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# AGMANZ NEWS

THE ART GALLERIES & MUSEUMS ASSOCIATION OF NEW ZEALAND

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November 1972



BUST OF ST. MICHAEL

## Editorial

Fund-raising on a large scale has been a function in several member institutions during the past twelve months or so; Nelson Museum, Canterbury Museum and the Auckland City Art Gallery come immediately to mind.

Nelson Museum has been endeavouring to raise sufficient funds for their new museum building and its ancillary requirements, Canterbury Museum is aiming at an Anniversary Wing and a National Antarctic Museum Centre, and the Auckland City Art Gallery, in order to show a once-in-a-lifetime exhibition of mediaeval arts is endeavouring to raise the costs of freight, insurance and curatorial escorts.

In each case the first approach has been to local government commerce and/or industry for patronage and to members of the institution's own society of "Friends", or its equivalent, for support in fund-raising activities.

What does all this effort represent? Though widely different in their aims, i.e. to install the latest museum facilities to enable Nelson's citizens and visitors to enjoy their City's collections to the full; to retrieve Captain Scott's hut and place it in an internationally renowned Antarctic Centre; to show New Zealanders — the majority of whom for geographical and economic reasons are denied regular contact with Europe's myriad antiquities — a little of the art and craftsmanship of men who developed the highest aesthetic qualities in their work. In the end the purpose is the same. To preserve for the future, whether it be by safe-keeping, encouraging appreciation through attractive and intelligent display, or offering the opportunity for comparison of twentieth-century work with that of other centuries. Only in this way may man's endeavours be appreciated and critical comparisons made.

B.G.

## AGMANZ NEWS Vol. 3, No. 3 The Art Galleries and Museums Association of New Zealand Inc.

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Cover: *Bust of St. Michael*, c.1470, painted stone, 12¼ x 15¾ ins, attributed to Antoine le Moiturier.

Because there are traces of wings, which have disappeared, it is believed that this is a fragment of a larger statue of an angel. The downcast eyes and the manner in which the head is held, narrows down choices to Saint Michael, who was customarily shown piercing with his lance a dragon at his feet. In this context the dragon is used as a symbol for the demon whom Michael vanquished and on whom he is usually made to stand.

The sculptor exerted a powerful influence on the style of the latter half of the fifteenth century, subduing the harsh realism inherited from Claus Sluter and introducing a new feeling of inner calm and serenity of his figures.

## ASSOCIATION NEWS

A meeting of Council took place on Tuesday 14 November 1972 at the Dominion Museum, Wellington. Matters discussed by Council included the following:

### Historic Artifacts Act

The President reported that a new and more effective Act was being formulated. However, it is not expected to become functional until 1974.

### Small Purchases Grant

It was resolved that Council will accept applications from art galleries and museums after an auction or urgent sale has taken place. It was also agreed that the purchase scheme would be available to all member institutions and that the ceiling be set at \$500 in any single application and that priority be given to applications other than from the four metropolitan museums.

### de Beer Grant

Dr. Roger Duff, Director of Canterbury Museum, has been granted \$600 towards the cost of his forthcoming overseas tour.

### In-Service Training

A grant of \$416.40 has been made to the Robert McDougall Art Gallery, Christchurch, to enable two new staff members to attend the Auckland City Art Gallery for a fortnight to gain experience in setting up a major exhibition and observe general administration, records, education, conservation, Auckland Gallery Associates programmes and related activities.

Mr. James Mack, Exhibitions Officer at the Waikato Museum received a grant of \$150 to enable him to attend an intensive training course in photography at

Auckland Technical Institute.

Mr. R.J. Richardson, Executive Director of the Museum of Transport and Technology, Auckland, received a grant of \$300 to assist him in a fact-finding tour of technological museums overseas.

Mrs. J. Holdom, Education Officer at the Waikato Museum, received a grant of \$173 to enable her to stopover for three days at Honolulu Academy of Arts to study their educational system.

#### Index for Agmanz News

An index for volume 2 is being prepared and should be available for inclusion with the February 1973 issue.

#### 12th Biennial Conference

This will be held at the Canterbury Museum, Christchurch, on 13, 14 and 15 March 1973. A wide-ranging programme has been drawn up under the heading *Popular Education*. Attendance by younger members of the profession can qualify for assistance from the In-Service Training Scheme by applying to the Convenor, Mr. Ralph Riccalton, Canterbury Museum.

#### New Members

Mrs. Nola Arthur, Assistant Librarian, Auckland Institute and Museum.

Mrs. J. Holdom, Education Officer, Waikato Museum, Hamilton.

Mr. Ian Thwaites, Librarian, Auckland Institute and Museum.

Mr. Peter S. Webb, Exhibitions Officer, Auckland City Art Gallery.

Mr. Eric Young, Curator of Paintings & Sculpture, Auckland City Art Gallery.

## NEW ZEALAND NEWS

### MUSEUMS AND GALLERIES OVERSEAS

Elizabeth Shaw

From April until mid-August of this year I obtained study leave from the Gisborne Art Gallery and Museum and travelled to Britain, Western Europe and North America, visiting museums and galleries of all kinds to find out what positions they filled in the communities of cities and towns. More specifically I wished to know how they were organised and by whom, also the design and presentation of exhibitions was of particular concern. There were many opportunities to see first-class exhibitions and talk with the design teams in museums.

Shortly after arriving in London I attended the Second Conference of Museum Designers held at the Guildhall, a most exciting series of events and meetings. The entry into the traditional world of museums and galleries by designers and architects is a revelation expressed in terms of the buildings, some in existence but others still on the drawing board, the imaginative presentation of material inside them, and provision of spaces for people to use in various ways.

The conference began with a visit to the 'Treasuries of Tutankhamun' exhibition at the British Museum followed by an illustrated account by the designer, Margaret Hall, of the creation of the exhibition, certainly one of the most dramatic and successful environments for any exhibition that I saw. Dr Werner, Keeper of the Research Laboratory, British Museum, and R. Thomson, Scientific Advisor, National Gallery spoke on conservation and display, stressing the need for light and humidity control in display areas; Rodin Wade, designer of the museum at Fishbourne Roman Palace, and A.J. Gosling, Design and Productions Manager, City of Liverpool Museums, spoke of work in which they had been involved, and visits to both Fishbourne and Liverpool confirmed that a fresh approach to what may be shown in a museum and the techniques used to handle material, are very successful.

Part of a portrayal of Liverpool last century was a narrow cobbled street, lit by a gas light and bordered by life-size photographs of the houses and people in a tenement area. A tape chants children's street songs of the time and visitors clutch their purses firmly after hearing of the activities of today's pick pockets there.

Architects and exhibition designers spoke about the plans for the London Museum, a new museum incorporating the present London and Guildhall museums in the Barbican.

In the following six weeks visits were made to many museums and galleries in England and Wales, ranging from the small collection at the Brewery Farm Museum, Milton Abbas, to such larger institutions as the Hayward and Whitworth art galleries, the Tate, Horniman Museum, and Royal Albert Memorial Museum in Exeter. The Ethnography Galleries at Burlington Gardens, London, have the interior arranged according to a molecular system of interlocking rods which provide supports for ceilings, walls, display panels or cases in many variations.

Time was spent at the Department of Museum Studies, Leicester University, where a year's post-graduate course qualifies students for work in different types of museums, offering practical and theoretical training in various aspects of administration and organisation, as well as an opportunity to develop a particular interest in a museum field. People with this certificate were to be found running small museums and working in more specialised fields in the departments of larger ones.

A visit to the Welsh Folk Museum at St Fagans was rewarding in several ways. The staff are involved with recording the Welsh language, customs and traditions, work of a similar nature to that which is important in this area of New Zealand. The museum itself, set in 98 acres of grass and trees, concentrates on preserving and exhibiting farm and village buildings and machines from past technological ages, and presentation of the past in this way is of great interest to East Coast people here, particularly the Transport and Technology group in Gisborne.

In June I went to Sweden and spent ten days in Stockholm, visiting among others the Moderna Museet, the scene of an informal jazz concert, with Picasso sculptures in the garden, a Kleinholz tableau, and a sophisticated exhibition of collages and portable sculptures by Swedish school children on the theme of pollution. This coincided with the U.N. Conference on the Environment held in Stockholm that week, and the city was filled with exhibitions of all kinds in parks, boulevards, coffee shops as well as in museums. A variety of techniques was used to mount such small, tough and temporary displays. The Director of the Ethnographic Museum there hopes that each visit to the museum will be an experience for the visitor, and a hovel of scrap iron and cardboard, scantily furnished, brought the misery and squalor of a Lima suburb into the white-walled museum.

I returned to England at the beginning of July to attend the Museums Association Annual Conference in Norwich. This was held in the University of East Anglia, and included visits to the Castle Museum and branch museums in Norwich, as well as a day in Cambridge and opportunities to visit the university museums and the Fitzwilliam. Apart from two conference papers which mentioned the words 'environment' and 'communication' in association with museums, and produced no comment whatever, the topics of most papers and the fields covered in discussion and conversation were those traditionally associated with museums and galleries. There appeared to be little contact with museums on the continent or many steps taken into the widening horizons of concepts and activities that are now part of museums' concern. Small museums in Britain suffer from lack of attention and funds as do their counterparts in New Zealand.

In North America I spent several days at the Field Museum in Chicago, assisting with plans for the new display of an East Coast *whare whakairo* which is assembled there, and the researches into its past history and location have occupied much time since my return. I was also able to spend time with the Conservator and note details of the conservation of wood, fibres and feathers and the materials used in the various processes.

Having returned to Gisborne with much enthusiasm and many ideas for lines of development for this gallery and museum and its affiliated groups, I

remember clearly the words of the Director of the Manx Museum: 'There are no rules concerning museums — you have to make your own.' Museums and galleries are working for the future as much as for the present and the regional museums have an increasingly important part to play in the lives of their local communities.

(Miss Shaw is Director of the Gisborne Art Gallery and Museum).

#### POINTS OF RELEVANCE TO THE WAIKATO MUSEUM FOLLOWING A VISIT TO THE HONOLULU ACADEMY OF ARTS

Jenny Holdom

Here at the Waikato Museum we are limited by several factors such as space available, equipment, actual number of artifacts, and other resources, including finance. The new Art Museum is a number of years away as yet. The art situation here and the education system are very different in organisation e.g. travelling exhibitions of art are part of the work of the Arts Council, not of a city art-museum; adults in New Zealand can take art classes at high school evening classes, so there is not the need for these classes to be a part of the work of the Museum.

One of the very worthwhile aspects of the Honolulu Academy of Arts that we hope to set up here is the Lending Collection. Initially this collection for study and display will be available to schools only but later could be used by institutions, clubs, etc. as in Honolulu. A lot more material will be needed before it can be extended so widely. The lending collection will include Maori artefacts, photographs, household objects, models, mounted paintings, slides, costumes and possibly student work. Notes will be available on objects in the collection. I feel it is important that pupils as well as teachers are allowed to choose objects for their social studies work from the collection.

As more money is available next year we can begin a collection of slide-tapes using at first subjects from the museum holdings for the slides — including slides from the books we own. These will be available to schools only at first but as the collection grows could be used also by adult groups. The slide-tapes should be initially only 15 - 20 minutes in length and should have notes of explanation for teachers to supplement the commentary on the tape. A darkened room where teachers could view the slide tapes would be of great assistance.

School visits could be extended by making use of slides and films, but this is impossible at present because of the lack of a school room. Possibly a room, which can be darkened, can be placed where it is of use to both Library and Museum.

Workshops arranged for after-school or Sundays are a possibility for school pupils and adults, e.g. we have a Spinners and Weavers Guild in Hamilton who could

organise a weekend or evening workshop programme when we have an exhibition of this type of work. Demonstrations were given by a Hamilton weaver during the French Tapestry exhibition earlier in the year. If we had more room available this could have included a workshop.

Another possible Sunday afternoon programme would be a family programme involving demonstrations, films, possibly music and drama. With finance available for advertising appreciable numbers could be attracted. Popular programmes could be available to smaller Waikato towns.

Tours of the Art Museum are another possibility for Sunday afternoons and, once a darkened room is available, could be supplemented by slides and films. At the moment films are shown at night only, on topics from current exhibitions.

Self-teaching units making use of slides, slide-tapes, photos, artefacts, bandsheets of questions etc. are worthwhile for both students and adults, e.g. during the China Exhibition a self-teaching unit on Chinese writing could have been available. A major problem is lack of space.

Mother and child classes where mothers and pre-school children could handle artifacts are also, at present, hampered by lack of space.

When the new Art Museum is completed there are possibilities of using the grounds, which have great potential, for landscape design seminars. Until then, we could encourage public interest in Hamilton's architecture and landscape design by a programme of do-it-yourself tours of local architecture. With the tendency still to pull down anything old, I feel any effort by architects to help public appreciation of our early buildings is worthwhile, as is the possibility of making people aware of good landscape design. Tour sheets with maps and notes of explanation could be available also for tours of the Waikato Region Museums, e.g. Raglan, Te Awamutu etc., and possibly field trips to local archaeological digs could be arranged.

**Docents** This system of voluntary helpers who assist with tours of the Academy after they have completed a period of training and personal research seemed very worthwhile. Even if this were possible just for the guided tours of the Museum it would mean groups could be 10 - 12 rather than the 40 which is far too common for a class tour at the moment. If adult tours were available on Sundays docents rather than the staff could be used to conduct them.

Mrs Holdom, education officer at the Waikato Museum, recently returned from an overseas visit which included a stop-over at Honolulu where she observed the range of activities offered by the Academy. The stop-over was made possible by a small grant from Agmanz.

## FRIEZE REVEALED AFTER 50 YEARS OBSCURITY

W.S. Baverstock

Finding "priceless" Old Masters in odd places may be an extremely rare occurrence in Christchurch. During my term as secretary of the Canterbury Society of Arts from 1943 to 1959, I often glanced aloft in the Armagh Street room of the old Art Gallery. I knew, as few did then and fewer do now that hidden behind a plain cream covering, and surrounding the entire wall of the big gallery, was a symbolic frieze designed by one of the best British artist-decorators of his day, Walter Crane.

It was, I thought, painted over with cream paint and lost for ever. Not so: it was merely obscured by 80yds of plain cream-painted fabric 3ft wide. As proof of this I now have in my possession a central strip of the frieze itself salvaged during the present work of part-demolition and remodelling of the old Art Gallery for Law Court purposes.

My strip of the frieze, 20ft long by 3ft deep, painted on jute, is by no means a valuable work of art, but it is at least a reminder of adventurous days in Christchurch. It formed a decorative part of the New Zealand International Exhibition of Arts and Industries in Hagley Park Christchurch, 1906-7, which was indeed an adventure and achievement of some magnitude for a small community (New Zealand's population was only 965,457) and something never-to-be-forgotten by those of us who, as schoolboys, enjoyed its thrills.

### Official description

James Cowan, in his official record of the New Zealand International Exhibition, published in 1910 by authority of the Prime Minister, Sir Joseph Ward, describes the frieze in considerable detail of which I will quote only a part:

"A fine decorative effect was given to the British Art rooms (and to the New Zealand and Australian rooms) by a handsome frieze, which was designed and for the most part painted by Mr. Walter Crane, president of the Arts and Crafts Exhibition Society. The scheme consisted of a series of shields connected by scrolls of foliage. The Royal shield and the Prince of Wales's shield formed repeated centres, and were flanked each side, the Royal shield by the Prince's Feathers and the Three Leopards of England, while the crosses saltire of St. Andrew and of St. Patrick appeared at each end; bay branches completed the decorations. In all, 15 different shields were introduced, and arranged throughout the various rooms. The same general scheme, varied in detail, especially in the designs of the foliage, was continued in the frieze throughout the galleries. It was partly stencilled and partly painted. Mr. Cleobury assisted Mr. Walter Crane in the work."

Photographs in James Cowan's book show the frieze in a number of the art rooms in the exhibition. The

Canterbury Society of Arts, after transferring some of the frieze to its own Art Gallery during the dismantling of the international exhibition and cherishing it for some years, considered it irrelevant more than half a century ago and blotted it out. This is not surprising as the portion I have bears the bold words "British Art Section" on a scroll set on either side of a shield containing the Union Flag surmounted by a crown in gold and flanked by symbolic foliage.

#### Artists' signature

Adding not a little interest to my strip of salvaged frieze is that the artists have chosen it to sign with a drawing of a bird, a crane, enclosed by a finely drawn C (presumably the mark of Crane's assistant, Cleobury) and the date of execution, 04. The two small V's on either side of the crane may be Cleobury's initials?

In the British watercolour rooms of the international exhibition Walter Crane was represented by "Britomart" (the warrior-maid in Spenser's "Faerie Queen"), described as "a brilliant piece of classic and symbolic painting," and, in the history of art administration in Britian, he has a prominent place.

#### Distinguished man

Walter Crane (1845-1915), designer-craftsman, painter of mythology, illustrator of books and a follower of William Morris, has several paintings in the Victoria and Albert Museum. He helped to found the Art Workers' Guild, became president of the Arts and Crafts Exhibitions Society and was appointed principal of the Royal College of Arts at the time its diploma (A.R.C.A.), "virtually a teaching guarantee," was instituted.

Art in New Zealand owes much to the teaching and creative work of a number of artists who gained the diploma and came to this country and others who went to London to win it and returned. One of the former, of whose artistry we have lasting evidence, is Francis A. Shurrock, A.R.C.A., sculptor, who, when speaking to me recently of his days at the Royal College, said that Walter Crane was highly thought of, widely recognised and achieved distinction in an extensive range of activities.

The considerable activity of this busy man, Walter Crane, for Christchurch, although expressed in a minor art form, has been hidden in total eclipse for more than half a century—until now.

*(First published in The Press, July 29, 1972.)*

#### Charitable Donations Policy

It is felt that members may not be aware of the conditions under which donations may be made for charitable purposes and the details may be useful when fund-raising projects are being planned.

Provisions of the Government's Budget dealing with charitable donations will in general terms apply to donations made to cultural organisations. The Budget proposals announced were:

The special exemption allowed to individual taxpayers for charitable donations and school fees has been increased from \$100 to an overall limit of \$200.

Public companies will be allowed a deduction for charitable donations subject to limits of \$1,000 to any one donee and overall to 5 percent of the company's assessable income.

The Inland Revenue Department has said that although the amending legislation has not yet been passed, it is envisaged that cash donations by Companies to any society, institution, association, organisation trust or fund referred to in section 84B(2) of the Tax Act will qualify for the deduction. For the purposes of this section "charitable" is intended to include benevolent, philanthropic, and cultural purposes.

#### Illegal export of Artifacts

In September a meeting was convened by the Department of Internal Affairs, at which this Association was represented by the President, Mr J.S.B. Munro, to discuss the increasing problem of the illegal export of Maori artifacts which are, in fact, national treasures which should not leave the country.

In its annual report to Parliament recently, the Historic Places Trust said it was a matter of grave concern that New Zealand's legislation was hardly adequate in scope or operation to protect the nation's historic heritage from the dangers threatening it. The present Act, the report continued, should be strengthened to bring the export of artifacts under more effective control.

A major long-term proposal suggested by the Trust is for all Maori artifacts still in the ground to be the property of the Crown, and that it should be an offence to disturb such artifacts without a permit.

As discussions are still under way the results of the meeting, which was attended by officials from several Government departments, the Historic Places Trust, several private organisations (including the Auctioneers and Secondhand Dealers Association) as well as Agmanz, the results are not yet available.

#### MEDIAEVAL ARTS FROM FRANCE

On exhibition at the Auckland City Art Gallery from 20 December to 18 February 1973.

This magnificent exhibition of mediaeval arts includes examples of work dating from the 7th century to the middle of the 16th century.

The items on loan are drawn from castles, museums, cathedral treasuries and art museums throughout France solely for exhibition in Tokyo and Auckland.

Included among the 86 objects are numerous architectural fragments, in the form of stone capitals and statues dating from the 7th to the 16th centuries, pre-Romanesque and Romanesque ivorys, 24th century tapestries, a stone sculpture of Saint Margaret dating from the 15th century, 12th century stained glass from the Castle of Champs, a pair of enamelled copper candlesticks of the 13th century, an alabaster relief depicting the Annunciation of the mid-14th century, cathedral reliquaries (including a gilded copper paten, chalice and head), gilded croziers and crosses from the 12th and 13th centuries, and finally seven illuminated manuscripts.

A fully documented and illustrated catalogue will be available, as well as a calendar.

An admission charge of \$1 will be made to adults.

See cover photograph.

### **Portrait of Mexico**

Following its New Zealand preview in Dunedin, the exhibition "Portrait of Mexico" sponsored by the Queen Elizabeth II Arts Council, has been seen in Christchurch, Wellington and New Plymouth before opening for its last New Zealand showing in Auckland on 11 December.

The bulk of the exhibition will be shown at the Auckland War Memorial Museum while the Auckland City Art Gallery will show the modern paintings.

Valued at over \$2,000,000 the exhibition displays the cultural development of Mexico over 35 centuries. The exhibition includes sculpture, ceramics, pottery, folk art, religious art and paintings.

### **McCahon Receives Award**

Colin McCahon has been granted an Award for Achievement by the Queen Elizabeth II Arts Council for his painting "I Am" which was included in the Ten Big Paintings exhibition toured last year. The award is valued at \$2,000 and this sum has been matched by Victoria University of Wellington under an agreement whereby the painting will be purchased for \$4,000 and held by the University for all time, subject only to the right reserved to the Arts Council to exhibit the work elsewhere on appropriate occasions.

It is the policy of the Council to give recognition to outstanding original works of art created by New Zealanders.

### **Relics from New Guinea for Auckland Museum**

Two stone mortars, of the kind in which grain is pounded in Asia, form a recent bequest from the late Mr G.W. Ryan, of Kaikoura, who was an officer with the Papua-New Guinea administration.

The museum's ethnologist, Mr D.R. Simmons, said that the mortars seem totally unrelated to the present inhabitants of the highlands who have a predominantly root agricultural economy. They have a strong affinity, he said, to those of Asia and it is possible that they are one link in the chain of theory that suggests China as the dispersal point of many inventions and techniques which influenced other Asian countries and eventually Polynesia in antiquity.

### **Nelson Provincial Museum**

The Hardy Street building, on the site of the original library and museum begun in 1869, closed for the last time on September 2.

The new building, costing \$61,000, is expected to be ready in the New Year. The board of governors expect to meet the cost of the building but will not have the finance for display cases, fittings and ground works. It is hoped that service clubs and groups may assist in fund-raising events and with man-power.

### **Taranaki Museum, New Plymouth**

Two display cases were recently presented to the museum as a memorial to members of the Skinner family, early museum supporters and a well-known Taranaki family.

### **Museum for Waiheke Island**

Waiheke Island, in the Hauraki Gulf, has an Historical Society who are seeking material to help set up a museum in collaboration with the local council. Members would like information about historical sites, events, characters and family histories.

### **Plans for a North Shore Museum**

Auckland's North Shore should have a museum in the not too distant future if the Northcote Rotary Club's plans come to fruition. The club hopes that building plans will be drawn up soon, although no site has yet been decided upon.

### **Canterbury Museum, Christchurch**

In September, Sir Edmund Hillary, president of the Museum's anniversary appeal committee, led a deputation to the Prime Minister asking for a special Government grant of \$150,000 for the National Antarctic Museum Centre and a subsidy on subscriptions to locally raised funds for the Canterbury Museum's anniversary wing. The total cost was estimated to be \$600,000.

The museum itself would contribute \$150,000 from its building reserve and \$100,000 by a long term loan secured against rating income. A public appeal with a

target of \$250,000 had so far produced \$160,000, and a minimum estimate was \$200,000.

The Museum Trust Board hoped to begin building in 1973 and was concerned about its ability to raise the \$150,000 balance between the assessment cost and what it hoped would be subscribed.

The **Discovery** hut at McMurdo Sound, built in 1901, is increasingly threatened by the hazards of isolation and weather, so it was essential that this be preserved, the deputation said. If the anniversary wing guaranteed by Government support, went ahead, the Antarctic section plans could be expanded to provide a setting for the 900 sq. ft. hut, reassembled with all its belongings, to become a Scott shrine.

In supporting the submission, Professor G.A. Knox, professor of zoology at the University of Canterbury, said an Antarctic centre was long overdue. It would cover the sub-Antarctic islands as well as the Antarctic continent. The Antarctic section would be a focal point for those with continuing interests in Antarctica, would provide facilities for visiting scientists and local students of Antarctic history, and act as a symbol of the important role New Zealand played in Antarctic affairs. The centre would be truly national, Professor Knox said, and once it was established it would tend to attract funds for research at a national and international level and would continue to attract fellowship scholars.

A gift of \$5,000 towards a display section in the Antarctic Hall has been given by Mrs W.S. MacGibbon, widow of a late chairman of the Canterbury Museum Trust Board, who died in 1962.

Mr R.J. Jacobs has designed the display which will be a semi-enclosed theatrette where the visitor enters under a portal of flags of the Antarctic nations. The story of the pioneer phase of Antarctic exploration will be told through a recorded audio-visual programme.

The Canterbury Savings Bank have donated \$10,000 to mark the tenth anniversary of the founding of the bank. The president of the bank, Mr P.E. McDonald, said the board would like to see the grant put towards the moving of the planetarium because this would provide much needed space for the extension of the early settlers section. Dr Duff, the director, said the donation would be used for this purpose, and for moving the surrounding showcases from the present hall of colonial settlement to a rooftop position in the Anniversary Wing. Because the dome would be exposed to the weather it would have to be cased in concrete or copper.

The space thus made available would be used to make a replica of the countryside near the city of 100 years ago and this would be built next to the present street of early Christchurch shops. Replicas of a blacksmith's forge, farm stables, a farmyard and an early butcher's shop were under construction.

### **Maori Canoe for Dargaville**

At Easter this year, a 53½ ft. long and 3½ ft. deep Maori canoe was found in the sand dunes near Pouto lighthouse. Its new home is on the lawn adjacent to the Pouto beacon and in front of the Government offices which used to be the Dargaville family homestead.

The Jaycees, Lions and Rotary Clubs of Dargaville have launched a public subscription to raise \$1,800 for housing the canoe. The proposed building will be of rough-sawn stained timber and will measure 60 ft. long. The canoe will be enclosed in mesh, but a walk-way will be erected around it for spectators to view the canoe.

### **Historic House for Auckland**

Bequeathed to the N.Z. Historic Places Trust by the last surviving daughter of its builder, Mr Allan Kerr Taylor, **Alberton**, one of the largest houses built in Auckland in the 19th century, will be opened as a house museum in 1973.

Originally set in an estate of 1000 acres, **Alberton** belongs basically to the 1860s. Its eighteen rooms include a ballroom, a schoolroom (with an interesting collection of books), six bedrooms on the first floor and three attic rooms for the servants.

A kauri house, painted white, with verandahs at both ground and first floor level, the corner towers and the Indian inspired verandah post decoration make it reminiscent of the style associated with houses built by Europeans in India during the period.

A large, whitewashed kitchen contains a huge range where food for the balls and parties given by the Kerr Taylor family was no doubt prepared. The original carriageway, tennis court and croquet lawn have disappeared and the house stands now in only one acre of land.

Mr John Stacpoole, representing the N.Z. Historic Places Committee, leads the restoration team which is organising essential but mostly unseen conservation work on the timbers and foundations of the house.

The original furniture remains and when the work is complete the result will be a unique example of 19th century Auckland architecture maintained in its original condition. (SEE PAGE ..... 10)

### **Maunu Project, Whangarei**

A donation has made it possible to place a deposit on the property offered by the Clarke family.

### **Northland Regional Museum**

A donation of \$6000 towards a modern museum building on the proposed Northland Regional Museum site has been made by Mr & Mrs G.A. Williams, of Kamo. Mr Williams is a retired kauri bushman.

## THE STATE OF CALIFORNIA PAINTING

An exhibition organised by the Govett-Brewster Art Gallery, New Plymouth and Mr Michael Walls, Los Angeles, California, and sponsored by the Queen Elizabeth II Arts Council of New Zealand.

“In organizing this exhibition my thought was not to present examples of “block-buster” paintings from America, but to display a cross section, or survey, of the most important work being done in California. The viewer will find that the interest lies in subtlety of colour, light and surface for the majority of works. This, however, does not limit the selections but offers a wide and objective range . . .”

(Robert H. Ballard, director of the Govett-Brewster Art Gallery, from his foreword to the catalogue.)



*Holidays* by Robert Cottingham (1970, oil on canvas, 78 x 78 ins.)

Lent by Collection of Home Savings and Loan Association, L.A.

The following artist's statement by Jack Barth (represented in the exhibition by *Xenia No. 7 Yellow* (1971), stucco kraft paper, carbon paper, silkscreen ink, and light-reflective paint, 40 x 88¼ ins.) is reproduced from the exhibition catalogue by permission of the director of the Govett-Brewster Art Gallery.

"The success of three-dimensional work of the Sixties was that it reconstituted art as objects. Along with the object came ordering possibilities which coexisted with the image. The look of the image became particular to the kind of forms used in creating the experience of the artistic intention: the holistic experience of Robert Morris' polygons and of Carl Andre's multiple floor units is contingent on the fact that image and order coexist as a thing.

The reality of things is physically deduced from visual readings (Gestalts) and conceptually deduced from judgements made from presumptions — as a cube is known to have six sides. Three-dimensional work united the physical existence of a thing with the concept of the thing.

The perceptual dynamics of this mode resolved the visual dilemma of reality and depreciation that seemed (with exceptions in Jasper Johns, early Frank Stella, Jo Baer, and some others) insoluble to painting and made three-dimensional work the more real situation.

A real situation changes criticism. Criticism once was a presupposed system of values based usually on some kind of pleasure/pain principle (beauty) or — based on some imaginary categorical argument that cloaks

the critic's bias towards experience in beliefs that become a pseudo-concept called quality. This criticism is inoperative in the face of real situations because it is a statement of preference, not a proposition of fact. One relevant proposition formulates the nature of the work by describing it, as in the early work of Stella: the whole is equal to the sum of its parts. The level of abstraction in this type of criticism is exceeded only by the processes of vision itself.

The acceptance of a criterion that insists on the power of observational truths throws the mysteries of illusionism in painting into a critical dilemma, since most painting is an abstract mode requiring an historical filter through which we rationalize our own experience. Our confidence in this mode decreased in proportion to the increased awareness of our actual sense experiences.

Heretofore, the dilemma has seemed to approach an either/or situation. The more optimistic direction, however, is to use the dilemma itself: to force its elements to operate together, not as dilemma, but as paradox.

Jack Barth, Los Angeles, September 1971"

The exhibition opened at the Govett-Brewster Art Gallery, New Plymouth, travelled to the Waikato Art

Gallery in Hamilton, then to the Auckland City Art Gallery (where it closes on 6 December). It will then be shown at the National Art Gallery, Wellington, the Robert McDougall Art Gallery, Christchurch and will finish touring at the Dunedin Public Art Gallery.



ALBERTON, MOUNT ALBERT (See page 8)



GOVETT-BREWSTER ART GALLERY, New Plymouth. Two recent additions to the permanent collection are illustrated above.

Don Driver, *Untitled Sculpture*, corten steel, 144 ins x 45 ins x 63 ins. Michael Smither, *Rock Pool*, concrete, rocks, 252 ins x 65 ins.

The labour and materials for the sculpture were donated by Fitzroy Engineering with the assistance of Queen Elizabeth II Arts Council, and the labour and materials for the rock pool were donated by Conroc Ltd and the artist.

### Arts Centre for Pakuranga, South Auckland

Plans for a \$265,000 arts centre were shown to the Manakau City properties committee in October.

The single storey, hexagonal building contains a central octagonal hall surrounded by specialist areas. It is intended to be in use seven days a week for painting, sculpture, pottery, weaving, photography, jewellery-making, music, theatre, drama and dancing.

Space is also included for a crafts shop, a full sized kiln, and display areas. The committee recommended that the Local Authorities Loans Board be asked to raise a loan of \$265,000 for the arts centre.

### Fencible Cottage, Mount Wellington

One of the very few remaining fencible cottages in South Auckland, this one has been restored by the borough council, furnished in period and remains as a representative of the early days of Panmure and its settlers.

### Waikato Art Gallery Hamilton

A collection of 115 wood engravings by the 18th century English engraver Thomas Bewick has been acquired for the permanent collection.

The engravings are "tailpieces" which Berwick engraved for his book *A History of British Birds*, published in 1797. The collection was given to the two Miss Berwicks, who were nieces of the artist, to a Miss Fanny Crawhall on the occasion of her marriage in 1886, and were subsequently handed on to a Mrs M.F. Watson, of Leamington.

After attention in the Conservation Department at the Auckland City Art Gallery the engravings will be toured as a travelling exhibition. The tour will be organised by the Waikato Art Gallery.

("In a history of the English print Bewick deserves a leading place, for he carried his technique of wood-engraving to such a mastery and expressed himself through it so effectively that he raised the medium to an ascendancy which it maintained throughout the 19th century. He was the first native-born English printmaker whose work was esteemed and imitated on the Continent..." Basul Gray, *The English Print*, 1937.)

### STAFF NEWS

Mr Mervyn D. Sterling, curator and founder of the Kauri Museum at Matakoho, has been appointed keeper of the exhibits (a new position) at the Museum of Transport and Technology at Western Springs, Auckland.

Mr E.G. Turbott, director of the Auckland War Memorial Museum is expected to return this month from an overseas trip during which he has been studying aspects of museum work in London, Mexico, New York and Rome.

Mr Peter Webb, exhibitions officer at the Auckland City Art Gallery, is at present on a two months visit to the United States, Britain and Europe. The purpose of his visit, which is being sponsored by the Auckland City Council, the British High Commission and B.O.A.C., is to make personal contacts in numerous cities to establish major sources for future loan exhibitions for the Auckland City Art Gallery. The success of his visit is already evident in the form of firm proposals for future exhibitions now reaching Auckland.

### Letters to the Editor

From M.N. Day, director of the National Art Gallery, Wellington.

I refer to the August 1972 issue of AGMANZ News, page 8.

The Article entitled *Government Grant of \$50,000* states in the opening sentence that the "... National Art Gallery will now be in a position to acquire ... contemporary paintings".

May I point out that this is a mis-reporting of facts. The position is that the Government provided money so that the National Art Gallery would be able to acquire works of historical significance. The continued reported use of the money to acquire contemporary works is totally misleading and can only result in misunderstanding among artists and public.

Would you please be so kind as to correct this matter in the next issue of AGMANZ News.

Melvin N. Day".

### PUBLICATIONS

*Bulletin of New Zealand Art History*, published by the Department of Art History, University of Auckland. Printed and bound at the Auckland University Bindery, 80 cents.

Edited by Professor Anthony S.G. Green, the first issue includes articles on Robert Field's sculptures 1925-32, Peter Webb's Gallery, and the Ikon Gallery. The purpose of the publication is to make available the results of recent research in the history of art in New Zealand.

### \$600 James Davern Painting Award 1973

#### 1. Award Class

Subject Matter. Artists are invited to submit titled paintings that express their awareness of the sea or the relationship between man and the sea. There are no restrictions on the style of visual communication to be used.

#### 2. Open Class

There is no award.

Receiving of entry forms, exhibits and fees, Friday 2 February and Saturday 3 February 1973 at The Gymnasium, Takapuna Grammar School, Auckland 9.

For full details and conditions of entry please write to The North Shore Festival of Arts and Crafts Society Inc., P.O. Box 32-100 Devonport, Auckland 9

## OVERSEAS NEWS

### Spectral energy and its effect on works of art and other cultural property

W. Boustead, Conservator,  
Art Gallery of New South Wales.

Works of art and most cultural objects are subjected to many hazards such as mechanical ageing, natural ageing, biochemical and microbiological effects. This paper however is concerned with the influence of light on ageing. Light, regarded energetically, is made up of radiation of varying wave lengths and energy. As the wave length decreases the light energy becomes stronger. According to Planck the energy of radiated light quanta becomes increasingly proportional to its wave length.

Fortunately most of the light which enters museums, and sheds itself on the objects on display, is converted into heat energy. If the museum building is modern this energy is usually carried off by air-conditioning. If the museum is old with lofty ceilings and skylights the hot air rises and more or less escapes.

We are concerned with the fact that light energy as compared with heat energy delivers a very much higher quanta. This ensures that the molecule receives all this energy necessary for a rapid reaction. When one views a spectral energy curve it will clearly be seen that the energy of a photon varies with its wave length. From this we can assume that the ultra-violet photon is more destructive than a photon of visible light. The proportion of those photons absorbed which cause physical damage is known as the photochemical efficiency of the quantum yield. A typical value for polymers is  $10^{-3}$  to  $10^{-4}$ .

According to Thomson a gallery illuminated at 100 lux is assailed by the incredible number of  $10^{14}$ . That is to say that the one hundred million photons of ultra-violet light hits every square centimeter of the illuminated surface per second. Much of this energy is absorbed, some converted into heat and the small remainder creates destruction by breaking the CC bonds.

The molecular structure can roughly be divided into two groups, although very often where modern works are concerned there may be a mixture of organic and inorganic materials.

The matter we are concerned with can be divided into two groups: monomer molecules which consist of inorganic forms, such as sculpture, weapons, certain object d'art and substances consisting of large polymer molecules. The resistance to the effects of spectral energy do not noticeably affect the first group. Polymer substances, however, react in a much more extensive and complicated manner to the effects of light.

The process of disintegration is not apparent until it has been going on for a long time and depolymerisation has extended to such an extent that it becomes evident visually and in the process of handling. It may well be asked, if this is so, why do so

many ancient works of art whose structure is mainly organic, stand up as well as they do.

The effects of light disintegration are insidious and not usually visible to the untrained eye. Many substances used in paintings reach a state of equilibrium and assume a self-protective action whereby the top most layers form a barrier to light, forming a protective film over the underlying paint. This is particularly evident when the painting has been properly varnished. The varnish becomes slowly opaque to ultra-violet and also the viewer, and eventually cuts off from the blue end, becoming in turn yellow, orange and finally almost opaque. These ageing films eventually form a mild ultra-violet filtering layer which eventually helps to protect the underlying paint.

Based on data derived by the Swedish Government's Testing Institute from tests applicable to a special class of susceptible museum objects, the Metropolitan Museum of Art, New York, compiled a purely hypothetical set of co-ordinate life expectancies of objects on continuous exhibition. These range from six years on the walls of unprotected (louvreless), daylighted galleries to over 600 years on the walls of artificially lit galleries using 4300K fluorescent lamps and plastic ultra-violet filters, or for an indefinite period for incandescent lamps equipped with specified glass filters.

Such projection, as stated in the report, is not to be relied upon and is intended only to "find the range of the problem."

The investigation was set up with four principal objectives in mind",

1. To determine the radiation hazards of the respective energy bands, both visible and invisible, which are produced by sources of visible and invisible light.
2. To determine the relative energy values of all such bands which are emitted from light sources as used in the museum, viz.,
  - (a) sunlight
  - (b) clear skylight
  - (c) overcast skylight
  - (d) incandescent lamps,
  - (e) fluorescent lamps.

The co-operation of the National Bureau of Standards was sought and generously given.

The Bureau's report prepared by Dr. Dean Judd, demonstrates certain hypotheses which should be clearly understood:

- (a) Both visible and invisible spectral energy tends to cause photochemical change:
- (b) The shorter the wavelength the more photochemically potent irradiation will become:
- (c) Photochemical change depends on such energy being actually absorbed by the irradiated molecules:
- (d) Such absorbed energy must exceed a limit fixed by the absorption characteristics of an irradiated molecule:

- (e) Photochemical change is retarded or accelerated by temperature or by the presence or absence of molecules having chemical affinity with the absorbing molecule.

Item (d) as summarised above is shown by Dr. Judd to explain the conclusions given by other researchers that fading of dyes is largely due to irradiation in the visible spectrum at or near the absorption maximum of the dyes, as well as due to ultra-violet.

Item (e) may also be taken to explain the vast variety of associations and environments which affect the fastness of dyes and pigments. For example, pigments of identical chemical composition, when applied in an oil base on canvas, may be highly resistant to fading, but when applied as a watercolour on paper, may be quick to fade. Furthermore any specific dye may be fast when applied to wool, but when applied to cotton may be highly fugitive.

Moreover, there are two distinct aspects of photochemical decomposition, each suggesting its own set of problems for further investigation. The first covers deterioration of mechanical properties such as loss of tearing strength, embrittlement and crumbling and the second relates to discoloration; either aspect reflecting one or some combination of the above stated five conditions.

Probable Rates of Damage per Footcandle for each bare light source:

Source	D/fc.	per cent
Zenith Skylight	4.80	100.00
Overcast Skylight	1.52 ...	31.7
Sunlight	.790 ...	16.5
Fluorescent Lamps:		
Cool white deluxe	.554	11.5
Warm white deluxe	.444	9.2
Daylight	.402	8.4
Incandescent Lamps		
	.136	2.8

Obviously these light sources are rarely employed without interposing some form of translucent filter. These normally include window glass, roof glass, ceiling glass or diffusing glass or plastic.

It is interesting to note that in rereading Items (d) and (e) of the basic hypothesis that a molecule often discriminates.

Could it be possible that some associated molecule, or even an energy quantum, has catalytic properties?

In assessing photochemical deteriorating of organic materials due consideration must be given to environment. The atmosphere contains among other compounds, water vapour and oxygen. These two compounds under the influence of light form substances that have a detrimental effect on the ageing of material. Oxygen from the air can take an active form under the influence of light and bring about an oxidative decay of the polymer material. This active oxygen together with water vapour can at the same time form hydrogen peroxide, a very potent

oxidant. This can even occur in an air-conditioned building which maintains a moderately dry environment (55-60% RH.) if electrostatic precipitron filters are used in the filtering system. Precipitron filters generate ozone, a much more powerful oxidant than ordinary oxygen. This form of decay is known as photo-oxidation which requires far smaller energies than those for photolysis and can be manifested in visible light and wave lengths over 12000A far into the infra-red spectrum. Not only does ultra-violet bring about photolytic decay but also a part of visible light may bring about photolysis. Unfortunately to exclude visible light colour filters must be used which is undesirable in an art museum.

If the structure of the chain molecule of such a material as cellulose is known then it is possible to calculate what wave length will bring about a break of the chain.

The energy of a light photon is equal to:

$$E = \frac{hc}{\lambda}$$

The value of E will lie between  $58.6 \times 10^3$  cal/mol (the energy needed to break a simple C-C bond) and  $80 \times 10^3$  cal/mol (the energy needed to break a straightforward saturated chain).

$$h = 6.6 \times 10^{-27} \text{ erg-sec.}$$

$$c = 3 \times 10^{10} \text{ cm/sec}$$

$$M \text{ (avogadro number)} = 6.03 \times 10^{23}$$

$$1 \text{ erg} = 2.4 \times 10^{-8} \text{ cal.}$$

$$2 = \frac{6.6 \times 10^{-27} \times 2.4 \times 10^{-8} \times 3 \times 10^{10} \times 6.03 \times 10^{23}}{E}$$

E

Therefore 2 lies between 4860 and 3580A

From this it can be seen that all wavelengths of light shorter than 4860A can break a C-C bond and consequently be detrimental to many organic materials.

### Lighting Levels and Ultra-Violet Filters

When the lighting engineer is called in to design an efficient lighting system for an art gallery or a museum he is faced with vastly different problems from those encountered in the lighting of department stores, offices and factories.

To begin with the objects are usually on permanent display. When not on display they repose in well lit storage areas and if their structure is mainly organic, which is the case with most paintings, drawings and watercolours, they are extremely vulnerable to the effects of ultra-violet and to a lesser extent visible light.

He is also confronted by the different opinions as to what constitutes a desirable illumination level. The conservator, for example, will insist on a lighting level that will not be harmful to his charges. The curator will require a level that will reveal his treasures in a pleasing and often dramatic manner. The architect will also have his opinions based on aesthetic grounds;

he will be anxious that his creation will not be marred by lighting fixtures that will detract from the harmony of his design.

The design of an adequate lighting system for an old building which has vaulted ceilings, skylights and windows which admit natural light presents far greater problems than a modern air-conditioned shell with no fenestration.

To harmoniously combine natural and artificial light in an art gallery requires utilising temperamental electronic devices which control moveable shutters and curtains and also the use of ultra-violet filtering devices. All this is very expensive and often not completely successful. However, a number of exhibition courts in the National Gallery, London, and the New York Metropolitan Museum have been using these elaborate devices for several years and appear to have overcome the initial teething troubles.

The use of ultra-violet filters also presents problems. Because of their flexibility these acrylic sheets are manufactured in small sizes usually six feet by four feet. Anti-static polish has to be regularly applied to prevent the attraction of dust. In Europe their U.V. filtering properties are estimated to last five years. With our longer periods of strong sunlight in Australia, unfiltered by cloud or smog, this period would be considerably less.

Early in the nineteen-fifties at the request of the Metropolitan Museum of Art, New York, an ultra-violet filtering acrylic sheet was developed by Rohm and Haas (U.S.A.). This plastic sheet provides practically clear transparency to visible light whilst filtering out a high percentage of ultra-violet. Other chemical manufacturers have followed suit in Japan, Germany and England.

Unfortunately none of the manufacturers can give an estimate of the useful life of these filters. This is understandable when one considers the wide range of illumination levels to which the filters will be subjected. One would suppose that a filter subjected to an illumination level of 500 lux will have half the life of one subjected to a level of 250 lux. Until just recently there was no means of assessing the decay rate of the ultra-violet filtering properties. At the request of the Scientific Officer of the National Gallery, London, Mr Garry Thomson, an Ultra-violet Monitor was developed by Dr. Hall of Oxford University. The Art Gallery of New South Wales has acquired one of the monitors but unfortunately it has proved to be something of a disappointment. It has been returned to Dr Hall for adjustment.

A simple method of determining whether the ultra-violet filtering agent is still active is to subject the plastic sheet to ultra-violet radiation using a Hanovia UV lamp with Woods filter. A sheet of cardboard or paper is coated with a fluorescent paint, the UV filtering sheet is placed over it and the fluorescence is compared with a sheet of ordinary glass or clear plastic subjected also to filtered UV radiation. The results are quite dramatic.

The design of the new wing for the Art Gallery of New South Wales calls for the use of a few skylights utilising a plastic material with an ultra-violet filter. Samples of the plastic were acquired by the architects and subjected to the simple fluorescent test. Results clearly indicated that the plastic sheet had no ultra-violet filtering properties whatsoever.

The same material had been used in the construction of skylights for an interstate art gallery which cost a great deal of money to build. We do not intend to make the same mistake and have insisted that acrylic sheets be used with an ultra-violet filtering medium. Obviously it would be impossible to subject plastic skylights in situ to this test so the UV Monitor may well prove to be an invaluable instrument when its teething troubles are sorted out.

A number of art galleries and museums throughout the world use ultra-violet filtering plastic tubing which fits over the fluorescent tubes. This solution is not particularly relished by the maintenance staff because of the difficulties involved when replacing dead tubes.

Perhaps the most interesting development to date has been the introduction of the Philips Type 37 fluorescent tube. Spectral energy curves supplied by the company indicate an excellent cut off rate although not quite so good as the best U.V. filters. However this would be more than compensated by the distinct advantage that there would no longer be any uncertainty as to the useful life of the filtering agent. The regular routine replacement of the tubes after so many hours of illumination would ensure this.

Thomson has proposed that the lighting levels in the following table will be found to be more than adequate for the illumination of art museums:

Objects insensitive to light (e.g. metal and stone)	Daylight Fluorescent light at about 6500° K or about 4200 <sub>0</sub> K.	Rarely necessary to exceed 300 lux except for special emphasis.
Most museum objects, including oil and tempera paintings	Daylight Tungsten light. Fluorescent light at about 4200 <sub>0</sub> K.	Not more than 150 lux.
Special sensitive objects (water-colours, prints, drawings, textiles, tapestries, etc.)	Preferably tungsten filament lamps	Not more than 50 lux and less if possible.

References: Garry Thomson, *Studies in Conservation*. Vol.6 No.2 August, 1961.

Laurence S. Harrison, *Report on the Deterioration Effects of Modern Light Sources*, The Metropolitan Museum of Art, New York, (1953).  
Dean B. Judd, *Radiation Hazards of Museum Light Sources*. NBS Report 2254, Washington. (1953).

## Lighting techniques adopted in the new wing of the Art Gallery of New South Wales

We had the supreme good fortune in being able to present the foregoing facts, theories and speculations concerning the damaging effects of light on cultural objects to the planning committee when the design of the new wing was very much in the embryo stage.

The committee consisted of the supervising Government architects, the architects responsible for the ultimate design of the building, engineers and staff curators.

This resulted in the establishment of a very satisfactory rapport between all the experts concerned, a most happy state of affairs indeed.

Far too many museums and art galleries have been designed without preliminary discussions of this nature and a complete disregard for the problems of conservation.

### Display Techniques:

Incandescent lighting will be used throughout the display areas because of their continuous spectrum range which provides good colour rendering and the most agreeable quality at low levels of illumination. Incandescent lighting provides greater flexibility in the arrangement of displays than fluorescent lighting and as stated before emits almost a negligible amount of ultra violet.

Lighting levels will in general follow Thomson's recommendations and will be controlled by a system of dimming and switching devices conveniently situated on two panels on each floor.

To prevent distraction from the exhibits general lighting level will be restricted to between 50 and 100 lux. To permit free standing display cabinets to be easily installed or removed at will some areas will have a grid system situated in the floor.

Philips type 37 fluorescent tubes will be used to illuminate the large storage area situated in the basement.

Although incandescent lighting has the distinct disadvantage of creating a fairly high level of infra-red radiation and consequent heat the air-conditioning system has been designed to cope with this problem.

### Natural Lighting:

Although natural lighting will be somewhat restricted a good deal of careful planning was carried out to ensure that exhibits will not be subjected to harmful ultra-violet radiation.

Some natural lighting was felt to be necessary in order that visitors will be able to obtain some relief from an artificially lit environment and also that they may enjoy the pleasing views over Woolloomooloo Bay.

Fenestration will be arranged so that no natural light will fall on objects susceptible to ultra-violet radiation and will consist of large panes of solar-grey glass which has a U.V. cut off of about 30%.

A long Gallery dividing the new wing from the original building will be naturally illuminated by a

series of acrylic resin skylights moulded from Rohn and Hass Uf III which has excellent ultra-violet filtering properties. The skylights have been designed so that they can be easily replaced when the ultra-violet filtering properties become reduced, a period of between three to four years.

(reproduced from Kalori, Number 42, The Role of Museums, Museums Association of Australia Seminar October 1971)

## The arts and the public

*d'Arcy Hayman Department of Culture, UNESCO.*

The Universal Declaration of Human Rights includes, within its list of fundamental freedoms, the "right freely to participate in the cultural life of the community". Man came from integrated tribal units in which the arts and sciences were inherent qualities of his everyday life; he went through a time of ever increasing specialization, compartmentalization, in which city States and then nations, religious sects and even the various human disciplines were at war with one another; and now he begins to search for ways of finding a new form of integration: internationalism, ecumenism, interdisciplinary, intercultural action. In traditional societies, there is no separation between the public and the arts; all members of the tribe or the village community take part in the popular theatre, participate in the dance, sing and play musical instruments, decorate the home and utensils. There is no need here for museums in which to appreciate the arts, in which to view the arts behind glass partitions for art objects are the objects of everyday use and are familiar as ceremonial forms and symbolic images.

In modern technological societies, man is searching for ways to reintegrate the arts in society, to associate the public more closely with the cultural life of the community. This is needed as a result of the long and artificial separation between the arts and the public which began with the age of specialization. Today, in a time of rapid world urbanization, growing technology and automation in which the machine is on the one hand dehumanizing human patterns of work and play and, on the other, liberating human time and energy so that the use of "leisure time" is becoming a major social problem, there is urgent need for an assessment of these ways in which cultural and educational institutions are reaching out to associate all members of society in the cultural life of the community.

### The new public.

It is necessary to look in breadth and depth at the general public of today and ask these questions: For whom are the arts intended? How has this public changed in the last generation or two? How does the concept of a general public for the arts compare with the notion of "an arts elite" and a "cultivated public"? What are the influences on the arts and their public of democratization, urbanization, technology, mass media, world travel, leisure time? How are traditional societies changing and how do these changes affect the public's appreciation of and participation in the cultural life of the community? As we look at modern societies we find that technology can and does change the whole nature of what we call "culture". Through mass communications and new forms of transportation, the community itself has been extended out beyond the physical neighbourhood to include first, whole nations, then the entire planet and, most recently, other planets in the universe.

In the major urban centres of the world, there is evidence of a new interest and participation in the arts on the part of the general public. However, this new and growing audience for the arts does not always accept the traditional modes and media of arts expression nor does it necessarily participate in traditional cultural forms of presenting the arts to the community. Within a typical urban centre, concerts offering excellent programmes of classical musical works and the performance of distinguished artists cannot draw a sufficiently large audience while at the same time hundreds of thousands of young people often make sacrifices to attend jazz, rock and folk music sessions or to participate in avant-garde musical events or "happenings" and concerts which present traditional musical forms of current popular interest, such as the Indian raga. Then too, the sales of musical recordings continue to soar each year. The same is true of the theatre and its counterparts, films and television.

Society's passion for orderliness has tended to compress the arts into a few major institutional packages such as the museum, the symphony orchestra, the theatre, often leaving everything else to gather the dust of community neglect. What is urgently needed is concern for the confrontation of art and *people*, rather than of (traditional) arts *institutions* and people. The new audience like the new art does not necessarily reject traditional forms of expression, presentation and participation, but it is open to an immensely wider field of action that technology and other social changes have made possible. Another factor to be considered in relation to the arts and their public goes beyond the rapidly

increasing evidence of greater numerical involvement with the arts and penetrates to the matter of the *qualitative dimension*, of *how* people are involved as well as the significance and depth of their involvement. Passive participation in culture is not sufficient nor is the public of today satisfied with it.

Contemporary civilization is a mass civilization, and thus the bulk of the population must be given opportunity to participate actively in all cultural realms. The traditional fear of the "art elitists" is that mass public involvement can only spell disaster for the arts. Because of the efforts of the "elitists" to avoid such a reality, the public often views itself as being manipulated in such a way as to impede or deny it access to the arts. As a result, the public is growing increasingly suspicious of the traditional arts institutions responsible for the management of the arts in society and is determined to create its own institutions. The people will not accept merely to have the facilities extended and the doors opened wider within the traditional arts institutions; they demand a more throughgoing re-examination of the problem. They have a growing sense of recognition that life is more than the acquisition of material goods. Men are in search of new dimensions of life experience and enrichment, and they feel that they can expand the quality of their lives through the arts. The public is seeking ways to understand and participate in the arts of contemporary society.

### The new arts.

Questions must also be asked about the arts and their role in contemporary society. What are the new arts? How have the arts changed in the twentieth century? What are the influences on the arts of technology, urbanization, mass reproduction and mass media, world travel and other forms of international and intercultural exchange? We live in an age of vanishing frontiers, of dimming boundary lines; this is true within the socio-political and also applies to nations, religions and surely to those human disciplines which, for a period in our recent history, have been isolated one from the other.

It is quite obvious that the technology of our time, sometimes produced as the result of certain specialization, leads us almost with a will of its own towards generalization. Man intuitively accepts the role of specialist only as a transitional measure which will allow him to make the technology that will liberate him from the necessity of doing the repetitive, monotonous tasks which until now have kept him enslaved. The electronic and mass produced "brain" of the computer will, let us hope, allow man to return to his original role of creative,

comprehensive thinker. The arts do not exist in a vacuum: they reflect and embody even the most subtle change experienced by man. New forms of transportation and communication give man the power to overcome cultural and intellectual barriers which in other times remained impenetrable by all but a privileged few. As technology is making the entire universe of sound and vision available as raw material for the new arts, so society must find new ways of interpreting and disseminating these new art forms to their public.

#### **The new education.**

Questions must also be asked about the nature and objectives of contemporary education: what are the major changes in the new education? What is meant by integrated and comprehensive education programmes? What is the role of the arts in education? What is the role of education within the traditional and the modern institutions and programmes for the general public?

If by education we mean the systematic development and formation of the intellectual, spiritual and social potentials of individual members of the society of man, then we can quickly see that the arts can and must play a central role in the education of all human beings. Thus the place of arts education programmes within the general educational structures of all people is basic. The school provides the first organized opportunity for the arts education of the general public. It is increasingly recognized however that the educational process should be thought of as a lifelong activity and that many institutions other than the school and university must accept a greater part of the responsibility in the "continuous education" of man. Education is an obligation of democracy. If it is lacking, the intellectual and cultural participation of the great masses of people in society is not fully possible. Arts education has many forms and aspects which are concerned with such varied areas as visual perception, sensory training, differentiated teaching, aesthetic awareness, environmental education, visual communications etc. New educational forms and programmes are being created within traditional and young arts institutions to meet the needs of the contemporary public for the arts. Further experimentation and innovation is greatly needed in this field.

#### **Institutions and programmes for the general public.**

The many and divergent cultural needs and interests of the new public, as well as the new art forms themselves, have brought and are bringing into being a vast variety of cultural and educational

institutions and programmes. These institutions and programmes differ as greatly as do the cultural situations which give them birth. The following are but a few examples of existing forms.

The established and well-known forms of institutions include the museum, library, theatre, concert hall, opera house, school, university, festival and those cultural and educational programmes which exist within government agencies, local and national arts councils, organizations and professional societies. It must be seen, however, that although these institutions are traditional in form, they are passing through a period of transition, wherein they are directing their programmes more and more toward the general educational and aesthetic needs of the public at large. Some of the more recent institutional forms and programmes feeding the public's needs and interests are: cultural centres, youth palaces, cultural travel, leisure communities, arts camps and vacations and those cultural programmes which function within the greater structures of trade unions, factories, corporations, business firms, such national and international events as the Olympic Games, and the mass media, including the press, cinema, radio and television.

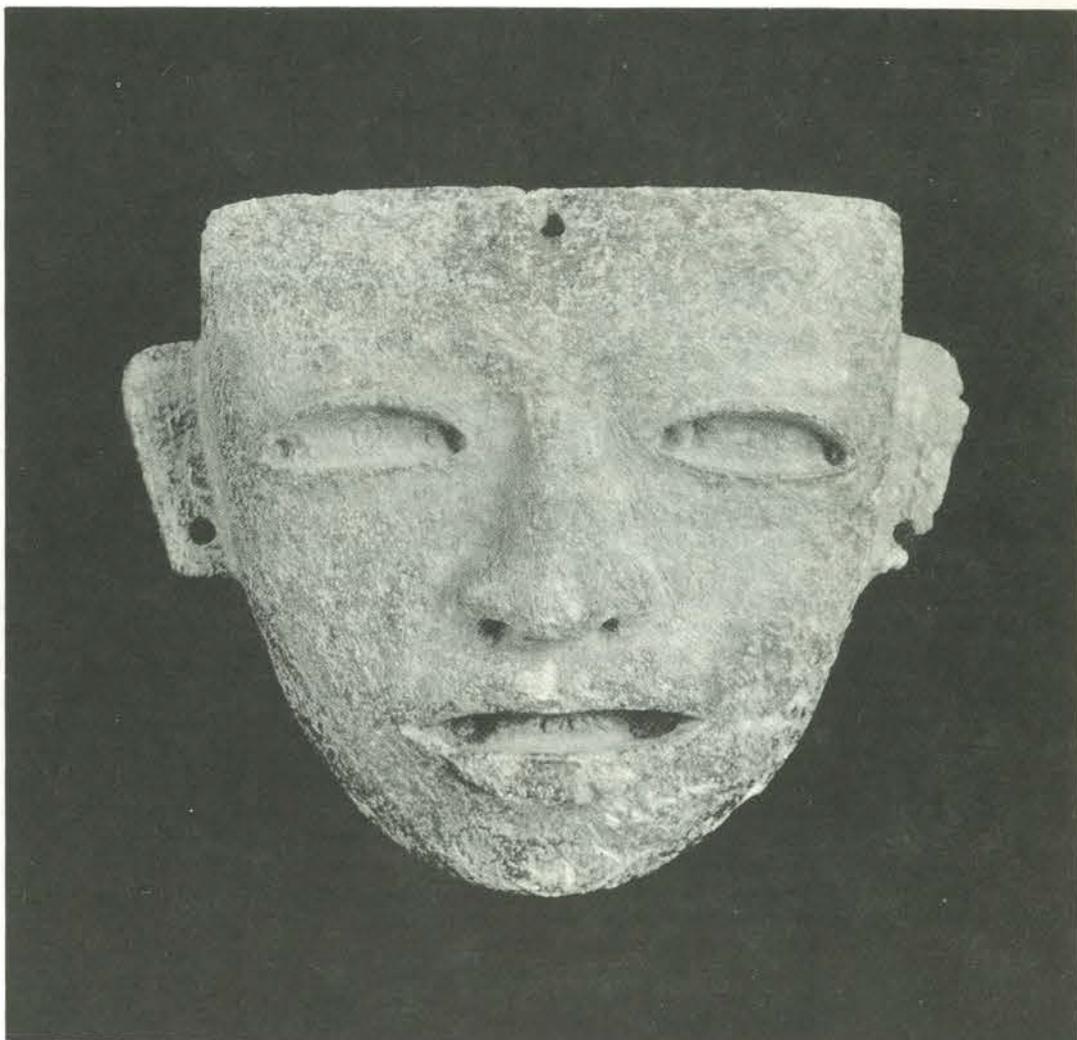
Unesco convened a meeting of experts early in 1970 in Ottawa to throw more light on this whole subject. Among major points raised in the discussions were: the variety of publics and "cultural plurality"; culture and "counter-culture"; new patterns of leisure; the role of the arts and art education in maintaining continuity in national traditions and in the protection of the cultural heritage; the place of the arts in a society becoming increasingly dependent on programming the use of computers, and the importance of the aesthetic environment, particularly in large industrial cities.

Man finds himself in the midst of dramatic and far-reaching changes. The extent and rate of such changes have a profound effect on all aspects of culture. There are vast shiftings in human roles and activities which have disturbed man's sense of stability and introduced problems of personal and collective identity. Conceptions of self and values are being transformed in a world in which the distinction between man and machine becomes increasingly blurred. It is within this context that the individual and humanistic values embodied in the arts take on new meaning within society and offer new possibilities to all members of that society.

*(from: International Association of Art, Unesco 64 65)*

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# Portrait of Mexico

35 CENTURIES OF MEXICAN ART

Auckland Art Gallery and War Memorial Museum  
11 December — 22 January

QUEEN ELIZABETH II ARTS COUNCIL AND THE GOVERNMENT OF MEXICO

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