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# AGMANZ NEWS

THE ART GALLERIES & MUSEUMS ASSOCIATION OF NEW ZEALAND

Vol.5, No.1

NATIONAL MUSEUM  
LIBRARY

FEBRUARY 1974

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15 JAN 1982  
WELLINGTON, N.Z.



Mount Egmont

D.K. Richmond

# AGMANZ NEWS Vol.5, No.1

The Art Galleries and Museums Association  
of New Zealand Inc.  
To promote and improve public galleries and  
museums.

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Cover: *Mount Egmont* by D.K. Richmond  
September 1929

From the collection of Mrs M.R. Brewster recently  
gifted to Govett-Brewster Art Gallery.

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## NEW ZEALAND NEWS

### **\$50,000 Bequest for Govett-Brewster.**

New Plymouth's Govett-Brewster Art Gallery will receive at least \$50,000 in a bequest from the estate of the late Mrs Monica Brewster.

Mrs Brewster, who died in New Plymouth in mid-December after a long illness, gave \$100,000 to the City in 1962 to help establish the gallery, which is named after her maiden and married names.

The Will of Mrs Brewster specifies that the bequest must be used to purchase paintings, prints and sculpture for the gallery's permanent collection.

The Mayor of New Plymouth, Mr D.V. Sutherland stated: "the original gift of \$100,000 which made the gallery possible was responsible for developing a tremendous stimulus to the arts in Taranaki".

Mrs Brewster's wisdom in defining the gallery's policy and protecting it against the anticipated pressures which were brought to bear was another indication of her astute understanding of the arts and the people involved in them, the mayor said.

A policy on how the money is to be used has yet to be established. However, this puts on a firm footing a neglected area in the gallery's financial resources. Mrs Brewster will long be remembered as THE force in establishing art in Taranaki.

In addition to the above bequest, late in 1973 Mrs Brewster also donated to the gallery a number of Oriental carpets, pieces of china, etchings and water colours from her private collection. Among the gift was a fine collection of 10 water colours by

D.K. Richmond, a relative of Mrs Brewster. These works are now undergoing conservation work and will form a nucleus collection of the above artist's work.

### **Rigby Allan Retires**

In December 1973 Mr Rigby Allan retired as Director of Taranaki Museum after 24 years of service. The new Director is Mr Nigel Prickett a graduate in anthropology from the University of Otago.

### **Request for 1920s clothing**

The Pleasant Point Railway and Historical Society who maintain a museum on the old Fairlie line out of Timaru are in need of items of female dress to clothe two dummies in their replica 1920s general store. Those who might be able to assist are asked to contact the society, Box 29, Pleasant Point.

The Pleasant Point Museum is housed in the old Pleasant Point railway station. The feature exhibit is undoubtedly the "Ab" class locomotive that once pulled trains on the Fairlie line.

### **A teaching programme at Manawatu Museum**

During the third term of 1973 the Manawatu Museum Society with substantial help from the Palmerston North Teachers College, operated a pilot project in teaching social studies using the Museum resources. Mr Brian Mather and Mrs Mina McKenzie have taken informal lessons at the Museum in Amesbury Street and at Totaranui, the

Museum Society's colonial house and have visited schools and the Teachers College. A total of 1449 pupils accompanied by 101 teachers and parents have been involved.

### **Maori Buildings**

The New Zealand Historic Places Trust has established a Maori Buildings Committee whose function is to consider ways to record and preserve important Maori ceremonial, decorated and historic buildings. The venture has the support of the Maori Council who will be represented on the committee. The Secretary for Maori and Island Affairs will be a member of the committee.

The first need is to assemble a basic list of such buildings. The final solution will probably be to use the list as a basis for actual field programmes during which visits will need to be made to all districts and marae throughout New Zealand so that all houses actually standing will be recorded. The Trust is interested in both written and photographic records, details of areas covered, when the record was compiled and whether any investigation or inspection has been carried out.

Any information which will assist the committee will be welcomed by the Director, New Zealand Historic Places Trust, Box 12255, Wellington.

### **Whakatane and District Museum**

A number of important new acquisitions have been received by the museum in the last six months. Perhaps the most notable has been a very fine canoe prow recovered from a swamp at Thornton. The prow is now undergoing preservation. A greenstone pendant has been lodged with the museum.

One of the problems encountered by the museum — that of lack of display space — has recently been underlined by the difficulties encountered in placing on display a small 21 foot fishing canoe. Similar problems in the storage area are causing concern.

Late in 1973 an exhibition on the Tarawera Eruption was opened. The exhibition, containing photographs and articles of the time, was loaned from the Rotorua City Museum.

### **Museum Extension Proposed for Akaroa**

The building of a 1600 sq. ft. gallery as an extension to the Langlois-Eteveneaux House Museum at Akaroa is proposed for 1974. The work is estimated to cost \$30,000 and the gallery is to be used to display small exhibits and for protective storage for larger items. The Museum Trust Board said it was hoped to get a \$10,000 Government subsidy and to raise the balance from local bodies and from a public appeal.

### **New opening hours**

#### **Dunedin Public Art Gallery:**

Weekdays:	10 am to 4.30 pm
Weekends:	2 pm to 5 pm
Public Holidays:	2 pm to 5 pm
Closed:	Christmas Day and Good Friday

#### **Solomon Island Ethnological Material for Waikato Art Museum**

During his second visit in recent years to the South Solomon Islands, Dr Sidney Moko Mead has gathered for Waikato Art Museum a truly magnificent collection of ethnological material. Dr Mead, a graduate of Auckland and Southern Illinois Universities and now a member of the staff of the Anthropology Department at McMasters University, Ontario, has been studying the material culture of the Santa Ana and Star Harbour Area with special reference to its carvers and their art. The results of his first visit have recently been published (Mead, SM 1973 **Material Culture and Art in the Star Harbour Region, Eastern Solomon Islands**. Ethnology Monograph No. 1 Royal Ontario Museum) and Dr Mead is now working on a second publication that will include much of the material now in Waikato Art Museum.

The Art Museum's collection consists of approximately 120 pieces ranging from the smallest items of fishing gear to two 3-metre houseposts. It covers a wide diversity of articles — household items, clothing, ornamentation, bone containers, basketary and weaving and even a fishing kite. It is a true ethnological collection in that it covers the items in general everyday use in the South Solomons, and in particular the two small islands of Santa Ana and Santa Catalina. However, it is possible to pick from the collection some 30 pieces of high quality items that are truly works of art. After an initial showing in Waikato Art Museum this small group of items will be shown in a number of galleries in the North Island.

AGMANZ has made available a \$500 subsidy for the purchase of this ethnological collection which will be named, after its collector, The Mead Collection.

#### **Waikato Art Museum: Exhibitions Assistant**

Applications are invited for the position of Exhibitions Assistant. The position entails assisting the Exhibitions Officer in displaying a wide range of international and national touring exhibitions and permanent displays. Applicants should preferably have a Diploma of Fine Arts, Diploma of Graphic Design or comparable qualification, but consideration would be given to an applicant who has been involved with the arts at a practical level. For further details apply: The Co-ordinator, Waikato Art Museum, P.O. Box 937, Hamilton.

## THE LAKES DISTRICT CENTENNIAL MUSEUM

Bruce Young

### History

Arrowtown grew up in the busy days of the gold miner and his hunger for sudden wealth. European history is recent compared to the rest of New Zealand. The Wakatipu basin and gold fields must have been one of the fastest populated areas in this country, although it couldn't be called settled until much later. It was predominantly because of this colourful history that a Museum was started in 1948 in an old wooden hotel building in Arrowtown, surviving on donations and volunteer labour for many years. In time, the museum moved into the old BNZ Arrowtown Bank building and it is to this building that additions have recently been added, giving about five times the display area. The new wing has a mezzanine floor which looks onto the old bank stable, now nestling with its front securely through one wall and the floor below connects up with the old rooms below the bank which were originally used for the Mayor's Residence, and which are soon to become Period Room displays.

The Museum committee is made up of representatives from various organisations which include the three local authorities. The only financial assistance from the local bodies has been to guarantee the loan for the extension of the new building.

### Admission and Income

More by good luck than anything else, the Museum has found itself on a tourist route with a very large number of people passing through. Mid-winter sees as few as 30 people a day, while around the Christmas period about 1,000 pass through each day. December of last year saw an increase of admission charges to 20 cents for adults and 5 cents for children. Last year's figures were: adults 56,450; children 12,374, with free educational tours 974, totalling 69,798 all told.

All the income for the Museum is from these admissions and profits from book sales. The Wakatipu area has been written up very extensively and through the sales of these historical books the Museum's income was increased by about \$1,000.00 last year.

### Staff

Permanent staff equals two, one Director (cum display artist) and one custodian. Part time personnel include three custodians, two cleaners, one cataloguer, and one display artist.



Lakes District Centennial Museum. The old BNZ building stands centre photograph with the new extensions at the back and the wagons and vintage implements in the yard to the left.

Although the Museum has its own income from door charges, it is only just keeping its head above water, so wages and salaries are comparatively low.

### Displays

The mezzanine floor displays are to be completed for Christmas. It is hoped to begin work on the two period rooms soon after Christmas, but before this can be done, temporary storage will have to be arranged in the proposed mining display area.

The concrete yard is to be extended in January to allow for expansion of wagons and agricultural implement displays. This should clear room in the old yard to construct desperately needed storage.

### Cataloging

The total recataloging of the collection was found to be necessary and is nearing completion after much time and expense. As the staff were unable to find any standard Museums system of cataloging, we devised our own based on those of the Otago and Southland Museums.

The main catalogue is a 6" x 4" card system which has been Xeroxed into triplicate folders, for security and convenience. A cross reference for the portrait photograph collection has been xeroxed to provide a quick reference to 'Somebody's Grand-dad' and will pay for itself in time saved.



Panorama of recently completed displays in the new extension; from the left to right:

1. Lakes Shipping: Relics of the lakes steamers, many of which were paddle steamers or sailing craft. This display has no glass except over the photographs at the bottom, but an illusionary barrier is partially set up by a pulley block and rope stretched across the front of the case opening. A ships engineering vice to the right projects out the front of the panel adding to the depth of the display.
2. Footwear: Boots, shoes, bootscrapers and a pair of ice skates forged from old files.
3. Wagoning: This played an important part in local transport. Display shows fittings for wagons and accessories such as whips, jacks and lamps. The wheel was repaired with wire reinforced polyfilla, carved and painted to match the timber, shows the application of the wagon shoe to assist breaking. The centre background features a

drawing of a locally made wagon which is in the Museum collection.

4. Stable display: dealt with elsewhere.
5. Equestrian Hardware: A display of horse harness fittings and equipment.
6. Krnatz Specimen Collection: from the Queenstown school of mines.
7. Local Geology: To be redisplayed soon. Background graphics visually forced display on to bottom of the case, which is uneconomical use of case volume.
8. Maori: Small display for the main purpose of attracting more material.
9. Moa: Bones from local deposits. Articulated leg suggests full size bird and draws many comments. Wall to the right in time will have a map of the local district. This will be as plain as a map can be, aimed at the tourist who has no idea of the area into which he or she has arrived.

### Collections

The collections are fairly wide ranging, but still have gaps to be filled. The mining section was extensively added to last year with financial assistance from AGMANZ.

Much of what is being collected is of limited immediate display value, but will affect what a Director in twenty year's time will be able to do. With the commercial value of many museum items rising rapidly, the job of collecting is getting more and more difficult all the time.

The Lakes District Museum is coming of age. Proper displays now exist. Not just a conglomeration of objects requiring restoration sitting on shelves, but a collection displayed and laid out with some semblance of order. At the moment it is little more than reasonably well displayed. But with time it is hoped to be able to subtly educate those who pass through our doors, while providing an entertaining display of local history.



Stable and saddle display. A wooden wall from a stable was rebuilt into the case and a flagstone floor laid. The shutters to the left cover a window and natural light streaming in gives the impression of seeing a small part of a much larger stable without using any illusionary painting of back-drops.

## QUEEN ELIZABETH THE SECOND ARTS COUNCIL OF NEW ZEALAND BILL

Introduced late in the 1973 Parliamentary session the bill recasting QEII has already attracted a great deal of comment. Although the Queen Elizabeth II Arts Council is retained the various modifications to its structure, along with the various additions at a regional level, will result in what can only be described, at the best, as a cumbersome administrative machine. The Labour Government came to power decrying the numerous committees set up by the former governments but with the new QEII Bill is mooted a system whereby, theoretically at least, New Zealand could have a committee, a Community Arts Council, for every group of six people that care to call a public meeting "at any place in any region". Surely an all time record!

New Zealand is, for the purposes of the Bill, divided into eight regions — North Auckland, South Auckland, Waikato-Bay of Plenty-King Country, East Coast-Hawkes Bay, Taranaki-Wellington, Nelson-Marlborough-West Coast, Canterbury, and Otago-Southland — each with a Regional Arts Council of seven members. Of this seven four, including the chairman, are ministerial appointments, the other three being elected by the region's Community Arts Councils at a yearly conference. The four ministerial appointments will not be beyond the pressures of local artistic politics, however, for they will be elected from those nominated by the public, local bodies, and "from any artistic organisations in the region that in his (the Minister's) opinion may have interests in the appointment" (Part II, Section 27, sub-section 3).

This system of Regional Arts Councils forms the core of the new QEII for the Chairman of each of the eight councils sits on the national body — the Queen Elizabeth II Arts Council. Our national artistic body will in fact be dominated by men appointed primarily on a geographical basis.

At this point one must wonder what is to become of our national artistic identity. What is the future for the professional artist — actor, dancer, painter — whose audience and support is basically national in character? What is the future for the professional company or institution whose aim it is to produce for a national market?

Perhaps we look at the Bill too darkly. But the fear remains that the dominance of regional interest so apparent in the Bill must erode at the national artistic standards that have been built up over the years. This fear can only be reinforced by one small change in the function of the Queen Elizabeth II Arts Council. In the 1963 Act one of the functions was:

"To make accessible to the public of New Zealand all forms of artistic or cultural work." (Section 12, sub-section b).

In the new Bill an insidious change has crept in. Now the Queen Elizabeth II Arts Council is charged in Part I, Section 9, sub-section b, to make accessible "... all forms of artistic **activity**." (Editor's emphasis). What does that really mean?

Hon. Ed.

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### MR D.A. HIGHET, OPPOSITION M.P. FOR REMUERA ON THE QUEEN ELIZABETH II ARTS COUNCIL OF NEW ZEALAND BILL

In a feature article written for the Auckland Star and published 12 December 1973 Mr Highet, under the heading "Arts concept is a mind-boggler", let forth a series of telling broadsides at the bill that will restructure QEII. A selection of his comments are listed below:

*"Taken at first glance, the measures in the new Bill might seem relatively simple with its system of regional arts councils and community arts councils, but it doesn't take much time to think it out in practical terms and then the whole scheme becomes mind-boggling.*

*New Zealand is divided into eight regions in the proposed new set-up — this in itself is of doubtful benefit and full of problems. The arts just don't happen geographically — they happen where the people involved happen to be or where the activities*

*are developed or developing."*

*"Then the eight chairmen from the regions become the members of the reconstituted arts council. It is immediately apparent that with the best will in the world those eight people, each with a hierarchy behind him of a regional council and possibly dozens of community arts councils in this area all wanting money for projects large and small, will be there to plug for their own areas. Perhaps that's what the Government intended. If so what happens to national thinking, national needs and professionalism. Could these not be overshadowed and outweighed by parochial interests?"*

*"It is a bottom-heavy scheme, with countless community arts councils being formed all over the country, where 11 people can get together and form one."*

*"My main criticism of the new Bill is the arbitrary way it has been handled and its emphasis on amateur activity, which could so easily overshadow professional development so important to any mature country."*

*"This new Bill is geared primarily to the amateur*

*groups, large or small, good or bad."*

*"Now that a vast amount of additional money will be available for the arts it is regrettable that it could be dissipated by endeavouring to spread the assistance over too wide an area."*

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## THE RISE OF SMALL MUSEUMS

Dr Yaldwyn, in listing 117 new, proposed or modified existing museums and art galleries points no moral from his exercise. He leaves any such thoughts to us.

The great majority of the 117 are new small museums. Some will applaud this situation as further evidence of the popularity of the museum movement in New Zealand at the present moment for this popularity has now developed to the extent that, in the best New Zealand do-it-yourself tradition, every second service club, historical society and local body wants to establish their own museum.

Others will instead see a potentially dangerous situation for although some of the museums being established at the present moment will develop, gain professional staff and carry out efficiently

their various museological tasks, others, and probably the majority of those in smaller centres, will die or stagnate along with the initial wave of enthusiasm that bore them. At this point collections gathered together in premises that are so often insecure and a high fire risk are in danger.

Some years ago AGMANZ discussed the desirability of an independent commission or committee reporting on New Zealand's museums and art galleries. Dr Yaldwyn's article surely presents us with evidence that New Zealand is over-reaching itself with the establishment of so many small museums. Perhaps AGMANZ should once again be considering an independent commission on museums.

Hon. Ed.

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## MORE AND MORE MUSEUMS

J.C. Yaldwyn

The 1969 AGMANZ directory of "Art Galleries and Museums of New Zealand" compiled by Brenda Gamble and Robert Cooper lists 110 institutions in New Zealand proper. It includes metropolitan and provincial institutions, local and historical museums, some private collections and museums (as long as they were "available to the public and administered on a non-profit basis"), government departments holding collections, as well as libraries, archives and universities holding collections of pictures and other graphic material.

In the six years since the preparation and publication of that directory, notices sent to the National Museum directly, announcements in Wellington newspapers, news clippings provided by the Government Advertising Branch of the Tourist and Publicity Department, and the quarterly issues of AGMANZ News have listed a whole series of new art galleries and museums, mostly "local", which have been proposed, planned, built, opened or closed in this period. Other established institutions have changed their name, status or aims since 1968. In the summarized list given here I have tried

to include all significant proposals, additions and changes known to me, but I am sure it is incomplete and even inaccurate in places. With many of the 117 entries I have included the newspaper reference which provided me with the information given. In cases where more than one news clipping was available, I have usually selected the most recent or the one illustrated with photographs or architect's drawings.

Entries are given in a geographic sequence from north to south as adopted in the 1969 AGMANZ directory. The name of the institution or collection and of the town or centre where it is situated are in italics; if the museum or gallery is only proposed and not actually established (as far as I am aware) this is indicated by the use of inverted commas; some quotations are given from newspaper articles and an indication of the type of collections displayed is given if not clear from the name of the collection; I have given the organization responsible for the administration or proposed establishment of the collections if known to me, and I have not included institutions or information already listed in the 1969 directory. Some of the

proposals quoted may never have been taken seriously by the organisation or local body concerned and may be considered as having been still-born, others may have developed far beyond the stage given here, but I have tended to be inclusive rather than exclusive and I have quoted from the latest news available to me. I have made no attempt to check the accuracy or origin of any news clipping.

Any news on additional galleries or museums missed here, and any corrections or other alterations to these entries as given would be very welcome.

## NORTH AUCKLAND

*Wagener Museum, Houhora*, "biggest private collection in country" opened by W. Wagener in March 1970 (Northland Advocate 11 April 1970).

*New Zealand Maritime Museum, Wāngarua*, established in 1968 by Kelvin Tarlton and Wade Doak for shipwreck relics (Northern News 17 Feb 1969); now closed.

*Kerikeri*, Society for the Preservation of the Stone Store Area joined AGMANZ as Institutional Member (AGMANZ News Feb 1972).

*Waitangi Treaty House* "museum" to be established "not of artefacts but of social trends before and since the treaty was signed" (Northern News 26 Nov 1973)

*Paihia*, "museum of shipwrecks" run by K. Tarlton in old lighter *Tui* (NZ Herald 24 Jan 1972).

*Captain Cook Memorial Museum, Russell*, new name for Russell Centennial Museum, opened in new building Oct 1970 (AGMANZ News Aug 1971).

*Kohukohu* "regional museum" being established by Hokianga County Council (Northland Age 20 Nov 1971).

*Rawene* "museum" suggested by Hokianga Historical Society (Northern News 2 July 1973).

*Kaikohe* "museum" suggested by Chamber of Commerce (Northern News 16 April 1973); old courthouse to form nucleus of "outdoor museum" (Northern News 25 Oct 1973).

*Maunū* "Northland regional museum" planned on 56 acres with botanical garden by Northland Regional Committee (AGMANZ News Aug 1972); "living museum" appeal launched (Northern Advocate 8 May 1973).

*Mangawhai* "museum" planned by Mangawhai Historic Society (Northern Times 30 March 1972).

*Helensville and District Museum* established 1971 by "museum society", open afternoons Friday, Sunday and holidays.

*Northcote* "historical museum" proposed by Northcote Rotary Club (NZ Herald 10 Oct 1972).

*Museum of Sound, Light and Transport, Panmure*, private museum opened by Bryan Jackson Aug 1970, closed 1973.

*Auckland* "maritime museum", Auckland War Memorial Museum approached with idea by Auckland Maritime Society (NZ Herald 19 July 1972).

*Auckland* "museum of dentistry" to be established by NZ Dental Association (AGMANZ News Feb 1972).

*Waiheke Island* "museum" planned by Waiheke Island Historical Society (Auckland Star 28 Aug 1972).

*Great Barrier Island* "museum" planned by County Council (AGMANZ News Feb 1972).

*Manukau* "museum and craft gallery" to be established at Alfriston in 100-year-old kauri house with support from Papakura and District Historic Society (Auckland Star 12 July 1972).

## SOUTH AUCKLAND

*Whitianga* "museum" suggested by Mercury Bay Chamber of Commerce (Thames Star 6 Nov 1970) and by Whitianga Lions Club (Hauraki Plains Gazette 29 Nov 1971).

*Thames* "new museum" as centenary project and possible extension of Thames Mineralogical Museum (Thames Star 9 May 1973); to be established by Museum and Historic Places Society (Thames Star 1 Nov 1973).

*Waikino* "museum with a difference" to be established in renovated Waikino School of Mines will have "artefacts, relaxed atmosphere (stereo music), arts and crafts to sell and "life supporting foodstuffs" (Waihi Gazette 15 Nov 1973).

*Te Aroha* "museum" to be established with help of Borough Council "prior to 1980" (Thames Star 25 May 1973).

*Morrinsville District Museum* opened in 1969 by local "historical society" (NZ Herald 21 Feb 1970).

*Ngaruawahia* "museum" to be established in Turangawaewae House (Waikato Times 14 May 1973).

*Te Horea, Raglan North Head*, private museum of Maori artefacts collected by Keith Bird catalogued by Waikato Art Museum.

*Waikato Art Museum, Hamilton*, amalgamation of Waikato Art Gallery and Waikato Museum opened 18 Oct 1973.

*Hamilton* "folk museum" proposed by Waikato Historical Society in Hockin House (Waikato Times 22 Sept 1973).



*Hooker's Road* private museum off main highway between Hamilton and Cambridge, run by Mr. Hooker.

*Cambridge Museum* opened by Cambridge Historical Society in former council chamber Oct 1971 (Cambridge Independent 2 Nov 1971).

*Clydesdale Museum, Matamata*, opened by Peter Ward Oct 1970 for local history, machinery, vehicles (Matamata County Mail 27 Oct 1970); purchase by Matamata County Council suggested (Matamata C. Mail 20 Aug 1973).

*Katikati* "museum" suggested by RSA for military relics (Hauraki Plains Gazette 24 July 1970).

*Te Puna*, Tauranga County, Rex Williams private museum of antiques and machinery (Bay of Plenty Times 11 July 1973).

*Tauranga District Museum* opened Aug 1970, control transferred from Tauranga Historical Society to Museum Board (Bay of Plenty Times 19 June 1972); "historical village" proposed (Bay of Plenty Times 2 Feb 1973).

*Mount Maunganui* "museum" to be established by Mount Maunganui Lions Club (Bay of Plenty Times 19 April 1972).

*Whakatane and District Museum* established Feb 1972 (Opotiki News 25 Feb 1972).

*Awakeri* "technological museum" suggested by Whakatane Branch Travel and Holiday Association (Whakatane Beacon 12 June 1970).

*Opotiki* "museum" proposed by Jaycees and Opotiki Historical Society (Opotiki News 10 Sept 1971).

*Putaruru* "timber museum". Planned by Putaruru Timber Museum Society (South Waikato News 13 Sept 1973).

*Rotorua Society of Arts* joined AGMANZ as Institutional Member (AGMANZ News Feb 1972).

*Mathias Motor Museum, Rotorua*, closed after 16 months as it "failed to attract overseas tourists" (NZ Herald 22 April 1971).

*Te Awamutu* "museum" planned by Borough Council in new Civic Centre (AGMANZ News Feb 1973). This to be a relocation of the Gavin Gifford Memorial Museum already in existence.

*Otorohanga* "museum" discussed by Otorohanga Public Relations Foundation (Otorohanga Times 28 Nov 1973).

*Mill Cottage Museum, Te Anga*, Marokopa district, organised by "history and building committees" (Otorohanga Times 10 Sept 1973).

*Oparau Game Park and Antique Museum* privately owned by Ian Hill on Otorohanga — Kawhia Road (Waikato Times 20 April 1972).

*Waitomo Caves Museum* opened by Museum Committee Oct 1973 (Otorohanga Times 17 Oct 1973).

*Te Kuiti* "museum" proposed for relics, photographs and documents "so sought after by the Turnbull and other libraries", North King Country Historical Society of 1969 to be reformed (King Country Chronicle 26 Oct 1973).

*Taupo* "museum" planned by Taupo Regional Museum Council (Tuapō Times 1 July 1971).

*Turangi Museum* opened by Ministry of Works Oct 1971 for local history and natural history (Taupo Times 7 Oct 1971).

## HAWKE'S BAY

*Wairoa District Museum Appeal* conducted by Rotary Club closed with over \$10,000 (Gisborne Herald 1 June 1973); museum to be established by interim committee.

*Museum of Agriculture and Industry of New Zealand, Hastings*, closed 1970, assets transferred by Museum Society to Hawke's Bay Agriculture and Pastoral Society (AGMANZ News May 1970).

*Te Whare-o-Nga Tipuna, Hastings*, museum of maori artefacts established 1971 in Library building by City Council.

*Central Hawkes Bay* "museum", Waipukurau, possible establishment discussed by Borough Council (Central HB Press 17 April 1973).

*Waipukurau*, private museum established by P.R. Harding at Mount Vernon (AGMANZ News Feb 1972).

*Woodville* "museum" planned by museum committee (Manawatu Ev Standard 25 July 1970).

## TARANAKI

*Hawera* "museum" suggested (Taranaki Herald 19 Oct 1971).

*Patea* "museum" organized by Patea Historical Society nearing completion (Hawera Star 18 July 1973).

## WELLINGTON

*Taihape* "museum" planned in leased Methodist Church by Taihape and District Historical and Museum Society (Central District Times 20 Nov 1973).

*Wanganui Regional Museum* new name for Wanganui Public Museum adopted April 1973 (Wanganui Herald 17 April 1973).

*Feilding* "museum" to be opened in old municipal chambers mid Oct 1973 by Manchester Block Centennial Association as 1974 centenary project

(Feilding Herald 25 Oct 1973; Evening Standard 16 Nov 1973).

*Manawatu Art Gallery, Palmerston North*, new name for Palmerston North Art Gallery adopted Oct 1970 (AGMANZ News Nov 1970).

*Palmerston North*, B.T. Rankine private "colonial museum" for vehicles and relics to be formed (Manawatu Ev Standard 26 May 1973).

*Tokomaru Steam Museum* established Aug 1970 by Colin Stevenson for engines, machinery and steam vehicles, open 2nd and 4th Sundays each month.

*Foxton* "museum" proposed by Foxton Historical Society (Manawatu Ev Standard 12 April 1971).

*Levin* "museum" suggested by Levin Arts Society (Levin Chronicle 10 April 1973).

*Levin*, M and J. Doreen private museum of local history, war relics (Levin Chronicle 6 April 1973).

*Otaki Museum* opened by Otaki Lions Club 1969.

*Kapiti Coast Historical Museum, Paraparaumu Beach*, established in Coastlands shopping centre — for local artefacts.

*Porirua* "museum" suggested by Porirua Historical Association and Takapuwhia Marae (Dominion 13 Oct 1973).

*Dowse Art Gallery and Museum, Lower Hutt*, Dowse Art Gallery opened May 1971; museum to be added to Art Gallery (Evening Post 12 May 1973).

*Petone* "pioneer museum" considered by Petone Borough Council as possible future for existing Centennial Memorial on Petone Beach (Hutt News 27 Nov 1973).

*Marine Museum, Wellington*, opened by Wellington Harbour Board April 1972.

*National Museum, Wellington*, new name for Dominion Museum from April 1973.

*Otari Plant Museum, Wilton, Wellington*, outside garden of native plants administered by Wellington City Council.

*Wellington* "railway museum" being developed by Wellington Branch of NZ Railway and Locomotive Society at Gracefield (Evening Post 12 Nov 1973).

*Wellington* "permanent science exhibition" establishment sought by J.F. Burgess and Prof. Duncan of Victoria University Chemistry Department, publicity film (10 mins) available. "Hutt Valley Sciex" recently suggested as possible name (Hutt News 27 Nov 1973).

## WAIRARAPA

*Masterton* "museum of history and technology" proposed by Wairarapa Museum Society to house "stuff the Dominion Museum would like to get

hold of" (Wairarapa Times Age 28 March 1973).

*Masterton* "museum of old Wairarapa buildings" proposed by Masterton Licencing Trust (Wairarapa Times Age 27 June 1973).

*Cobblestones Museum, Greytown, Wairarapa Settlers Museum Company*, established 1970 by Jaycees with support of Greytown Trust Lands and Wairarapa Horse-drawn Vehicle Society (The Chronicle 20 April 1970).

*Murdoch Museum, Hikutaia*, death of founder recorded by Martinborough Historical Society (Wairarapa Times Age 1 June 1972).

## MARLBOROUGH

*Havelock Museum* established 1968 by Lions Club, includes sawmilling, tractors (Marlborough Express 12 Sept 1968).

*Rai* "museum" proposed by Rai Valley Historical Society (Nelson Ev Mail 28 July 1971).

*Marlborough* "provincial museum and archives", Blenheim, proposed by Borough Council in association with other local bodies (Marlborough Express 24 July 1968).

*Renwick Library and Museum* formed 1967, extensions opened May 1972 (Marlborough Express 3 May 1972).

*Kaikoura Museum* established by Kaikoura Historical Society, open Friday afternoons (Marlborough Express 15 Aug 1972).

## NELSON

*Collingwood Museum* established.

*Rockville, Golden Bay, Berry family private museum* possible future move to Te Awamutu (Nelson Ev Mail 24 July 1973).

*Motueka* "museum" planned by Motueka Borough Council (Nelson Ev Mail 11 July 1973).

*Richmond, A.J. Tyrell private museum of military relics* (Nelson Ev Mail 11 May 1971).

*Karamea* "museum" planned as centennial project of Karamea Historical Society (Westport News 21 March 1973).

*Murchison Museum* opened by Murchison Historical and Museum Society (Nelson Ev Mail 15 Dec 1971).

*Coaltown* "museum", Westport, proposed by Coaltown Trust to cover coal and gold mining, local history (Westport News 5 June 1973).

## WESTLAND

*Greymouth* "hall of New Zealand social history" suggested, organizing trust to be formed (Chch Star

31 Oct 1973).

*Kumara, Gold Town* private museum of gold mining and Victoriana closed through "lack of patronage" (Hokitika Guardian 22 Feb 1973).

## CANTERBURY

*Waipara* "museum", Waikari, planned by Waipara County Historical Society (Chch Press 16 March 1973).

*Oxford* "museum" planned by Oxford Historical Records Society (Chch Star 7 Aug 1973).

*Ilam* "museum of education" planned at Christchurch Teachers College (Chch Press 21 Sept 1971).

*Christchurch*, Department of Zoology, University of Canterbury, joined AGMANZ as Institutional Member (AGMANZ News Aug 1970).

*Lyttelton Museum* established by Museum Committee for photographs and shipping items (Listener 8-14 Dec 1973).

*Okains Bay* "museum" plans approved by Akaroa County Council (Chch Press 30 June 1973).

*Hororata* "museum" to be established in Coton's cob Cottage by Hororata Historic Society (Chch Press 3 Nov 1973).

*Rakaia Gorge*, private museum formed by Christine Wightman for local relics and "things you don't find nowadays" (Ashburton Guardian 27 Oct 1973).

*Ashburton Museum* opened March 1972 by Ashburton Historical Society (Ashburton Guardian 8 March 1972).

*Geraldine* "museum" planned by Geraldine Historical Society (Timaru Herald 5 Oct. 1973).

*Timaru*, Alan Ward private museum for local history, military relics (Timaru Herald 28 June 1973).

*Pioneer Cottage and Museum, Fairlie*, opened 3 Nov 1973 by MacKenzie County Historical Society (Timaru Herald 5 Nov 1973).

## OTAGO

*Upper Waitaki Pioneer Museum and Art Gallery, Kurow*, established.

*Hollyford Valley*, Murray Gunn private museum at Hollyford Valley camp for local history (Mataura Ensign 8 May 1973).

*Clyde Vehicle Museum* being built by Dunstan Goldfields Museum for horse-drawn vehicles (Otago Daily Times 12 June 1972).

*Sir William Bodkin Memorial Museum, Alexandra*, new name (or official name?) for Alexandra Museum (AGMANZ News May 1972).

*Roxburgh* "district museum" to be established in 100-year-old stone building by Roxburgh Lions Club for historic relics and vehicles (AGMANZ News Aug 1973).

*South Otago Historical Society's Museum, Balclutha*, opened Oct 1972 (Dunedin Ev Star 12 Oct 1972).

*Owaka* "museum" planned by Catlins Historical Society (Clutha Leader 30 July 1973).

## SOUTHLAND

*Gore* "buggy museum" planned by Southland Shafts and Wheels Society (Mataura Ensign, 20 Oct 1973).

*Tuatapere* "museum" suggested by local "historical research committee" (Southland Times 24 May 1973).

*Bluff* "museum" proposed by Bluff Businessmen's Association (Southland Times 23 Nov 1972).

## CHATHAM ISLANDS

*Chatham Islands Museum, Waitangi*, opened Jan 1970 (Chch Star 28 Jan 1971).

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## WHO YOU SHOULD KNOW — 9

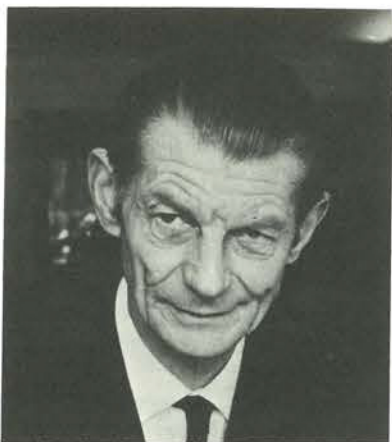
### A.A.StC.M. Murray-Oliver Education Officer Alexander Turnbull Library

Tony Murray-Oliver was born in Christchurch in 1915. He was educated at the Christchurch Boys' High School, Canterbury University (B.A.) and Victoria (M.A.). In 1964 he was granted an associateship in the New Zealand Library Association.

Tony Murray-Oliver joined Alexander Turnbull Library in 1938 when the staff was only seven and

thus was trained in all aspects of the Library's work, which he finds invaluable now that he is the "oldest inhabitant" there. From his first years at the Turnbull he was particularly interested in Pacific History and the extensive art collections. The former interest, coupled with his war service, four years in the RNZAF in Canada and the Solomon Islands, was partially responsible for his secondment to the H.Q. of the South Pacific Commission in Noumea as Librarian between 1950 and 1952.

Since this time Tony has held a variety of positions



in the Turnbull — Public Relations Officer 1952-68, Officer in Charge of Illustrative Material 1952-56, and Education Officer 1968-. But he states that they all involved much the same sort of work, being a sort of dog's body jack-of-all-trades with few precise limits to his duties.

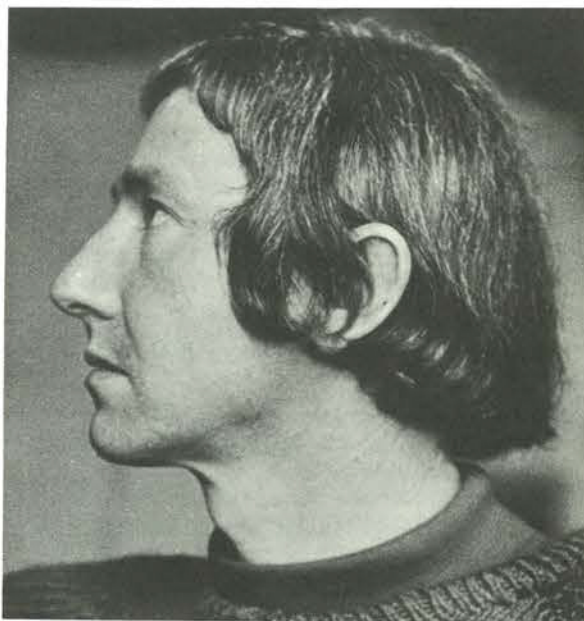
Tony Murray-Oliver's interest in New Zealand colonial art sprang naturally from his enthusiasm for the Turnbull art collections — "the finest in this field not expecting the Nan Kivell", as he says. The 10,000 original works are primarily of historical and topographical interest, but include much of artistic merit and constitute a superb introduction to the art history of New Zealand. He admits that if the Turnbull Library had no art collections he would have been able to devote more time to another field of great interest — that of rare books and the history of fine printing.

In 1963 Tony Murray-Oliver initiated the Turnbull Library Prints, an annual series of colour reproductions from paintings held by the Library, and their publication has remained his particular responsibility under successive Chief Librarians. His duties also include the purchasing of paintings at auction for the Library and the acquisition of pictures, manuscripts, photographs and books through a wide range of contacts established around the country over the years.

Tony has published extensively. Perhaps his two best known works are **Augustus Earle in New Zealand** and **Captain Cook's Artists in the Pacific**. He has also been responsible for a wide range of articles and exhibitions catalogues.

From university days he has been deeply involved in committee work for various bodies — New Zealand Library Association, Wellington Regional and the national committee of New Zealand Historic Places Trust, Wellington Wine and Food Society and many others too numerous to list. He was instrumental in the Alexander Turnbull Library becoming an institutional member of AGMANZ in 1960 and was convenor of the sub-committee on the New Zealand Historic Articles Act in 1969, being

particularly concerned about the lack of any protection for historical New Zealand paintings.

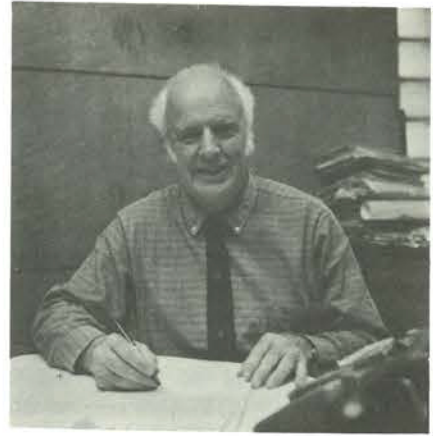


**Don Driver**  
Senior Technical Assistant  
Govett-Brewster Art Gallery

Don Driver was born at Hastings in 1930, moving to New Plymouth in 1944. Due to the war years and the consequent staff shortage, neither Napier Boys' High nor New Plymouth Boys' High School offered art tuition. So, when time came to launch out into adult livelihood, neither the avenue of tertiary art education nor the commercial art world was open to him. He became a dental technician and a self taught artist. He read voraciously, practised wood carving and painting, and attended night classes in drawing and pottery. By 1963 the Adult Education Department of Victoria University were touring a one-man exhibition of his sculpture around the North Island and in 1964 he was invited to be guest exhibitor at the New Zealand Academy of Fine Arts. Otherwise he prefers to forget everything he created before 1965. That was the year he visited North America with his wife Joyce, and which he regards as a landmark in his development as an artist. Since then he has had one-man exhibitions at Peter McLeavey's Gallery in Wellington, the New Vision Gallery in Auckland and the Bonython Gallery in Sydney. He exhibited at numerous group shows in New Zealand, Australia, Japan, Italy and Germany, and his works are included in the collections of the Auckland City Art Gallery, Hawkes Bay Art Gallery, Manawatu Art Gallery, Govett-Brewster Art Gallery, Robert McDougall Art Gallery, Victoria University, Waikato Art Museum and the Dowse Art Gallery, Lower Hutt. In 1968 after a four year stint selling art supplies, he found a more congenial way of earning a salary

as Senior Technician at the new Govett-Brewster Art Gallery. In 1971 he was awarded a Queen Elizabeth II Arts Council grant for large sculpture and in 1972 won the Benson & Hedges \$3,000 prize for painting. He made good use of this award visiting South East Asia to study Buddhist and Hindu sculptures. He is obsessed with all forms of exotic and primitive art and has an ever growing collection of bronzes, particularly from the East.

He is possibly the only artist in this country who divides his energies between sculpture and painting (often combining the effects of both in one work) and has not yet resolved which is his greater love.



**Captain John Malcolm  
Chairman of The Management Committee  
Museum of Transport & Technology**

John Hamilton Malcolm, a 1909 vintage Gisborne-ite, could truly be described as the father of the Museum of Transport & Technology. Through his connection with the Royal Aeronautical Society, he was in at the birth of MOTAT at the inaugural public meeting in the Auckland Town Hall on 5 July 1960, and has nursed the infant through the difficult years to maturity, being justly rewarded by appointment to the Board of Trustees and as Chairman of the Management Committee.

After a mixed bag of schooling at Gisborne, Timaru and Napier (where he was awarded a Red Cross Certificate for rescue work during the Napier earthquake in 1932) he began his adult life as a tradesman carpenter, later qualifying as an accountant.

Flying and aviation matters have always been John's predominant interest. He obtained his wings with the Hawkes Bay Aero Club in the 1930's and flew with the Wellington Aero Club at Rongotai. During the war John served with the General Reconnaissance Squadrons as a pilot on Venturas and later in the Transport Squadron's on DC3's.

After the war John spent 15 years with National Airways as a Captain, retiring in 1960. This is when he really began to become involved with the vicissitudes of public life, serving with distinction as Organising Secretary for the Auckland International Air Display Committee, which conducted the highly successful opening celebrations of the Mangere Airport.

He has also been involved in the St John Ambulance Association, Scouting, Boystown and amongst many other things, has held high office in the Lions Club movement, as District Governor.

Captain Malcolm is at the present moment a member of AGMANZ Council.

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**A REPORT ON A TEN DAY STUDY TOUR  
OF AUSTRALIAN GALLERIES.**

**Luit Beiringa**

Only a few years after the completion of the existing art gallery in Palmerston North there appeared the first murmurings of the need to extend and build new premises and after some 8-10 years of idealistic doodles by hopeful directors and down-to-earth sketch plans by a gallery planning committee, the first definite outlines of a new gallery are starting to appear.

Preparing to submit plans and an application for capital grants to the Minister of Internal affairs during the latter half of 1973, the Gallery's

architect, Mr David Taylor, and I, commenced our initial study of New Zealand galleries together and separately. Aware that the Govett-Brewster Art Gallery was one of the most successfully planned new galleries or converted spaces, we spent a most useful day in New Plymouth studying the gallery's layout, wall spaces and surfaces, lighting, ergonomics, exhibition, storage and work spaces, as well as discussing with the staff the most successful features and failings, of the latter, very few indeed. Perhaps the most significant element of

the exercise we then embarked upon, was the awareness of the need to establish a close working relationship between the architect and the director in order to arrive at a balanced working solution. The example of John Maynard's exercise in New Plymouth is of extreme importance to any similar ventures in the future.

Realising that a grand tour of world capitals would be out of the question and indeed, by looking at Melbourne as an example, not necessarily of prime importance, we decided to try and explore the contemporary developments in Australia.

Good fortune led us to strike up a close acquaintance with an invaluable contact and guide in the person of Margaret McKean who accompanied the recent Australia Painting and Sculpture exhibition tour last year and is now a curator at the nascent National Gallery of Australia, Canberra.

### **Melbourne**

Intending to scrutinise both the large and the small, we decided to visit the largest first of all, the much loved, much hated and criticized National Gallery of Victoria in Melbourne.

While a Melbourne Cup weekend is not necessarily the best time to spend a productive day in the city, we were fortunate enough to spend time in the gallery a) when visitors were present in large numbers b) when an opening was on (the Constable Exhibition, visitors including Mr Peter Tomory, Mr Erick Westbrook and Mr Melvin Day) c) when the gallery was closed to the public.

In this way we were able to study closely public movement throughout the gallery as well as spending uninterrupted time with the people who work within the gallery. The two uses of the architectural space provided are quite separate and yet interrelated. In Melbourne the relationship between the two functions appeared unhappy and imbalanced. Throughout one had the feeling that the architect's homage to himself and to bureaucracy imbued with culture were the dominant forces at play, a palace to art which impresses the casual visitor yet fails to convey a sense of comfort and intimacy to him. While the gallery does have small spaces within which print and photographic exhibitions are mounted, these areas also act as main thoroughfares between the imposing and forbidding courtyards.

Despite the large number of failings due mainly I feel to the architect's lack of contact with the day-to-day workings of a gallery and its staff, there were numerous features of extremely high quality in the area of lighting, screens, showcases, wall and floor surfaces, storage and working spaces, which were useful to our purposes. The assistance of the gallery's new director Mr Gordon Thompson who

was not averse to pointing out the Gallery's failings as well as successes and also that of the curator of photography Jennie Boddington proved invaluable.

Pre-cup day must have determined the large number of openings happening in the dealer galleries and the South Yarra and Power Street galleries provided a heady blend of Fred Williams paintings, African and Australian sculpture, intimate exhibition spaces and superb Australian wines. Fully aware that the dealer gallery performs a different role to that of a public one, the developments and features incorporated in some of the best ones in Melbourne and Sydney, proved tremendously valuable to our research. The no-nonsense, functional and comfortable spaces within them were highly satisfactory.

### **Canberra**

The main purpose of visiting the capital territory was to view and discuss the plans for the new multi-million dollar National Gallery with the Director, Mr James Mollison. At present the curatorial and administrative functions of the non-existing gallery are carried out in an air-conditioned and highly protected warehouse in the industrial area of the city. A storage area larger than that envisaged for the whole of the new gallery in Palmerston North, but then again who can afford an acquisition budget of close on five million dollars per annum!

Again the planning methods and the thought processes leading to certain design features proved the most valuable in discussing the concepts of a gallery of the proportions envisaged there. Careful consideration to easy and comfortable public movement through flexible and readily located exhibition areas (avoiding the maze) was evident. Similar attention was paid to contiguous working areas for the large staff with natural progressions from the curatorial staff and storage areas to display spaces. Technical details on lighting, air-conditioning, wall surfaces, hanging methods and security were discussed and further data was supplied by the architect in Sydney.

Perhaps one of the most important things to remember was the relevance of certain ideas, details incorporated in the design of a large institution to the needs of a 'smallish' provincial gallery. In each instance it was important to come to grips with the particular function and philosophy of the gallery in question and develop ideas and collate information relevant to them.

The national showcases quality inherent in a National Gallery is a far cry in concept from the educational-cum-cultural laboratory planned for a provincial centre.

## Sydney

In Sydney we were fortunate enough to be lodged for a number of days in the centre of Paddington, a few doors along from Rudy Komon's gallery and a stone's throw from Bonython's and the Holdsworth Galleries.

The first day was spent discussing the approach to gallery planning with the Sydney architect in charge of the new Canberra gallery. Once again the closely balanced relationship between architect and gallery staff and the consequent awareness of the interior public and staff needs as against the architectural ideals were stressed and elaborated.

One of our first calls was at the numerous dealer galleries surrounding us. Both Bonython's and the Holdsworth Galleries were of tremendous proportions in comparison with the New Zealand dealer galleries and indeed some of our public galleries. In addition to a spacious stockroom Bonython's had three large linking spaces encircling the open courtyard, a small entrance gallery, a smallish carpeted upstairs print-room and a sizeable office and print stockroom. Although few startling discoveries were made, discussions with the director on various aspects of gallery design, lighting and display features proved instructive. Similar discussions were held in the more recently renovated Holdsworth Galleries. Rudy Komon's more intimate gallery provided another pleasant opening interlude.

Without a doubt the most satisfying 'new' gallery development we were able to study intimately was that of the Gallery of New South Wales (see **Art and Australia** Vol. 10 no. 1 July 1972). Basically consisting of alterations and a new addition to the old and never fully completed L-shaped building, the bold juxtaposition of old and new has been treated without disguising the integrity of either. The redecorated old section and the well designed modern additions proved to us immensely successful. While the old rooms are clearly defined as rooms, the new areas which are highly flexible with modular floor to ceiling screens, flow into one another without any clear definitions. Throughout the architect has kept the public and staff in mind; a public rest and smoking area looks out over a sculpture court to views of the harbour. Similarly offices and laboratories have large window areas providing views of Woolloomooloo.

Mr Daniel Thomas the senior curator proved to be a delightful host who spared no time to show us the facilities provided within; the architect of this enjoyable structure, Mr Andrew Andersons, also pointed out some of the finer points involved in the construction of the new wing. Educational facilities (under the direction of Gill Docking) storage areas (a vast acreage under the whole structure with its own guard) air-conditioning, lighting and many

other essential features were studied and provided us with a host of data.

Since the purpose of our short visit was basically concerned with the study of new gallery building developments, most of our time was preoccupied with architectural and technical discussions. However, because of the close relationship between form and function, it was inevitable that the role of the galleries observed concerned us to a large extent also. The educational programmes, the use of audio-visual equipment, the employment of honorary guides (docents) the strict security arrangements were some of the points closely observed. One staff appointment at the Sydney gallery of some note, was the registrar, whose sole responsibility (extremely important) was to check the movement of artworks both within the building from storage to galleries and vice versa and outside the building from one delivery point to another. A luxury we can scarcely afford in New Zealand.

While this report is only a brief account of my movements during the ten days in Australia, without going into too many details, both the architect and I are preparing comprehensive briefs which together with the sketch plans and working drawings should eventually be placed at the disposal of an organisation such as AGMANZ for use by its institutional members, as indeed should similar briefs.

While there may be an upsurge in gallery extensions over the next decade, at no time will there be an expert in gallery design as there may be in office design, for new galleries will be few and far between and each gallery's demands are different, and must grow from an intimate understanding of local needs and a close relationship between architect, director and staff.

A summary of some viewpoints observed and formulated as a result of studies in new gallery design in Australia and New Zealand is here appended.

1. An intimate working relationship between architect and director and through the latter the staff must be established.
2. A gallery should never be conceived as a cultural monument for its own or the architect's sake, its philosophy must be tuned to the cultural and educational needs of the community it ought to serve, and any building designed should reflect these concepts.
3. The needs of the public, its comfort — both physical and visual — and that of the staff who spend their working lives within, are paramount.
4. Flexibility of interior spaces is important for smaller provincial galleries even more so than it is for bigger institutions. The multivarious functions of a 'cultural laboratory' today as opposed to the

museum of the 19th century demands this flexibility as well as a close study of audio-visual, educational and workshop facilities.

5. While the National Gallery of Australia can afford to consult the most esoteric experts, psychologists, ergonomists etc. we must remain constantly aware of those small yet vital items which can make or break the workings of a gallery or museum. Keep an eye on the architect, even that single floor or wall plug in the wrong place can play havoc.

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## AN AUSTRALASIAN CONSERVATION BODY: THE INSTITUTE FOR THE CONSERVATION OF CULTURAL MATERIAL

Conservation is a sadly neglected field in New Zealand Museology. True, the fine arts can call upon the services of a number of trained conservators and the National Library has had a conservation officer for the last couple of years but in general conservation has been in the hands of curators and general assistants with little or no training in the field.

We should, therefore, greet the establishment of the ICCM with considerable interest for here, at last, is an Australasian body that is large enough to offer the hope that the problems that are peculiar to our part of the globe will receive more attention. A body such as ICCM is invaluable for its ability to focus the attention of its members on what is current and important. Hence we will hopefully look to the end of an era that has painted all swampwood with linseed oil and that has watched

6. No Gallery will ever be perfect, but ephemeral monumentality, the architectural masterpiece, at the expense of flexibility can be avoided.

As for raising that essential hard cash, **that** is another story.

On behalf of the Manawatu Art Gallery I would like to thank Miss Maragret McKean for her invaluable assistance within Australia and the AGMANZ Council for providing the grant which enabled me to undertake this study tour.

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watercolours fade to nothing under excess natural light. Instead we will look to a future in which all museologists will be better informed about the conservation of different types of collections in their charge and perhaps our harassed curator might even be able to send his most thorny conservation problems to a central laboratory for detailed work.

Such a rosy future can only come about if we are prepared to join this new body and apply the knowledge we gain as members.

Mr Les Lloyd, Director of the Dunedin Public Art Gallery who is Vice-President of ICCM would be pleased to hear from anyone in New Zealand who would be interested in forming a New Zealand branch.

**Hon. Ed.**

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## NATIONAL SEMINAR ON THE CONSERVATION OF CULTURAL MATERIAL

PERTH, 6-10 AUGUST 1973

The National Seminar on the Conservation of Cultural Material arose out of the desire of the few people engaged in conservation work in Australia to review the problems they faced and to establish a national conservation organisation. In 1969, Dr Werner of the British Museum, had reported on Australia's conservation needs but little had been achieved in the intervening years. In all, 104 delegates attended the seminar, including Professor Thomson and Mr L. Lloyd from New Zealand.

After the official opening and introductory address, various sectional meetings heard papers presented and after discussion brought down various recommendations. It is interesting to note that, despite the intention of the Seminar to establish an **Australasian** Institute, the content of the Seminar

papers and the theme of the various recommendations was quite definitely **Australian** in outlook. However, it should be noted further that the council of the newly-established national body, The Institute for the Conservation of Cultural Material, includes a New Zealander, Mr L. Lloyd and an ex-New Zealander in Mr Wal Ambrose, late of Auckland University and now of Australian National University.

### Section I: Conservation of Historic Buildings

The sectional meeting felt that the question of legislative protection of historic buildings and compensation to owners were already being dealt with by the National Trust (the equivalent of the New Zealand Historic Places Trust) and therefore directed its attention towards the more technical aspects of the conservation of buildings and their



environs. The meeting placed emphasis on listing experts and expert opinion available in this field in Australia and the training of such people.

#### **Section II: Conservation of Field Monuments and Sites**

The Australian orientation of the whole Seminar was underlined by the fact that this sectional meeting found it necessary to consider only aboriginal rock art sites.

#### **Section III: Ethnographical and Historical Collections**

Two major problems face most ethnographical collections. The first is the lack of adequate staff and second the lack of even the most basic knowledge of what constitutes adequate storage and preservation of these collections. A number of state and professional interest sub-committees were set up to continue on after the Seminar.

#### **Section IV: Conservation in Archaeology [Land and Marine]**

No firm recommendations were made.

#### **Section V: Conservation in Field Archaeology**

This section considered in the main the problem of the protection of sites threatened by various kinds of urban and industrial development. The lack of archaeologists in Australia able to undertake this work was underlined. In general, the recommendations of this sectional meeting stressed the need for the destroying agents to be responsible for notifying and funding salvage work and that more salvage archaeologists be employed by State and Federal agencies.

#### **Section VI: Training in Conservation**

This sectional meeting could only underline the grave shortage of trained conservators and suggest that as an immediate solution to the problem Australian conservators be trained overseas. However it was agreed that a training scheme within Australia was required.

#### **Section VII: Fine and Applied Arts**

The need to review the problem of "controlled environment" was noted along with other points related to the conservation of state and regional collections of fine and applied art collections.

#### **Section VIII: Conservation of Biological Material**

The fact that biological material has tended to be a neglected area in conservation was stressed and a plea was made that this deficiency should not continue in the future. A working party was established to continue investigations beyond the Seminar.

#### **Section IX. Library and Archive.**

The recommendations in this section stress conservation by organised programmes for collecting material in the field as well as the technical side of the conservation of collection held

in Archives and Libraries.

At the first meeting of the I.C.C.M. Committee, discussion of the reports and recommendations of the seminar resulted in the following resolutions:

1. That the I.C.C.M. recommends that the attention of the major Australian museums, art galleries, libraries and archives be drawn to the importance of, and the need for their involvement in the practice of conserving cultural material.

2. That the I.C.C.M. prepare a report regarding the state of the Nation's Cultural Heritage and the means by which active conservation programmes may be implemented, and that this report be submitted to the Council of Enquiry into the National Estate, the Visual Arts Board, the National Trust of Australia, to Federal and State Governments and to institutions housing collections of national, historical and cultural importance.

3. That the I.C.C.M. bring to public notice the threat to Australia's cultural material from neglect and general lack of knowledge as to the importance of this material, and also that the responsibility for the conservation of cultural material must be regarded as a community responsibility.

4. That the I.C.C.M. move to promote the establishment of a national conservation institution to provide research, training, analytical facilities, documentation and an information centre for Australasia.

5. That the I.C.C.M. move to promote the establishment and development of conservation facilities for local museums, libraries, archives and art galleries, and wherever major collections are housed.

6. That a national survey be carried out to determine the requirements for and also facilities available for conservation within Australia.

7. That due to the serious lack of trained conservators and restorers in Australia a training programme must be implemented as soon as possible.

8. That a publicity drive (including the publication of an information brochure) be instigated to advertise the I.C.C.M. and to recruit members and institutions.

9. That a national conservation conference be held within the next three years to which the working parties will report.

10. That a list be compiled of materials used in conservation and restoration work and also the source of supply.

11. That the recommendations of the working parties be endorsed to become resolutions of the I.C.C.M. meeting.

12. In order that these resolutions can be investigated and carried out effectively it was resolved that ways and means be explored to obtain funds to support the work of the executive and council of the I.C.C.M. and also for the appointment of a full-time executive officer.

It is the aim of the organising committee to publish the fifty papers presented at the Seminar as a

volume of Proceedings. In the meantime, and in view of the importance of this seminar, permission has been sort and given to distribute the Typescript notes on the Seminar to those interested. Anyone who wishes to receive a copy of the Typescript should send 75c to:

Waikato Art Museum,  
Box 150,  
Hamilton.

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## THE CANADIAN CONSERVATION INSTITUTE

The Canadian Conservation Institute has, according to its first newsletter, been established little more than a year. Despite this the newsletter lists 22 professional staff members appointed up to August 1973, although this is far from the full complement.

The Canadian Conservation Institute has a national responsibility for conservation of collections in the fields of fine arts, archaeology, ethnology and history and to carry out relevant research, training and information functions. As such its scope is somewhat more limited than ICCM mentioned above, the Australasian body also including the fields of historic buildings and biological material.

Staff so far appointed are engaged in a number of regional surveys. The object of these surveys is to assess the needs of various areas with regard to conservation of artistic and historic works; and by

estimating in man hours the amount of work that will be required to meet these needs, to decide on the number of conservators that will be required to staff the regional conservation laboratories attached to CCI. In this way it is hoped to ensure that regional centres of the Institute are staffed with a suitable number of conservators with skills relevant to the particular needs of the various regions.

The first survey covered the Atlantic region. The report finally drawn up estimated that the total requirement for conservation work in the region was 1,173 man-years, a very large proportion of which is needed for rare books, maps, manuscripts and other historic works on paper. Priorities for various items were also recommended.

The Atlantic Survey has been followed by a similar survey in the Pacific Region.

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