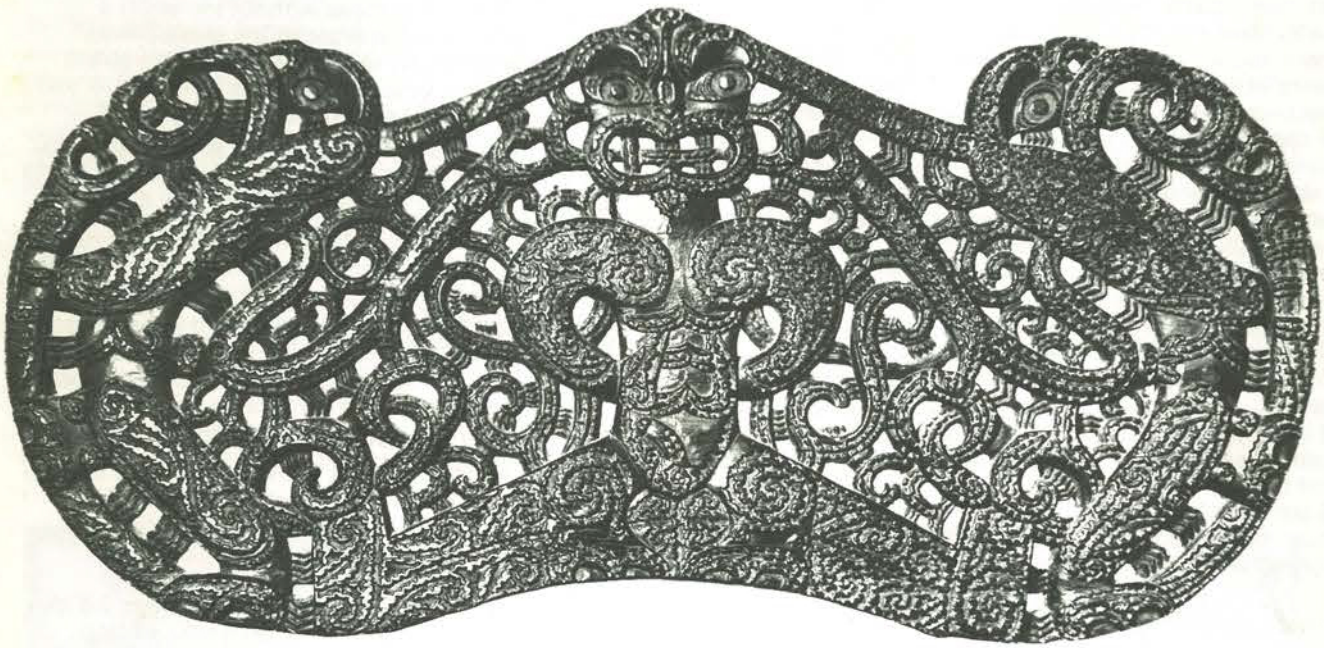


AGMANZ NEWS

The Art Galleries Association of New Zealand
Volume 9 Number 4 November 1978

Art Galleries and Museums Association of New Zealand Overseas Purchase Policy
(approved March 1978)

The Council of the Art Galleries and Museums Association of New Zealand
recognising that collectively the museums of New Zealand contain already by far the richest treasure of New Zealand Maori ethnographic material in the world,
believing that because it is important other societies should benefit from exposure to traditional Maori art, high quality materials should be held in institutions outside of New Zealand,
realising that there continue to be additions to the national collections through gifts, deposits and discovery either through archaeological excavation or chance and
concerned that the highly inflated prices attracted by a rapidly diminishing supply of artefacts on the international market have now reached levels far beyond the resources of this country,
recommends that the limited funds available to support Maori collections in New Zealand museums should be carefully husbanded so that
1) the conservation and restoration of material already held may be proceeded with at an increased pace
2) important items in private hands within New Zealand should be brought into public collections and that
3) purchases overseas should normally be limited to those objects which are of major historical significance to the nation as a whole.

AGMANZ Conference
Gisborne, 15-18 March 1979

The Art Gallery and Museum profession being such a small one in New Zealand, conferences are particularly valuable as forums for discussion. The Gisborne conference will include two discussion periods, one of which will be on general topics, such as accreditation, salary scales, etc. The other one will be divided according to specific disciplines and will include a group of Education Officers. Members of AGMANZ will have this opportunity to air their views and are invited to send in suggestions for topics to the Conference Organizer. This is your chance — use it.

The Conference will also include speakers on the general theme of *Art Galleries and Museums in the Community.* Plans are also being finalized for Robin Wade, a leading Museum Designer from Britain, to speak at Conference during his visit to New Zealand.

Visits have been arranged to two local meeting houses where restorations have recently been in progress. These are Poho-o-Rukupo at Manutuke and Rongopai at Waituhi. The Ormond Wines Museum is also included in the itinerary.

Conference will start at 10 am on Thursday 15 March, which means that most people will have to arrive on Wednesday afternoon. Gisborne is served by Air New Zealand, Air Central, buses and the railcar from Napier, if it hasn't been axed again by then. The Annual General Meeting is to be held on the morning of Sunday 18 March and will end in plenty of time for people to catch afternoon planes.

The venue for the Conference is a large Edwardian house *Ulverstone* set in pleasant grounds. Evening functions will be held at the Museum & Arts Centre.

The nearest hotels are the DB Gisborne and the Masonic. There is also a selection of motels in Salisbury Road. For those without transport a minibus service will operate to link these points. March is a very busy time in Gisborne, so you are advised to book your accommodation NOW. If you want help, contact the Conference Organizer.

This Conference is your chance to shape the future of Museums and Art Galleries in New Zealand, so do make every effort to attend. You'll enjoy it anyway, Gisborne is a delightful place in March.

Warner Haldane
Conference Organizer
Museum & Arts Centre
P O Box 716, Gisborne.
Telephone 83832

STUDENT POSITION AVAILABLE

Gisborne Museum & Arts Centre is willing to take on one university or polytechnic student during the summer vacation. Those merely seeking financial reward are recommended to apply to the local freezing works. To those, however, seriously considering a Museum or Art Gallery career, we can offer valuable experience, in a delightful setting accompanied by modest remuneration.

Apply to Warner Haldane, Director, Museum & Arts Centre, P O Box 716, Gisborne, or phone Gisborne 83832.

THE PAINTER AND THE EMPEROR is a 25-minute, black and white video tape which investigates women's attitudes towards combining the roles of motherhood and creative artist. It has been produced by three students of the Auckland University School of Fine Arts using Sony portapak equipment and incorporates interviews, with many prospective and practising women artists including Gretchen Albrecht, Alison Duff, Glenda Randerson, and Marte Szirmay. This is a previously untapped subject area and the tape contains information which would be of considerable interest to many involved in the arts.

A cost of $25 covers the purchase of a half-inch tape and copying outlays. If you are interested in obtaining a copy please contact:
Ngaire Mules
c/- School of Fine Arts
University of Auckland
Private Bag, Auckland.

A conservation problem at our southernmost museums

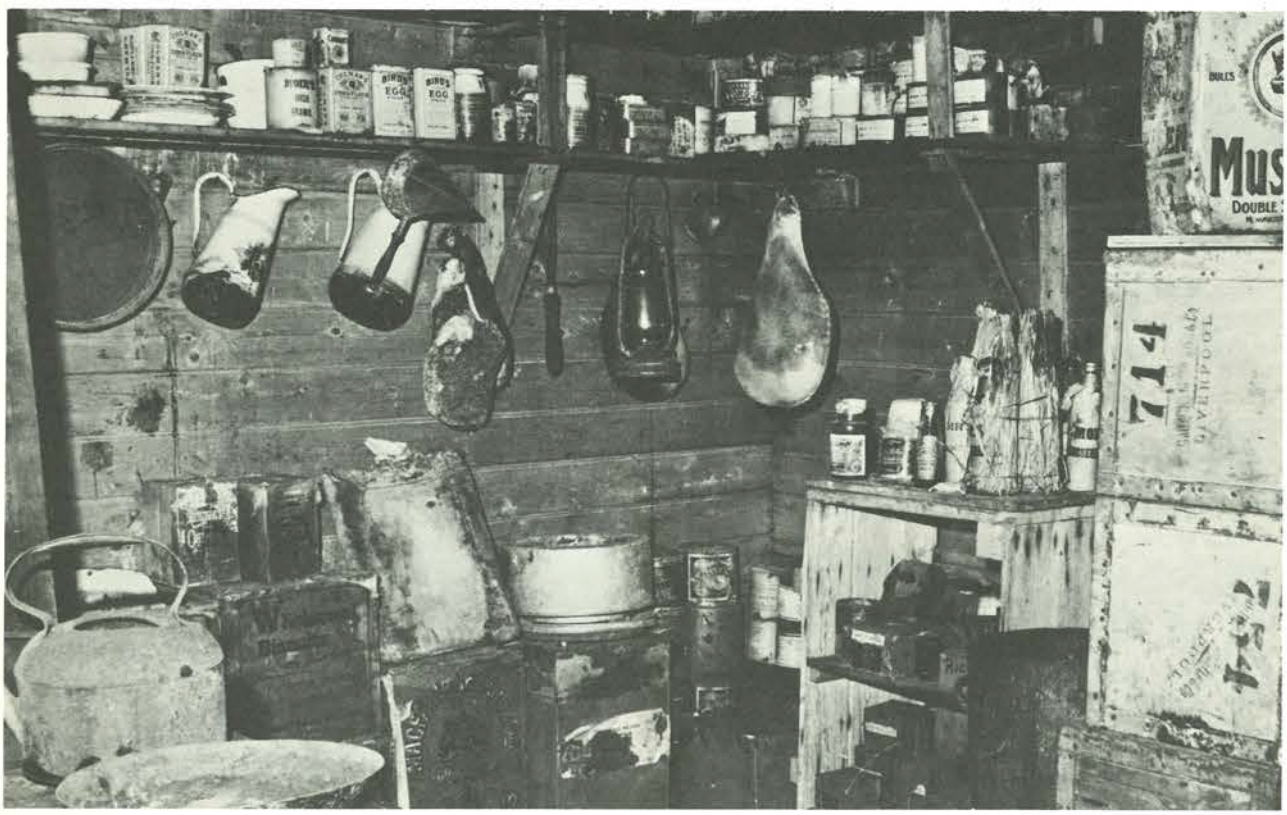
D. L. Harrowfield, Canterbury Museum

Located in the Ross Dependency of Antarctica, south of New Zealand, are several historic wooden buildings. Three of these are on Ross Island, and were erected between 1902 and 1911 for use during the expeditions of Captain Robert Falcon Scott and Sir Ernest Henry Shackleton.

In 1960, following discussions with representatives of various organizations including the New Zealand Historic Places Trust and National Museum, the New Zealand Government's Antarctic Division of DSIR decided to implement a programme of restoration. The next summer, Shackleton's 1908 hut at Cape Royds and Scott's 1911 hut at Cape Evans were restored as near as possible to the appearance they presented when occupied. Three years later, Scott's 1902 hut at Hut Point adjoining the present United States McMurdo Station was also restored.

Restoration of these historic buildings proved to be a difficult task and not only involved some structural repairs, but at Cape Evans and Hut Point, the removal of large quantities of ice and snow. Many items such as bottles of chemicals, delicate scientific apparatus and manuscripts, were extracted from ice with difficulty, and placed in areas of the huts where they seemed most appropriate. Today, due to the continuing interest of DSIR, restoration and maintenance of the huts is undertaken annually by two members of the New Zealand Antarctic Society who have made an important contribution in recent years. Last summer, the writer was privileged to participate in this programme and one of the main objectives was to compile a detailed inventory of historic relics (clothing, provisions, equipment, etc) in and about the huts for the National Antarctic Centre, Canterbury Museum. Although an inventory had been attempted in the past, particularly at the time of restoration, this was inadequate and with new material being located each summer, it was important this project be undertaken before any further relics were souvenired, destroyed by the harsh climate or possibly by fire.

Compiling the inventory at the three Ross Island huts involved approximately 100 hours' work and in spite of temperatures about 0°C much of the time, the project was very interesting and twenty-four-hour sunlight often made it possible to work long hours outside. Most of the data was recorded in field



The galley of Shackleton's 1908 hut at Cape Royds.
D. L. Harrowfield.

C. Buckley extracts jars of salt at Cape Royds. Disintegrating provisions and dampness of the wall are evident in this photograph. D. L. Harrowfield.

notebooks although a cassette tape recorder also proved useful. In addition, an extensive photographic record was made, scale plans were drawn of the interiors, and detailed notes made on various architectural features.

Antarctica has often been regarded as the perfect storage facility where some objects will last indefinitely, but this is not altogether true. In the course of handling the relics, it became increasingly obvious that total disintegration of many is not far away. Everything is being affected, and many of the items linked with remarkable exploits which were commonplace during this heroic era of exploration (1901-1917), are irreplaceable. Typical problems include the corrosion of iron and aluminium objects due to salt transported in snow blown off the sea ice, cracking of leather resulting from dryness of the climate and the disintegration of books and manuscripts following contact with ice and snow. Perhaps the only solution will be to return selected items to an appropriate institution where they can be properly conserved and later exhibited, giving more people the opportunity to see them. The Alexander Turnbull Library, for example, has the facilities and trained staff to conserve books and manuscripts. However, until such time as the Antarctic Treaty nations (which includes New Zealand) agree to such action being taken, none of this material can be removed from the continent.

Fortunately, the buildings, considering their age and the environment, are in reasonably good condition — but for how long? Already, the timber is in places beginning to deteriorate, having been subjected for over sixty years to wind damage including 'sand blasting' and exposure to ultra-violet rays of strong sunlight during the summer months. Also, there is the problem of continual contact with snow and ice. At Cape Evans for example, the inner wall up to one metre from the floor has a crust of ice which is hastening the disintegration of many relics.

In spite of the problems mentioned, a visit to the huts is a unique experience. Each locality has its own atmosphere and history, and a knowledge of this makes one's visit even more worth while. A visit to Scott's hut at Cape Evans which was occupied between February 1911 and January 1913 and later by the marooned members of Shackleton's Ross Sea Shore Party from March 1915 until January 1917, is an experience never to be forgotten. One is immediately impressed by the size of the building (19 x 11 metres), its interior timbers darkened by soot from seal blubber used as fuel, and how the contents have been displayed in a manner giving the feeling of the last occupants having just abandoned everything and left. By comparison, the huts at Cape Royds and Hut Point have an entirely different atmosphere. At Cape Royds, none of the canvas partitions which once separated the cubicles of the expedition members remain, and most of the remaining provisions and equipment have been set out in an organised manner giving a false impression of the once cramped conditions experienced by the men. At Hut Point, of the quaint prefabricated structure erected during Scott's *Discovery* Expedition (1901-1904), very little material remains, and the atmosphere is somewhat depressing.

Surely if these huts are to be retained as historic monuments or museums they must be treated as such, but what is the point in maintaining the buildings and at the same time allowing their contents to gradually disappear? The writer feels the New Zealand Government which has administered the Ross Dependency since 1923 and undertaken to maintain these buildings, should adopt a more positive outlook regarding their immediate future and management and above all, press for the removal of certain relics in need of urgent conservation.

The display of crinoline dresses

Jennifer Quérée, Curator Early Colonial Department, Canterbury Museum

The story of the crinoline dress did not, as is frequently supposed, appear in a single volume, but rather ran into at least three editions, spanning the years 1840-1870. During that time, it slowly and subtly transformed its appearance, from a bell, to a great dome, and finally into a triangle. As it is not to be supposed that the women who wore these garments were capable of radically altering the actual shape of their bodies, one may ask how the final silhouette was achieved. The answer lies beneath the surface.

Day dress of bronze silk, c 1842. Canterbury Museum.

For at least half the period in question, the skirt was supported by petticoats, and then, from the late 1850s, by the crinoline 'cage'. (The name 'crinoline' came from a stiff petticoat material of woven horsehair — 'crin' — and wool, introduced in the late 1830s, and later became a generic term for any sort of coarsely woven woollen petticoating, and, eventually, for the tape and wire 'cages'.) As has been pointed out in a previous article (Vol. 8 no. 4, Nov. 1977), it is not usually possible to use the original petticoats or frames in displaying a period dress, so the shape which they produced in the dress must be imitated by pleated paper petticoats. In order to arrive at the correct shape, it is necessary to be able to date the dress accurately, and a list of essential reference books was appended to the previous article. However, to accompany each of the following illustrated dresses, I will list briefly the characteristics which will help place a dress in its correct period, as well as the method I have used in mounting each particular garment.

Day dress of bronze silk, c 1842

Dresses of the 1840s had tight-fitting bodices, with long, pointed waists often emphasised by vertical trimming from waist to shoulder. The bodice was always lined, and boned, especially in the pointed waist. Sleeves were narrow and usually close fitting, although occasionally puffed at the elbow. A characteristic feature of this decade was the gauging (very fine, even pleating) of the skirt material onto the waistband. This threw the skirt out from the waist into a *bell-like* shape. With the exception of light summer muslins, the skirt was always lined. Colours were soft — bold primary colours were considered vulgar. Printed all-over designs, narrow stripes, small floral patterns and shot colours were typical. Dresses generally fastened down the back with brass hooks and eyes (or eyelet holes), and were completely hand sewn.

To arrive at the bell shape required by this dress of c 1842 I used four sheets of 36'' wide brown paper to form the basic skirt. Because of the heaviness of the gauging around the waist, an additional 'ruff' of four short sheets was used to take the weight of the material. The boning in the long, pointed waist tended to flatten the front of the skirt, so extra tissue was used to smooth out any puckers. The bodice was shaped with acid-free tissue paper, which was also used to slightly pad out the arms. Lace undersleeves and trimming at the neck were added.

Stand showing pleated paper petticoat for 1842 dress, extra short-pleated portion for more support.
Canterbury Museum.

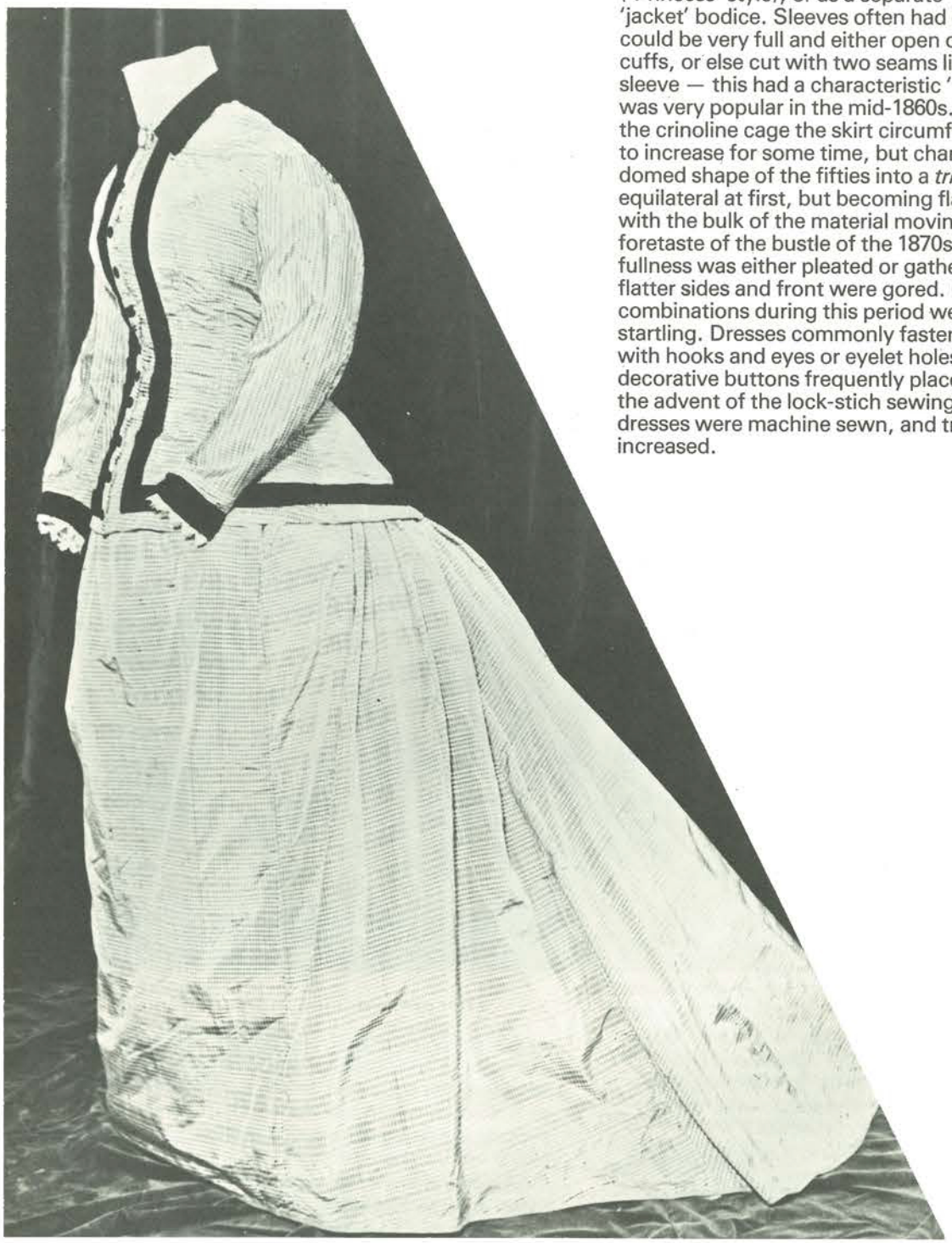
Wedding dress (day) of cream embroidered muslin, 1852
In the 1850s, the bodice, or the bodice-lining, of the dress remained tight fitting and boned. Until the end of the decade the waist was pointed, but the point was much blunter than that of the 1840s. The sleeves widened increasingly and were usually open ended.

The skirt gradually increased in circumference (supported by many stiffened and flounced petticoats, or, from 1856-7, by the recently invented crinoline cage, until it came to resemble a large, pumpkin-like *dome.* When made of light muslins the skirt was gathered onto the waistband, but other fabrics were usually attached by flat pleats. Except for summer materials skirts were always lined. Flounces on the skirt were typical. Colours became more strident — contrasting primary colours were popular, especially after the invention of analine dyes towards the end of the decade. Front-fastening of the bodice was introduced, although the former method was used in the earlier 1850s. Most dresses were hand sewn, but near the end of the period the chainstitch sewing machine began to be used.

Petticoats for cream muslin dress 1852. Note how the pleats are pulled out to give a domed shape. Before placing the dress, the longer front lengths of paper were trimmed and the paper covered with a cotton petticoat. Canterbury Museum.

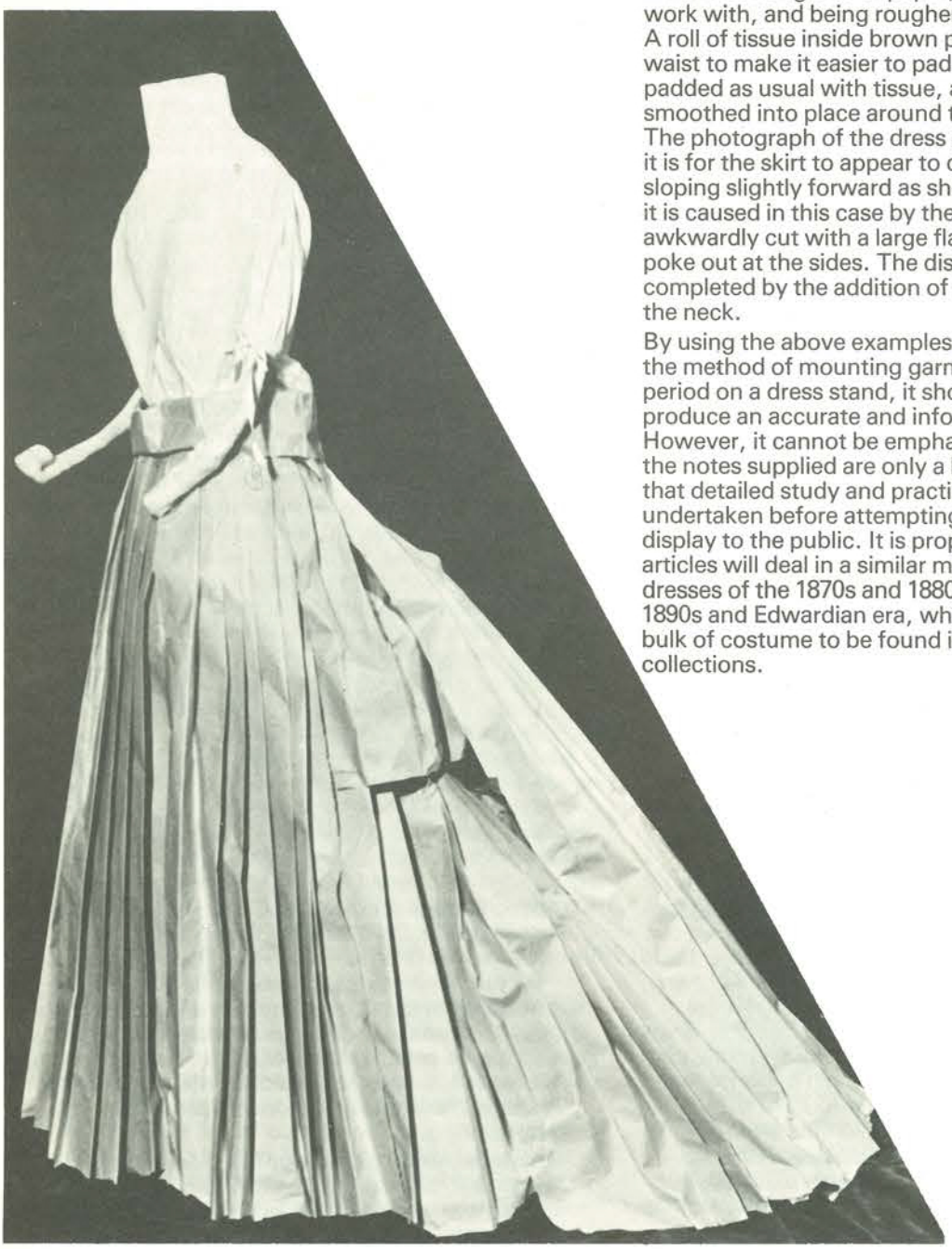
The more rounded dome shape of this dress needs a basic petticoat made from five sheets, pleated somewhat more narrowly. When the seams are joined, the pleats are pulled out into a domed shape. The dress, being of two layers of muslin and semi-transparent, requires a white cotton petticoat over the paper — this also serves to protect the fine muslin from any snags. The bodice has an attached camisole so an additional one is not essential; however, the shoulders on the camisole are low cut, so it is necessary to pull the cotton braces which support the paper skirt out of sight. This is a problem which will be encountered in most evening dresses of the 1840s to 60s period. The transparency of the material presents further problems in the sleeves — the thin covered-wire arms would look very odd, so it is better to remove them and pad the sleeves lightly with tissue. This solution is also advisable with the very short sleeves found in evening dresses.

Day dress of lavender, cream and black taffeta, trimmed with black velvet. 1865-7.
In the 1860s, the bodice was always lined, and often lightly boned. It was frequently joined to the waist, which was usually round, not pointed, but could also be cut in one with the skirt, without a waist seam ('Princess' style), or as a separate 'waistcoat' or 'jacket' bodice. Sleeves often had epaulettes, and could be very full and either open or closed at the cuffs, or else cut with two seams like a man's coat sleeve — this had a characteristic 'banana' shape and was very popular in the mid-1860s. With the use of the crinoline cage the skirt circumference continued to increase for some time, but changed from the domed shape of the fifties into a *triangular* form, equilateral at first, but becoming flattened in front with the bulk of the material moving to the back, a foretaste of the bustle of the 1870s. This back fullness was either pleated or gathered, while the flatter sides and front were gored. Colour combinations during this period were bold and often startling. Dresses commonly fastened down the front with hooks and eyes or eyelet holes, but with decorative buttons frequently placed on top. With the advent of the lock-stich sewing machine, most dresses were machine sewn, and trimmings increased.



Taffeta check day dress, c 1865-7.
Canterbury Museum.

This dress, although of a comparatively lightweight material, requires quite a complex superstructure to support the extended triangular appearance of the skirt. The basic skirt needs six sheets of fairly narrowly pleated paper, with the back sheets a longer length. The narrower the pleat is, the firmer the support. To the back base of this are added four smaller sheets pinned to the under-sheets, both for extra strength and to extend the traingle. Two shorter sheets at the centre back are pinned top and bottom and pulled into a slight puff. Finally, two long sheets at the centre back are added to cover this entire back area. This amount of petticoating at the back is necessary because of the tendency of an extended sheet of paper to cave inwards, destroying the line. The amount could be reduced by using a much heavier grade of paper, but this is difficult to work with, and being rougher, could damage fabrics. A roll of tissue inside brown paper is added to the waist to make it easier to pad. The bodice area is padded as usual with tissue, and extra tissue smoothed into place around the hips and stomach. The photograph of the dress demonstrates how easy it is for the skirt to appear to drag back instead of sloping slightly forward as shown in the petticoat — it is caused in this case by the front of the skirt being awkwardly cut with a large flat pleat which tends to poke out at the sides. The display of the dress is completed by the addition of cuffs, and a brooch at the neck.



Petticoats for taffeta check day dress, c 1865-7. Note the extra length of the back sheets and padded roll around the waist. Canterbury Museum.

By using the above examples as a general guide to the method of mounting garments of the 1840-70 period on a dress stand, it should be possible to produce an accurate and informative display. However, it cannot be emphasised too strongly that the notes supplied are only a brief introduction, and that detailed study and practice should be undertaken before attempting to present such a display to the public. It is proposed that future articles will deal in a similar manner with bustle dresses of the 1870s and 1880s, and dresses of the 1890s and Edwardian era, which should cover the bulk of costume to be found in New Zealand collections.

A strategy for vitalising a Regional History Museum

S. L. Bennington, Director, Otago Early Settlers' Museum

A short note in *AGMANZ News,* May 1973, recorded the annual deficit of the Otago Early Settlers' Museum, Dunedin. The administering Association, founded during the 1898 Golden Jubilee of Otago, had persevered for 75 years balancing donations and subscriptions with the costs of displaying its collection. Its strength had been in the bonds of the past, but these have become inadequate to meet the harsh realities of rising costs in this decade. Tight retrenchment allowed it to 'hold the fort' but the effects of this could not be ignored. Maintenance and the provision of adequate display and storage facilities were long overdue. A diminishing public confidence in the institution to perform fully its community function was inevitable.

On my joining the staff of the museum in mid-1977, a strategy for vitalising the museum was drawn up and has been in action now for twelve months. Indications of its short-term success provide a confident basis for outlining the programme with the hope that it may benefit regional museums facing a similar predicament. The collection is representative of that in most local museums, although it is distinguished by its substantial size, and long standing. The strategy is based on frequently publicised sequence of display and storage improvements running alongside a programme of museum-related community activities. The Association agreed to meet a budget which was drawn up for the first twelve months. The Department of Internal Affairs provided a subsidy, while the Department of Labour has maintained a work force of twelve T E P personnel. Priorities were defined within these financial resources, and the capabilities of the personnel involved.

Display. The most pressing needs are behind the scenes, but conspicuous activity is necessary to generate public interest. The comment in the *Directory of Museums and Art Galleries in Australia and New Zealand 1934* that 'unfortunately the exhibits are overcrowded and there is little systematic arrangement' is still largely true today. Shoulder to shoulder portraits run from skirting to ceiling moulding, and look down on objects laid out to rest against fading fabric in table-top cases. Labels are inadequate or non-existent. Visitors are of two types: those bored, and those fascinated by the bewildering array of faces and relics. The problem is to enliven the display to stimulate the bored visitor without destroying the charm which it has for the visitor who revels in fossicking through a long-forgotten attic, while at the same time satisfying one's own museological urge to categorise and organize. The conflicts are not easily resolved, but there are compromises which provide opportunities for discovery and surprise within a coherently organized framework. Rather than follow the dictum that plain simple lettering is best for labels, photographic enlargement of IBM 'script' which simulates handwriting is used. This retains the personal grass-root nature of the relic without sacrificing uniformity or legibility. Large titles to displays exploit the decorative delight of various nineteenth-century type faces.

Lighting where practical, is being shifted from overhead trunking to inside the cases where it is more efficient, effective, and helps to eliminate some of the reflective glare on the outside of glass cases. Rich Victorian and Edwardian colours and textures are used to give relief to objects without dominating them.

Conflict between display and conservation can only be resolved by defining areas for the display of vulnerable items where harmful factors can be controlled. Ultra-violet-free lighting on track has been installed in one gallery, and natural lighting virtually eliminated. Deep red-brown was chosen for the walls of this gallery to generate a warm friendly atmosphere and bring out the often faded tones of the watercolour paintings. This gallery will be opened at the beginning of October 1978 with a display of bedspreads. These have not been exhibited before, and would seem to represent a major holding within New Zealand. They lend themselves to temporary display, and hung to show their size, pattern and intricate needlework, they make an impressive statement about colonial craftsmanship. It is a role of this type of museum to make such statements, not only to demonstrate past achievements, but also to inspire future indigenous crafts.

Vast numbers of ancestor portraits present a difficult problem to all local history museums. This collection comprises about 6000 portraits of which about one-half have been on display. They were added to the walls in the order in which they arrived at the museum, until all the wall space was filled. After that they were stacked in storage. A policy to thin them out into an effective display, and remove them from positions too high, too low, or with too much or too little natural lighting has generated added storage problems and was ill received by some local families. To overcome these problems, to preserve the images, and to provide a catalogue for easy public reference, photographs are being copied onto 35mm negative as they are removed to storage. A duplicate set of negatives provides one copy for printing an enlargement which is indexed onto a card file for public access, while the other copy will be lodged in another institution as a precaution for preservation.

Storage. Although storage is a musum activity which is little understood and much under-rated by the general public, it is surprising how quickly improvements in storage are reflected in day-to-day contact with the public. An overall plan was drawn up to integrate storage areas, and separate them

from public access and staff workshop areas. The most pressing needs in storage are for portraits, and textiles and costume, all of which will deteriorate if facilities are inadequate. A steel skeleton rack was constructed to utilise the full height of the six-metre stud of the small storage areas. Framed photos hang on hooks from horizontal steel rails within this rack and are easily identified by a sticker on the edge of each photo. For costume, racks of large drawers, 2.5 x 1 metre have been constructed to allow items to be laid out flat and interfolded with acid-free tissue.

Community involvement. Although showmanship does not come easily to museum staff more concerned with serious museum activities, the importance of good publicity cannot be underestimated if a museum is to assert itself in the community. The strong silent museum can become isolated from all but museophiles. Progress within the context of the overall programme is regularly defined to the museum supporters (members of the Association) through the revival of a regular newsletter. Frequent and full reports keep the Association Committee well informed and ensure their involvement in a constructive and satisfying decision-making process. The media have been only too pleased to convey aspects of museum change to the wide public and this has provided opportunities to publicly explain the rationale behind the activities.

This dialogue has been extended by involvement in school programmes, holiday workshops for small groups of children, and discussing museum issues with interested groups. A graphic arts society has enthusiastically begun to collect equipment to construct a printing and bindery shop display which will highlight Dunedin's early importance as a printing centre. In this way the net is spread wider through a group which would otherwise have had little interest in the museum. The research function of the museum, to service enquiries relating to the archive collection, has been promoted by the appointment of a full-time research librarian.

A display of books, prints and cards relating to Otago provides an interesting and familiar transition for visitors entering the museum, while giving them an opportunity to follow up some aspect which has caught their interest, as they exit. Two substantial local histories were selected for launching from the museum 'bookshop' and this adds another relevant dimension to the museum. Publication of museum material not only provides income, but more importantly, extends the level of public contact with the museum items.

Along with sales to assist income, the question of door donations was carefully evaluated. While it is undesirable to confront the visitor with an obstacle course of outstretched hands and donation boxes a clear initial statement explaining the museum's dependence on donations and a suggested sum (adults 50c, children 10c, families $1) helps both museum and visitor. Opening hours have been extended to Saturday and Sunday throughout the year, while during January and February the museum is open until 8 pm during the week. It is hoped that this move will encourage residents to see the museum as a complement to other evening entertainments such as theatre, during the long summer evenings.

The measure of any museum programme is in terms of the well-being of the collection and of its benefits to the public. The programme outlined here faces both of these responsibilities, and within the financial limitations, looks to a promising future for this museum.

NEWSLETTER OF THE INTERNATIONAL COMMITTEE OF NATURAL HISTORY MUSEUMS OF ICOM

Reviewed by R. K. Dell, Director, National Museum.

Those members of the museum profession who have been able to attend meetings of the Natural History section of ICOM will know that they maintain a high standard of friendliness, liveliness, efficiency and professional attitude. A strong supporter of the Committee of Natural History Museums and of ICOM is Dr W. Rydzewski of the Museum of Natural History of Wroclaw University in Poland.

In order to provide a channel for communication of ideas and information the International Committee of Natural History Museums under the chairmanship of Dr Louis Lemieux of Canada has instituted a Newsletter, and Dr Rydzewski has accepted the position of editor. The first issue No. 1/1978 has just appeared.

This 16-page cyclostyled document contains a precis of the Leningrad Conference held in May 1977; a short paper on evaluating the impact of museum exhibition (a precis of an article by Dr C. G. Screven and a topic covered in detail at Ottawa in 1976); a plea for status and proper training for museum taxidermists; a series of short notes under the heading of *How they work*, a section of *Notes and news,* another of *Requests for cooperation,* and four pages on *Recent literature* (useful because it includes many foreign language references and sources not readily monitored in New Zealand).

As is usual with all first issues, the editor is obviously feeling his way, and of course using what material he has most readily to hand. The major topic headings listed above are intended to be regular features and an additional regular column on *Technical aids* is planned.

Like all editors Dr Rydzewski stressed that the contents of the Newsletter will depend on suggestions and contributions and pleads for material for inclusion. Such a newsletter would seem to have great potential in keeping us in touch with developments in overseas museums and in sharing our accomplishments and our problems.

Anyone interested in further information, method of paying subscription, etc, should write to:

The Editor
ICOM Natural History Museums' Newsletter
Museum of Natural History
Sienkiewicza 21
50-335 Wroclaw
Poland.

The role of the New Zealand Government in retrieving cultural property

Keith W. Thomson, Chairman, Sub-Commission for Culture and Communication, New Zealand National Commission for Unesco.

[In this paper 'retrieving' is interpreted primarily as repatriating to New Zealand although because of the richness of holdings still in private ownership and of material being discovered by archaeology or accident, most Government effort has been devoted to bringing into secure public collections, items already within New Zealand. 'Cultural Property' covers a very wide spectrum but here it is limited to mean indigenous ethnographic material — Maori artefacts.]

Cultural property began leaving New Zealand's shores with the departure of Cook following the first of his three visits. Many writers have attempted to trace objects collected during the three Cook voyages, the most recent and carefully documented being that by Kaeppler in the volume accompanying the Exhibition of 'native manufacturers' held in Honolulu, 18.1.78-31.8.78. Other explorers, whalers and sealers, missionaries, traders and visitors continued to carry away 'artificial curioisities' of great beauty and scientific interest for many decades before the establishment of New Zealand's first museums and the compilation locally of larger private collections. The 'nation' entered the arena of collection and preservation after much material had left, some of which was to be retained in major museums around the world, some to disappear from public view into private hands and much simply to be lost. The 'export' of ethnographic material has continued throughout the twentieth century, at first legally but in more recent years, as prices for primitive art have skyrocketed, through the efforts of international art thieves.

Local governments contributed to the early establishment of some local or regional museums but the New Zealand Government essayed its first steps when it sought to build up the ethonographic collections of the institution in Wellington that was to grow into the National Museum. These steps were taken largely this century when aid was given to buy several collections, almost all of which had been made, or at least started, by distinguished New Zealanders during the latter years of the nineteenth century.

In 1907 the T. E. Donne Collection was acquired, the first of a series. Donne had been Head of the New Zealand Tourist Department and his collection concentrated on ethnographic carvings from the Rotorua area. At the time of purchase he was living in London and although some of the collection had remained in New Zealand, the purchase involved repatriation. Another form of repatriation has happened from time to time as items have been returned as donations to New Zealand institutions, particularly from England. Perhaps the most noteworthy of these as the gift of the Lord St Oswald Collection from the Imperial Institute. Included in this was a small collection of artefacts from New Zealand and other Pacific Islands which had originally belonged to Queen Victoria and is labelled 'articles brought by Captain Cook from Otaheti'.

Four other collections, all purchased within New Zealand, soon followed. They were those of (1) Reverend Hammond (rich in Taranaki material; (2) Sir Walter Buller (including numerous Maori weapons presented to him in his capacity as a magistrate); (3) Augustus Hamilton (Director of the Dominion Museum); and (4) Captain Bollons (who in his work servicing lighthouses collected from beach middens). Somewhat later it was possible to purchase in London a part of the Edward Armytage collection of heitiki.

The most important purchase from overseas was made in 1948 when the Government bought the famed W. O. Oldham Collection in London for an undisclosed sum (believed to be *circa* $88,000). The collection contained items from most Melanesian and Polynesian societies, many pieces having been taken to Europe in the late eighteenth century. With the assistance of the Art Galleries and Museums Association of New Zealand (AGMANZ), the material was divided on the basis of origin and the resulting mini-collections, although remaining officially one collection and the property of the Government, were deposited in the various metropolitan museums (with some duplicates being placed in the larger provincial institutions).

The only other complete major collection to be repatriated has been that of K. A. Webster. Webster was another New Zealander but he had been resident in England since 1936 where he had become a sort of unofficial agent for all New Zealand museums seeking high quality Maori materials. From his own fine collection he made occasional gifts and sales to New Zealand institutions, but 'as early as 1945 he had indicated that he hoped this collection would ultimately come as a free gift to the Dominion Museum' (Report, 1969, 24). During his lifetime he placed large sections on deposit in the Museum (now the National Museum) and, following his death in 1967, the splendid 700-piece collection was formally accepted. The role of the Government in this transaction was significant, however, as in order to ensure the retention of this aesthetically and historically important national treasure it agreed to pay the $12,5000 assessed as death duties on the collection.

In the late 1960s and early 1970s trade in Maori artefacts within New Zealand appeared to grow rapidly and museum authorities expressed concern on the need to slow or reverse this development.

Rapidly rising prices tempted individual Maoris to sell family or tribal heirlooms and encouraged illegal excavations of sacred and/or potentially rich sites. Important artefacts began to be viewed as investments rather than 'priceless symbols of identity and heritage' (Kaeppler, 15). Museums rarely had sufficient funds to counter the speculator or private collector. However, a major breakthrough occurred in 1971 when the Government made a Special Grant of $25,000 to the Trustees of the National Art Gallery and the National Museum through the Department of Internal Affairs primarily to purchase important Maori artefacts. Two years later this sum was increased to $50,000 at which level it has since remained. At the same time its scope was widened to include 'the purchase of historic and contemporary works for the national collection and for scientifically and historically important artefacts for the Dominion Museum'. In addition both institutions have smaller funds available to them for purchases, either from benefactions or through limited budget allocations. Over this period Government sources have also provided small annual grants and occasional ad hoc subsidies to enable the Turnbull Library to add to its already rich store of New Zealand and Pacific research collections (works largely on paper).

In the first five years of the life of the Special Grant to the National institutions, 95 per cent of the money allocated to museum purchases was spent within New Zealand, 3.2 per cent in Australia, 1.7 per cent in England and a small sum in the United States. All of the items purchased are registered in the national collection but a few are housed in museums other than the National, for example, a greenstone mere repatriated from Australia and displayed in a small Westland museum (Hokitika) and major carvings exhibited in another metropolitan institution (Auckland).

The proposed sale in London of the renowned Hooper Collection, believed to be the last major privately held English collection of Maori and Pacific Islands material, necessitated emergency action. The grant available to the National Museum and the National Art Gallery for 1977 and 1978 was combined and the latter institution, acknowledging the extraordinary nature of the sale, gave up its claims so that up to $90,000 was available. A list of some forty proposed purchases was made by the ehtnographic staff of the National Museum, items needed to fill gaps in the national collections or regarded as of especial historic significance. In the end, however, because intense competition inflated prices to unheard of heights, it was possible, with the money available, to purchase only seven of the sought-after pieces. Three other New Zealand museums made minor purchases at the same auction.

As a result of this expenditure no money has been available from the Special Government Grant for purchases within New Zealand. It is fortunate, therefore, that there has been a marked reduction in the public sale of important Maori material over the last two years, a reduction brought about in large part by the coming into force on 1 April 1976 of the Antiquities Act, 1975, which has placed sharp restrictions on the sale of artefacts.

The Act defines an artefact as any object 'which relates to the history, art, culture, traditions or economy of the Maori or other pre-European inhabitants of New Zealand' manufactured, modified or brought to New Zealand prior to 1902. Any artefact discovered since the coming into force of the Act is regarded as the property of the Crown and must be reported. Custody of such artefacts may be entrusted to individuals (under certain circumstances) but normally appropriate museums are designated as custodians. Sales are limited to artefacts held pre-1976 and may be made, after examination by musuem authorities, only by and to licenced auctioneers, dealers and collectors. Stronger restrictions on the export of antiquities (which includes of course artefacts) have been included in the Act.

The passing of this Act in 1975 is regarded as a major advance by the Government in its attempts to retain and retrieve important cultural objects for the benefit of the Nation. While numerous bodies had worked for many years for the provision of such legislation and many contributed to final details of the Act, major contributions were made by the National Museum and by the museum movement as a whole through the Council of AGMANZ. Although only two years have elapsed since the Act came into force those responsible may feel encouraged by the initial results. In 1976-77, 239 finds (involving 1461 artefacts) were officially recorded, but in the following year the number more than doubled to 500. The reverse trend is shown in the issue of certificates of examination of artefacts for sale, from 579 in the first year to a mere 75 in the second.

For some years the museum movement in New Zealand has been studying several key issues concerned with the retrieval and safety of Maori cultural objects. Of prime concern has been the problem of the conservation of objects made of biological materials, wood, skin, fibres, feathers, etc. The lack of resources, financial and physical, has cast doubt on the ability of the nation's museum to carry out perhaps their most basic function. While the repatriation of valuable items from overseas is normally more attention catching, the insidious decay that accompanies the passage of time too often passes unnoticed. Sparked largely by the furore that resulted from New Zealand's failure to match the bids of other purchasers at the Hooper sale, the Council of AGMANZ established a sub-committee convened by the writer to bring down recommendations for an overseas purchase policy for the Association, a policy it would use in its recommendations to the Government. (See p.2)

Concern was expressed by some that there would be argument about the interpretation of 'major historical significance to the nation as a whole'. As Government expenditure, even on cultural issues, is occasionally influenced by political considerations, there are some, for example, who have questioned expenditure involved in the recent purchase in London of a Maori lintel.

Because of the exhaustion by the Hooper sale of the special Government fund, the Department of Internal Affairs, on behalf of the Government, was, earlier in

1978, faced with the need to react in an ad hoc manner to a specific request to repatriate some Maori carvings. The occasion was the relatively sudden sale in June of some of the George Ortiz (Geneva) collection. At the initiative of the Canterbury Museum, and with the support of AGMANZ, the National Museum and concerned Maori groups, the Minister agreed to contribute a sum to add to the resources available for bidding. Two items were regarded as 'important', an East Coast lintel and of far greater significance, a five-piece carved front to a pataka or food store of early Taranaki style said to have been purchased in Connecticut around 1935. New Zealand museologists were resigned to the expectation that the pataka panels would sell for a sum far in excess of that available.

The lintel was purchased (at almost double the anticipated cost) with the aid of a Government contribution approximately twice the size of that made annually to the National Museum for purchases of artefacts. The pataka panels, however, have become the centre of an international legal battle and were withdrawn from the sale after submissions by the New Zealand Government. It is believed that the published provenance is false and that the panels, excavated approximately seven years ago, were smuggled out of New Zealand in contravention of the law. The case is currently under close examination.

To strengthen the ties between the Government and museums, senior officers of the Department of Internal Affairs sit on the Board of Trustees of the National Museum and Art Gallery and more recently, on the Council of the Art Galleries and Museums Association. The Department is also represented on the National Commission for Unesco and its Sub-Commission for Culture and Communication, the group most concerned with museums. In turn, AGMANZ is represented on appropriate Government committees and normally has ready access to appropriate Cabinet Ministers, particularly the Minister for Internal Affairs.

Although aware for many decades of the need to preserve the riches of New Zealand's multi-cultural inheritance, it is clear that recent Government actions reflect a growing public concern, itself an element of an emerging social maturity. Through the enactment of more careful legislation, the creation of a continuing Special Grant for smaller purchases by the two national institutions, and the continued willingness to meet unexpected opportunities, the Government is playing an increasingly positive role in this important area. Members of the Association of Art Galleries and Museums trust that this presages more definite advances (following relatively tentative steps taken recently) toward the establishment of adequate national facilities for the conservation of cultural objects. To speed progress in the area AGMANZ, in association with like-minded bodies such as the New Zealand National Commission for Unesco, the Queen Elizabeth II Arts Council, the New Zealand Historic Places Trust, etc, is sponsoring a national seminar on conservation later in 1978. The support being given this meeting by the Department of Internal Affairs provides further evidence of the willingness of Government to accept its responsibilities.

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AUCKLAND WAR MEMORIAL MUSEUM, CURATOR OF APPLIED ARTS

Mr T. J. Bayliss, Assistant Director and Curator of Display and of Applied Arts at the Auckland War Memorial Museum, joined the Museum staff in 1957. He first held the post of Extension Service Officer, and in 1964 was appointed Curator of Applied Arts. He was appointed Assistant Director in 1971 and in 1972 also undertook the supervision of the Museum's Display Department with the title of Curator of Display. Mr Bayliss has been responsible for the design and installation of many of the widely acclaimed special exhibitions shown in recent years in the Museum's Exhibition Hall. He has also supervised recent improvements to the permanent displays — in 1969 he set up the Hall of Asian Art and in 1977 the Hall of the Pacific. He has a noted personal reputation as a studio potter, and through his interest the Auckland Studio Potters and other craft groups have maintained a most rewarding association with the Musum, arranging special exhibitions and contributing to the Museum's permanent contemporary craft displays.

In 1977 he was awarded the Fellowship of the Art Galleries and Museums Association of New Zealand.

The Museum Council has filled the post of Curator of Applied Arts with the appointment of Mr B. D. Muir, of Christchurch. Mr Muir will succeed Mr T. J. Bayliss who retires on 12 August.

Mr Muir, who will take up his post in October, is at present Director of the Robert McDougall Art Gallery in Christchurch. He is aged 34. Mr Muir received his education at Waiuku College and the University of Auckland, graduating with a B A and later gaining a Diploma of Education. He taught at Pukekohe High School, and following this was employed in the News Section of the NZ Broadcasting Corporation, in Auckland. He was appointed Director of the Palmerston North Art Gallery in 1968, and took up his present appointment at the McDougall Art Gallery in 1969. He has served as a member of the Visual Arts Panel of the Queen Elizabeth II Arts Council of New Zealand. He is Chairman of the Visual Arts Committee for the Christchurch Arts Festival.

Mr Muir has written widely on historical topics and on the visual arts, and at the Palmerston North and Christchurch Art Galleries, been responsible for organizing craft exhibitions, as well as individual and group exhibitions by potters, weavers, and other craft workers. He has travelled in Australia, Japan and Hawaii to study collections of applied arts and museum work generally.

A plea for repatriation of indigenous artefacts

Paper prepared by Roger Duff, MA, DSc, FRSNZ, CBE, Director of Canterbury Museum, for Second International Symposium (The Arts of Oceania), Wellington, New Zealand. 1 to 8 February 1978.

We have long been sadly aware that before museums were set up in the South Pacific area, a large proportion of the best of the indigenous Oceanic artefacts, notably those easily portable, had been dispersed to museums in North America and Western Eruope. This process commenced as early as the seventeenth century, but its main flood-tide applied from the late eighteenth to the mid-nineteenth centuries. By the time museum repositories were available in Australia (for New Guinea-Melanesia); New Zealand (for Maori and Polynesia); Hawai'i, New Caledonia, Tahiti and Fiji, it was already almost too late, acculturation having produced profound, and generally degenerative, changes in the aesthetic quality which had reflected the dedicated inspiration of the pre-European craftsmen. Perhaps the greatest sufferers were the communities of certain Polynesian groups such as Easter Island, Mangareva, the Marquesas, Australs, Cooks, Niue, Samoa and Tonga. It is a harrowing experience to have lived in such areas and to realize that, barring a fortunate archaeological discovery, no Islander would have been inspired by the sight of a pre-European artefact.

At a conference such as this, all would agree on the importance of a representative selection of significant ethnographic masterpieces being available for the enjoyment and inspiration of the direct descendants of their makers. Unesco has consistently advocated the acceptance by metropolitan museums of a moral obligation to repatriate artefacts to museums in the countries of origin of the items concerned. This does not involve a great sacrifice on the part of the 'holding' museums, as the minimum requirement is a representative selection of significant early period artefacts, representing a tiny percentage of the collective holdings of the museums of Australia and New Zealand for example. The Australian museums are already responding generously to the needs of Papua-New Guinea, and New Zealand museums have begun to respond to the needs of the Cook Islands in particular. New Zealand museum curators have been particularly energetic over the years in the repatriation of Maori artefacts, and also related Polynesian artefacts, the latter being potentially available in their turn to repatriation to museums in tropical Polynesia.

New Zealand also offers the encouraging precedent of the benevolent assistance of Government in the repatriation by purchase of an extensive Maori and Oceanic Collection in 1948. Then acknowledged as the world's largest collection of Maori and Oceanic material culture, the collection of W. O. Oldman of London, would in due course have been dispersed by auction, or offered to the British Museum. Fortunately a succession of enthusiastic museum anthropologists: Dr H. D. Skinner, Sir Peter Buck, and Sir Gilbert Archey, had consistently urged Mr Oldman to consider New Zealand museums as the repositories where his treasures would be most cherished. In 1948 we had a Secretary of Internal Affairs, Sir Joseph Heenan, enthusiastic enough to impress this on his Government, and a Prime Minister, Peter Fraser, far-seeing enough to commit the funds to purchase. Even so the purchase fund seemed so enormous that the figure was never officially disclosed. It would now involve an exercise of some weeks to work out its present market value, but it can be estimated immediately and conservatively as not less than $5,000,000. The writer happened to be in London during the final negotiations and was able to add his voice to the advocacy of his senior colleagues. It was clearly understood during the negotiations that Government was purchasing the collection on behalf of all the people of New Zealand for distribution among the major museums.

AGMANZ was asked to devise a scheme of distribution and came up with the following simple scheme which might be illustrated from the eleven Polynesian areas represented. Each of the four major museums (Dominion (now National), Auckland, Canterbury and Otago) was to have a first choice selection of a particular area and to draw by lot for second, third and fourth choices of the remainder items. It was also considered appropriate that the Dominion (National) Museum should have first choice of the Maori material. For the first choice of the remaining ten Polynesian and other Oceanic areas, the four museums chose by lot. The system worked amicably and ensured that the visiting student would know where to find first choice material of the respective areas, as under:

Auckland Institute and Museum: Society-Australs, Samoa-Tonga-Fiji.
Dominion (National) Museum: Maori, Marquesas, New Caledonia, Bismark Archipelago, Admiralties.
Catnerbury Museum: Hawai'i, Easter Island, Mangareva, Solomons.
Otago Museum: Cook Islands, Micronesia, Papua-New Guinea.
Hawkes Bay, Taranaki and Southland Museums were subsequently included in general distribution of remainder.

A major advance towards the study and conservation of Oceanic Cultures came when Unesco decided to take note of Oceania in 1968 and to adopt a project for the study and conservation of Oceanic cultures. Following informal meetings in Wellington (1970) and Canberra (January 1971) formal conferences were held in Suva (13 to 17 September 1971) and Canberra (29 july to 1 August 1974). The last led to the establishment by Unesco in April 1975 of an Oceanic Advisory Committee, comprising 18 members invited in their personal capacity and with a majority of Pacific Islanders who also hold all key executive offices. The Committee has held meetings at Tonga (8 to 12 December 1975) and Port Moresby (27 June to 1 July 1977).

Both meetings have continued to advocate the repatriation of a selection of significant cultural

objects to their countries of origin in the Pacific Islands, appealing particularly to the metropolitan museums in New Zealand and Australia. This appeal was contingent upon the donor museums being satisfied with the security and conservation standards of the recipient museums in the Islands, and the urgent need for the establishment of others, in the favoured form of Multi-Purpose Cultural Centres. Following the establishment of a Library-Museum complex at Avarua, Cook Islands in 1964 the writer, as Director of the Canterbury Museum, was able to enlist the help of colleague directors in transferring a total of 30 early period Cook Island artefacts for display on indefinite loan. The Canterbury Museum Trust Board also agreed to release its only sheet of bark cloth from Niue for permanent display in the Island. In 1973 the Canterbury Museum Board transferred to the permanent custody of the Fiji Museum, Suva, a unique 'god image' in the form of a large sculptured human figure, originally sent from Levuka to Christchurch in 1877.

In connection with the need for museums in many Pacific Island groups, the Unesco meetings gave high priority to the writer's proposal of a new type of museum. The Cultural Centres are to include the elements of the traditional museum repository, with conservation safeguards; a reference and archive library component and planned areas for the demonstration of the performing arts (dance, music, oral tradition) and cretaive arts. These Multi-purpose Cultural Centres, now well established in Papua-New Guinea, are to be associated administratively with a Voluntary Society, and to be actively involved in the public educational services. It is assumed that this proposal would fit in well with the objectives of the International Symposium on Oceanic Art. While Unesco cannot offer capital help for the 'fabric' of such centres, it can encourage local governments to support them, and can meet the expenses of planning consultants whom the Island Territory may wish to call in.

At the Tonga meeting of the Oceanic Advisory Committee (December 1975) news was received of the proposed dispersal at auction (Christie's, London) of the extensive James Hooper Collection, comparable in range and quality with the Oldman Collection, the latter purchased for New Zealand in 1948. An attempt (unsuccessful) was made through Unesco, Paris, to appeal to the Governments of the United Kingdom (on behalf of Fiji and Tonga); France (on behalf of New Caledonia, Marquesas and French Polynesia); West Germany (on behalf of Western Samoa); Japan (on behalf of Micronesia); New Zealand (on behalf of the Cook Islands); Chile (on behalf of Easter Island); and the United States (on behalf of Hawai'i) to avoid the dispersal of the collection by auction. The proposal was for each of the respective governments appealed to, to negotiate directly with the Hooper family to purchase the collections by private treaty, and deposit them in trust for museums in the groups of origin. It was a matter of great regret to learn at Port Moresby that Unesco had failed to persuade the governments concerned, and that the African and North West American had been auctioned, and that irreversible preparations were in hand to sell the Maori and Polynesian items at Christies in June 1977.

The difficulties of repatriation by purchase were illustrated by the 'astronomical' prices realized. Only the National Museum of New Zealand was able to bid successfully for Maori art objects, and the Government grant was insufficient to enable anything to be purchased on behalf of New Zealand museums generally. The Waikato Art Museum was successful in acquiring Maori cloaks and minor objects of applied art. The writer records a strong personal opinion that the New Zealand Government needs to allocate an annual sum of $200,000, and to appoint an advisory committee with wider representation, notably the New Zealand Maori Council, the Museum Movement (AGMANZ), in addition to the National Museum and Internal Affairs. At Port Moresby the meeting could only urge direct negotiations with the Hooper family for those parts not then sold. To this end the Government of French Polynesia might call in the good offices of the United Kingdom Unesco National Commission. For the Cook Island Museum, hopeful of buying the Cook Island artefacts through an overseas benefactor, the writer prepared an itemized appraisal and valuation, transmitted through the former President, Mr S. Kingan.

Repatriation of Ortiz Maori Lintel

Roger Duff, Director, Canterbury Museum

The considerable role of the Canterbury Museum in the repatriation of the carved Maori door-lintel from Te Kaha commenced with the friendship established between the Director of the Museum and the collector, George Ortiz, during the latter's visit to New Zealand in 1970.

While holidaying in Honolulu, Ortiz saw a copy of *No Sort of Iron*, the writer's catalogue of the Cook Bicentenary Exhibition of Maori and Polynesian artefacts. This Exhibition had been assembled and designed by the Canterbury Museum on behalf of AGMANZ, opened at Gisborne in October 1969 and toured through thirteen museums during 1969 and 1970.

On learning of the exhibition Ortiz immediately flew to Christchurch to see it. Hearing that it was then at Southland Museum, he flew on to Invercargill but arranged to return to New Zealand when the exhibition in its turn had returned to Canterbury Museum in reconstituted form (with loan items from other museums returned to owners).

On Thursday, 12 November 1970 he returned to Christchurch and spent the whole day examining every item in detail in the company of the Director. During that second visit a mutual friendship was consolidated and the writer formed a high opinion of the collector's knowledge as a connoisseur of Maori and Polynesian Material Culture.

The first mention of the lintel came in a Press Association message about 1972, namely that

Mr Ortiz had acquired a carved door lintel from a London dealer who had bought it at a vicar's 'bring and buy' parish sale near Torquay in 1971. Regrettably the vendor would not disclose any details, other than that the lintel had been in the possession of the family 'from time immemorial'.

In October 1977 George and Catherine Ortiz who live in Switzerland, suffered the terrible blow of the kidnapping of their five-year-old daugher, Graziella, who was held for ten days by Italian professional kidnappers. Deciding in desperation to by-pass the police and deal directly with the kidnappers, Ortiz recovered his daughter for a believed ransom of two million dollars.

Reluctantly deciding to realize on his whole collection, through an auction to be held at Sotheby's, London, on 29 June 1978, Ortiz in November last sent a photograph of the lintel for the writer to describe in the collector's auction catalogue. The photograph revealed the carving as belonging to a class of small elegant door lintels developed in the Eastern Bay of Plenty in an area extending round East Cape towards Gisborne. Fortunately the over-carving detail on the stylized human figures enabled it to be identified as from Te Kaha where the Whanau-a-Apanui tribe had produced the giant store-house panels, now in the Auckland Museum, buried in a sea cave just before the invasion by the Nga Puhi of the Bay of Islands in 1817. This year becomes a terminal date of local wood carving in the 'soft-metal' tradition as here. As for a commencement date we have the Te Kaha style lintel collected at the Bay of Islands in 1807. Presumably the style was held in such high regard that a guest carver or captive was induced to complete one for Nga Puhi use.

In the writer's opinion the Ortiz carving was both the most beautiful and best-preserved lintel to survive from the golden age of local carving, when the first 'soft-metal' tools of bronze and iron succeeded nephrite greenstone (say 1800-1817).

The first of the successive steps which brought the acquisition of the lintel progressively nearer was the involvement of the AGMANZ Emergency Action Committee set up following a report to Council at the 12 March Hamilton meeting. Members were Dr R. S. Duff (Convener), R. Neich (National Museum), S. Park (Otago Museum) and Dr J. C. Yaldwyn (President). The Convener reported that the Canterbury Museum Trust Board was prepared to commit $14,000 from special trust funds plus $1000 from the Association of Friends of the Museum and sought a subsidy from Government based on making up a probable auction price ranging from a minimum of £30,000 sterling to a maximum of £40,000 sterling. Dr Yaldwyn's pledge of moral support from the National Museum proved a decisive factor in representations to the Ministers of Internal and Maori Affairs.

Meanwhile photographs of the carving were passed on through Sir Norman Perry of Opotiki to the elders of Whanau-a-Apanui (Te Kaha), Ngai-Tai (Torere) and Whakatohea (Omarumutu). The elders were so moved by the beauty of the carving that they subscribed most of the return air fare and urged the writer to attend the auction and bring back the lintel to New Zealand, to be held by the Canterbury Museum on their behalf.

At this time the joint purchase funds of $15,000 (Canterbury Museum Trust Board) and the Minister of Internal Affairs $50,000, had yet to be confirmed. The elders still insisted that the writer should attend the auction as an act of faith, in the belief that Mr Ortiz would respond to their appeal that the ancestral carving come back to New Zealand. It was the generous agreement of Mr Ortiz to allow Canterbury or any New Zealand Museum a period of six months to make up any shortfall in the 'fall of the hammer' price, which enabled us at the auction to secure for NZ$81,000 a treasure for which we then had only NZ$65,000.

Because the Canterbury Museum Trust Board did not wish to call on rating income, the writer decided to meet all expenses personally other than the major Maori contribution above and the $700 generously granted by AGMANZ from the De Beer Fund.

To avoid any reduction of our joint purchase funds the writer decided to eliminate the 5 per cent Professional Bidder's fee and accept the kind offer of Mr N. A. Morris of New Zealand House to do the bidding. When the auction competition carried us to our limit of NZ$65,000 the writer personally authorized Mr Morris to carry on until the lintel was secured, being confident that under the Ortiz formula the 'short-fall' of $16,000 would be readily subscribed.

The first contribution, of NZ$1880 was indeed made to the writer by Dr De Beer and his sisters Mary and Dora on the day after the auction and reduced the amount still to be raised to approximately $14,000. Some scattered small donations had been made prior to the writer's departure but the Canterbury Museum Trust Board as the chief beneficiary decided to accept responsibility for raising the whole of the deficit, mainly from its wide circle of Canterbury supporters.

The Museum further decided to raise a loan of $14,000 for the whole of the 'shortfall' to reduce interest costs, to avoid the danger of devaluation and to secure the earliest release of the lintel, which arrived safely by air at Christchurch on Friday 18 August. At the moment the balance still owing is less than $4000 and likely to be liquidated within four to six weeks.

It may be pointed out here, in analysing the relative financial contributions, that Government contributed $50,000 in lottery funds, while the Canterbury Museum will have raised the whole balance of $31,000.

Before the lintel was displayed to the Canterbury public it was decided, as an act of courtesy to the believed descendant tribes, and in appreciation of their help in making the writer's London visit possible, to convey the lintel to be ceremonially received in the three tribal maraes in the Eastern Bay of Plenty, notably Te Kaha (Whanau-a-Apanui), Torere (Ngai Tai), Omarumutu (Whakatohea).

In these visits, from 24 to 28 August, the writer was escorted by Mrs Maaka Jones, a leading Christchurch member of the Te Kaha community and

her husband Pax, while the Museum's custodian, Tangihaere Russell, also a descendant, carried the lintel by hand throughout the journey. At Gisborne we were joined by Sir Norman Perry of Opotiki who accompanied us on all our visits and greatly aided our mission.

The normal procedure is that we were welcomed to the marae and the lintel received with due ceremony as if it were the spirit of the tribal ancestor returning from the dead. In each marae the tribal leader ceremonially accepted it as a gift and in due course handed it back with the request that the Canterbury Museum display it permanently in trust for the tribe. These ceremonies also had the effect of lifting the the Tapu before public display in the Museum.

The final Maori ceremony was the afternoon of 29 August when the lintel returned to the custody of the Museum. In the presence of an attendance of 300, including a large proportion of the local Maori community, the senior Ngai-Tahu elder, Mr Riki Te Mairaki Ellison of Taumutu, unveiled the lintel, and blessed it for public exhibition.

The lintel went on public exhibition from Wednesday, 30 August and attracted such interest from the ordinary visitor that donation box takings for the first month surpassed one thousand dollars.

ADDENDUM, 5 OCTOBER 1978

In forwarding his report on this successful example of repatriation of a Maori artefact, the writer adds this postscript of conclusions.

In the case of a major Maori artefact such as the lintel, the price of £40,000 sterling, plus £4000 commission, clearly placed it beyond the reach of the Canterbury Museum. This was the justification for appealing to Government, where the Minister of Internal Affairs, the Hon. D. A. Highet, responded so promptly and generously with a grant of $50,000 from Lottery Funds. It was still necessary however for the applicant museum to raise a substantial sum itself, notably the initial deposit of $15,000 and later the whole of the auction 'short-fall' balance of $16,000.

There remained two points at which the mission could have failed, and here the presence of a representative of the applicant museum proved essential. First was the generous agreement of the collector, George Ortiz himself to stand by his earlier pledge to the writer to allow the applicant museum a six months' moratorium on the payment of the 'short-fall'. The second crisis was when the auction reached a 'break point' where our combined total of £36,000 was matched and when without a further bid on our side the lintel would be lost to New Zealand for ever. It was then necessary for the applicant museum to be represented by an officer with enthusiasm for the cause of repatriation and with complete authority to act.

As action on repatriation remains in the last resort at the discretion of our individual institutions, it is probably unwise for AGMANZ to attempt a pontifical pronouncement on the subject except perhaps through a committee of professional ethnologists. It is terrifying to reflect that had AGMANZ Council adopted a negative directive in 1947 the then Secretary of Internal Affairs, Joseph Keenan, would not have urged Prime Minister Peter Fraser to spend £50,000 to purchase, on behalf of all New Zealand Museums, the incomparable W. D. Oldman Collection, now worth at a conservative estimate, £500,000.

Cover. Photograph conveys the elegant compactness of design of the lintels developed in the Eastern Bay of Plenty area, namely a central dominating ancestor figure, flanked by two outer-facing Manaia figures, each linked mouth-to-mouth with a smaller Manaia which follows down the outer curve of the lintel. Matching elongated Manaia figures form a connecting link between the central ancestor and the outer 'wings' of the lintel.

All decorative ridges and volutes are cleverly crenellated into broken lines meant to symbolize the peaked tops of food baskets lined up side by side (Taratara-o-kai). Paradoxically, the see-through 'aerial' piercing saves the carving from warping or twisting.

SMITHSONIAN SLIDE STAFF TRAINING SERIES

Appended here is a list of Slide Programmes on various staff training subjects that I believe would be of tremendous assistance in staff training within our museums. However, costs for the whole series are high, beyond the scope of any one New Zealand institution. Waikato Art Museum is prepared to purchase one of the series, S-3 *Mounting of Flat Textiles for Exhibition*, and would be prepared to loan this to other institutions who would reciprocate with other programmes in the series. Waikato Art Museum purchased some years ago the four-programme series *Museum and Man,* a general introduction to museum work, and would be prepared to loan these on the same basis.

Would other institutions be prepared to buy into this series to give the New Zealand museum movement a complete set?

Ken Gorbey, Director, Waikato Art Museum, Box 937, Hamilton.

S-1 The Wet Cleaning of Antique Cotton, Linen and Wool, $75.
S-2 The Protective Lining of a Wooden Storage Drawer for Textiles and Costumes, $50.
S-3 Mounting of Flat Textiles for Exhibition, $75.
S-4 The Cleaning of Prints, Drawings and Manuscripts on Paper: Dry methods, $50.
S-5 The Curatorial Examination of Paper Objects — to be revised.
S-6 Proper Hanging and Mounting of Paper Objects, $90.
S-7 The Cleaning, Mending and Reconstruction of Pottery, $90.
S-8 The Hygrothermograph, $50.
S-9 Current Status of the Treatment of Corroded Metal Artefacts, $75.

Correspondence

WEIGHING AND MEASURING DEVICES

Dear Dr Yaldwyn

The Metric Advisory Board has resolved that an approach should be made to museums to encourage them to accept donations of weighing and measuring instruments and devices which are being made obsolete by the change to the metric system of weights and measures.

This approach to you as the President of the NZ Museums Association is to ascertain the best *modus operandi* for accomplishing the objective.

Already weighing machines are being discarded and destroyed because they cannot be converted economically to weigh in metric units. Likewise a large number of carpenter's folding boxwood rulers graduated in inches have been discarded.

The time will come when weights for measuring and trading in avoirdupois, troy and apothecaries units and the balances for weighing in these units will disappear unless action is taken to preserve samples. Likewise the chains and staffs used by surveyors, dressmakers' tape measures, measuring jugs, cups and spoons calibrated in fluid ounces and pints, quart and pint milk bottles, Fahrenheit wall and clinical thermometers, school rulers, kitchen scales measuring in lb and oz, bathroom scales calibrated in stones and lb, and many other things are in the same category.

There are some rather massive devices like the original hand-powered petrol pumps and vehicle weighbridges which may rightly go the Auckland Museum of Transport and Technology.

We believe it would assist if the principle were adopted that the name of the donor of any device put on permanent display would be shown on the card or notice which describes the device.

The history of weighing and measuring, and the devices contrived for doing it form a big part of the story of civilisation and of our culture. We believe that action should be taken now, and that donations will in many cases be an act of dedication to the new order.

What we would like is to have a list of museums that had agreed to accept as donations weighing and measuring devices and had also agreed to display the name of the donor or devices put on permanent display. We could then give some publicity to the project and stimulate interest among the industries that are in a position to donate obsolete equipment.

Yours sincerely,
Ian D. Stevenson
Chairman, Metric Advisory Board
Box 10-243 The Terrace, Wellington.

EMPLOYMENT WANTED — Mr T. P. Clark, 9 9 Waimea Terrace, Beckenham, Christchurch 2, B A (History), seeks museum display work, experienced in model making, clay, plaster, silicone latex and vinamould rubbers, casting finishing and colouring resins.

AUSTRALASIAN CORROSION ASSOCIATION

Dear Sir

While I was in Australia recently on business connected with the above Association, I met an official of a museum in Western Australia who is very closely involved in the mitigation of corrosion effects on artefacts of all sorts but particularly those recovered from the sea. This was revelation to me as I had never considered museums as being initially concerned with corrosion but of course they are!

I am, therefore, writing to you to enquire whether your organization would care to become sustaining members of our Association. The New Zealand Branch can offer a wide range of expertise in the consideration of problems submitted to it and, as part of the privileges of membership, members can submit problems to the technical committee for appraisal.

The Association publishes a technical journal every two months which is supplied to all members and the Branch publishes a monthly bulletin to keep members advised of the current activities. The New Zealand Branch is an active group and covers a wide range of topics in its regular monthly meetings.

May I suggest that it would be to our mutual advantage for your organization to join our Association and I look forward to seeing your application.

Yours faithfully
R. I. Osborne
President, NZ Branch Australasian Corrosion Association.

STOLEN PISTOL

One of a pair of .625 cal. double-barrelled pistols, missing from a display in the Museum during July 1978.

Description: Maker, C. Moore, 77 St James Street, London (engraved on pistol). Punched on barrel and on woodwork is Museum No. 253. Period of firearm, 1820-35. Lock Plate and Hammers engraved.

Director, Wanganui Museum, Box 352, Wanganui.

INTERNATIONAL MUSEUMS' DAY, 18 MAY 1978, AT SOUTHLAND MUSEUM

Invercargill's public were made aware of this day by a full-page newspaper article which covered the 'backroom' activities of the Museum. The Museum storerooms were opened to the public from 2 to 4 pm during Museum hours and 7 to 9 pm that evening. All of the staff took part in the guided tours. Each staff member spoke briefly on her/his particular speciality and the part they played in the Museum as a whole.

A total of 500 people took up the opportunity and progressed through the storerooms in groups of 20. Children predominated in the afternoon while the evening, as expected, saw working adults. Interest in our activities was high and many people were grateful to view that which the public do not normally see.

AGMANZ NEWS

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