

MA 2 No 8

AGMANZ NEWS

THE ART GALLERIES & MUSEUMS ASSOCIATION OF NEW ZEALAND

February, 1971



A pumice stone carving found two feet under the surface in north-east Kolombangara, Western Solomons, now in the collection of the Solomon Islands Museum.

On March 9 and 10 the Eleventh Biennial Conference of this Association will be held in the Auckland War Memorial Museum, by kind invitation of the director and his council. The theme of the Conference is *Art Galleries, Museums and the Public*, a subject which has been debated in many countries in recent years with, in most cases, the satisfactory result that national governments have acknowledged the need to sponsor the arts in their cities and towns by allocating financial grants sufficient to enable the professional staffs to offer serious, progressive programmes of exhibitions, theatre, music, cinema and allied activities, to stimulate the interest of the growing numbers of people wanting more than at present can be offered in the fields of mentally satisfying leisure activities.

Four recently published Unesco monographs on national cultural policies illustrate the awareness of the problem and the action taken by governments. The United States government has undertaken to provide substantial funds for the Arts, and for the National Endowment for the Humanities provided private gifts are also forthcoming. The Japanese government plans a cultural centre in every city of more than 100,000 people. The French government recognised its responsibilities in 1966 when it introduced a plan for participating in four recognised functions in cultural action: protection, training, creation and dissemination. Tunisia prepared a Four Year Plan in which central, regional and local cultural committees were set up and cultural and community centres built.

In this country the Queen Elizabeth II Arts Council functions under difficulty, endeavouring to spread the annual government grant over the whole field of artistic endeavour, the result being a tantalising taste and a demand for more. The directors and staffs of New Zealand's art galleries and museums are anxious

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The Art Galleries & Museums Association of New Zealand Inc.

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Hon. Editor, Brenda Gamble
Auckland City Art Gallery
P.O. Box 6842,
Auckland, 1. New Zealand

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to provide good service and stimulating programmes to the ever increasing numbers of people visiting their institutions. This cannot be done without the physical facilities, namely, good buildings. In many cases staffs are working in totally inadequate areas with no improvements possible in the foreseeable future. The results of the meeting on February 9 between the President, Mr G.C. Docking, leader of the Association's delegation to meet the Prime Minister, Sir Keith Holyoake, to discuss the question of capital grants, will not be known in time for a report in this issue, but no doubt members attending the annual general meeting will hear a full report. We all hope that positive action will be forthcoming.

B.G.
Honorary Editor.

ASSOCIATION NEWS

ANNUAL REPORT

for the year ending 31 January 1971

Membership

Honorary members 8, institution members 61 and ordinary members 88 make up the roll of 157. Last year the roll stood at 168.

Queen Elizabeth II Arts Council of N.Z. Grant

An application for a grant of a sum of money made early in 1970 could not be met by the Arts Council without specific amounts for the proposed programme for 1970/71 being detailed. After negotia-

tions the following grant was made subject to certain conditions. (See AGMANZ NEWS, Vol II, No. 6, page 2).

AGMANZ NEWS Subsidy (four issues)	\$1000
Small art galleries & museums purchases subsidy	\$1000
Grant for in-service training scheme (art gallery or museum display assistant)	\$ 750
Conservation grant-in-aid scheme	\$ 500
Subsidy for AGMANZ secretariat services to art galleries and museums	\$1000
	<hr/> \$4250

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

Import Licence

A request to the Minister of Customs for an increase in the value of the licence from \$40,000 to \$50,000 was granted. During the year a great deal of use has been made of the licence and by December it was clear that the allocation would have been used up by the end of the month. Consequently a circular was sent to every member institution notifying them of this fact and pointing out that no overseas purchases for delivery before 1 June 1971 should be negotiated.

Publications

1. Agmanz News

Four issues have appeared during the year and have been circulated to all members and to the Association's mailing list. To date there are six subscribing members (four in New Zealand and two overseas).

Costs are as follows :-

No. 4	February 1970	\$195.35	15 pages
" 5	May 1970	\$195.00	15 "
" 6	August 1970	\$281.15	20 "
" 7	November 1970	\$247.30	20 "
		<hr/>	
		\$918.80	

2. Art Galleries & Museums of New Zealand
The handbook has not received support from members and member institutions. Mr Wadham, Extensions Officer at the Auckland War Memorial Museum, who is kindly handling the orders, reports that he has sold 572 copies and has 3915 copies on hand. The Secretariat holds an additional 327 copies making a total of 4242.

3. Cook Polynesian Exhibition handbook "No Sort of Iron"

An edition of 3000 copies was printed costing \$4709.00. The complimentary and exchange list totalled 500, leaving a balance of 2,500 copies to be sold as \$2.00 per copy producing \$5000.00.

Sales 31/1/70: 209 \$418.00
Stocks held: 2,291
Sales 31/1/71: 1939 \$3878.00
Stocks held 352
Total sales \$4296.00

Repayment in full has been made to the following Institutions and organisations who underwrote the cost of publication :-

Queen Elizabeth II Arts Council	\$1000
Maori Purposes Fund Board	\$1000
Canterbury Museum Trust Board	\$ 600
Association of Friends Canterbury Museum	\$ 300
Auckland Institute and Museum	\$ 400
Otago Museum	\$ 300

Wanganui Museum	\$ 50
N.Z. Swedish Association	\$ 200
	<hr/>
	\$3850

Secretary

Following an advertisement in the Auckland daily papers, three applicants were interviewed before Miss Angela Jelichich was appointed in July. However, after three months Miss Jelichich advised that two days a week was insufficient time to do justice to the work involved and she had decided to take up a full time position. In November Dr Wendy Carnegie was appointed as Secretary. She too finds the time factor extremely limiting.

Council Meetings

Council Meetings have been held three times during the year under review. Following, are the results of these meetings :-

11/2/70 Manawatu Art Gallery, Oil painting by Philip Trusttun, 'Eye of a Needle' price \$300 subsidy \$150	\$150
1/4/70 Taranaki Museum. A grant towards the purchase of the P.N. Johnson Collection of Maori Artifacts and early colonial material, price \$2000 subsidy \$500	\$500
24/7/70 Waikato Art Gallery. Chalk & charcoal drawing by Van der Velden, 'Study of an old hermit', price \$350, grant \$125	\$125
24/8/70 Wairarapa Arts Centre. Two prints by Barry Cleavin: 'Temptation of St Anthony', price \$23.80, and, 'Taylor's Dummy' price \$20.40. Total \$44.20, subsidy \$22.00	\$ 22
9/10/70 Waikato Art Gallery. Watercolour by John Kinder, 'The Waikato River-Mangere Ferry', price \$330, subsidy \$150	\$150
	<hr/>
	\$947

Conservation Fund grant-in-aid

8/6/70 Hawke's Bay Art Gallery & Museum. Restoration work on 96 native flower water colours painted by Mrs. G.B. Hetley in the early 1880s. Total cost \$240, subsidy \$120	\$120
9/10/70 Dunedin Public Art Gallery. Restoration of 34 works - oils, watercolours, engravings. Total cost \$230, subsidy \$115	\$115
21/1/71 Robert McDougall Art Gallery. Restoration of Russell Clark sculpture. Total cost \$30.00, subsidy \$15	\$ 15
	<hr/>
	\$250

de Beer Grant

Following a visit to this country in 1969, Dr de Beer wrote to say that he and the Misses M.L. and D.H. de Beer had decided to increase their annual grant to \$800 per annum from 1 February 1971. In view of their generosity and interest it is proposed that Dr de Beer and his sisters be made honorary members of this Association.

Travel grant to Mr J.T. Jacobs

Mr T.J. Jacobs, a technician at the University of Tanzania and former member of the staff of Canterbury Museum, applied for a grant from the de Beer fund to enable him to return home via Europe to understudy methods and equipment necessary to conserve artifacts made of organic materials which constitute a special responsibility of museums such as Canterbury.

A grant of \$500 was made conditional upon an assurance from Mr Jacobs that he would be attached to the Canterbury Museum staff at least until the end of 1972.

Honorary Membership

At a meeting of the Council on 25 November it was agreed that Dr E.S. de Beer and the Misses M.L. and D.H. de Beer, of London, and Dr R.C. Cooper, assistant director at the Auckland War Memorial Museum, and honorary secretary of Agmanz for 15 years, be offered honorary life membership. Members will be asked to vote on these names at the Annual General Meeting.

Historical Articles Act

Dr Roger Duff gave an informal verbal report at the meeting on 25 November and made the following suggestions :-

1. That a licencing system where only dealers and auctioneers are authorised to buy be instituted and that the dealer be required to give first offer to museums. That a Government Imprest Account be established to help museums purchase expensive objects being offered on the market.
2. That dealers be required to request purchasers to sign a form saying that the purchaser understands that the exporting of such materials is illegal.
3. That dealers be required to record the names and addresses of purchasers.
4. That categories of Maori artifacts be expanded to include :-
 - a) paintings, drawings, lithographs, loose or bound

- b) domestic articles, furniture, etc.
- c) historic relics, and,
- d) valuable fossils, etc.

5. That the Act aim to include clauses for the protection of sites where specimens are found. Mr Moreland said he did not think Government would be willing to impose more restrictions. It would be better to try and change public opinion. The loss of valuable artifacts by exporting should be publicised.

National Register of Photographic Archives

In March Mr John B. Turner (at that time photographer at the Dominion Museum), was appointed by Council as convenor of a committee to establish a national register of photographic archives. Mr Turner has circulated questionnaires to every museum requesting information on photographs or plates held in collections, and details of collections known to be in private hands.

Mr Turner's collaboration with the Manawatu Art Gallery and the Govett Brewster Gallery has resulted in two exhibitions of historic New Zealand photographs, *The Maori in Focus*, and *Historic New Zealand photographs* touring the country.

Credentials Committee

The Committee has held two meetings during the year but the results will not be known in time for inclusion in this report.

Rating

The Association's solicitor, Mr Michael Draffin, is considering the best method of approach to the Municipals Association in order to enlist their support. The delay has been caused by illness but he will soon have some proposals for Council.

Capital Grants

At the meeting on 8 April 1970 it was agreed that the President, together with Dr Duff and Professor Thomson, should represent Agmanz at a meeting with representatives of the Arts Council to discuss this subject.

The meeting was held on 7 September and resulted in the chairman of the Arts Council, Mr W.N. Sheat, agreeing to accompany the delegation when they interview the Prime Minister, Sir Keith Holyoake, and place their case for capital subsidies before him. The meeting is to be held on 9 February and will be reported on at the annual general meeting.

New Zealand paintings and artifacts for sale overseas

During the year a number of items available by private sale or auction have been notified to the secretariat through the Ministry of Foreign Affairs. Details have been circulated to the appropriate museums and/or galleries.

Two purchases were made. The Hocken Library negotiated and bought the portrait of Robert Molyneux from a private source in London; the Mackelvie Trust purchased from a Melbourne auctioneer a painting of Lake Wakatipu, by Eugene von Guerard, for the Auckland City Art Gallery.

In-service training

It had been arranged for Mr Ian North (director of the Manawatu Art Gallery until recently) to take up in-service training in April, but as he will be leaving for Adelaide soon this has been cancelled.

An application has been received from the Whangarei Museum on behalf of Mr Grant Couchman, their artist-preparator, for financial help to cover his travelling and hotel expenses while spending a month at one of the metropolitan museums. Council has agreed to this and arrangements are now being made.

ICOM National Committee

There have been no meetings this year because no word has been received from any quarter regarding the proposed European Romantic Painting exhibition or the Moravian Folk Art exhibition.

Finally we wish to thank Mr Ralph Riccalton for all the work he does for the Association as Honorary Treasurer, and Mr A.C. Felton, APANZ, for continuing to act as Auditor.

G.C. Docking
President

Wendy Carnegie
Secretary

NEW ZEALAND NEWS

Royal Visit

During the six day New Zealand visit of Prince and Princess Takahito of Japan last month, the Prince visited the four metropolitan museums.

Fluorescent lighting

It is a well known fact that fluorescent tube illumination causes fading and in some cases the deterioration of fibres. An English firm is producing fluorescent tube jackets that absorb 97% of the ultra-violet rays which are the cause of these problems.

The tube jackets are clear plastic covers which can be supplied in 47/48 inch lengths, and 1½ inch diameter, or cut as required. The price is 12/- each and they are supplied in one dozen lots.

For further details please write to Mr L.C. Lloyd, Conservator, Auckland City Art Gallery, P.O. Box 6842, Auckland, 1.

Auckland City Art Gallery's programme of special exhibitions

Nineteen special exhibitions have been announced for showing in the Art Gallery during 1971. The titles are as follows :—

Ten Big Paintings (This will be toured by the Queen Elizabeth II Arts Council of New Zealand); Maori in Focus (photographic prints from the Dominion Museum); The Maori in Paintings (works by Lindauer Goldie, etc. from the City's collections); Frederic Remington, 1861-1909 (a small group of paintings by the 19th century American frontier artist); Pacific Cities Loan Exhibition (An Auckland City Centennial Exhibition); Contemporary French Tapestries (A Peter Stuyvesant Foundation Collection); Picture Care (an exhibition on conservation prepared by the Auckland City Art Gallery); Brassai Exhibition (from The Museum of Modern Art, New York - work of the French photographer Brassai); New Zealand Young Contemporaries Exhibition (N.Z. artists between the ages of 20 and 30 years); Rembrandt Etchings (from the National Art Gallery's collection); Auckland Landscape 1840-1971 (a theme exhibition); Colin McCahon Survey Exhibition (the first of a new series of exhibitions covering the work of senior New Zealand artists who have been exhibiting in excess of 15 years); Exhibition of Australian Prints (from the Crossley Gallery, Melbourne); Goya Exhibition (exploring the life and times of Spanish Master Goya 1746-1828); Recent British Paintings (brought to N.Z. by Rothmans Cultural Foundation and toured by the Queen Elizabeth II Arts Council); The Nude Figure in Art (a brief survey); German Expressionist Prints (from the Auckland City Art Gallery's Collection); Milan Mrkusich Survey Exhibition (a continuation of the exhibitions in which the work of senior New Zealand artists is examined); Japanese Prints (From the Auckland City Art Gallery's collection).

While these exhibitions are showing, selections from the City's Permanent Collections will be on display in the Mackelvie and Sir George Grey galleries.

MANAWATU MUSEUM

In November the Manawatu Planning Society became the Manawatu Museum Society Incorporated. The Palmerston North City Council has leased a building at 15 Amesbury Street to the Society and plans are in

hand to open a Museum there at 2.30 p.m. on 18 April 1971.

The theme of the opening exhibition will be *Man in his environment in the Manawatu*, depicting the natural environment, destruction of the bush, re-establishment of the area, dairy farming, re-habilitation of the area, flood control and pollution control.

New Zealand Young Contemporaries Exhibition, June/July 1971.

The Auckland City Art Gallery invites painters and sculptors who are between twenty and thirty years of age in 1971 to submit works for selection and showing in the Auckland City Art Gallery. This exhibition is part of the programme of events to mark the opening of the new Edmiston Wing and the Centenary of the City of Auckland. Up to \$1,000 has been made available for purchasing works from the exhibition for the permanent collection.

Old Village lives again

An early colonial village is being created at Silverdale (North Auckland) by the Wainui Historical Society.

Already there are two buildings on the site at Wainui Road, one the 128 year old Silverdale Methodist Church and the other the 100 year old Silverdale School.

The church was erected in 1843 on the corner of High Street and Chancery Street, Auckland. It was moved to Parnell and in 1860 it was dismantled, taken to the Wade River by barge, and re-erected in Silverdale.

It is not used now and the Methodist trustees gave it to the society, which moved it on to the present site which is next to the original site.

The centenary of the opening of the Silverdale School will be celebrated early this year.

Residents have given to the society numerous articles brought to the district last century by the pioneers who came to dig gum, grow fruit and mill flax.

The society would welcome further contributions of the Victoria era for exhibition in the pioneer village.

A Waitemata County Council officer has drawn up a plan for the full-scale development of the section as a pioneer village.

Provision has been made for several houses, including a farm house of the period, a general store, hotel, smithy, bank and a hay loft.

To aid the society's fund-raising efforts, Orewa

Rotarians have given spun wool for sale.

The Waitemata County Council is letting the village site to the society for only \$2.00 a year.

(from the New Zealand Herald 19 January 1971).

In the November issue of **Arts and the Community** there is a report on a new insurance policy produced by the Prudential Assurance Company specifically to meet the requirements of antique collectors.

"Salient features of this new insurance are: All risks insurance anywhere in New Zealand; transit risks whilst insured items are in the personal custody of the owner; breakage cover for fragile and brittle articles; the availability of a comprehensive and authoritative valuation service at nominal cost; and the optional availability (at extra cost) of insurance, when required, for items which must be transported by public transport.

"The insurance is applicable to a wide variety of classes of items. These embrace items such as fine china, porcelain, Maori and native artifacts, books, manuscripts, firearms, swords, clocks, mechanical instruments, furniture, jewellery, etchings, prints, paintings and the like.

"One feature particularly welcome is the coverage of losses caused by breakage, a matter of considerable interest to the collector of ceramics, china, porcelain, glass, crystalware, marble and other fragile collectors' pieces previously regarded as uninsurable. Unlike most insurance policies, there are very few exceptions to the overall cover provided, and these in no way detract from the "All Risks" approach which is intended.

"The policy requires each item or piece to be separately specified and insured, and this ensures protection against earthquake damage. That is, a blanket cover is not provided on a complete collection, unless individually itemised. A valuation is required where individual items exceed \$200 in value, or where the insured items exceed a total value of \$500. However, arrangements have been made for these latter requirements to be attended to expeditiously.

"The question of the "true" value of an antique is obviously of paramount importance, both to the owner and to the Prudential, in the event of a claim being made. Auction prices, for example, are not necessarily market prices, simply through the necessity of making the highest bid to acquire a wanted piece. Again, many collectors tend to over-value some of their pieces through being out of touch with current market prices.

"Clearly, the value of these items must be established at the time insurance is effected, and to overcome problems which could arise in this area the Prudential has made arrangements with selected professional experts to value any item on request for insurance purposes. Authoritative valuations will thus be supplied promptly, and this service will be available throughout New Zealand. A small fee on a standard scale is payable for these valuations"

(from Arts and Community, November, 1970).

New Prints of Napier

Two prints from paintings made in about 1864 by Captain Barnes of the 14th Regiment will be on sale at the Hawke's Bay Art Gallery and Museum shortly.

One shows the Gore Browne Barracks and the other is a view over Ahuriri. The printed surface is 6½ inches by 10-7/8 inches and the overall size is 15 inches by 11¼ inches. The limited edition of 1,000 will cost not more than \$3.00 each.

STAFF NEWS

Mr Gordon H. Brown, director of the Waikato Art Gallery will be moving to Dunedin in May to take up a position as curator of the Hocken Library's collection, University of Otago.

Mr Ian North, director of the Manawatu Art Gallery leaves for Adelaide in April to become Keeper of Paintings in the Art Gallery of South Australia.

Manawatu Art Gallery, Palmerston North

Director Required.

Applications for the position of director are invited from suitably qualified persons and Conditions of Appointment and Schedule of Duties may be obtained by writing to: The Secretary, Manawatu Art Gallery, P.O. Box 565, Palmerston North.

Applications close on 28 February 1971.

New Zealand News

EXHIBITIONS

AUCKLAND CITY ART GALLERY

9 February to 28 March **Ten Big Paintings.** (Ten New Zealand Paintings on stretched canvases 10 feet high and up to 35 feet long).

10 February to 23 March **The Maori in Focus** (a photographic exhibition selected and organised by the Palmerston North Art Gallery from the Dominion Museum's collection).

10 February to 23 March **The Maori in paintings** (works by Lindauer, Goldie, etc. from the City's collection).

7 April to 30 April **Frederic Remington Exhibition** (a small group of paintings by the 19th century American frontier artist 1861-1909).

17 April to 30 May **Pacific Cities Loan Exhibition** (An Auckland Centennial Exhibition)

17 April to 15 May **Contemporary French Tapestries** (a Peter Stuyvesant Foundation Collection brought to N.Z. by Rothmans Cultural Foundation and the Queen Elizabeth II Arts Council of NZ).

HAWKE'S BAY ART GALLERY & MUSEUM, Napier

1 March to 14 March **Manawatu Centennial Art Prize Exhibition**

April **An Antiques Exhibition**

MANAWATU ART GALLERY, Palmerston North

Until 5 February **Permanent Collection; Mexican Bark Paintings; Student Painting** (work by a recent Ilam graduate)

7 February to 29 February **The Teeming Brain** (a collection of obsessive paintings and drawings by a Wairoa artist)

21 February to 11 March **Patrick Hanly Paintings** (the artist's view of his own development made visible in key works which he has retained in his own collection)

14 March to 25 March **Nineteenth Century New Zealand Photographs**

3 April to 23 April **Centenary Collection Purchase Exhibition** (the \$5000 Awapuni Jaycee Centenary Collection will be selected from the work of eighteen painters shown in this exhibition)

SARJEANT GALLERY, Wanganui

11 January to 31 January **Maori in Focus**

2 February to 26 February **Nineteenth Century New Zealand Photographs** (a photographic exhibition assembled by the Govett-Brewster Art Gallery, New Plymouth, in conjunction with the Dominion Museum)

27 March to 12 April **Waxworks Display - London's Wax Museum**

17 April to 23 April **Photographic Exhibition**
(historical photographs presented by the Wanganui Camera Club)

WAIKATO ART GALLERY, Hamilton

2 February to 12 February **Manawatu Centennial Prize Exhibition**

WAIARAPA ARTS CENTRE, Masterton

Until 13 February **John Drawbridge and Tanya Ashen Exhibition**

February **A selection from the Permanent Collection and, M.T. Woollaston — works for sale.**

1 March to 8 March **Golden Shears Painting Competition, and, Spinners & Weavers Guild**

9 March to 29 March **Oriental carpets**

OVERSEAS NEWS

THE SOLOMON ISLANDS MUSEUM

J.L.O. Tedder

Avarice by people of all types of cultures, those of the West to collect the unusual, those of a newly emerging nation to collect cash, have resulted over the years in many material objects of a country's former civilisation moving into far parts of the world.

Despite the small variety of objects in the Pacific cultures, based as they were on stone age cultures, the Pacific Islands have suffered just as much from the collectors as Greece or Egypt. Of course these collectors have performed a most valuable service to mankind in ensuring the preservation of what, if left in their native country, would have been needlessly, often unthinkingly, destroyed. Would we still be able to look at Tongan tapa made 200 years ago if Cook had not collected it and the Vienna Museum not stored and displayed it under carefully controlled humidity and temperature conditions? However, collecting still continues, much of it unfortunately based on a present day fad of the richer nations for buying the unusual. Where a country has a museum this practice probably does not do very much harm but unfortunately small and emerging countries are often too poor to develop museums. In any case such countries who are thrusting or being thrust into a Western-style world often reject much of their former material culture and it is not until these countries have settled into an independent nationhood do they seek back into history to give their country roots.

The British Solomon Islands Protectorate have had collectors for many centuries. Mendana in 1568 collected several of the inhabitants and possibly some of their tools and weapons. Later whalers, traders and recruiters collected artifacts. During World War II Allied servicemen were intrigued by some of the articles that Solomon Islanders used in their everyday life and their ceremonies and bought them. Nowadays people are seeking primitive art for their New York or London galleries. However, some of the collectors were men and women of mission service and of the administration; and their collecting was based on a genuine regard and concern for so many of the beautiful objects made by the Solomons which they saw either being rejected by the people in the changing culture or eaten by the moulds and pests of the tropics.

In 1951 several people, including Mr G.F.C. Dennis, who was made honorary curator and is resident in the Solomons and still a trustee of the museum, made a small collection of some of the more valuable articles which people who were in the Solomons had collected over the years. The small building where these were exhibited stood on part of what is now the grounds of Government House, Honiara, and was known as the Germond Library.

There was no full time curator, or caretaker. Mr. Dennis gave weekends to attending to the collection and showing occasional visitors the collection. There was little or no interest from the Solomon Islander, this was something which, particularly at that time, he was rejecting.

The building was transferred in 1954 to Coronation Gardens where the new building now stands. However, white ants took their toll of the building and it had to be demolished. This period was moreover one of fairly frantic development and expansion, every building was needed to house officers and staff. There was no time for museums. So in 1955 the collection was moved to the Lands Department where Mr. Dennis was the Officer in Charge, but with a change in staff in 1959 the collection was again moved, this time to the B.S. Training College where it sat gathering dust and little but side glances from the busy teacher trainees.

The Protectorate Government was still too poor to divert resources to house a museum collection but it agreed in 1966 to approach the Gulbenkian Foundation if administration of a museum could be placed on a firm basis. The author, then Chairman of the Town Council, sought that council's co-operation and through District Commissioners of other Districts the co-operation of Local Councils and Central Government indicated it would also be willing to contribute to the annual maintenance costs. The response was heartening. All Councils agreed to help; including some of the smaller ones which had

not been approached. It was agreed that the Town Council should administer the museum with other Councils and Central Government's financial help. The Gulbenkian Foundation approved the proposed arrangements and in 1967 made a generous donation of five thousand pounds to erect a building to house the existing collection.

Mr. Don Woolard, a young architect from the Public Works Department, prepared a simple but imaginative design based on a traditional Melanesian house — low walls, high pitched roof; to be set in the Coronation Gardens in the middle of Honiara. Due regard was given for future expansion of the museum by erection of two more similar buildings when and if funds became available. The building erected by J. Lee Constructions under the supervision of the Town Council was basically a concrete structure 60ft x 30ft with a corrugated iron roof. However, this roof was covered with traditional roofing materials made from the ivory nut plam *Metroxylon salomonense* and finished off with traditional carvings. The museum was opened by Mr. Solomon Dakei, a member of the Town Council on 6th June, 1969. The ad hoc committee, with the assistance of a part-time curator, had arranged displays for the opening day of artifacts from the original collection. Interest was aroused immediately, particularly in the local Solomon Islander. It seemed to have opened just at the right time. Solomon Islanders were just beginning to realise that their fore-fathers were men after all and that some of their tools, weapons, carvings and decorations were worth looking at and admiring.

There come to the museum each month an average of 1,200 visitors certainly more than three quarters of these are Solomon Islanders. Mr. Moro, who is head of a cult on Guadalcanal, ¹ paid a ceremonial visit and presented shell money and a pig. Old men from Kwaio in Malaita have, through Dr. Keesing, (University of California) donated heirlooms which they have treasured for years — including a Syndor rifle which Mr. Bell ² was looking for in 1927 when he was killed. The average man in the village has made it his business to salvage some curio and bring it along to the museum with its story. Santa Ysabel Council resolved to dig up many artifacts which were supposedly buried when the Church came to the Island in the late 19th century, but lack of knowledge of where to dig, and possibly fear of what guardian spirits may do to those who search, have hindered this work. Other Councils have donated scale models of canoes — including the Duff Islanders from Santa

Cruz with a wonderful six foot model of an ocean-going canoe (tepuke).

There have been no lack of informants and of objects but there are gaps in our collection. This was only too evident when Mrs Lane, of Auckland, through the Rev. Leadly donated a valuable collection of things collected by her husband who was a ship's engineer in the Solomons prior to 1914. It has proved difficult to have some of the objects identified or given a place of origin as many Solomon Islanders (even elderly men) had not seen some of these artifacts. There must be other collections in other parts of the world gathering dust in basements which the Solomon Islander would appreciate in his museum.

The administration of the museum is with the Town Council, it is now planned to form an Association which will help the Council administer the museum. The building and ground will solely remain the responsibility of the Town Council who will also provide a caretaker and pay an honorarium to a part-time curator. But the Association will organise and run the museum exhibits. Its aim is to have a living museum; one in which there will be change, in which exhibits of old artifacts will be displayed side by side with modern examples of the Solomon Islanders material culture. A journal will it is hoped also be produced, but as with all organisations run by volunteers with more than full-time jobs, time is a vital factor.

And for the future we hope to see some of the overseas museums search for duplicates which they might return to the Solomons. Funds will have to be found to double the building size, preservation of some of the older wooden artifacts will have to be undertaken, new exhibits will be done and more Solomon Islanders will be induced to take a share in the running of it, as well as admiration of the exhibits.

(Mr Tedder is chairman of the Solomon Islands Museum Association).

RECORDING NUMISMATIC COLLECTIONS

A report, **Proposals for a system of records for numismatic collections in museums**, has been received from MABANS (Museums Association, British Association of Numismatic Societies) with a request for comments on any aspects of the proposals. The report contains sections under the headings **Outline design; basic data; information, storage and retrieval, combined data; external compatibility; economics and documents.**

Comments were required by December 1970 so it was too late for New Zealand museums to submit any. However, if any museum is interested in studying

1. (Footnote) Journal of the Polynesian Society Vol. 76 June 1967 p. 123-175.

2. District Officer Bell and Cadet Lilbes and a number of police were killed at Sinerangu in 1927.

the report would they write to the secretary and the report will be forwarded on a loan basis.

INTERPOL CIRCULARS

Details of recent art thefts have been received through Police Headquarters, Wellington. Space precludes detailing the items but works by the following painters are included: Buffet; Chagall, Rouault, Moreau, Van Gogh, Vuillard, Guillaumin, Renoir, Dufy, Chevalier Roslio, Bellini, Antonio Allegri, Antonello de Messina, Ottore Rosai, Filippo de Pisis, Mario Mafai, Domenico Purificato, Enotrio, Giovanni Omiccioli. Museum items include: Egyptian sarcophagi; antique firearms, modern pistols and revolvers, Chinese bronze Buddhas, 13th, 15th 17th and 18th century Chinese gold and silver objects.

CULTURAL POLICIES

Four national monographs on the United States, Japan, France and Tunisia have been published in the Unesco series of studies and documents on cultural policies. The aim of the series is to disseminate information on problems, experiments and achievements in this domain in individual countries chosen as representative of differing socio-economic systems, regional areas and levels of development.

In an analysis of these studies published in Unesco Chronicle, Vol XVI, no. 6, some interesting points are made.

Mr. Charles C. Mark, director of the Office of State and Community Operations, National Endowment for the Arts, and author of the study on the United States, explains that under the terms of the Constitution the powers of the federal authorities are limited, their role being to support and encourage initiatives taken by the states, cities, groups and individuals, without controlling them in any way. There is, however, a programme of grants and studies made by the National Foundation on the Arts and the Humanities, created by an Act passed in 1965. Two provisions of this legislation act as an encouragement of a multiple and diverse cultural policy. A special appropriation allocated each year to official state bodies to match equivalent grants, and a substantial sum to the two related agencies created under the same Act — the National Endowment for the Arts and the National Endowment for the Humanities — provided private gifts are donated to them.

Some interesting figures are quoted, such as: about 85% of all financial contributions to cultural activities come from private sources; individual taxpayers can deduct up to 30% from gross income on tax returns, and business firms up to 5% for voluntary gifts to charitable and educational enterprises. The tax cost to the government has been estimated at between \$30 and \$35 million given by

taxpayers to support the performing arts alone: the annual total of donations to the arts by the 23,000 foundations at present functioning in the United States averages about \$60 million.

Mr Nobuya Shimaumi, head of the Cultural Information Section of the Japanese Agency for Cultural Affairs, described the cultural policy of his country. It is planned to create a cultural centre for each city over 100,000 inhabitants, with the aid of state subsidies. He stresses the importance of the mass media as vehicles for culture and quotes the proportion of time for the television and radio networks as follows: the two channels of the national radio organisation NHK provide 34% and 16.6% cultural programmes; 10% and 80% educational programmes; 31% and 3.4% news; 16% entertainment.

In *Aspects of French Cultural Policy*, prepared by the Service for Studies and Research at the Ministry of Cultural Affairs, the authors note that the inclusion of cultural activities and facilities in planning indicates an awareness by the State of its new responsibilities but state intervention is limited to two complementary forms: management and stimulation.

Four recognised functions in cultural action are described — protection (of the nation's immobile cultural heritage), training, creation and dissemination and how they are put into effect.

The author of a study on cultural policy in Tunisia described how in 1961 the government created a department with special responsibility for cultural affairs and how this became a ministry in 1969, because "in cultural affairs, the State has a responsibility to the nation...." Central, regional and local cultural centres were created. Libraries were reorganised, museums overhauled, mobile exhibition and theatre group circuits planned. A further chapter describes the various forms of aid given to artistic creation.

Further monographs in the series will be on Great Britain, Czechoslovakia and the USSR.

FILING YOUR PHOTOGRAPHS : some basic procedure (part 1)

Paul Vanderbilt

There are very few historical societies today that are not confronted sooner or later by a problem in filing photographs. Pictures are being taken in ever-increasing quantities; publishers illustrate with historical photographs more and more often; historians use photographic source materials with greater and greater frequency. Historical society collections of photographs are — or should be — increasing steadily and so is the problem of caring for them.

Many societies have come to the Iconographic Section of the State Historical Society of Wisconsin seeking some easily-executed formula for "setting up a picture file". We first try to find out a little more about just what they want to accomplish, and then, if the situation is indeed as simple as their question, and expenses are to be kept at a minimum, we have a fairly standard procedure to recommend. It is one that will allow many different types of containers, not necessarily uniform, to be shelved in one controlled sequence, including boxes with slotted sections to hold lantern slides, motion picture films in their containers, albums, collections of a varied physical character — anything at all in a numbered container of suitable size. This method can be used to store a collection on hand just as it is received until there is time later on to do the necessary work on it — by no means an unusual circumstance. To gather a rough collection into boxes, number, label and shelve the boxes in a broad classified sequence is the work of a few minutes; but to sort, research, print, mount and caption the individual pictures may take weeks or even years.

SUPPLIES

First, you will need to obtain a number of legal-size archival document boxes, enough to have a total cubic content twice the net bulk of the collection to be stored. Obtain enough (9½" x 14¾") heavy filing envelopes to fill one-quarter of the boxes and enough legal size expanding "wallet" envelopes to fill another quarter of the boxes. Obtain the necessary gummed paper labels, large and small band stamps, and plan shelving enough to hold in one sequence all the boxes, plus immediately foreseeable expansion.

With supplies on hand you next need to estimate the number of items to be filed. Count unmounted photographs, postcards, tear sheets, et cetera, pressed together at 100 to the inch and mounted pictures at 25 to the inch. The boxes referred to are 5" deep and, with four filled expansion envelopes, each holds an average of 250 items of a mixed lot of mounted and unmounted pictures, or 500 items unmounted, with the smaller pictures divided and inserted as two piles side by side. Estimate average loose pictures, combining 33 per cent mounted and 66 per cent unmounted at 600 per foot as they are piled on a table and pressed together. A collection of 10,000 such pictures is thus about 16½ running feet. In boxes, with envelopes, allowing for some expansion, 10,000 initial prints will then require 33 feet of interior box space or 80 boxes, or 36 feet of shelving. Such a collection of 10,000 items according to this plan and calculation, will also need 200 expansion envelopes, 500 non-expanding filing envelopes, three pads (500 each) of gummed and perforated folder labels, two six-wheel band stamps for numbering (one for figures of about 36-point type size and one for

figures of about 18-point type size), and a good stamp pad.

PRELIMINARY ARRANGEMENT

Work over the material to be filed, just by random handling, until it is perfectly familiar — familiar enough so that a dependable outline of its content can be made, in about the way one would proceed to outline an article or speech mentioning each important part of the whole collection. Visualise clearly the collection to be formed and complete a detailed formal outline. Number the items on that complete outline from 1 to 90 or 1 to 900, leaving space where expansion is anticipated. Taking a community as an example, such an outline might look something like this :—

1. Early maps and views
4. Older street scenes and general views
7. Special collection A
9. Special collection B
20. Stereographs
22. Postcards
25. Residences
30. Persons and families A—E
33. " F—L
36. " M—R
39. " S—Z
50. Social affairs
52. Special album C
55. Political affairs
57. Campaign placards, ballots, etc.
60. Churches and religious affairs
63. Schools
66. Other public affairs
70. Business and professions, general
72. Tannery D, operations
74. Factory E, operations and personnel
77. Institutions
80. Celebrations
83. Sports
85. Surrounding countryside
87. Fishing
90. Farms

Just in pencil, number boxes, expansion envelopes and non-expansion filing envelopes to correspond to the numbers on the outline, using large, medium or small containers, according to the anticipated bulk of the material to go in each class. Now, going through it all a second time, sort the whole collection insofar as the items are of appropriate size, into the numbered envelopes and boxes but without numbering individual items. Or it may be faster and more convenient to sort into a file drawer of numbered folders, expanding as work progresses to additional drawers, and only later transfer to the envelopes and boxes. Take time at this stage, not just to "file" the collection, but to study it, weed it out, make notes on things to be done later and, particularly, to see what the material means to your programme. But

stick to arrangement and first evaluation; don't try to recondition or repair items nor to "catalogue" them. Some revisions and adjustment of the outline will probably be needed as sorting proceeds. So far, the only commitment is in penciled numbers on containers, easily changed. Also, at this stage, improve the outline in the directions of anticipated growth. We especially urge such a preliminary sorting all the way through any problematic material, as a trial run, so that the whole arrangement may be reviewed and judged to be satisfactory before anything is made final, before any numbering or labeling.

When the arrangement seems to reflect satisfactorily the situation of which it is a record, number the envelopes, apply labels to identify contents by class or special designation, stamp each picture on the back, always in the same corner, with the number corresponding to its envelope, stamp the boxes with inclusive numbers, apply inclusive labels and retype the final outline. You have a picture file.

We usually set up this kind of ideal, simplified suggestion and then use it as a basis for discussion of theory, alternatives, technical and operating details and application to particular, sometimes more elaborate conditions. So far, we are assuming that there are available only a little time, limited funds, a non-professional staff, a modest project and no great complexity of special problems. If these assumptions describe your situation, we seriously think something like the above will well serve your purpose.

But this does not quite cover the ground. Still using these assumptions and this procedural outline, let us discuss a few more technical points. There are likely to be items too large to go into such boxes, and perhaps framed pictures hanging on the walls. We think the best solution is to make reduced size photocopies of all such oversize items and place the small copies in the classified containers just described in the position which the large pictures would occupy if they were small. We make our copies on a microfilm camera (using Recordak Special Radiograph Micro-File film, No. SO 81, unperforated, obtainable only in 100-foot lengths) and have each roll printed on a continuous enlarger by the Recordak Corporation. We then cut the resulting 8½" wide paper roll into individual pictures which are labelled and filed. Each small print shows the serial number by which the large original is filed, or a specific location if it is hanging on permanent display. Such copies can easily be produced, however, with almost any 35mm. camera, either with a "close-up lens attachment" or, preferably, an extension bellows fitted on a single-lens reflex camera. Consult any photographer for details. You may be able to get along with reference slips instead of copies, but we think copies are not only preferable but virtually essential.

It is difficult to make searches among large pictures;

furthermore, large pictures take up a great deal of space in a classification which requires room for expansion. It is, therefore, preferable to file oversize pictures by running serial number without regard to subject, filling each flat container to capacity. Or standard map cases with sliding drawers can be used. If the latter are purchased, obtain only the very best; cheap ones are a constant annoyance. One can keep large pictures loose in such flat containers, but we think it preferable to place each large picture, or set of closely related pictures, in a folder the same size as the container.

PRINT PRESERVATION

The chemical characteristics of paper which comes in long-term direct contact with photographic surfaces (negative jackets, folders, reverse sides of mounts) are of some importance if ultimate preservation is a consideration. Sulphite papers are made from pulp reduced by sulphuric acid, and thus contain residual sulphur, which eventually destroys a photographic image. (Human bodies contain and give off sulphur. The long-term reason for avoiding finger marks on negatives or photoprints is that while the oil of the finger mark may be wiped off, a minute sulphur deposit remains and eventually becomes an ineradicable stain). Do not keep valuable photographs in paper which you would not use to wrap valuable silverware. Paper for file uses should have an acidity (pH value) above 5.0 and contain no more than 0.0008 per cent of reducible sulphur.

Glassene envelopes are widely used to protect both negatives and individual prints against dust, handling and scratching. This is a good practice, but these envelopes are not themselves very long-lasting and eventually have to be replaced. We use them for reproduction prints for publishers, but not for file prints.

(Part II will be published later)

Mr. Vanderbilt is Curator of the Iconographic Collections for the State Historical Society of Wisconsin, U.S.A. He was trained as an art historian at Harvard but he is primarily interested in the subject content of pictures and in the extension of library-type reference and research into related well-organised areas. He edited a survey of America in photographs and as chief of the Prints and Photographs Division at the Library of Congress, he wrote the guide to the Library's special collections of pictures (1955). He has worked in several libraries and museums and has been curator of Iconographic Collections and field photographer for the State Historical Society of Wisconsin since 1954.