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AGMANZ NEWS

The Art Galleries & Museums Association of New Zealand
Volume 9 Number 1
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Editorial

27 JUL 1993
WELLINGTON, N.Z.

Hamilton hosts its first AGMANZ Extended Annual General Meeting on 11 and 12 March of this year. For the conference section falling on Saturday 11 March the theme will be *Extending Communication to our Public*. Six speakers have been invited and to date five have accepted the offer to speak for twenty minutes apiece on various aspects of communication. There will also be a panel discussion of an hour, several hours of eating and socialising, a quick tour of Waikato Art Museum and an evening function at which we will stage for your entertainment, we would hope, a series of productions that have been shown at Waikato Art Museum.

But most importantly you are offered two whole and duly designated hours of discussion and comment — a time when any member of AGMANZ can rise and add his thoughts to the general theme of the conference.

AGMANZ Conferences tend to be pale affairs beset by a seeming all-pervading fear of somehow offending. Almost invariably the best discussion takes place in the bar after the conference sessions have ground to a halt, clogged with unnecessary verbage.

Enough of this!

I have now had the pleasure of attending three professional conferences outside New Zealand. Each was an exciting and stimulating experience. While the professional conduct of each conference was impeccable, speakers said exactly what they had to say and anyone with little to say was retired by efficient chairmen. Each conference had its 'regional' styles. The Americans conducted themselves with charm and poise as they rivetted home another point. The English hurtled their barbs with flourishes of brilliant humour and a staggering command of the English language, while the international museum community applied a diplomacy born of years of inter-nation exchanges. Yet none really modified the point of what they had to say. I shall never forget the new Director of the equally new Museum of London parrying with considerable skill the thrusts made by the gentlemen of the museums of England, Wales and Scotland.

Do we New Zealanders lack this ability? I hope not. Indeed I have witnessed too many sessions of probing cut and thrust not to know that we Kiwis are fully able to explore our common experiences and problems by discussion. We just never seem to do so at an AGMANZ Conference.

So, say I, no more pussyfooting around. Conference is for learning and no learning is achieved without the exchange of views.

The staff of Waikato Art Museum hope to see you in Hamilton on 11 and 12 March. An added incentive will be the Annual General Meeting on Sunday.

Ken Gorbey, *Convener*

Department of Internal Affairs

Art Galleries and Museums Scheme 1978

The scheme provides assistance for art galleries and museums for capital projects such as erecting new buildings, building extensions and refurbishing; and with the purchase of furniture and fittings and audio-visual equipment. Assistance is made on the basis of a subsidy on locally raised funds: on the basis of \$1 for every \$2 of locally raised funds for building and refurbishing projects; and \$1 for \$1 on locally raised funds for equipment and fittings.

Eligible funds include local authority allocations, and the proceeds of fundraising activities such as public appeals, donations, etc. The cost of donated building materials and land may be included as part of the local contribution towards a project. Funds raised by way of loan, mortgage or debentures do not qualify as eligible funds and nor do grants made by Government or from lottery profits. No subsidy will be given on the value of voluntary labour.

Applications will be accepted by the Department of Internal Affairs from 1 March this year, and the closing date will be 31 May. Any enquiries should be directed to the Secretary, Department of Internal Affairs, Private Bag, Wellington.

Twenty-six institutions throughout New Zealand received subsidies for capital works projects last year, and four major institutions received grants for non-capital projects to assist local institutions within their regions. The total assistance to art galleries came to \$175000.

Major grants and subsidies included: Manawatu Art Gallery, \$32800; Lakes District Centennial Museum (Arrowtown), \$14000; Bishop Suter Art Gallery (Nelson), \$20000; Whakatane District Museum, \$11000; Taranaki Museum (New Plymouth), \$5000; Tauranga and District Museum, \$5000; and the Vincent County and Dunstan Goldfields Historical Museum (Clyde), \$3000.

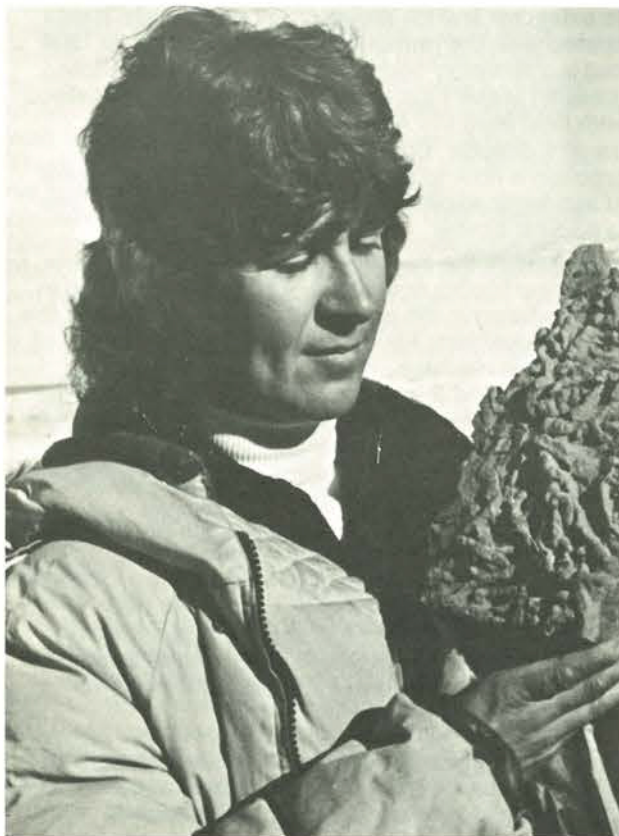
Museums Association (Great Britain) Information Sheets

The following Information Sheets (short titles given) are held by the Secretary:

- Temporary exhibitions.
- Conservation and museum lighting.
- Copyright law.
- The arranging of lectures.
- Sources of museological literature.
- The storage of museum collections.
- Museums enquiries.
- The mounting of prints and drawings.
- Museum and gallery building.
- Methods of lettering.
- Silk-screen printing.
- Linked tape and slide audio-visual displays.
- Textiles: their care and protection in museums.
- Floor coverings.
- Reproduction fees, photography, etc: guidelines.

You should know . . .

MARGARET BRADSHAW
Geologist, Canterbury Museum



Gift Ken Gordy 1983

Margaret joined the staff at Canterbury Museum late in 1973. Born in Nottingham, England, she graduated BSc(Hons) in Geology from the University of London in 1963, then forsook research for marriage with another geologist. For the next three years she worked as solitary curator in the Kilmarnock Museum, Scotland, where she designed and constructed new displays in geology, conchology and ornithology as well as maintain the archaeological, ethnological and armoury sections. A shortage of geology jobs for her husband meant a move to New Zealand in 1966, but the decision turned out to be one of the best they had made. Margaret's own career became restricted by a young family, but she kept her interest by working in the Geology Department's new museum at the University of Canterbury in the evenings and at the weekends. Here she continued doing what she liked best in museum work, designing and constructing new displays, but at the same time Margaret began her own research on fossils from near Reefton. In 1973 she accompanied her husband on sabbatical leave to St Andrews, Scotland, and was invited to give geology lectures and practicals at the University.

Her husband's field work took the family camping for long spells in the European Alps, Wales and the Scottish Highlands. On her return Margaret started at Canterbury Museum where a large and unique geology collection has kept her more than busy. She also continued her lecturing at Christchurch Technical Institute for two years. Margaret was happy to be involved with the geology displays for the new Antarctic Wing, especially as she has spent the last two summer seasons in Antarctica collecting most of the rock and doing research.

Her other interests? Camping, mountaineering, skiing, wood carving, sailing, and anything that needs a bit of energy and enthusiasm.

Educational Use of Museums, Ancient Monuments and Historic Houses Sunday 2 April to Thursday 6 April 1978 at York University

Forms of application for admission to the course (Form TT15) are obtainable from local education authorities or from the Department of Education and Science, Elizabeth House, York Road, London SE1 7PH.

Conservation

Queen Elizabeth II Arts Council of New Zealand AGMANZ Scheme

The following grants, recommended by AGMANZ Council, have been made:

Alexandra District Historical Society	\$75.00
Anderson Park Art Gallery	56.00
Bishop Suter Art Gallery	500.00
Cromwell Borough Museum	66.00
Geology Museum, University of Otago	300.00
Hocken Library	500.00
Lake District Centennial Museum, Arrowtown	22.00
Manawatu Art Gallery	155.00
Manawatu Museum	120.00
Otago Early Settlers Association Inc.	261.00
Otakou Marae Museum	37.00
Southland Museum	56.00
Taieri Historical Society	52.00
Tokomairiro Historical Society	52.00
Wanganui City Museum	300.00
Waikawa District Museum	26.00

COVER: *The Ocean Chief*. Southland Museum. On 22 January 1862, members of the crew who wanted to make for the goldfields fired the vessel and sabotaged her pumps. To save the Bluff wharf, her moorings were slipped, and her Captain, T. Brown, is reputed to have painted the ship as she burned and sank. The painting, which assisted the museum staff to locate the wreck site, is of considerable regional historical interest.

Museums in the South Pacific

By J. C. Yaldwyn, National Museum

Over the last few years the quarterly publication of the South Pacific Commission in Noumea, the *South Pacific Bulletin*, has had a series of illustrated articles on museums in the South Pacific area. In many cases these articles are the only readily available general information on these museums and I thought it would be useful to bring them to the attention of AGMANZ members. Not only would they be of interest to New Zealanders travelling in the South Pacific, but they also provide us with some idea of the museum facilities and the range of collections available in the emerging countries of this area of special and traditional interest to New Zealanders.

In Polynesia the *Museum of Tahiti* (Lavondes, 1977) has been acquiring material since 1917 but is still only partly operational. It is an independent incorporated body financed by subsidies from the local administration of French Polynesia. The first permanent buildings, at Punaauia, 15km out of Papeete, were started in 1971 and should be completed in 1977. The displays will be built around five themes — the natural environment of eastern Polynesia, the appearance of man in eastern Polynesia (with a simulated archaeological 'dig' outside the windows), day-to-day life of the eastern Polynesian, political and social structure of Tahiti at the arrival of Europeans, and the post-European contact history of Tahiti.

The *Cook Island Museum* (Cowan, 1976) was opened in a steel and concrete building at Avarua, Rarotonga, in 1964. It is administered by the Library and Museum Society and has received financial help from the Australian Government and technical help and support from the Canterbury Museum. It displays many loaned, donated and repatriated artefacts, was recently given an 8-metre-long, five-five-man Pukapuka canoe, and sponsored (with the support of the Cook Islands Government, Canterbury University and the New Zealand DSIR) a survey of Palmerston Atoll in 1974 to mark the bicentenary of Captain Cook's first landing in the Cook Islands on Palmerston in June 1774.

The *Museum of American Samoa* (OSI, 1973) was started in 1969 in Government House and later acquired the old Government Post Office. This was dedicated by Dr Margaret Mead in a kava ceremony in 1971 and officially opened in 1973. Displays include local artefacts, such as cooking and fishing tools unfamiliar to the young people of Samoa, a replica of a Samoan village, a 400-year-old fine mat, and such extraneous items as Apollo II moon rocks and a cannon from HMS (His Hawaiian Majesty's Ship) *Kamailoa*. The Museum has an audio-visual

room, was visited by 20000 school children in 1973, and has plans for an art gallery wing. Funds are provided by the local legislature through a Board of Trustees.

The *Fiji Museum* (Hunt, 1975) is quite well known to many New Zealanders through Bruce Palmer's work as a director and his archaeological research. It was started with the formation of the Fiji Society in 1904 and is a statutory body under the control of a Board. It has an active Education Service recently revitalised with help from the Australian Government. The present director, Charles Hunt, finds his main problem is how to turn Bruce Palmer's 'small centre of academic excellence . . . an elitist institution' into 'a popular centre'.

In Melanesia the *South Pacific Museum of the New Hebrides* (Michoutouchkine, 1975) was described in 1975 as being in the process of formation through the Michoutouchkine Foundation for the preservation of an Oceanic Heritage. The Foundation has been formed by (and the article written by) a French artist who has built up a large collection of oceanic objects during eighteen years of wandering in the Pacific. Included is a systematic collection of 'everything that formed part of the Futunians daily life', archaeological objects 'picked up in the same way as some people take in stray cats and dogs' and everyday things 'that had lived and suffered too long, and had been forsaken beside a hut'. The new Museum will 'liberate the object from its showcase, achieve a real 'Anti-Museum' — a living museum which uses new display techniques and modern methods of extension work.'

The *Solomon Islands National Museum* is described in two articles (Tedder, 1971 and Foanaota, 1974). It was started in Honiara as the Solomon Islands Museum in 1951. After several shifts it moved into a new building in 1969 which had been built in the style of a traditional Melanesian house with financial help from the Gulbenkian Foundation. Since 1973 the Museum has been administered by the Solomon Islands Department of Information and Broadcasting with advice and help from the Solomon Islands Museum Association. Ms Anna Craven was appointed Curator in 1973 under British Technical Assistance with Lawrence Foanaota as Assistant Curator. The Museum Association arranges films and lectures, runs a shop, publishes books and a journal, and purchases important artefacts. The Museum is especially concerned with acquiring and repatriating Solomon Island cultural material, especially from islands, such as the Shortlands, New Georgia, Santa Isabel, San Cristobal and Guadalcanal, which are poorly represented in the Museum's collection.

The *Papua New Guinea Public Museum and Art Gallery* (Mitton, 1976) was started in 1953 when an Antiquities Ordinance was passed to regulate the export of artefacts. In 1960 it was moved to the old hospital building (now Parliament House) on Tuaguba Hill in Port Moresby but by the end of 1977 a new National Museum and Art Gallery complex was due to be completed with the help of an Australian Government grant on a ridge overlooking

the new city centre at Waigani. The new director appointed in 1975 (Anon, 1975) is Mr Geoffrey Mosuwadoga from the Trobriand Islands. He has an Associate Diploma of Fine Arts from the Royal Melbourne Institute of Technology and was previously lecturer in painting at the Papua New Guinea Creative Arts Centre, Port Moresby (see Evans, 1974). The Museum staff includes a Curator of Anthropology and a Curator of Natural History with the Museum administered through a Board of Trustees. The collections of artefacts and art objects are relatively large, and in the care of a conservationist, but, as in the case of the Solomon Islands, most of the New Guinea islands such as Manus, New Ireland, New Britain and Bougainville, are very poorly represented. An independent War Museum for historical objects associated with the Second World War is being established by the Defence Force.

A proposed *J. K. McCarthy Branch Museum* to be built at Goroka in the Eastern Highlands of New Guinea was described in the *South Pacific Bulletin* in 1966 (Henderson, 1966). It was a local Rotary Club project but, though completed and functioning well from all reports it has not been mentioned since in the *Bulletin*.

In Micronesia, the *Guam Museum* was originally formed before the Second World War but was not re-opened until 1954 (Glenn, 1975). It is housed in a small Spanish building behind the old Spanish Palace and is under the administration of the local Library Board. Displays include Chamorros artefacts, relics of the Spanish occupation period, whaling gear, and items from other islands in the Trust Territory of the Pacific.

The *Palau Museum* (Owen, 1974) was established in 1955 and is situated in the Koror Botanical Gardens. It is supported by an annual appropriation from the Palau Legislature and maintains two buildings — the collections building with ethnology and natural history exhibits, library and office, and the Palau Museum Bai, which is an authentic, highly ornamented men's meeting house with traditionally painted facade and roof beams. The Museum sponsors concerts of Micronesian music, summer art workshops, instruction in Palauan customs and research into Micronesian linguistics; its publications include books on Palauan history, natural history and a Museum guide (all out of print the 1974 article states!).

The *South Pacific Bulletin* series on museums also reviewed articles on the Pacific ethnological collections of four important overseas museums (two in Europe, one in the United States of America and one in Australia). The Ethnological Department of the *British Museum* is now housed in the Museum of Mankind, Piccadilly.

The Deputy Keeper (Cranstone, 1974) describes it as 'one of the two or three most important in the world for Pacific Island material'. It has Cook, Banks and Vancouver collections (including the famous Tahitian chief mourner's dress) and the important London

Missionary Society collection (including the magnificent Rurutu Tangaroa figure). The main strength of the collection is in Polynesia, especially the Cook and Austral groups, the Society Islands and Hawaii. The Fijian collection is good but does not equal that of the University Museum of Archaeology and Ethnology at Cambridge. Micronesia is relatively poorly represented, but the coverage of the Solomon Islands and the lowland areas of New Guinea is especially good. Important recent additions include the Wellcome and the Beasley (Cranmore Museum) collections, and a special collection of the material culture of the Tifalmin mountain people made in the Telefomin region of New Guinea by a British Museum Expedition in 1963-64.

The Pacific Department of the *Musee de l'Homme* is housed in the right-hand wing of the Chaillot Palace, Paris, and contains material acquired from the Royal collections in 1796 (a woven war god from Hawaii given to Cook for example) and artefacts brought back to France by doctors, missionaries and travellers ever since (Bataille, 1974). It is especially strong as far as New Caledonia, New Hebrides and the Marquesas are concerned, and is justifiably proud of 'the exhaustive inventory of items classified according to type and geographic area' kept up to date and available to research workers. One of the photographs with the article is of an old and broken Maori canoe stern-post captioned as 'carved prow-piece of canoe' from New Zealand.

The Pacific collections of the *Peabody Museum of Salem*, Massachusetts (Fetchko, 1974) originated in the Museum of the East India Marine Society founded in Salem in 1799. It has important New Zealand material collected by Captain Daniel Ward in 1802 and Captain William Richardson in 1807, an especially good coverage of Hawaiian material including the Goodale and Emerson collections, 60 items purchased from the Oldman collection, a good representation of Micronesian material, and extensive holdings of Melanesian material including the Gajdusek collection. The Melanesian collections were acquired a century or more later than the Polynesian collections and are less precisely documented. The latter are unique in their degree of documentation (mostly collected by ship captains with log entries confirming dates and localities) and early period of collection.

The Pacific Islands collections in the *Australian Museum*, Sydney, date from the formation of the New South Wales Colonial Museum in 1827 (Specht and Hosking, 1974). They are especially strong in Melanesian material including the Frank Hurley collection from Papua, the Thomas Farrell and Emma Kolbie ('Queen Emma') collections from the Solomons and Bismark Archipelago, numerous New Ireland pre-1900 malanggan carvings, and Buka Island pre-1900 dance paddles. Two recent additions are the Museum's own collection from the Sepik River in 1964 and the Melbourne Ward private museum of over 5000 items acquired in 1971 and still being processed. Important non-Melanesian material includes the Charles Hedley collection of 1896 from

Funafuti in the Ellis Islands and the Mackerell collection purchased in 1890 of 183 items collected on Cook's voyages. The latter collection includes a feather gorget with dog hair and shark teeth from Tahiti and a woven helmet from Hawaii. The writers state firmly that the Australian Museum is not an art gallery but a place where the secular and religious lives of the peoples of the Pacific Islands can be presented to the people of Australia. The Museum looks forward to providing whatever assistance it can to the development of the new and established museums of the Pacific.

The only established South Pacific museums that I am aware of not mentioned in this series of articles in the *South Pacific Bulletin* are the excellent little *New Caledonian Museum* in Noumea and the *Gauguin Museum* in Tahiti (see *Cahiers du Pacifique* 8, 1966). Museums are planned for Western Samoa, Tonga and Niue but their actual establishment remains a challenge for the future.

References to the series of articles in the *South Pacific Bulletin* here abbreviated to *SPB*) are as follows:

- Anon, 1975. PNG Museum's new director. *SPB* 25(3):12, 1 photograph.
 Bataille, M. C., 1974. The Pacific Department of the Musée de l'Homme: collections and activities. *SPB* 24(3):41-45, 5 photos.
 Cowan, G., 1976. The Cook Islands Museum. *SPB* 26(2):45-48, 5 photos.
 Cranstone, B. A. L., 1974. The Ethnological Department of the British Museum. *SPB* 24(2):33-36, 59, 4 photos.
 Evans, J., 1974. The Creative Arts Centre of Papua New Guinea. *SPB* 24(2):24-27, 9 photos.
 Fetchko, P. J., 1974. The Pacific collection of the Peabody Museum of Salem. *SPB* 24(4):54-57, 2 photos.
 Foanaota, L., 1974. Solomon Islands Museum 1971-1973. *SPB* 24(3):24-27, 8 photos.
 Glenn, T. H., 1975. The Guam Museum. *SPB* 25(1):28-30, 5 photos.
 Henderson, H. J., 1966. The Goroka Museum. *SPB* 16(4):34-35, 1 photo.
 Hunt, C., 1975. The Fiji Museum. *SPB* 25(4):28-31, 4 photos.
 Lavondes, A., 1977. The Museum of Tahiti and the Islands. *SPB* 27(1):22-25, 10 photos.
 Michoutouchkine, N., 1975. Towards a living museum. *SPB* 25(3):20-23, 6 photos.
 Mitton, R. D., 1976. The Papua New Guinea Museum. *SPB* 26(4):38-41, 5 photos.
 OSI (Office of Samoan Information), 1973. Museum dream now a reality. *SPB* 23(3):26-27, 3 photos.
 Owen, H. W., 1974. A museum in Micronesia. *SPB* 24(1):19-22, 6 photos.
 Specht, J. and Hosking, L., 1974. Pacific Island collections in the Australian Museum. *SPB* 24(2):10-16, 7 photos.
 Tedder, J. L. O., 1971. The Solomon Islands Museum. *SPB* 21(2):31-33, 4 photos.

Correspondence

Dear Editor,

After a time away I have delighted in catching up with my reading but I must take exception to one thing that has appeared in the pages of the *News*. Your Vol 8, No 3, editorial quotes at length part of Dr Duff's presidential address to the Conference in

Dunedin. While agreeing that very great progress has been made in thirty years I would like to present a balancing view. I find it difficult to accept such a statement as 'the remarkable resurgence of public interest in a revived and transformed museum movement'. Praise of this magnitude is surely neither helpful nor fully earned.

Let us consider another point, for reading between the lines do I not see a quiet round of applause for the profession in the mention of the major institutions in the four main centres attracting 2.5 million people per year? Methinks 'tis not deserved. If we analyse these figures a little more I would suggest another picture might emerge. First, we are almost the last free show in town, almost anyway. I wonder how many people theatre would attract if it were totally ratepayer and government sponsored. The other free show, libraries, attract multi-millions each year in New Zealand, way beyond what the average museum can do.

Secondly, one of the most thought-provoking of the points that could be raised against a too complacent attitude being taken to our 2.5 million visitors is that the great majority of these visit one institution. There are eight art galleries and museums in the major centres. One of these attracted 1.8 million last year and my maths suggests that the remaining 700,000 must have been shared among the other seven. Commonsense also suggests that the figure of 2.5 million could well be wrong. Let not the regional museums escape this general purge for they must admit that they are high-cost operations in respect to visitor numbers.

Thirdly, our editorial goes on to state that close on the populace of New Zealand must be going through our museums each year. Once again this is a statistic that belies the realities of the situation. A great proportion of our attendances we must accept as being either tourist or committed museum goers who return over and over again. We are not reaching the full New Zealand population. Perhaps however we should be aiming to put through our museums considerably more than 3 million visitors. Why is 3 million so very laudable? Would 10 million be a better figure to aim for; initially at least.

Far from being complimentary I must be allowed to be a little downcast. I cannot agree with so many of the superlatives I have often heard bandied about. We do not have one of the finest museum educational services in the world. Our displays are generally not of high standard. They are in fact pretty ordinary. New Zealand museums in general have not achieved the position within their communities that they could.

I honestly believe we have a long way to go before we can be too enthusiastic about our achievements.

Yours faithfully,
 Ken Gorbey, *Director*
 Waikato Art Museum

Archives and Records

Association of New Zealand

Objects of the Association

- 1 To foster** the care, preservation, and proper use of archives and records, both public and private, and their effective administration.
- 2 To arouse** public awareness of the importance of archives and records and in all matters affecting their preservation and use, and to co-operate or affiliate with any other bodies in New Zealand or elsewhere with like objects.
- 3 To promote** the training of archivists, records keepers, curators, librarians and others by the dissemination of specialised knowledge and by encouraging the provision of adequate training in the administration and conservation of archives and records.
- 4 To encourage** research into problems connected with the use, administration and conservation of archives and records, and to promote the publication of the results of this research.
- 5 To promote** the standing of archives institutions.
- 6 To advise** and support the establishment of archives services throughout New Zealand.
- 7 To publish** a bulletin at least once a year and other publications in furtherance of these objects.

Membership of the Association is open to any individual or institution interested in fostering the objects of the Association. The rates of subscription are NZ\$6.00 per annum for individuals and NZ\$10.00 per annum for institutions. Enquiries concerning membership should be addressed to: The Secretary, ARANZ, c/- National Archives, Department of Internal Affairs, Private Bag, Wellington, NZ.

Archifacts is the official bulletin of the Archives and Records Association of New Zealand Incorporated. It continues the bulletin of the same title, previously published by the Archives Committee of the New Zealand Library Association, nine issues of which appeared between April 1974 and October 1976. *Archifacts* will appear quarterly, except for the first, in March, June, October and December of each year. Subscriptions to the Bulletin will be through membership of the Association only at the rates advertised above. Copies of individual issues, however, will be available to non-members at NZ\$2.00 per copy.

Contributions to *Archifacts* and enquiries concerning its content should be addressed to the Editor, S. R. Strachan, Archivist, Hocken Library, University of Otago, P O Box 56, Dunedin, New Zealand.

Notes on Period Costuming

By Rose Reynolds

How often do we hear people speak glibly of 'Victorian' costume? In their minds is conjured up a vague idea of a bonnet, tight bodice and a full skirt for women with the inevitable topper and frock coat for men. Somewhere in the picture looms a bunch of material looped up at the back, leg-o'-mutton sleeves and a high boned collar. This glorious composition is alas, too often utilized for stage, pageantry, balls and displays. Amusing? Possibly. But rather pathetic, for these people honestly believe they are presenting an authentic picture of the past — and not so very long past, either, if one stops to think about it.

Most New Zealand costume collections consist mainly of garments of our early colonising period plus a few examples of the early nineteenth century and possibly one or two precious pieces dating from the eighteenth. Edwardian costume has usually been closely associated with the eighteen-nineties but many collectors now wisely include interesting garments up to the present day as well.

Regarding female clothing it should be remembered that 'Victorian' costume (which the English-speaking world looks upon as the clothing worn during Queen Victoria's long reign, 1837-1901) underwent three major changes — the crinoline, the bustle and the eighteen-nineties and that these three sections all had their own sub-sections showing very pronounced alterations in fashion. Some changed rapidly and decisively which enables the experts to quickly date a dress, other changes are more subtle and overlap with some similarities. This can require a careful examination for new innovations, perhaps in the trimming or shape of sleeve or collar. Dating, with subsequent checking, of a picture showing the entire figure, can be great fun, but when one is presented with a gown which has lost all its accessories and some of its trimming, often altered (and let out!) for stage or pageantry it can cause as much solving as a stubborn crossword puzzle.

When studying the changes of fashion do not rely on one book, no matter how good it may be. A comparison of numerous drawings and description is essential. Some helpful portion may have been omitted or the student may inadvertently let pass unnoticed an important detail. Make notes of all focal points and do plenty of sketches marking in anything relevant, with notes, which is felt to be interesting or different. Note any change in the waist height, whether the front of the bodice is deeply pointed, has a moderate point or none at all; whether the bodice fits snugly over the hips or whether the skirt set fully round the waist and where the greatest fullness lies. Is the skirt bell or dome shaped, angular, gored, gathered or pleated, fitting or voluminous? How and where is the dress fastened? Other points to watch are the shape of the sleeves — tight, bell or

'bishop', wide or narrow at shoulders, elbows or wrists. Note the type and size of bonnet, cap or hat and the angle at which it is worn and the corresponding type of hairdressing, which is a most important study in its own right. Notice the sizes and draping of shawls and scarves and the innumerable varieties of mantles and coats. Comparison of genuine costumes with descriptions of colours and materials can be helpful. These are not always easy to follow but often an elderly person familiar with the

older fabrics can name some of them for the curator. In the previous copy of *AGMANZ News* I listed some reliable books which cover many aspects of costume. Armed with these helpful volumes, one's own perseverance and common sense coupled with practice, a curator of even a small collection should be able to make ultimately a worthwhile contribution to the correct presentation of past fashions.

The Dress Stand in use

By Rose Reynolds, Canterbury Museum

In the previous number of *AGMANZ News*, instructions were given for making an adjustable dress stand and how to use it for the display of period gowns. The sketches demonstrate how, with the correct padding (and petticoating), the same stand can be utilized for any period.

1865. Notice how the waistline has crept up to a high normal position with the wide full pleats of the skirt increasing towards the back (to become the forerunner of the bustle), front fastening and the capped sleeve widening at the elbow. Compare with the earlier fashion of the eighteen-forties.

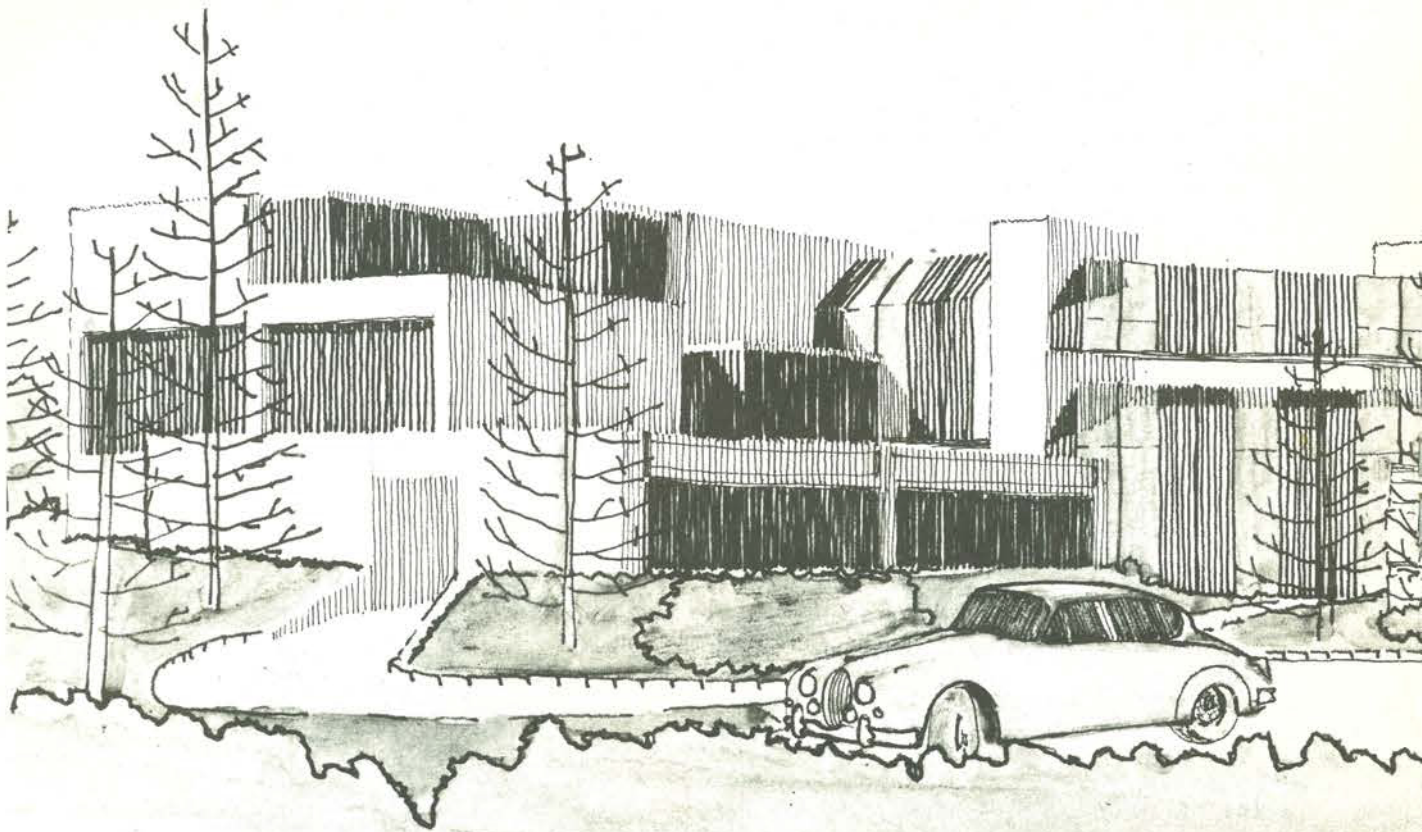




1880. Commencing in 1870 the early bustle was large, with accessories and hair-dressing very feminine. Then a hip-length tightly fitting bodice became fashionable with narrow skirts composed of wide fastened-down pleats, surmounted with horizontal and diagonal swathing. The style was so restricting to the movements of the wearer they became known as 'hobble' skirts and the bustle itself temporarily disappeared. In the early eighteen-eighties the bustle was revived and again became very prominent. The general effect of accessories and hair-dressing was somewhat severe and the fashion was to aim for a 'sensible' appearance in place of the earlier 'frivolous' one.

1905. The exciting dawn of a new century strongly influenced the fashion of the day. For a few years a gay note made its presence felt. Gone were the more sober styles of the eighteen-nineties and a curious 'S'-shaped corset was introduced to set off the prominent parts of the female form above and below the tightly squeezed-in waist. Fortunately this uncomfortable shape did not last very long but judging by contemporary photographs most women endeavoured to follow its contour. Softer colours and lighter materials became fashionable with yards of flouncing and lace frothing round underclothes as well as outer garments. This period was to see the last of trained dresses for daytime wear and the next decade heralded in a dramatic change to what could well be considered the beginning of 'modern' costume.





National Art Gallery and National Museum

The National Art Gallery and the National Museum form together the nation's treasure house of art, culture and natural history. The contents, both stored and displayed, of these two great Government institutions are held on behalf of the people of New Zealand and are the only comprehensive collections in these fields that are owned by the nation. All other New Zealand art galleries and museums are owned by local bodies, local organisations or private groups. The combined collections of the National Art Gallery and the National Museum have an estimated, present-day value of more than \$120 000 000.

These national collections consist of paintings, portraits, sculpture, graphic art, fine art, ceramics and applied art, Maori and Polynesian art and artefacts, Polynesian technology, European colonial history and technology, as well as the country's basic scientific reference holdings of plants and animals (both terrestrial and marine). The collections cover in fact the whole background to New Zealand's unique natural and cultural identity. At present these national treasures are inadequately housed,

inadequately displayed and inadequately staffed. They are housed in reprehensible conditions in an imposing, but grossly over-crowded 40-year-old building reduced to two-thirds its planned size when built in early post-depression days. The display halls available are far too few to be able to show the public more than a fraction of the material held in storage. The present staff is four times the size it was when the building was opened in 1936, but must increase by at least one-third in the near future if the national institutions are to carry out the functions required of them in the National Art Gallery, Museum and War Memorial Act, 1972.

The majority of the collections have come in the last 25 years. The building was designed to hold comfortably the collections and staff of 1936, when both were one-quarter of their present size. Four Art Gallery display rooms and one Museum gallery have been closed to the public in recent years to provide necessary storage space and workrooms. This situation cannot continue.



National Museum: Prospective additions. Ministry of Works.

Additions to present building

The Ministry of Works and Development have prepared sketch plans for urgently needed additions of about 5295m² in the three floors at the back of the existing building. This will give space for several Museum departments with their collections and allow departments remaining in the existing building to be consolidated and expanded. Additional Art Gallery space will be available on the third floor at the same level as the Art Gallery floor of the existing building.

The Board envisages the additions to the present building as Stage I and the construction of a new Art Gallery as Stage II of an evolutionary process which would provide for the needs of the National Art Gallery and National Museum until as far into the twenty-first century as we can now see. In Stage I the provision of storage and office space for the Gallery will permit it to re-open display rooms now used for these purposes and will thus meet the Gallery's immediate needs; the Museum for its part could temporarily allocate a portion of the additions intended ultimately for its cultural and scientific collections for public displays. At Stage II, as the Art Gallery moves to a new building designed for its express needs, the use of its present public galleries by the Museum would more than double the Museum display areas, so that all present storage

and office space, and the whole of the proposed additions, would become available for its collections, for storage, offices and workshops. Both Gallery and Museum would then be adequately housed to fulfil their proper and distinctive roles as set out in the 1972 Act.

Site for a new National Art Gallery

Before commissioning sketch plans for the extensions to the present building, the Board invited the Ministry of Works and Development to prepare a feasibility study of the possible siting of a new Art Gallery either on the Board's land or elsewhere in the city.

After a full and detailed study of all aspects of the problems involved, the report concluded that on grounds of the inescapable architectural incompatibility between a modern building and the existing one, the consequent shortage of remaining space for car parking and traffic movement, and the remoteness of the site itself from the city's main centres of activity, a new Art Gallery could not be satisfactorily accommodated on the Buckle Street land.

Following a full consideration of this study and a comprehensive review of other earlier proposals for the siting of a new National Art Gallery, the Board came to the firm and unanimous opinion that the proper site would be in the Government Centre.

An archaeologist abroad

By Janet Davidson, Archaeologist, Auckland Institute and Museum

Many people thought it odd that I should go to Britain for two years to think about New Zealand prehistory. In fact, there is a lot to be said for standing aside and viewing things from a distance, and in this respect alone my two years in Oxford would have been well worthwhile. I had, however, three other reasons for wishing to spend some time in England: a desire to see for myself some of the important early ethnographic collections from New Zealand and the Pacific; a desire to see at first hand modern archaeological techniques practised on the other side of the world; and a hope of learning something of how countries more experienced than New Zealand feel about the protection of ancient monuments and the practice of rescue excavation in the 1970s.

The path around the collections of Pacific ethnographica in Europe is by now fairly well trodden. My own efforts in this field turned out to be on a much smaller scale than I had hoped. As an archaeologist, I am interested particularly in those ethnographic items which are likely to be found, usually in part but sometimes in full, in archaeological excavations in New Zealand and the Pacific. I am particularly interested in fishhooks and fishing gear, because I happen to have worked on sites where these are found. Two things struck me about the ethnographic collections I saw — the abundance of material, and the very poor documentation of so much of it. I soon realised that I could spend my entire two years pursuing ethnographic collections in large and small museums for rather small returns. Consequently I confined my attention to a few museums most accessible to me, particularly the Pitt Rivers Museum in Oxford and the newly re-opened ethnographic collections of the British Museum (now separately administered as the Museum of Mankind). Here I found enough fishhooks to keep me busy for some time, as well as other material from islands I had actually worked on. I mentioned that the path is already well trodden. It is not unusual to find catalogue cards annotated with comments and suggested provenances from various famous names in New Zealand and Pacific ethnology. It is a cause for sadness, therefore, that we still have no systematic inventory of New Zealand and Polynesian items held in European museums. Each of us, it seems, however his trip is financed, collects information mainly for his own use, and a few years later another wandering Pacific scholar treads the same path. Perhaps we are afraid that once there is a definitive listing there will be no more excuses for trips. This seems very unlikely, however, for knowledge in ethnology as in everything else advances, and what cannot be understood or provenanced now may be better interpreted in the future. There will never be a really good substitute for a fresh look at the material.

The question of the return of specimens to their country of origin was raised several times and is still a

current issue. I did not see the Resichke collection, as my visit to Vienna was brief and unplanned. However, the Cook voyage and other early material on display in Vienna seemed to me more important to scholars than what I know of the Resichke collection. Scattered around Europe are numbers of important ethnographic collections. Who is to decide which are most worthy of return or most easily dispensed with by the present custodians? Sometimes, there is little rhyme or reason to the present disposition of material. A rich merchant bought a large collection of Australian and Melanesian material for the Birmingham Museum quite recently; it has little or no association with the city. On the other hand, the important small collection of early Polynesian items in Saffron Walden in Essex can apparently be attributed to the particular involvement of that part of East Anglia with evangelical missions in the early nineteenth century. The local associations of the material in Saffron Walden are important, and the material itself has been well cared for. On the whole, I feel it would be of far more value to have an inventory of what is where, than to seek the return of some items which for one reason or another have caught the public imagination.

Not only was Oxford a good base for visiting museums; it was also a good place to learn about more strictly archaeological matters. I found much of interest in field archaeology; so much of our New Zealand tradition of site recording derives ultimately from British work. Extensive visits to sites in Britain and Denmark impressed upon me very forcibly what a unique archaeological record we have in this country that has not been subjected to cultivation (and particularly ploughing) for thousands of years. In some areas an entire range of neolithic sites, rather than a rare or spectacular survival, is still preserved in a way that would be impossible in Europe. In this respect, we in New Zealand probably have a unique heritage. Some of our sites are superficially very like European sites, but the problems of recording and preservation are quite different. I once met a Danish archaeologist who lamented that he did not know how to record sites, because in Denmark they had all been recorded long ago. In both Denmark and Britain archaeologists now know that this is not the case — Many damaged or obscure sites have never been recorded. Nonetheless, their problems are different from ours.

In the field of excavation, also, I felt in some ways that I was simply a respectful (or not so respectful) onlooker. The resources and almost military level of organization of large excavations are very impressive, but it is doubtful whether we in New Zealand can hope to emulate what students in Auckland 20 years ago called the 'Woolley-Wheeler way', or the up-to-date version now practised by some of Britain's leading younger archaeologists. On the other hand, it is interesting to discover that some excavation in Britain is still rather bad, and would not be approved of here. Regarding the analysis and interpretation of excavated material, rather than the

actual recovery, I came away convinced that much of New Zealand's archaeology is up with the best in the world. We have little to learn from the British about many aspects of midden analysis, sourcing of stone resources or dating methods applicable to our time scale.

One area where I found the British experience particularly informative was in the protection and salvage of threatened sites. Despite long-standing ancient monuments legislations and vast public interest in and support for archaeology and history, great problems have been experienced in recent years in protecting and preserving sites, maintaining them as monuments, and coping with the increasing number being destroyed by many kinds of development work.

The recording and preservation of sites have been carried on for many years at the national level — recording by the Ordnance Survey, and protection by the Ancient Monuments Inspectorate of the Department of the Environment and its predecessors. Recently, however, a profusion of local recording and protecting systems have been established, many at County Council level, some as regional units covering several counties. The best of these work very well, with sophisticated recording systems and good liaison with planners. These are part of the reaction to what a few years ago was recognised as a major crisis in British archaeology — the ever-increasing rate of site destruction. The initial response was a clamour for vastly increased funds for rescue excavation, which was met to a surprising extent. Now, however, it is admitted that far too much mindless excavation was done because money was available, and much of it is not being adequately digested and published. The county and regional record systems are in some cases designed to improve the chances of protecting sites before they are threatened. There are a number of lessons here for New Zealand, including the fact that a central authority can never perform all the tasks that are best done by regional agencies; the folly of pouring too much money into poorly thought out rescue excavation projects; and the particular difficulties of analysis and publication that result from rescue work.

In site maintenance, also, there are warnings to be heeded. I was surprised to see that the trampling of cattle on the scoria slopes of Auckland's volcanic cones has been less damaging than the trampling of cattle on the chalk slopes of so spectacular and famous a site as Maiden Castle in Dorset. The trampling of humans may well result in the total closure of Stonehenge to the public. The damage caused by the trampling of human feet around the tops of the walls of Te Porere redoubt in the central North Island, although causing grave concern to the New Zealand Historic Places Trust at present, is probably minor in comparison.

A final point that was hammered home in both Britain and Scandinavia is how reluctant authorities

are to use legislation as a big stick. No matter how forceful legislation to protect sites and artefacts apparently is, authorities usually try to persuade and cajole, rather than threaten or prosecute. There is no substitute for constant good public relations. This brings me back to the importance of regional institutions, and particularly provincial and local museums as the immediate point of contact for the finder of an artefact or the would-be destroyer of a site. Although the 1975 Historic Places Amendment Act places authority for the preservation or destruction of archaeological sites in New Zealand with the NZ Historic Places Trust, the Trust with its limited staff and resources must continue to rely on local assistance and knowledge. Museums, for so long the authorities on such matters in their districts must continue to play an important role; this is very much in line with trends elsewhere.

Janet Davidson has recently returned to Auckland Institute and Museum from Lady Margaret Hall, University of Oxford, where she held a two-years' Rhodes Visiting Fellowship.

Review Article: *A museum security fairytale*

TILLOTSON, Robert G. 1977 *Museum Security* International Council of Museums, Paris, 244pp Annotated bibliography.

This museum is really not very secure.

'You think so?' said Dr Fact.* 'Right, we'll bung in a couple of burglar alarms with big bells and she'll be right. You know the whole problem is these big-time thieves snatching treasures from our displays.'

Not so Dr Fact. You should read a new book, *Museum Security*, published just last year. It's amazing what you would learn.

'What,' splutters Fact, 'me read a book on museum security? Never! That's for the Chief Attendant or the Director. My field is the sex life of *Agapanthus convolvulus*.'

Not so, Fact, for this book, put together by ICOM's International Committee on Museum Security, is written just as much for the administrator, trustee, registrar, designer and curator as it is for the security man.

'Humph,' grunts Fact, 'but I know nothing of all that electronic gadgetry.'

Well, perhaps you should read this book. For one thing the explanations about the electronic side of the business are clear and concise. This must be one of the best simple introductions to protection

* Archetype museum curator in a comic strip that never got to be published.

hardware. But it is in no way dominated by gadgetry. In fact most of *Museum Security* is about the application of common sense to everyday security problems in all types of museums.

'I suppose it's a great long boring tome.' Fact was in a corner and was fighting desperately.

'Oh no. Two hundred and forty-four pages in all and half of that in French. You can confound your colleagues by reading the pithy bits in French — 'the passages that have not translated well'. Think of it.'

Fact did and that evening took home a copy mumbling French verbs to himself in the bus, behaviour that had a couple of ladies in the seat in front fearing for their persons.

After dinner and the dishes Dr Fact settled to his disagreeable task. The first pages were hard going. Much backslapping was evident from a group of people who seemed to travel with disgusting ease. Fact contemplated his own failed scholarship applications and almost stopped reading.

But he did read on. The book was well written and he had to admit that the trips across the page into the foreign language was bringing back much of his schoolboy French.

Two chapters all about security responsibilities and staff followed. Of course there was little that was new to such an advanced museum officer as Fact. It was all just common sense — well I never, the words of this afternoon.

Inventory control was of great interest. He remembered that time he was sure he had lost a tray of *Agapanthus convolvulus* bulbs but could never be sure. He had always thought it had been Ponce looking for things for his window box but had never liked to broach the question in case he really hadn't lost anything. His records really weren't up to it. Here were some practical suggestions.

It was the section on fire that finally involved Fact totally in this amazing book. The first line read, 'Fire is the museum's number one enemy . . . '.

'Pooflebum,' screamed Fact. His wife looked up sharply and his daughter giggled at her strange father. Confused, Fact returned to the page. He was annoyed for everyone knew that thieves who stole paintings were the greatest problem. All the newspapers said so. Yet as he read on Fact began to see some horrible things in the pages. He saw his laboratory packed with volatile materials and solvents burning. In a few minutes fifteen years of research disappeared. Another involuntary cry and his wife was becoming worried.

Fact plunged on. Detection systems, extinguishing fires, staff training.

Then he was into theft. If it hadn't been for his sneaking suspicions about Ponce he would hardly have taken anything in. But the section did establish a few things. First thefts do occur and secondly there are ways, some of them very simple and very basic, whereby thefts can be curtailed.

The book now considered control stations, looking after the public, protecting the collection from the public, disasters and emergencies. The last section was on planning for security at the architectural stage.

Fact ploughed on through the appendices and bibliography. Finally, emotionally exhausted, he laid the book down. His wife and daughter had long ago gone to bed. Fact shuddered as he once again thought of his burning lab.

The next morning Fact rushed to work and at the staff entrance of the Overwhelmington Museum of Science and Art found himself in the unusual position of having arrived before Paul Ponce, the Designer, and Sean O'Terrick, Curator of Art.

Despite the imminent arrival of the Director he did not however plunge into some ill-defined but urgent task in the front office. Instead he waited to greet his friends. Finally they came.

'Read a great book last night — *c'est manifique*.' Ponce and O'Terrick signed the register. 'You know I've often been of the opinion that some of your displays, Ponce, present something of a fire risk. Have you checked out the materials you use. That temporary gallery is right below my lab and I don't want to lose years of research work because you have not adhered to the basic tenets of museum security.'

O'Terrick was in no mood to listen to the new evangelist. Only last week Fact had soiled a beautiful new contemporary canvas with his big grubby hand. Fact's explanation — that whilst thinking of something else he had mistaken this beautiful piece of neo-realism for his office door — O'Terrick found very hard to accept. O'Terrick opened his mouth to utter a curt phrase or two but Fact babbled on.

'And I made this too. Simple pressure device.'

Fact offered a crude wooden box. Inside was a battery, a buzzer and a wooden clothes peg all linked with wire. Fact lifted his finger and the buzzer sounded. Suddenly O'Terrick was interested.

'Altogether the components cost no more than a dollar,' said Fact.

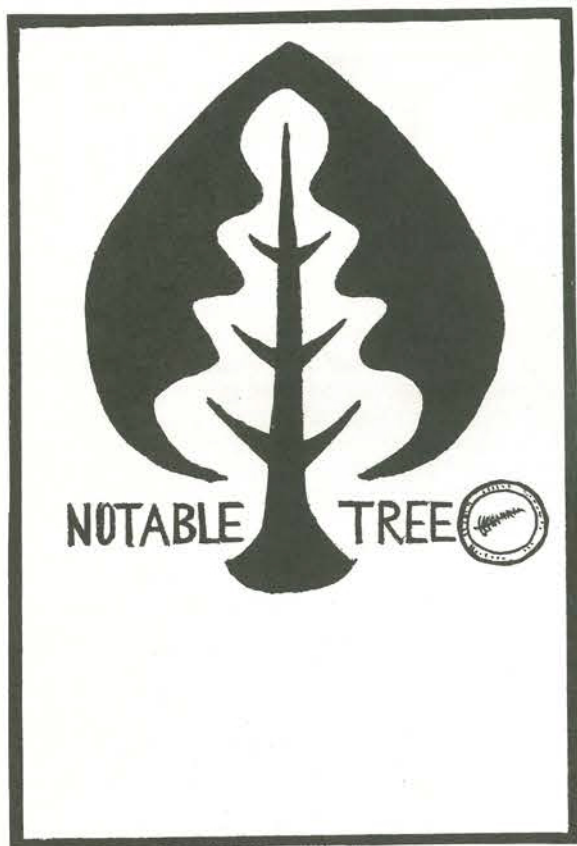
But O'Terrick heard nothing for he had just solved his greatest problem. Every year he lost stapler after stapler. He had his suspicions but could prove nothing. Here at last was a device that would warn him when the thief struck next. The stapler would sit on that plunger attached to the clothespeg thereby opening the peg and disconnecting the contacts. The buzzer would sound when the thief lifted the stapler thereby closing the contacts and activating the buzzer.

'You got that from this book you talked of.'

'Yes,' replied Fact handing over his copy of *Museum Security*.

'Where can I get a copy,' said O'Terrick flipping through the well-illustrated pages.

'Through ICOM, Maison de l'Unesco, 1 rue Miollis — 25732 Paris, France — send US\$15 plus a buck for postage. Then, you mightn't have to do that. Some guy just wrote a review of *Museum Security* that is an insult to the collective intelligence of the profession so you should be able to pick up a copy cheap from every administrator, trustee, registrar, designer and curator in the trade, not to mention the security men.'



Historical and notable trees throughout New Zealand will soon be able to be registered and identified with this plaque. The scheme for registering the trees has been introduced by the Royal New Zealand Institute of Horticulture.

Conserve — or Perish

By John Hogan

On reflection, the relationship between AGMANZ and the Tree Society is far from obscure, and it is not surprising that so many prominent persons in the Museums and Art Galleries of New Zealand are also involved either in the Tree Society or some other branch of the burgeoning environmental movement. Distinguished naturalists and Museum leaders as Graham Turbott and Dr Falla are vitally concerned with the preservation of trees and the encouragement of urban tree planting, and many New Zealand graphic artists, such as Don Binney and Rei Hamon, derive their principal inspiration from the earth's living mantle.

The historical aspect is equally relevant. Especially in New Zealand our living and healthy native trees, of which all too few remain, are far more ancient than

the earliest human artefacts or structures, and the products of our European civilization are but humble infants in comparison. Only the geologist can claim priority.

Statutory recognition of trees as historical objects of national importance is now made in the new Town and Country Planning Act.

Museums and Art Galleries established the profession of conservator for the protection, preservation and restoration of priceless relics, artistic creations and specimens. The Oxford Dictionary adds that to conserve is to keep from harm decay or loss especially with a view to later use, and defines conservation as the preservation of the natural environment.

In this sense the label of conservationist has within less than a generation become more widely accepted and claimed than ever before and few public figures would presume to treat it with disdain, even if they might not be prepared to join the protesting tree-dwellers in the Pureora Forest.

But were it not for the giant totaras we would not have the magnificent and durable Maori carvings which are among this country's proudest artistic achievements.

So to the Tree Society, originally established in 1953 as a group of enthusiasts, led by Winifred Huggins, associating to share and encourage their love of trees. For many years the Society's growing concern at the continued destruction of trees valuable to New Zealand's rural and urban environment was only mildly expressed, and heard with tolerant sympathy but little real concern. Even the advent of shockingly denuded, socially degrading wastelands such as Otara and Porirua was not widely regarded as an environmental tragedy for which the whole community would eventually pay a bitter price.

But the scene has changed, aided by such an apparently irrelevant event as the energy 'crisis' provoked by the oil producers, and documented by the doomsday predictions of the Council of Rome, declaring that the human race is rapidly exhausting its vital resources. Suddenly the environment has personal meaning, and conservation is a personal challenge. Suddenly our own trees, our neighbour's trees, our country's trees, are recognized as a veritable foundation of the ecosystem in which humanity is but a minor and dependent life form.

So the Tree Society of New Zealand, now a national organization with branches developing in many more centres, finds itself increasingly involved in the 'environmental movement' and to a large extent becoming a political pressure group.

The reason for this is that New Zealand's legal protection for trees in the environment is far less than that of most other developed countries. In fact our official and public attitudes are still quite primitive, only a generation or two away from conditions in which the removal of trees was a necessary preliminary to building a house, planting crops, or grazing livestock, whereas the original forests disappeared centuries ago from most of Asia and Europe, and even North America, where the

necessity for at least minimal replacement has long since been recognised, officially encouraged, and even become socially prestigious.

During the last five years the Tree Society has been directly and continuously involved with all of New Zealand's 240 city, borough and county councils, with the relevant Government Departments and other agencies, promulgating improved policies, practices and legislation. The process is extremely complicated and painfully slow, largely because an educated public opinion is necessary before any policies, council ordinances or laws can be fully effective, or even adopted, and yet to some extent the laws, at least in declaratory form, have to be there first.

The most desirable goal would be a single piece of legislation providing general protection for all trees meeting specified criteria of size, health or other qualities — historical, botanical or environmental — and specifying the authorities responsible for administering such a law. This would also have the advantage of being clearly understood through the country. But instead we have to deal with a mass of fragmented legislation, with amendments affecting all sorts of other factors.

A persistent obstacle is the belligerent insistence on each individual's 'right' to do what he likes with his own 'property' — to plant or destroy any tree he wishes. That substantial trees which form part of the landscape are entitled to be treated as a trust for the whole community is not always acceptable.

Some progress has been achieved with improvements to the Municipal Corporations Act and the Counties Act, increasing the powers and responsibilities of councils in the protection of trees, and submissions made by the Tree Society were largely responsible for the inclusion in the New Property Law Act of a set of criteria concerning trees which may well provide a most valuable precedent for other New Zealand law. The most extensive changes, however, have been in the new Town and Country Planning Act which comes into effect on 1 April 1978. The protection of trees and bush is declared to be among matters of national importance which councils must provide for in their district schemes. The extent to which councils do in fact make such provisions, backing them up with strong ordinances and efficient administration, inevitably depends on the attitudes and concern of their ratepayers. There is no absolute guarantee, no unmistakable national standard.

Partly because we have on the Statute books a potentially powerful law which proved in a 1974 court case to be unenforceable — the Native Plants Protection Act 1934 — and partly because there is an increasingly widespread and belated recognition of our wonderful indigenous flora — and the fauna it supports — the Tree Society is currently paying special attention to a revision of this Act, which the Prime Minister has assured us he is prepared to include in the 1978 legislative programme. This is being handled by the Nature Conservation Council, but has yet to reach the Law Drafting Office where

lengthy delays are common.

It behoves every New Zealander who claims to be a conservationist to take an active interest in achieving fully effective legislation to protect trees in our environment, and a healthy public opinion to ensure its success.

John Hogan, now National President of the Tree Society of New Zealand, is well known to many members of AGMANZ as the first Director of the Museum of Transport and Technology, retiring from this position in 1970 after ten years on the Executive Committee and as Director. In this capacity he attended the Smithsonian Bicentennial in 1966, and visited many overseas Museums to get ideas for the basic organization of MoTaT. Previously he had been active as an editor and organizer in NZ Jaycee and other public bodies. After retiring from MoTaT he became Secretary of the Auckland Civic Trust, but has for some years devoted himself to working with trees on a 10-acre property at Albany, with a collection of vintage cars and other historical material as a sideline. In private life he is managing director of Technical Books Ltd.

North Otago Museum

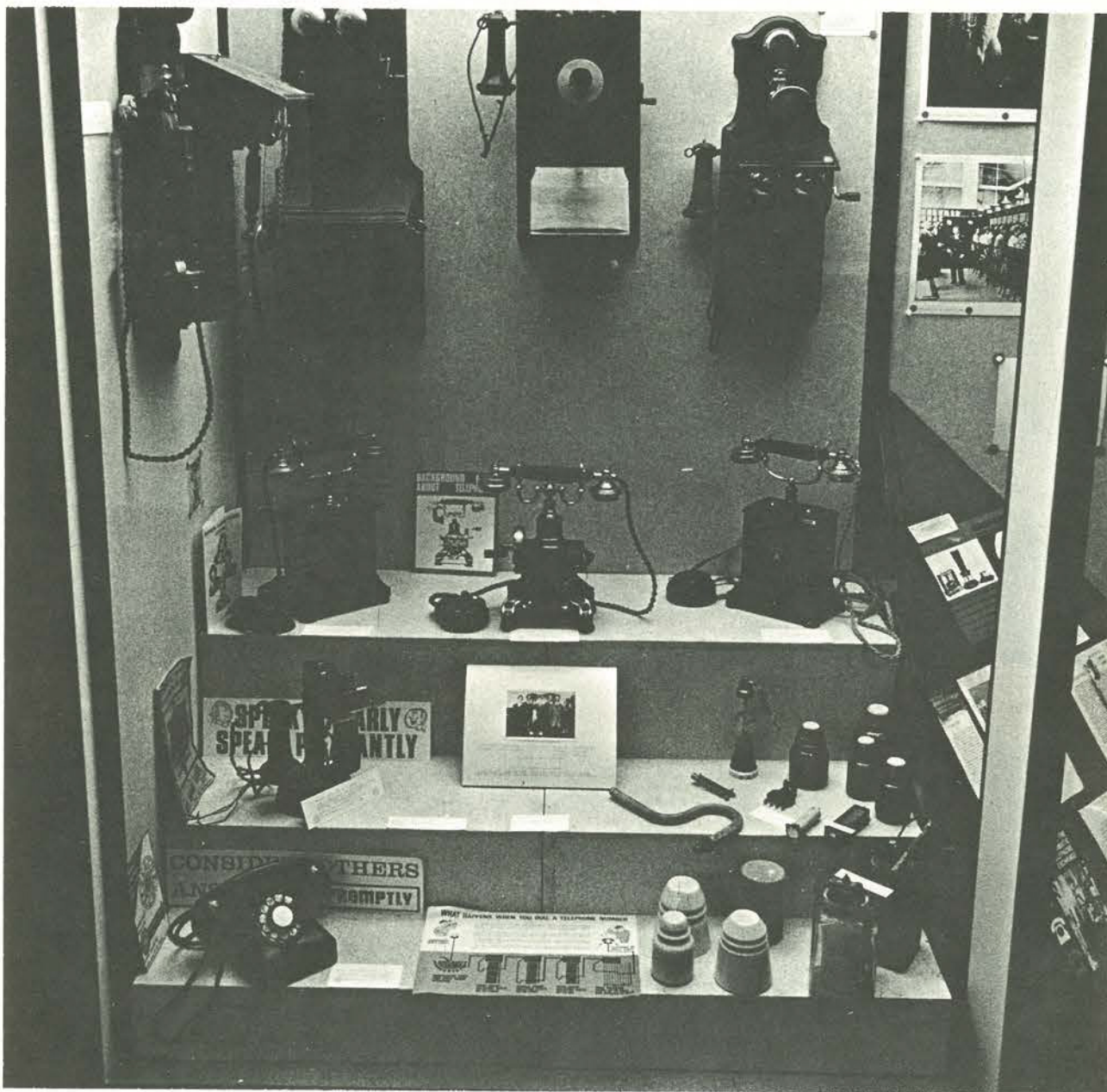
Stage 1 of the museum development was opened by His Worship the Mayor, Mr R. J. Denny, on Friday 16 December 1977, at 60 Thames Street, Oamaru.

The peripheral layout, within its limits, is designed to convey features pertaining to the district of North Otago, using a portion of the stored exhibition material from the Pioneer Gallery and Museum in one section, supplemented with exhibits from sister institutions. The endeavour to arrange a territorial presentation was achieved only by massive liaison and co-operation from academic and lay resources.

Initially seven display cases and one cabinet have been installed, each containing material relating to some aspect of the district or its community. A feature alcove contains naturally eroded limestone adjacent to quarried dressed blocks of building or ornamental Oamaru stone. This is the key to a concept which relates directly or indirectly to the exhibition generally. This thematic approach has an application to the differing environmental factors affecting animal life, and human occupation. This first stage provides a public area of 50 square metres, in the renovated space of the 1882 Athenaeum building.

The North Otago Museum Committee adapted a time sequence for the exhibition by separating the local geological and earlier New Zealand Maori periods from the setting, above which is fixed a 8 ft x 4 ft mural trace by Colin Wheeler of the NGAPARA rock art motif of a group of humans, which had been drawn on limestone.

At right of this feature area, the varying aspects of European settlement was developed to display in part the following subjects: *Immigration* into the northern

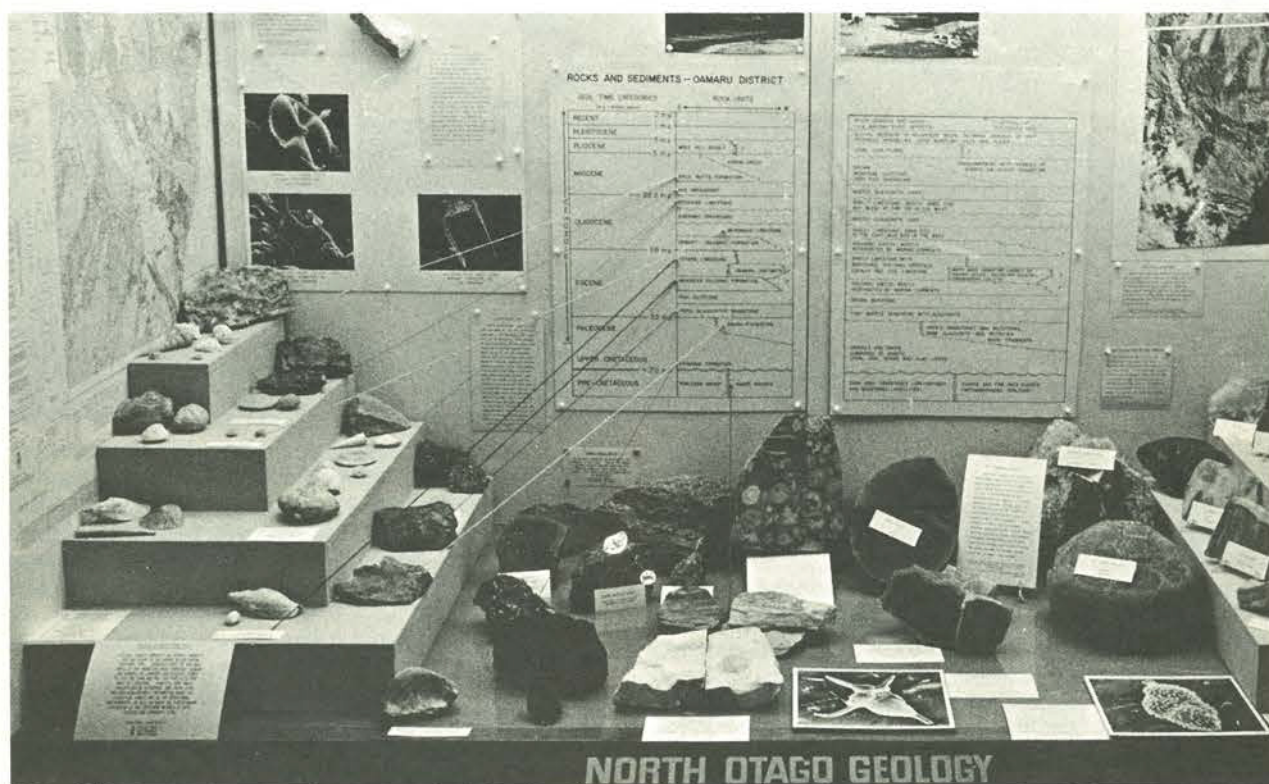
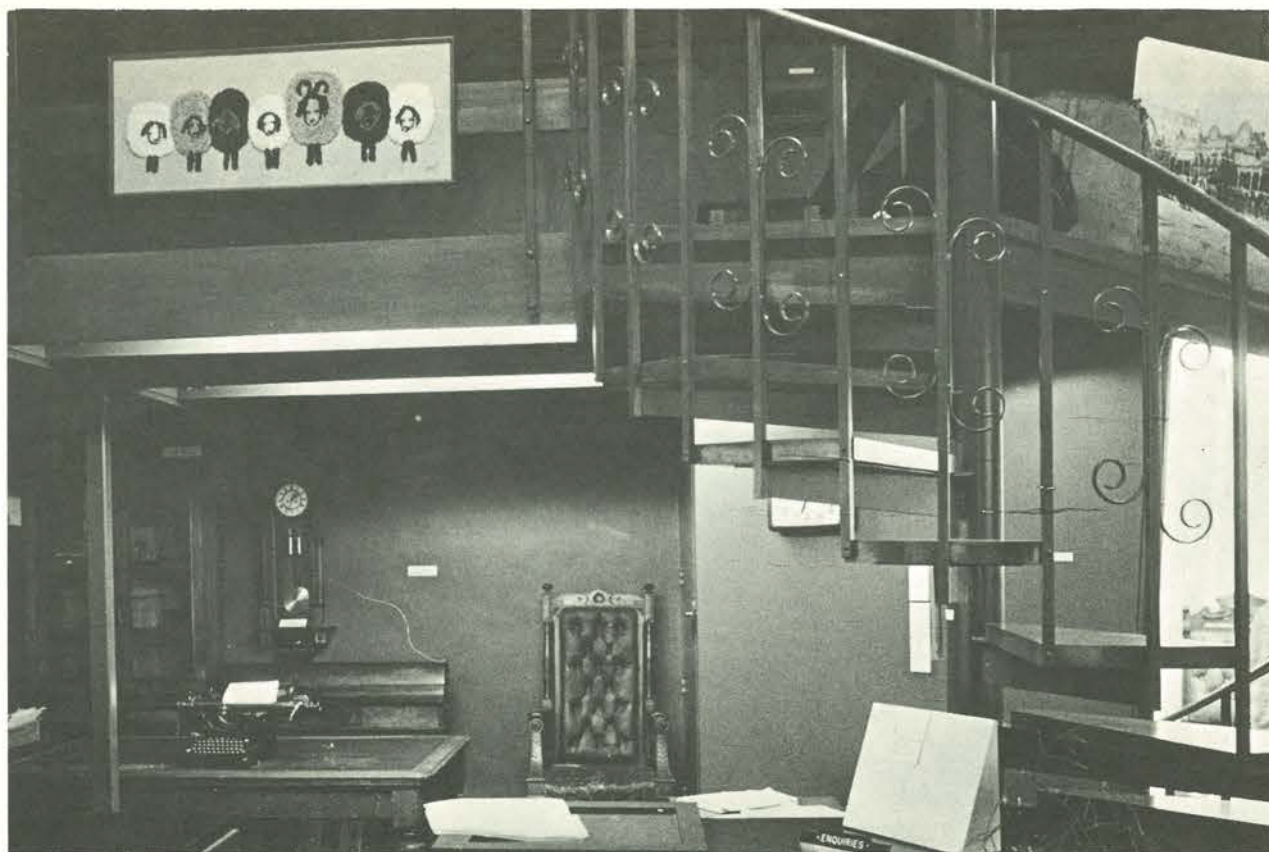


district of Otago around the 1860 decade, with a rear-mounted mural by Kathleen M. McBeath depicting the nucleus of the future Oamaru township generally. *Furniture and articles* of a later generation comprise another display setting for Victoriana. Adjacent is a kitchen setting, the humble items pertaining mainly to family activity.

A small wall-mounted case of Postal history introduces the larger case devoted to the Otago Centenary of the telephone. This theme of Communications is supplemented above the cases with exhibits of horse or coach transport. A second elevated space groups rural pieces which were used mainly on the sheep runs, in homestead or hotel. Emphasis to this section is given by two 1.5m

photographic enlargements of bullock waggons carting the seasonal wool clip into Oamaru stores for shipment direct overseas. Additional photographic enlargements have been fixed in available space to convey the consequent growth and development of Oamaru town and its harbour.

Funding for the initial stage of setting up in the 1882 Athenaeum Building was derived from Local Authority resources, also benefactions of district residents, supported by an AGMANZ allocation for capital and refurbishing costs. The advisory service of the Extension Department of Otago Museum provided valuable assistance and material during all the alterations and for the period of preparation for the opening of the exhibition.



Southern Museum Workshop 1977

By Neville Ritchie, Assistant Director, Southland Museum

The third Museums Workshop was held at the Southland Museum, Invercargill, on 28 to 30 October 1977. It was run along similar lines to the first two workshops organized by Rose Cunninghame and held at the Otago Museum in October 1975 and 1976. Despite the peripheral location of Invercargill, the workshop attracted a record number of participants; over 60 people representing 22 museums and four allied institutions attended, as well as all the full-time and honorary staff of the Southland Museum.

We decided to devote a large part of the programme to showing that imaginative displays can still be achieved with limited finance and resources. A major session was devoted to the design and construction of display cases. Methods were suggested for the modifying and revamping of former shop display fittings. Throughout the weekend the theme of 'care and pride' was emphasized with regard to the presentation of museum exhibits, and the storage and conservation of all accessions.

A demonstration was given in the museum workshop on the preparation of exhibits, and the advantages and disadvantages of different materials and a guided tour of the museum's storage areas. Special emphasis was put on the care and storage of photographs. As a result of the discussion it appears that there was a 'new awareness' among many of those present, as to the value of their photograph collections, and in particular, why copies only should be displayed. Representatives from many of the museums readily took up the Hocken Library's and Southland Museum's offers to rephotograph and print copies of all historical photographs in the local museums collections, for the cost of the materials.

A visit to the Wallace Early Settlers Association Museum at Riverton was preceded by a guided tour of some of the historic buildings and sites, from which significant items in the Riverton Museum collection are derived.

An appreciation of the value of the Otago Museum Extension Service was clearly demonstrated when it was moved from the floor, and unanimously approved, that the Southland Museum as organizers of Workshop '77, be asked to write to the Minister of Internal Affairs to express regret and concern that the allowance for the Museum Extension Service has been cut, and to ask for its reinstatement, at least to its former level.

A special report prepared by Maureen Hitchings outlining the role of the various local museums in Central Otago in relation to the new Otago Goldfields Park was well received. It, together with comments by a National Park representative at the workshop, clearly allayed many fears about threats to the autonomy of the local museums.

Several sessions were devoted to outlining 'the responsibilities incumbent on local museums'. These included an explanation of the relevant clauses of the various Acts of Parliament with which museum personnel should be familiar, namely, The Arms, Wildlife, Antiquities and Historical Places Amendment Acts. A talk was also presented detailing what we considered were minimal requirements for a museum building, accessioning, display and storage security, and standards of artefact conservation; the latter included the conservation of information provided with an item. Public relations, museum publicity, co-operation and a 'go out and ask for it' acquiring policy were also discussed. Participants at the Workshop were asked to consider the possibility of donating items to another museum.

A local architect stressed the value of retention of historic and interesting buildings. He requested the local museum members to report to the New Zealand Historic Places Trust any buildings or sites which they considered were of historical significance, as many people in the Historic Places Trust regional committees were city based, and often unfamiliar with important historical sites in the rural areas.

The visitor appeal of having something different to offer was tied in with the need to have a definite collecting policy.

Interest was shown in a new portable electronic detector and alarm system, which could provide substantial protection for small museums for about \$300.

At the conclusion of the weekend it was evident that many of those present, particularly those who had been to the previous workshops, have been considerably encouraged and were beginning to put much of the advice they have received over the last three years into practice.

The Southland Museum would like to acknowledge the support of AGMANZ, which granted \$500 towards subsidizing the travelling and accommodation costs of rural participants. This subsidy is very important, as it really does enable many of the people from outlying districts to come to these popular and worthwhile weekends.

For Sale

Pair of mounted Huia (*Heteralocha acutirostris*), male and female, both in excellent, unfaded condition. Offers invited. Further details from: J. C. Melcalf, The Garden House, Noseley, Nr. Billesdon, Leicester, England.

AGMANZ NEWS

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- 4 Museums in the South Pacific. *J. C. Yaldwyn*
- 6 Correspondence
- 7 Archives and Records Association of New Zealand
Notes on period costume. *Rose Reynolds*
- 8 The dress stand in use. *Rose Reynolds*
- 10 National Art Gallery and National Museum
- 12 An archaeologist abroad. *Janet Davidson*
- 13 A museum security fairytale (review). *Ken Gorbey*
- 15 Conserve — or perish. *John Hogan*
- 16 North Otago Museum
- 19 Southern museum workshop 1977. *Neville Ritchie*
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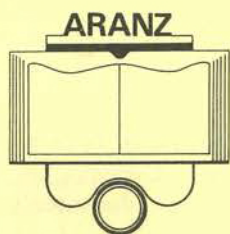
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AN INVITATION

to join the

ARCHIVES & RECORDS ASSOCIATION OF NEW ZEALAND

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Evening Post Photo

Members of the Association include:

Archivists
Cartographers
Librarians
Museum Curators
Genealogists
Records Keepers
Historians
People in Television and Radio
University and Secondary School Staff
Businesses
Government Departments
Other people with an interest in some form of history including oral and pictorial history



[Otago Daily Times Photo.]

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The Archives and Records Association of New Zealand was established in 1976 by individuals representing Archives, Libraries, Records Keepers, Genealogists, Historians, and others interested in preserving and using historical documents whether written, pictorial or sound.

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3. To promote the training of all who have the custody of records.
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