. Other Major Exhibitions

Included in this exhibition programme for 1971, the Auckland City Art Gallery will be showing an exhibition of *Big Paintings* in February and March, then *The Nude Figure in Art* and an exhibition of *Victorian Paintings* later in the year.

The first travelling exhibition from overseas to be shown in part of the new Edmiston Wing will be *Art of the Space Age* which opens to the public next October. Announcements about other major exhibitions from overseas will be made as negotiations progress.

## AUCKLAND INSTITUTE AND MUSEUM

### President's Report

"On Tuesday evening 21st October, we formally opened the Auditorium ... The Prime Minister, the Right Honourable Keith Holyoake, C.H., was able to accept our invitation to perform the official opening ... At the conclusion of his address the Prime Minister unveiled the dedicatory plaque commemorating both World Wars installed on the Auditorium wall ... The Prime Minister also agreed to perform a further official ceremony by declaring open the newly completed Hall of Asian Art ... I am pleased to be able to report that since opening the Auditorium has attracted steady interest from kindred organisations, and it seems evident that as an amenity of value in the cultural and scientific life of Auckland, it is assured of regular use ... The Council has also given continuous attention during the year to a second project which it is felt will provide a desirable service, as well as adding to our sources of revenue. This is the installation in the West Palm Court (adjacent to the Planetarium and opposite the Coffee Lounge) of adequate premises for a Museum Shop ... A design prepared by Mr R.K. Draffin has now been approved, and tenders obtained ... The Auckland Savings Bank Board of Trustees contributed an additional sum towards the Auditorium Appeal ... This was a grant of \$1,500 to assist with the cost of floor coverings and chairs. At the same time the Trustees responded to our request for assistance to purchase two microscopes for the Marine Biology Department, and to

improve case lighting in the entomological displays, \$1,000 being granted for these projects ... The Sir John Logan Campbell Trust has once again responded generously to our request for assistance with a major installation, on this occasion to enable us to begin work on the New Zealand Bird Hall ...

### "R.S.N.Z. Captain James Cook Fellow

The Fellowship, as will be remembered, was established by the New Zealand Government to mark the Bicentenary by perpetuating "Captain Cook's spirit of scientific enquiry and exploration in the New Zealand and South-West Pacific area". The Selection Board set up by the Government is representative of the Royal Society of New Zealand, the Universities' Vice-Chancellors and the National Research Advisory Council.

"It was with much pleasure that Council learnt of the selection as the first Cook Fellow of Dr Roger C. Green, of the Department of Anthropology, Bishop Museum, Honolulu, who had nominated the Auckland Institute and Museum as his sponsoring body ..."

From : Annual Report, Auckland Institute and Museum, 1969-70.

### Director's Report

"... The Hall of Asian Art occupies the whole of the former Anthropology Hall: the collections ... are now of major importance — and will continue to be enriched as the result of the Disney Art Trust purchases, and additions to the Mackelvie Trust series ... Sections are devoted to China, Japan, Persia, Turkey, India and countries of South-East Asia ... In the organisation of the displays in the Hall of Man, Mr Simmons — who worked throughout in co-operation with Mrs Brookes and Miss Bertrand — planned an introductory Hall, dealing in the broadest possible terms with human cultures and civilisations: the themes explained are "Man and His Environment" and "Pre-history and the Development of Civilisation" ... it was possible to incorporate much material recently acquired and not yet displayed, while a new case on early Polynesian settlement of New Zealand was included, and links the hall with the Maori Halls and Court ... A further installation this year was due to Mr Wise and Mr Cappel — the exhibition, after some years during which the material has remained in storage, of almost the full set of W.H. Hemingway foreign insects. The collection comprises 45 boxes of especially noteworthy or colourful insects of many lands ... The sustained increase in total attendances last year has continued, the total this year being 455,023 ...

From : Annual Report 1969-70, Auckland Institute and Museum



two of the new galleries in the Edmiston Wing, is designed to assist the Auckland City Gallery in maintaining and widening its contacts with cities and culture groups in the Pacific area. It could also provide some useful guide-lines regarding the collecting of works of art produced by artists living on the Pacific sea-board.

The Pacific Cities Exhibition will be shown in Auckland only. Airways serving the Pacific routes will fly the exhibits to Auckland.

### 3. Other Major Exhibitions

Included in this exhibition programme for 1971, the Auckland City Art Gallery will be showing an exhibition of *Big Paintings* in February and March, then *The Nude Figure in Art* and an exhibition of *Victorian Paintings* later in the year.

The first travelling exhibition from overseas to be shown in part of the new Edmiston Wing will be *Art of the Space Age* which opens to the public next October. Announcements about other major exhibitions from overseas will be made as negotiations progress.

## AUCKLAND INSTITUTE AND MUSEUM

### President's Report

"On Tuesday evening 21st October, we formally opened the Auditorium ... The Prime Minister, the Right Honourable Keith Holyoake, C.H., was able to accept our invitation to perform the official opening ... At the conclusion of his address the Prime Minister unveiled the dedicatory plaque commemorating both World Wars installed on the Auditorium wall ... The Prime Minister also agreed to perform a further official ceremony by declaring open the newly completed Hall of Asian Art ... I am pleased to be able to report that since opening the Auditorium has attracted steady interest from kindred organisations, and it seems evident that as an amenity of value in the cultural and scientific life of Auckland, it is assured of regular use ... The Council has also given continuous attention during the year to a second project which it is felt will provide a desirable service, as well as adding to our sources of revenue. This is the installation in the West Palm Court (adjacent to the Planetarium and opposite the Coffee Lounge) of adequate premises for a Museum Shop ... A design prepared by Mr R.K. Draffin has now been approved, and tenders obtained ... The Auckland Savings Bank Board of Trustees contributed an additional sum towards the Auditorium Appeal ... This was a grant of \$1,500 to assist with the cost of floor coverings and chairs. At the same time the Trustees responded to our request for assistance to purchase two microscopes for the Marine Biology Department, and to

improve case lighting in the entomological displays, \$1,000 being granted for these projects ... The Sir John Logan Campbell Trust has once again responded generously to our request for assistance with a major installation, on this occasion to enable us to begin work on the New Zealand Bird Hall ...

### "R.S.N.Z. Captain James Cook Fellow

The Fellowship, as will be remembered, was established by the New Zealand Government to mark the Bicentenary by perpetuating "Captain Cook's spirit of scientific enquiry and exploration in the New Zealand and South-West Pacific area". The Selection Board set up by the Government is representative of the Royal Society of New Zealand, the Universities' Vice-Chancellors and the National Research Advisory Council.

"It was with much pleasure that Council learnt of the selection as the first Cook Fellow of Dr Roger C. Green, of the Department of Anthropology, Bishop Museum, Honolulu, who had nominated the Auckland Institute and Museum as his sponsoring body ..."

From : Annual Report, Auckland Institute and Museum, 1969-70.

### Director's Report

"... The Hall of Asian Art occupies the whole of the former Anthropology Hall: the collections ... are now of major importance — and will continue to be enriched as the result of the Disney Art Trust purchases, and additions to the Mackelvie Trust series ... Sections are devoted to China, Japan, Persia, Turkey, India and countries of South-East Asia ... In the organisation of the displays in the Hall of Man, Mr Simmons — who worked throughout in co-operation with Mrs Brookes and Miss Bertrand — planned an introductory Hall, dealing in the broadest possible terms with human cultures and civilisations: the themes explained are "Man and His Environment" and "Pre-history and the Development of Civilisation" ... it was possible to incorporate much material recently acquired and not yet displayed, while a new case on early Polynesian settlement of New Zealand was included, and links the hall with the Maori Halls and Court ... A further installation this year was due to Mr Wise and Mr Cappel — the exhibition, after some years during which the material has remained in storage, of almost the full set of W.H. Hemingway foreign insects. The collection comprises 45 boxes of especially noteworthy or colourful insects of many lands ... The sustained increase in total attendances last year has continued, the total this year being 455,023 ...

From : Annual Report 1969-70, Auckland Institute and Museum



the Cook Exhibition involving the whole Museum staff were the main positive features for the year.

"A Government decision to change the formula by which the annual grant to the Board was calculated resulted in an increase of about 29 per cent in the money available to run the Museum. Although the effect of some of the increase has been offset by rising costs, it has proved possible to increase the Museum's activities in some fields with some additional finance for display. With the appointment of a senior display officer there is now a chance of major changes taking place in the display galleries.

"The Cook Bicentennial Exhibition is perhaps the most far-reaching Museum activity since the re-opening of the building in 1949 after its use for war purposes.

"... Museum activities have either been curtailed by lack of money or have been operated at a lower level than desirable. Many more scientific papers than the Museum could publish were offered during the year. Much field work was carried out at reduced costs ...

"The education section faced a difficult year. The effectiveness of the system that has grown up over the years depends upon the regular supply of students in reasonable numbers. With the commencement of the 3-year training period for training college students the supply of students during 1969 was reduced and irregular.

"On the afternoon of 12 March 1970, Her Majesty Queen Elizabeth II, His Royal Highness the Duke of Edinburgh, and her Royal Highness the Princess Anne visited the Cook Bicentenary Exhibition .. In a letter to the Chairman, the Royal Party indicated that they had particularly appreciated the opportunity of seeing the Cook Exhibition.

"The marine mammal collection received as important additions two Hector's dolphins ... Some 2,400 specimens were added to the fish holdings ... About 270 specimens of reptiles ... were added during the year ... Two important echinoderm collections were received during 1969 ... In the field of colonial history some 170 items have been accessioned ... An important acquisition during the year was the purchase ... of a *Resolution* and *Adventure* medal. These medals were given to Captain James Cook for distribution to native peoples during his second voyage to serve as evidence of his discovery. Specimens are known to have been distributed at Dusky Sound, Queen Charlotte Sound, and Wellington Heads, but only six have been subsequently recovered ... It is the only authenticated recovered medal in the Museum's collection ...

"With staff up to full establishment and much of the

internal reorganisation of the last few years completed, even the disruption caused by the major Cook Bicentenary Exhibition did not prevent a significant increase in research activity within the Museum. Much of the work accomplished has not as yet been finally prepared for publication ...

"The amount of field work which was accomplished during the year was completely out of proportion to the money available for this important aspect of the Museum's activities. That so much could be achieved is largely due to the willingness of staff members to require minimum expenses and their readiness to find their own transport. Much valuable work was carried out while officers were officially on leave, or during weekends ..."

From : Annual Report of the Committee of Management, Dominion Museum, Wellington, for the year ended 31 March 1970.

## HAWKE'S BAY ART GALLERY & MUSEUM, Napier.

The July Newsletter contains details of a very comprehensive winter programme of exhibitions, subscription concerts and meetings organised by the Collectors' Group and the Historical Affairs Section meetings. Classes in painting, drawing and theory are also in progress. Three seminars, organised by Massey University, on Maoritanga are being held in the Art Gallery this winter. The second, arranged for Saturday, 3 August is called *Understanding the Marae in Polynesia and New Zealand*, and the third, to be held on Saturday, 10 October, is called *Understanding and Appreciating Maori Arts and Crafts*. Enquiries should be directed to Massey University. The Society is expecting at any time to enrol its thousandth member.

## HOCKEN LIBRARY, University of Otago.

"... The year has been notable for the number of important and large sets of manuscript papers received. They include further W. Downie Stewart and May Downie Stewart papers given by Mr G.W. Armitage of Christchurch. The task of sorting and arranging this mass of material which arrived in the Library in 21 Gladstone bags, trunks, cartons and boxes is a formidable one. Mrs C.R. Stephens of Titahi Bay, Wellington (who has since died) deposited an even greater quantity of the papers of her husband, the late Mr J.W. Stephens. They relate mainly to mining in the Middlemarch area about the nineteen thirties and forties. The manner of our acquiring this material by four-wheel drive vehicle from an abandoned and isolated house was such that DNTV-2 made and showed a short film of its



the Cook Exhibition involving the whole Museum staff were the main positive features for the year.

"A Government decision to change the formula by which the annual grant to the Board was calculated resulted in an increase of about 29 per cent in the money available to run the Museum. Although the effect of some of the increase has been offset by rising costs, it has proved possible to increase the Museum's activities in some fields with some additional finance for display. With the appointment of a senior display officer there is now a chance of major changes taking place in the display galleries.

"The Cook Bicentennial Exhibition is perhaps the most far-reaching Museum activity since the re-opening of the building in 1949 after its use for war purposes.

"... Museum activities have either been curtailed by lack of money or have been operated at a lower level than desirable. Many more scientific papers than the Museum could publish were offered during the year. Much field work was carried out at reduced costs ...

"The education section faced a difficult year. The effectiveness of the system that has grown up over the years depends upon the regular supply of students in reasonable numbers. With the commencement of the 3-year training period for training college students the supply of students during 1969 was reduced and irregular.

"On the afternoon of 12 March 1970, Her Majesty Queen Elizabeth II, His Royal Highness the Duke of Edinburgh, and her Royal Highness the Princess Anne visited the Cook Bicentenary Exhibition. In a letter to the Chairman, the Royal Party indicated that they had particularly appreciated the opportunity of seeing the Cook Exhibition.

"The marine mammal collection received as important additions two Hector's dolphins ... Some 2,400 specimens were added to the fish holdings ... About 270 specimens of reptiles ... were added during the year ... Two important echinoderm collections were received during 1969 ... In the field of colonial history some 170 items have been accessioned ... An important acquisition during the year was the purchase ... of a *Resolution* and *Adventure* medal. These medals were given to Captain James Cook for distribution to native peoples during his second voyage to serve as evidence of his discovery. Specimens are known to have been distributed at Dusky Sound, Queen Charlotte Sound, and Wellington Heads, but only six have been subsequently recovered ... It is the only authenticated recovered medal in the Museum's collection ...

"With staff up to full establishment and much of the

internal reorganisation of the last few years completed, even the disruption caused by the major Cook Bicentenary Exhibition did not prevent a significant increase in research activity within the Museum. Much of the work accomplished has not as yet been finally prepared for publication ...

"The amount of field work which was accomplished during the year was completely out of proportion to the money available for this important aspect of the Museum's activities. That so much could be achieved is largely due to the willingness of staff members to require minimum expenses and their readiness to find their own transport. Much valuable work was carried out while officers were officially on leave, or during weekends ..."

From : Annual Report of the Committee of Management, Dominion Museum, Wellington, for the year ended 31 March 1970.

### HAWKE'S BAY ART GALLERY & MUSEUM, Napier.

The July Newsletter contains details of a very comprehensive winter programme of exhibitions, subscription concerts and meetings organised by the Collectors' Group and the Historical Affairs Section meetings. Classes in painting, drawing and theory are also in progress. Three seminars, organised by Massey University, on Maoritanga are being held in the Art Gallery this winter. The second, arranged for Saturday, 3 August is called *Understanding the Marae in Polynesia and New Zealand*, and the third, to be held on Saturday, 10 October, is called *Understanding and Appreciating Maori Arts and Crafts*. Enquiries should be directed to Massey University. The Society is expecting at any time to enrol its thousandth member.

### HOCKEN LIBRARY, University of Otago.

"... The year has been notable for the number of important and large sets of manuscript papers received. They include further W. Downie Stewart and May Downie Stewart papers given by Mr G.W. Armitage of Christchurch. The task of sorting and arranging this mass of material which arrived in the Library in 21 gladstone bags, trunks, cartons and boxes is a formidable one. Mrs C.R. Stephens of Titahi Bay, Wellington (who has since died) deposited an even greater quantity of the papers of her husband, the late Mr J.W. Stephens. They relate mainly to mining in the Middlemarch area about the nineteen thirties and forties. The manner of our acquiring this material by four-wheel drive vehicle from an abandoned and isolated house was such that DNTV-2 made and showed a short film of its



Gallery is an illustrated leaflet advising the best methods of packing pictures for transportation. It covers *Case construction, Padding and wrapping, Safety measures, the protection of glass* etc. Please write to Mr L.C. Lloyd, Conservator, Auckland City Art Gallery, P.O. Box 6842, Auckland 1, if you would like a copy.

## N.Z. HISTORIC PLACES TRUST

The three successful candidates in the triennial election were announced recently. They are : Dr R.S. Duff (director of the Canterbury Museum and a vice-president of this Association); Mr A.A. St C.M. Murray-Oliver (a member of this Association and convenor of the Historic Articles Act sub-committee) and Dr N.C. Begg, of Dunedin.

## UNESCO NATIONAL COMMISSION

Professor K.W. Thomson (a Council member) has been appointed to the Unesco National Commission at the invitation of the Minister of Education.

## THE WILDLIFE ORDER 1970

dated 30 June 1970.

The following letter, has been received from the Department of Internal Affairs :

"Dear Sir,

I wish to draw your attention to the Wildlife Order 1970. A notice relating to this Order was published in the New Zealand Gazette No. 35 of 18 June 1970. Of particular note is the change in the status of Kea (*Mestor notabilis*). This species has been withdrawn from the Fifth Schedule of the Wildlife Act 1953 and included in the Second Schedule of the Act. Under the terms of this Order kea now become partially protected.

Any person wishing to have kea in his possession, transfer them or otherwise handle and deal in these birds is now required to obtain a permit from this Office. Also the payment of bounties on kea will be discontinued.

The same Order has lifted the protection on the black-backed gull (*Larus dominicanus*). This species may be freely hunted or killed except in National Parks, reserves proclaimed under the Reserves and Domains Act 1953 and in Wildlife Sanctuaries and Wildlife Refuges proclaimed under the Wildlife Act 1953.

Another two species have been included in this Order. They are the bush hawk (*Falco novae-seelandia*)

which becomes absolutely protected and the little owl (*Athene noctua*) which becomes partially protected by virtue of this Order.

Yours faithfully,  
D.M. Luke.

for Secretary for Internal Affairs."

## John Gully watercolour for sale

Advice has been received from the Ministry of Foreign Affairs that a watercolour of a South Island scene (possibly Milford Sound) painted in 1875 is available from a private source in Sydney, Australia. Further details available are as follows :

Size : 12 ins by 14½ ins.

Condition : Good, except for a small round patch about the size of a 5 cent piece at the top of the painting which looks as though the surface has been rubbed.

Price : According to the owner, a companion painting was sold at auction in this country for \$2,200. His asking price is in the vicinity of \$2,000.

The Secretary has a colour slide of the work and anyone interested in seeing this should write to her.

## Bryan Jackson's Caravans & Museum of Sound, Light and Transport.

Mr Jackson, who has an extensive private collection of vintage motor cars, motoring accessories, music boxes, organs, etc. and Victoriana, is opening his museum to the public this month. He invites members of Agmanz to inspect his collection, which is housed in his business premises at 228-232 Marua Road, Mount Wellington, Auckland, 6.

Opening hours :

From 22 August to 14 September : 2pm to 5pm daily.

For the remainder of 1970 : Wednesdays, Saturdays and Sunday 2pm to 5pm, and Wednesday evenings 6pm to 9pm.

Admission charges : \$1 (adults) 50 cents (children over 5 years). Groups of 30 or more \$15.

## STAFF NEWS

Auckland Institute and Museum : Miss A. Leahy was appointed Assistant Education Offices in May.

Mrs. M.W. Alexander was appointed Shop Manager in July.

Miss Enid Evans, Librarian for the past twenty-four years, retired this month. We wish her a long and happy retirement.

Mr. Ian Thwaites, at present at the General Assembly



Gallery is an illustrated leaflet advising the best methods of packing pictures for transportation. It covers *Case construction, Padding and wrapping, Safety measures, the protection of glass* etc. Please write to Mr L.C. Lloyd, Conservator, Auckland City Art Gallery, P.O. Box 6842, Auckland 1, if you would like a copy.

## N.Z. HISTORIC PLACES TRUST

The three successful candidates in the triennial election were announced recently. They are : Dr R.S. Duff (director of the Canterbury Museum and a vice-president of this Association); Mr A.A. St C.M. Murray-Oliver (a member of this Association and convener of the Historic Articles Act sub-committee) and Dr N.C. Begg, of Dunedin.

## UNESCO NATIONAL COMMISSION

Professor K.W. Thomson (a Council member) has been appointed to the Unesco National Commission at the invitation of the Minister of Education.

## THE WILDLIFE ORDER 1970

dated 30 June 1970.

The following letter, has been received from the Department of Internal Affairs :

"Dear Sir,

I wish to draw your attention to the Wildlife Order 1970. A notice relating to this Order was published in the New Zealand Gazette No. 35 of 18 June 1970. Of particular note is the change in the status of Kea (*Mestor notabilis*). This species has been withdrawn from the Fifth Schedule of the Wildlife Act 1953 and included in the Second Schedule of the Act. Under the terms of this Order kea now become partially protected.

Any person wishing to have kea in his possession, transfer them or otherwise handle and deal in these birds is now required to obtain a permit from this Office. Also the payment of bounties on kea will be discontinued.

The same Order has lifted the protection on the black-backed gull (*Larus dominicanus*). This species may be freely hunted or killed except in National Parks, reserves proclaimed under the Reserves and Domains Act 1953 and in Wildlife Sanctuaries and Wildlife Refuges proclaimed under the Wildlife Act 1953.

Another two species have been included in this Order. They are the bush hawk (*Falco novae-seelandia*)

which becomes absolutely protected and the little owl (*Athene noctua*) which becomes partially protected by virtue of this Order.

Yours faithfully,

D.M. Luke.

for Secretary for Internal Affairs."

## John Gully watercolour for sale

Advice has been received from the Ministry of Foreign Affairs that a watercolour of a South Island scene (possibly Milford Sound) painted in 1875 is available from a private source in Sydney, Australia. Further details available are as follows :

Size : 12 ins by 14½ ins.

Condition : Good, except for a small round patch about the size of a 5 cent piece at the top of the painting which looks as though the surface has been rubbed.

Price : According to the owner, a companion painting was sold at auction in this country for \$2,200. His asking price is in the vicinity of \$2,000.

The Secretary has a colour slide of the work and anyone interested in seeing this should write to her.

## Bryan Jackson's Caravans & Museum of Sound, Light and Transport.

Mr Jackson, who has an extensive private collection of vintage motor cars, motoring accessories, music boxes, organs, etc. and Victoriana, is opening his museum to the public this month. He invites members of Agmanz to inspect his collection, which is housed in his business premises at 228-232 Marua Road, Mount Wellington, Auckland, 6.

Opening hours :

From 22 August to 14 September : 2pm to 5pm daily.

For the remainder of 1970 : Wednesdays, Saturdays and Sunday 2pm to 5pm, and Wednesday evenings 6pm to 9pm.

Admission charges : \$1 (adults) 50 cents (children over 5 years). Groups of 30 or more \$15.

## STAFF NEWS

Auckland Institute and Museum : Miss A. Leahy was appointed Assistant Education Offices in May.

Mrs. M.W. Alexander was appointed Shop Manager in July.

Miss Enid Evans, Librarian for the past twenty-four years, retired this month. We wish her a long and happy retirement.

Mr. Ian Thwaites, at present at the General Assembly



# OVERSEAS NEWS

## NORTHERN TERRITORY

### Northern Territory Museum and Art Gallery

The following article is made up from extracts from a comprehensive report on the past, present and future of the Northern Territory Museum prepared by the newly appointed Director, Dr C. Jack-Hinton.

The potential of the Territory as a source of ethnological, archaeological and natural scientific material and interest has been long appreciated, but the Territory has always been viewed as a collecting and field study area in the same sort of light as the Matto Grosso or the Sahara, and it has certainly not been thought of previously as a centre of significant human settlement and academic learning and research.

That Museums and Art Galleries are now accepted as a necessity in the Northern Territory is due to the convictions, efforts and enthusiasm of a few people, and the recognition by the Administration and the Department of the Interior of that necessity. The particular driving force behind the development and implementation of the idea and plans has been Mr K.C. Waters, Chairman of the Museums and Art Galleries Board, Deputy Mayor of Darwin and a former Member of the Legislative Council.

The first stage in the physical development of Museums and Art Galleries is the acquisition of the building in the centre of Darwin known as the Old Town Hall.

This building, which forms part of a historical and architectural group with a small number of other local stone buildings, including Naval Headquarters and Brown's Mart, was designed by John George Knight, Government Secretary and Architect for Palmerston, as Darwin was then named, from 1872 to 1874, and, after holding an incredible variety of posts, Government Resident from 1890 to 1892.

This building which, with ancillary buildings, forms the initial phase of Museum and Art Galleries development, will house the collections, displays and administrative facilities. Within a few years, however, it is planned to develop a major Museums and Art Galleries complex on the East Point Reserve. This, it is hoped, will be not only an architectural landmark of very considerable note, but a centre renowned for its' collections, its' displays and the research and educational activities conducted in it.

The sanction and approval for the creation of Museums and Art Galleries in the Northern Territory is contained in the *Museums & Art Galleries Ordinance 1965-68*, ordained by the Legislative Council for the Northern Territory of Australia under the powers conferred on it by the *Northern Territory (Admin-*

*istration) Act 1910-1968*. This Ordinance creates a Board of seven Trustees appointed by the Administrator in Council, and the functions and responsibilities of the Board are to establish, acquire or receive for control or management, Museums and Art Galleries in the Northern Territory, and to control, manage and maintain them. It is responsible for the control and preservation of such relics of the growth and development of civilisation in the Northern Territory as are acquired by it or placed under its' control, and it exists to satisfy needs and demands in the community in, and to develop appreciation of, any or all branches of culture or learning by, collecting and displaying objects and articles of ethnological, anthropological, technological, scientific, artistic or historical interest or value, lectures, demonstrations, broadcasts, films, publications and other educational means, and such other means as it is considered to be necessary or desirable. It is required to carry out, and assist other persons to carry out scientific research in matters relating to the discharge of its functions.

The major emphasis of the Museums and Art Galleries will be upon the traditional art forms and material culture of the Aborigines of Northern Australia, in the sense that the area embraces the tropical North and the Central Desert areas as a whole, rather than in the artificial politically delineated geographical area of the Northern Territory.

The area is extremely rich in the art forms and material culture of a people who have been long in the land, at least 36,000 years who have developed a remarkable ability and particular technique for survival and adaption to their ecological environment, and who possess traditional religious and cultural beliefs of considerable complexity, sophistication and empirical sense, reflected in their social and religious organisation and taboos and in the symbolism of their art forms, material culture, and associated myths, song-cycles, legends, dance and ritual.

In terms of the Natural Science collections and displays, the emphasis will inevitably and desirably be upon the ecological environment in which indigenous and European man in this area has found himself, and how he has coped with and survived in and from it, using the flora and the media and materials for the expression of his art forms.

It will, of course, be necessary to accumulate a complete reference and research collection of the mammals, birds, insects, reptiles, fish and molluscs of Tropical and Desert Australia, East Indonesia, West New-Guinea and the surrounding waters.

A basic initial emphasis will, however, be upon Palaeontology, upon the excavation and collection of and research into the skeletal and fossil remains



# OVERSEAS NEWS

## NORTHERN TERRITORY

### Northern Territory Museum and Art Gallery

The following article is made up from extracts from a comprehensive report on the past, present and future of the Northern Territory Museum prepared by the newly appointed Director, Dr C. Jack-Hinton.

The potential of the Territory as a source of ethnological, archaeological and natural scientific material and interest has been long appreciated, but the Territory has always been viewed as a collecting and field study area in the same sort of light as the Matto Grosso or the Sahara, and it has certainly not been thought of previously as a centre of significant human settlement and academic learning and research.

That Museums and Art Galleries are now accepted as a necessity in the Northern Territory is due to the convictions, efforts and enthusiasm of a few people, and the recognition by the Administration and the Department of the Interior of that necessity. The particular driving force behind the development and implementation of the idea and plans has been Mr K.C. Waters, Chairman of the Museums and Art Galleries Board, Deputy Mayor of Darwin and a former Member of the Legislative Council.

The first stage in the physical development of Museums and Art Galleries is the acquisition of the building in the centre of Darwin known as the Old Town Hall.

This building, which forms part of a historical and architectural group with a small number of other local stone buildings, including Naval Headquarters and Brown's Mart, was designed by John George Knight, Government Secretary and Architect for Palmerston, as Darwin was then named, from 1872 to 1874, and, after holding an incredible variety of posts, Government Resident from 1890 to 1892.

This building which, with ancillary buildings, forms the initial phase of Museum and Art Galleries development, will house the collections, displays and administrative facilities. Within a few years, however, it is planned to develop a major Museums and Art Galleries complex on the East Point Reserve. This, it is hoped, will be not only an architectural landmark of very considerable note, but a centre renowned for its' collections, its' displays and the research and educational activities conducted in it.

The sanction and approval for the creation of Museums and Art Galleries in the Northern Territory is contained in the *Museums & Art Galleries Ordinance 1965-68*, ordained by the Legislative Council for the Northern Territory of Australia under the powers conferred on it by the *Northern Territory (Admin-*

*istration) Act 1910-1968*. This Ordinance creates a Board of seven Trustees appointed by the Administrator in Council, and the functions and responsibilities of the Board are to establish, acquire or receive for control or management, Museums and Art Galleries in the Northern Territory, and to control, manage and maintain them. It is responsible for the control and preservation of such relics of the growth and development of civilisation in the Northern Territory as are acquired by it or placed under its' control, and it exists to satisfy needs and demands in the community in, and to develop appreciation of, any or all branches of culture or learning by, collecting and displaying objects and articles of ethnological, anthropological, technological, scientific, artistic or historical interest or value, lectures, demonstrations, broadcasts, films, publications and other educational means, and such other means as it is considered to be necessary or desirable. It is required to carry out, and assist other persons to carry out scientific research in matters relating to the discharge of its functions.

The major emphasis of the Museums and Art Galleries will be upon the traditional art forms and material culture of the Aborigines of Northern Australia, in the sense that the area embraces the tropical North and the Central Desert areas as a whole, rather than in the artificial politically delineated geographical area of the Northern Territory.

The area is extremely rich in the art forms and material culture of a people who have been long in the land, at least 36,000 years who have developed a remarkable ability and particular technique for survival and adaption to their ecological environment, and who possess traditional religious and cultural beliefs of considerable complexity, sophistication and empirical sense, reflected in their social and religious organisation and taboos and in the symbolism of their art forms, material culture, and associated myths, song-cycles, legends, dance and ritual.

In terms of the Natural Science collections and displays, the emphasis will inevitably and desirably be upon the ecological environment in which indigenous and European man in this area has found himself, and how he has coped with and survived in and from it, using the flora and the media and materials for the expression of his art forms.

It will, of course, be necessary to accumulate a complete reference and research collection of the mammals, birds, insects, reptiles, fish and molluscs of Tropical and Desert Australia, East Indonesia, West New-Guinea and the surrounding waters.

A basic initial emphasis will, however, be upon Palaeontology, upon the excavation and collection of and research into the skeletal and fossil remains



There is a specially assembled collection here on publicity devices: all the hoopla used to attract attention with models and gimmicks. We bought one of the few prints of Bruce Baillie's film *Quixote*, as an historical document, valuable for its creative idiom.

We're saying that this is an unconventional collection, both in content and in organisation. What we hope for from competitors for this prize is some real work on the collections — something more than looking up supporting illustrations for a thesis or text already established. Iconography, in our definition, is the study of a "subject" by comparative analysis of the various ways in which it has been represented in pictures — deliberately or incidentally, in drawings or photographs, in allegory or straight, in various symbolic languages, for varied motivations, in and out of art and commerce, through all kinds of eyes.

We hope students will come here and explore until they hit upon some thread which seems exciting, deriving a starting point within the pictures never seen before, and make a project in elaboration of that idea. Two projects are already underway: one a film of unknown (secret?) character and one a freeform small model of a sort of museum with curved reflecting walls in which photos mounted on the "floor" are seen in multiple distorted reflections. We can't specify potential projects — that would spoil everything — but we are available for consultation here at the collections. Obviously, we can't engage in detailed correspondence about what we have. We do not have any published guide or list.

We hope particularly for projects which introduce fresh concepts of historical subject matter. In our view, the photographs and other pictures are not primarily useful for the literal subject which they show; they more often serve as documentation of attitudes toward the subjects: the same values which make an anecdote appropriate at a certain point. And in certain continuity series, the pictures serve primarily to condition, as it were, a reader to the perspective in which the accompanying text is to be felt. Sometimes the pictures are to the text as a musical or non-literal sound track is to a film.

We do some editorial work here, forming as a part of the collection folding panel layouts intended as stimuli, conversation pieces, and a browsing collection rather than a utilitarian searching file (though we have the latter, too). Sometimes we talk in this connection about "emotional history". Some of the thematic treatments in these series, are, for instance:

Popular application of the current campaigns for preservation of "wilderness"

Getting away to find oneself in a heaven of the

spirit

The ancestral vocabulary

Over the Rainbow

Planning the likelihoods and unlikelihoods into the profitable occasion it is supposed to be  
Indestructibility

A working lifetime minted these good coins  
The visionaries: Silently seeking as many improvements as there are egos to reckon with.

And so on. Not conventional history.

We have conventional history, too, and in this competition all fields are open. But so often the conventional text - and - fact oriented historical approaches and in portraits of person mentioned, pictures of places where something happened and other applications of memorabilia. Through experience with modern photography, modern art and modern concepts like "getting the picture" and "projecting the image," we are becoming equipped for a subtler and more "literate" visual "vocabulary" and taking a new kind of look, going beyond recognition and identification of the subject matter, at "old photographs". We need some fresh things to do with the pictures — things which, like the exploration of text sources in research, take much time and editorial and creative skills.

[Mr. Vanderbilt is curator of the Iconographic Collections, State Historical Society of Wisconsin, U.S.A.]

## THE WORLD MUSEUM FUND

Inauguration Ceremonies to be held at The Metropolitan Museum of Art, New York, from Thursday 12 November to Saturday 14 November 1970.

### Museums and the World Environment

Museums the world over are in crisis. Students have attacked them. Artists regard them as irrelevant. Politicians disregard them. And even governments, which often own museums, ignore some of their elementary and most urgent needs. The time has come for museums to form a united front and defend their common interest. For this purpose, the WORLD MUSEUM FUND is created.

The aim of the Fund is to improve the quality and performance and, above all, the public image of the world's museums. The work of the Fund will proceed in two stages. Its first task is to raise a million dollars a year or the equivalent in other currencies, during the coming decade, for its own activities and the joint work of the world's two leading professional bodies: the International Council of Museum (ICOM) and the International



There is a specially assembled collection here on publicity devices: all the hoopla used to attract attention with models and gimmicks. We bought one of the few prints of Bruce Baillie's film *Quixote*, as an historical document, valuable for its creative idiom.

We're saying that this is an unconventional collection, both in content and in organisation. What we hope for from competitors for this prize is some real work on the collections — something more than looking up supporting illustrations for a thesis or text already established. Iconography, in our definition, is the study of a "subject" by comparative analysis of the various ways in which it has been represented in pictures — deliberately or incidentally, in drawings or photographs, in allegory or straight, in various symbolic languages, for varied motivations, in and out of art and commerce, through all kinds of eyes.

We hope students will come here and explore until they hit upon some thread which seems exciting, deriving a starting point within the pictures never seen before, and make a project in elaboration of that idea. Two projects are already underway: one a film of unknown (secret?) character and one a freeform small model of a sort of museum with curved reflecting walls in which photos mounted on the "floor" are seen in multiple distorted reflections. We can't specify potential projects — that would spoil everything — but we are available for consultation here at the collections. Obviously, we can't engage in detailed correspondence about what we have. We do not have any published guide or list.

We hope particularly for projects which introduce fresh concepts of historical subject matter. In our view, the photographs and other pictures are not primarily useful for the literal subject which they show; they more often serve as documentation of attitudes toward the subjects: the same values which make an anecdote appropriate at a certain point. And in certain continuity series, the pictures serve primarily to condition, as it were, a reader to the perspective in which the accompanying text is to be felt. Sometimes the pictures are to the text as a musical or non-literal sound track is to a film.

We do some editorial work here, forming as a part of the collection folding panel layouts intended as stimuli, conversation pieces, and a browsing collection rather than a utilitarian searching file (though we have the latter, too). Sometimes we talk in this connection about "emotional history". Some of the thematic treatments in these series, are, for instance:

Popular application of the current campaigns for preservation of "wilderness"

Getting away to find oneself in a heaven of the

spirit

The ancestral vocabulary

Over the Rainbow

Planning the likelihoods and unlikelihoods into the profitable occasion it is supposed to be  
Indestructibility

A working lifetime minted these good coins

The visionaries: Silently seeking as many improvements as there are egos to reckon with.

And so on. Not conventional history.

We have conventional history, too, and in this competition all fields are open. But so often the conventional text - and - fact oriented historical approaches and in portraits of person mentioned, pictures of places where something happened and other applications of memorabilia. Through experience with modern photography, modern art and modern concepts like "getting the picture" and "projecting the image," we are becoming equipped for a subtler and more "literate" visual "vocabulary" and taking a new kind of look, going beyond recognition and identification of the subject matter, at "old photographs". We need some fresh things to do with the pictures — things which, like the exploration of text sources in research, take much time and editorial and creative skills.

[Mr. Vanderbilt is curator of the Iconographic Collections, State Historical Society of Wisconsin, U.S.A.]

## THE WORLD MUSEUM FUND

Inauguration Ceremonies to be held at The Metropolitan Museum of Art, New York, from Thursday 12 November to Saturday 14 November 1970.

## Museums and the World Environment

Museums the world over are in crisis. Students have attacked them. Artists regard them as irrelevant. Politicians disregard them. And even governments, which often own museums, ignore some of their elementary and most urgent needs. The time has come for museums to form a united front and defend their common interest. For this purpose, the WORLD MUSEUM FUND is created.

The aim of the Fund is to improve the quality and performance and, above all, the public image of the world's museums. The work of the Fund will proceed in two stages. Its first task is to raise a million dollars a year or the equivalent in other currencies, during the coming decade, for its own activities and the joint work of the world's two leading professional bodies: the International Council of Museum (ICOM) and the International



selves doomed to battling against windmills in the fashion of Don Quixote.

Air pollution in urban areas and in museums is reaching a critical threshold. It is jeopardising the equilibrium of nature, human health and also our cultural heritage.

The upward surge of industrial civilisation, is causing the destruction of cultural sites and monuments along with a conversion of cultural property into consumer goods, doomed by definition to destruction.

The tourist explosion is accompanied by a blind rush towards all sights and curiosities, the picturesque and local colour, with the consequence to be expected — false restorations, clandestine excavation, dealings in objects of art and the manufacture of imitations.

Policies of prestige, combined with long distance transport facilities, are converting the masterpieces of the most enlightened civilisations into itinerant ambassadors, evidence of cultural supremacy or catalysts for the opening of commercial market.

Perversion of taste is leading many to prefer a temporary attractive appearance to real conservation, which results in the exposure of fragile objects to the most serious alterations they have ever experienced in their history, in an artificially barren setting.

Anarchic scientific policies, catering for a thirst for superficial knowledge, are causing the destruction of countless original sites, and there is no responsible organisation which can guarantee the preservation, either on the spot or in museums, of the vestiges discovered, which are thus left without protection — to the delight of the pillagers of tombs.

Criminal negligence is allowing the last havens of fauna and flora to disappear to the benefit of profitable business and of leisure "organisations".

All these — and many other things besides — pre-occupy the minds of our "conservators". Campaigns are being launched for nature and for health, but when will someone dare to organise a campaign for the safeguarding of the cultural heritage, which holds the sorry record of having the lowest priority, or no priority at all, in nearly all countries? And what chance of success would such a campaign have when the very professional specialists who could best conduct it are scarcely more than objects of public curiosity ridiculed for being so far behind the times?

Editorial, ICOM NEWS, Vol 22, No 4 December 1969.

## MUSEUMS IN THE WORLD OF TODAY

A Unesco organised round table was held in Paris in November 1969 on this subject.

An outline of the adopted conclusions appears in ICOM NEWS, March 1970, but space does not allow

other than a report of the conclusions arrived at by the international Symposium for consideration by Unesco's Member States. The are:

1. Ensure that full provision is made in primary, secondary and higher education curricula for the type of education that museums offer.
2. Encourage the introduction of museological education at university level with the special aim of training museum staff.
3. Ensure that financial provision is made in national, regional and local budgets for museum equipment and activities.
4. Accede to the Convention on the means of prohibiting and preventing the illicit export, import and transfer of ownership of cultural property once this has been adopted by the General Conference of Unesco.
5. Formulate, within the context of each country's cultural and economic development, a policy of coordination and planning in the establishment and growth of museums, having regard to national possibilities and needs.
6. Study means of strengthening the museum's influence on all sectors of the population, particularly through communication media.

## AUDIO-VISUAL MEDIA

The working group on Art and Audio-Visual Media of the International Council for the Cinema and Television met in Paris on 30 May 1969.

After lengthy discussion the decision was reached to create a new association entitled International Association for Art and Audio-Visual Media.

The principal objectives of the new association, as defined in its charter, is to promote the creation, the dissemination and utilization, as well as the conservation and documentation, of audio-visual equipment of good quality serving for the teaching and better understanding of art.

The means to be employed in order to attain this objective include research in the best methods of production, distribution and utilization of audio-visual material; the collection of information on the audio-visual equipment of all countries; the dissemination of such information by means of lists, bulletins, catalogues, instructions for use, etc.; projections, discussion, meetings of experts and other meetings relating to the creative, practical and technical aspects of such material; exchanges of such material between different countries, and encouragement of the creation of international or regional repositories of selected equipment of special interest and of publications concerning such material.

It was also decided to set up a preparatory commission under the auspices of the Cinema and Television Council to arrange for a Constitutive Assembly and also an Editing Committee for the



selves doomed to battling against windmills in the fashion of Don Quixote.

Air pollution in urban areas and in museums is reaching a critical threshold. It is jeopardising the equilibrium of nature, human health and also our cultural heritage.

The upward surge of industrial civilisation, is causing the destruction of cultural sites and monuments along with a conversion of cultural property into consumer goods, doomed by definition to destruction.

The tourist explosion is accompanied by a blind rush towards all sights and curiosities, the picturesque and local colour, with the consequence to be expected — false restorations, clandestine excavation, dealings in objects of art and the manufacture of imitations.

Policies of prestige, combined with long distance transport facilities, are converting the masterpieces of the most enlightened civilisations into itinerant ambassadors, evidence of cultural supremacy or catalysts for the opening of commercial market.

Perversion of taste is leading many to prefer a temporary attractive appearance to real conservation, which results in the exposure of fragile objects to the most serious alterations they have ever experienced in their history, in an artificially barren setting.

Anarchic scientific policies, catering for a thirst for superficial knowledge, are causing the destruction of countless original sites, and there is no responsible organisation which can guarantee the preservation, either on the spot or in museums, of the vestiges discovered, which are thus left without protection — to the delight of the pillagers of tombs.

Criminal negligence is allowing the last havens of fauna and flora to disappear to the benefit of profitable business and of leisure "organisations".

All these — and many other things besides — preoccupy the minds of our "conservators". Campaigns are being launched for nature and for health, but when will someone dare to organise a campaign for the safeguarding of the cultural heritage, which holds the sorry record of having the lowest priority, or no priority at all, in nearly all countries? And what chance of success would such a campaign have when the very professional specialists who could best conduct it are scarcely more than objects of public curiosity ridiculed for being so far behind the times?

Editorial, ICOM NEWS, Vol 22, No 4 December 1969.

## MUSEUMS IN THE WORLD OF TODAY

A Unesco organised round table was held in Paris in November 1969 on this subject.

An outline of the adopted conclusions appears in ICOM NEWS, March 1970, but space does not allow

other than a report of the conclusions arrived at by the international Symposium for consideration by Unesco's Member States. The are:

1. Ensure that full provision is made in primary, secondary and higher education curricula for the type of education that museums offer.
2. Encourage the introduction of museological education at university level with the special aim of training museum staff.
3. Ensure that financial provision is made in national, regional and local budgets for museum equipment and activities.
4. Accede to the Convention on the means of prohibiting and preventing the illicit export, import and transfer of ownership of cultural property once this has been adopted by the General Conference of Unesco.
5. Formulate, within the context of each country's cultural and economic development, a policy of coordination and planning in the establishment and growth of museums, having regard to national possibilities and needs.
6. Study means of strengthening the museum's influence on all sectors of the population, particularly through communication media.

## AUDIO-VISUAL MEDIA

The working group on Art and Audio-Visual Media of the International Council for the Cinema and Television met in Paris on 30 May 1969.

After lengthy discussion the decision was reached to create a new association entitled International Association for Art and Audio-Visual Media.

The principal objectives of the new association, as defined in its charter, is to promote the creation, the dissemination and utilization, as well as the conservation and documentation, of audio-visual equipment of good quality serving for the teaching and better understanding of art.

The means to be employed in order to attain this objective include research in the best methods of production, distribution and utilization of audio-visual material; the collection of information on the audio-visual equipment of all countries; the dissemination of such information by means of lists, bulletins, catalogues, instructions for use, etc.; projections, discussion, meetings of experts and other meetings relating to the creative, practical and technical aspects of such material; exchanges of such material between different countries, and encouragement of the creation of international or regional repositories of selected equipment of special interest and of publications concerning such material.

It was also decided to set up a preparatory commission under the auspices of the Cinema and Television Council to arrange for a Constitutive Assembly and also an Editing Committee for the