

September, 1962.

ART GALLERIES AND MUSEUMS ASSOCIATION OF NEW ZEALAND (INC.)



C/- Auckland Museum,
Private Bag,
Auckland, New Zealand.

A.G.M.A.N.Z. NEWSLETTER NO. 14

Gulbenkian Grant

Applications for travel grants in 1963 will close with the Hon. Secretary on Friday, 7th December, 1962. The Council will consider applications at a meeting on Wednesday, 12th December, so that applicants who wish to visit Britain or U.S.A. in the northern summer will have more time to make arrangements. Payment of travel grants will be made when the monies are received from the Gulbenkian Trust early in 1963. The lines on which Council makes the grants are set out again below, but as applicants needs vary widely, they should not be regarded as fixed rules.

Travel Grant - 1963:

The purpose of the Grant is to raise the standards of New Zealand Art Galleries and Museums, and NOT to assist the prosecution of particular research projects.

The Grant will be up to £800, to cover air fares, and subsistence allowance for four months at, say, £3 per day.

The Council will prefer an application from a young director tackling a programme of improving the displays and amenities of his Gallery or Museum, or a member to whom Nuffield, Fulbright and similar travel grants are not available.

Applications should be lodged with the approval and recommendation of the governing authority, who should be an institution member of the Association. The governing authority should state in the application the position regarding payment of the applicant's salary to cover his or her domestic and other commitments during absence.

Applicants should plan their itinerary to attend any appropriate Museum or ICOM Conferences, to establish good relations overseas on behalf of the Association.

Training Grant - 1963:

No applications were received for the Grant in 1962. The Council will consider an application for a grant in 1963 for specialist training in New Zealand.

Subsidies for Exhibits:

The Secretary for Internal Affairs, Mr. J.V. Meech, has advised that the Arts Advisory Council has approved a grant of £104.10. 0. to restore the fund to £250. The Arts Advisory Council was unable to agree to the scheme being extended to subsidise the cost of restoring Lindauer paintings, or to subsidise the cost of displaying collections which are in storage or badly crowded. They were also unable to agree to the extension of the scheme to purchases of the larger art galleries and museums.

The Grant of £250 is available to subsidise the purchase of exhibits by smaller museums and art galleries. Grants up to two thirds of the cost may be approved. The Sub-Committee of Council will need a photograph of the article to be bought and details of its history, price etc., in order to reach a decision. Applications for subsidies should be sent to the Hon. Secretary.

THE 7TH BIENNIAL CONFERENCE

The Board of Management of the Taranaki Museum has invited the Association to hold the next Conference at the Museum, New Plymouth. As bowlers have booked hotels for the 20th March, the Conference will be held from Wednesday, 13th, to Friday, 15th March, 1963. The Council of the Association has asked Mrs. A.N. Gale, Chairman of the Executive Committee of Taranaki Museum, to form a local committee to make arrangements for the Conference. The following programme is tentative and further suggestions for the final programme will be most welcome.

Wednesday, 13th March.

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| 9 | a.m. | Registration |
| 10 | a.m. | Welcome and morning tea. |
| 11 | a.m. | "Treasures of the Taranaki Museum" - Mr. Rigby Allan and Dr. R. Duff |
| 12 | a.m. | Tour of the Museum and Richmond Cottage. |
| 2 | p.m. | "Travelling Exhibitions and the Arts Advisory Council".
Mr. Peter Tomory - Opening Speaker.
Mr. F. Turnovsky, Arts Advisory Council, Guest Speaker. |
| 3.30 | p.m. | Report on visit overseas - Mr. J.S.B. Munro. |
| 4 | p.m. | "The Future of Research in New Zealand Museums" - Speakers to be arranged. |
| 5 | p.m. | President's Sherry Party. |
| 8 | p.m. | Friends of the Taranaki Museum - Social evening.
Welcome - Mr. Burford Norman, reply by the President.
Guest Speaker - Mr. F. Turnovsky. Dress informal. |

Thursday, 14th March

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| 9 | a.m. | Annual General Meeting.
Presidential Address.
Lottery Grants.
Remission of Taxation on Gifts.
Import Licencing and the 1950 Unesco Agreement.
Standing Committee on Museums.
Gulbenkian Grants.
Reports from Galleries and Museums.
Government Aid for Collections and Research.
A common basis of Local Authority support. |
| 10.30 | a.m. | "The Artifact Record Scheme of the N.Z. Archaeological Assn."
Dr. Alastair Buist, Hawera. |
| 1 | p.m. | Excursion to the Sir Peter Buck Memorial and Manukoriki Pa. |
| 8 | p.m. | Films on care, identification and restoration of paintings.
Social evening for informal meetings of sections. |

Friday, 15th March

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| 9 | a.m. | "The problems of smaller galleries and museums".
Opening Speaker - Mr. H.C. McQueen.
Contributions and reports - to be arranged. |
| 10 | a.m. | "The Extension Service of the Auckland Museum".
Dr. Gilbert Archey and Mr. Trevor Bayliss. |
| 11 | a.m. | "Libraries, Museums and Research". - N.Z. Libraries Assn. |
| 2 | p.m. | "Training for Art Gallery and Museum work".
Art Galleries - Mr. Peter Tomory.
Museums - Mr. Graham Turbott. |

Final Plenary Session
Council Meeting.

UNESCO STATISTICAL QUESTIONNAIRE ON MUSEUMS

The returns show that in 1961 the number of visitors to 35 Art Galleries and Museums in New Zealand was :-

Paying	61,471
Non-paying	1,165,838
TOTAL:	<u>1,227,309</u>

NEW PLYMOUTH

- Audrey Gale -

Dr. Cooper has set me the task of enumerating New Plymouth's scenic glories and historic landmarks so that any AGMANZ delegates and/or their associates may be able to select from my list places that they may wish to visit during the forthcoming Conference. Perhaps I may be forgiven if I begin with the historic sites and buildings. The first settlers landed at New Plymouth in 1841 and very soon afterwards they set about building a church - St. Mary's - which has been enlarged over the years but which has preserved its gentle antiquity and charm. Its history can be read in "A Poem in Stone" which Mr. W.H. Skinner (father of Dr. H.D. Skinner) and Mr. H.E. Carey collaborated to write.

Associated with St. Mary's but separated from it by about a mile, is the first Vicarage, also of stone, which housed the Rev. Wm. Bolland, his wife and infant son. Mr. Bolland unhappily died as a young man and his wife and baby son returned to England. A link with the past was forged when some Maori artifacts which had been presented to Vicar Bolland, and which went back to England with his widow, were presented last year by their descendants to the Taranaki Museum. The Historic Places Trust has recognised the importance of the old Vicarage and has attached a plaque to the stonework in the front of the building. The Gables, at Brooklands Park, was a hospital which served Maori and European in the early days of the settlement. It was bought by the late Mr. Newton King and moved to its present site at the beginning of the century. The Historic Places Trust have erected a notice board describing the historic importance of the Gables. While inspecting the Gables, visitors would do well to wander through Brooklands Park, once the home of Mr. Newton King who gave the grounds to New Plymouth. There can be seen the giant Spanish chestnut tree, the largest in the Southern Hemisphere. Its branches reach to the ground forming a large enclosed space the floor of which is carpeted with blue bells in the Spring. Nearby, in a dell, is the now famous Bowl of Brooklands with its stage and sound system set in a lake. The Bowl of Brooklands is best viewed at night when the coloured lights from the stage make a fairyland of the native bush surrounding the grotto.

Then there is Pukekura Park which has something to offer all comers - fernery (pay to enter), boats on the lake, feeding ducks, gardens gay with cannas, zinnias and dahlias at Conference time.

A visit to Pukekura Park at night is well worthwhile for then the fountain will be playing in the lower lake - that is, if the visitor is like Priestly and wants more and more fountains alongside the planners and the Welfare State. Perhaps you will want to see a panorama of New Plymouth, the harbour and coastline? Then you must drive up the hill to Churchill Heights and the City lies before you. As well, behind Paritutu, a landmark near Port Taranaki, lies Centennial Park which, on a fine day, provides views of tumbling surf, swirling birds, brilliant grass and unrestricted sunshine.

Now for the sportsman: swimming at Fitzroy (surf) and calm waters at Ngamotu where also there is yachting. There is opportunity for surfcasting all along the coast and the Wawakaiho River offers trout to the knowledgeable. At Kawaroa Park near the sea and almost in Town there are squash courts and croquet lawns while the Ngamotu Golf Links, a championship course, lies to the east several miles along the coast.

After seeing the pride of the football hierarchy, Rugby Park, with its spacious amphi-theatre and gratuitous view of Mt. Egmont, the visitor can drive across the Town and have a swim in fresh water at the Huatoki Domain where the Huatoki River is dammed to make baths, continually flowing. Here there is a camping ground, cabins, tennis courts and children's playground set among forty acres of native bush. Then the return trip could be made via the Boys' High School and Girls' High School (both have celebrated their 75th jubilees and both are the largest state boarding schools in the Dominion).

Those visitors who have time just to visit places close to the Museum would be repaid by a walk up Marsland Hill which lies behind St. Mary's Church. This is the site of the Barracks in the Maori Wars and commands a good view of the City. Down one of its slopes is Red Coat lane through which the Imperial Regiments during The Trouble used to march to their parade ground. Branching off from Red Coat lane is Baines Terrace which will provide a shady path back to Town beside the Huatoki River. Of course those who have all day to spare should do the trip to Mt. Egmont - 20 miles - where beautiful bush walks abound and lunch can be obtained at the Chalet. Somehow Pukeiti Rhododendron Trust must be squeezed in - 12 miles - there amidst what is the nearest equivalent to their natural surroundings rhododendrons thrive as well as camellias and azaleas, all with a superb background of native bush. Now having effervesced about these glories all I want is three or four fine days to prove me right. Will Egmont approve?

MR. A.H.H. MARTIN

We have learnt with regret of the death of Mr. A.H.H. Martin, J.P., of Christchurch. Mr. Martin served as Hon. Auditor of the Association and we extend our sympathy to his relatives in their bereavement.

T A X I D E R M Y

A discussion by members at the Annual Meeting
at Dominion Museum on 27th March, 1962.

Mr. E.G. Turbott, Assistant Director, Canterbury Museum, described the recent change recommended by the Fauna Protection Advisory Council and approved by the Secretary for Internal Affairs. For some time past Auckland, Dominion, Canterbury and Otago Museums have had authority to keep accidentally killed specimens of protected fauna under the provisions of Section 55 of the Wildlife Act, 1953. From the 4th December 1961 (Internal Affairs file 47/193) the Hawkes Bay Art Gallery and Museum, Taranaki Museum, Wanganui Public Museum and Southland Museum have been given authority to receive and retain accidentally killed specimens of protected fauna handed to them. Mr. Turbott stressed the need for careful sexing, measurements and locality records. He thought that although the new arrangements would no doubt relieve the taxidermy burden on the four larger museums, it would be only rarely that the staff of a smaller Museum would include a taxidermist, or if the Curator or anyone else on the staff could carry out the taxidermy, he would be unlikely to have time to keep up with the demand. In some cases amateur taxidermists may be available locally, but unless their services were honorary, such farming out of taxidermy would necessarily be expensive. It should be ensured that the proper records were kept and that the standard of mounting was high if birds were to be used for display. Mr. Turbott asked what hope there was of an increase in the taxidermy output of at least one of the larger museums, in order to assist the small museums as well as to meet the requirements of the larger museums themselves: specimens sent in to the larger museums were required for the replacement of display series, for School Service loan material and for research.

In some way provision should be made for the training of young taxidermists, who would become the preparators and taxidermists of the Museum service of the future.

Dr. R.A. Falla, Director of Dominion Museum, said that a vacation course for young taxidermists had been held at the Museum but the more promising students did not intend to make a career of taxidermy.

Mr. J.S.B. Munro, Director of the Hawkes Bay Art Gallery and Museum, advised that the few dead birds handed to the Museum had been sent to Dominion Museum. Now he had an excellent amateur honorary taxidermist.

Mr. W.H. Way, Director of the Gisborne Art Gallery and Museum, said that 20 common birds would be more useful than one rare species, but local finders wanted rare birds kept in the local museum.

Mr. C.J. Lindsay, Taxidermist of the Dominion Museum, remarked that there were no competent taxidermists at the Museums listed. Nelson Museum had a competent taxidermist at present and should be added to the list.

Dr. G. Archey, Director of the Auckland Museum, considered that the problem was one of relationships. The Department of Internal Affairs had decided that where a local museum has a fulltime curator it should be given authority to keep a dead bird handed to it. The problem could be solved by some assurance that a competent taxidermist is present. Outside taxidermists are expensive and sexing is a problem. Perhaps the Association might investigate the possibility of technical classes or job training.

Mr. R. McDonald, Director of Wanganui Museum, said that they had a taxidermist but he had taken other employment recently.

Dr. R.S. Duff, Director of Canterbury Museum, considered that a formal approach was necessary. Members had described honorary taxidermists who ceased to help when the duties of their permanent employment as policemen, taxi-drivers or motor mechanics increased. Obviously the smaller museums could not offer equivalent salaries. The shortage of trained taxidermists would be aggravated as National Park Boards had asked Canterbury (and other museums) for displays of birds. If the Department of Internal Affairs wanted dead birds recorded and preserved, it had an obligation to both large and small museums. The Department should be approached and asked to add a taxidermist to the establishment. This appointee, maintained by the Department could service museum bird collections in the North and South Islands.

The Incoming Council at its first meeting agreed that the Department should be approached and that Mr. Turbott should discuss the matter with the Fauna Protection Advisory Council.

PERSONAL IMPRESSIONS OF HISTORIC HOUSE MUSEUMS

F.G.F. Sheppard,
Government Architect,
Ministry of Works,
WELLINGTON.

A talk to the Annual Meeting on 28th
March, 1962 - THE DESIGN OF EARLY
COLONIAL HOMES.

Despite the fact that New Zealand is, relatively, a young country it is very proper that we should retain records and preserve some of the buildings of our pioneer forebears. By so doing we will be able to study our historical development and be able more readily to understand and appreciate our heritage.

With careful study we should be able to discern in the design and construction of old buildings some traces of the social habits, of the level of culture, something of the aspirations, the achievements and the failures too, of the early settlers. Buildings are tangible evidence and history, is there to be read.

(Let me make it clear that I am not suggesting that we should repeat what was done in the past, that we should turn the clock back, least of all design homes like those of the nineteenth century; Heaven forbid!)

Just as the social background of early N.Z. was complex, so too was its background of design. The original settlers were mainly from the U.K. and they brought with them the current ideas about design. These were modified by a New England influence brought by many visiting whalers and sealers and also by an Australian influence. This latter arose partly because many settlers came to N.Z. indirectly through Australia and partly because there was the political and commercial link with the Empire.

Superimposed on the desire to follow the fashion in these countries was the modifying effect of local materials and local climatic conditions.

Let us look a little more closely at the historical background against which the colonisation of New Zealand took place.

At the beginning of the 19th century great events shook the whole world. The final defeat of Napoleon coupled with advances in every field of endeavour meant that England could turn its interest and its energy to the expansion of industry and commerce. Engineering and invention produced means whereby the labour of men could be multiplied a hundredfold - the industrial revolution was underway. But all this brought sociological, religious and cultural changes; changes that overlapped and succeeded one another in such a manner that confusion and uncertainty was inevitable. All this is clear in the art and architecture of the period. The classicism of the Renaissance Period, though not discarded ceased to be the only style in vogue. Romanticism, introduced by the writers and poets, found its expression in architecture in the form of a Gothic Revival and architects were swept into opposing camps called 'Classic' and 'Gothic'. The Revivalists argued that a close adherence to the Classical Art of ancient Rome was not appropriate for the English people, but failed to realise that a return to the Gothic architecture which flourished before the Renaissance Period was equally inappropriate. Few architects were free from this "battle of the styles". Some adopted the principle that Gothic was eminently suitable for churches and schools but Classic was necessary for public buildings and business premises!

As fortunes were made, grander architecture was demanded; magnificent country homes were erected and even more magnificent city mansions. But at the same time squalid tenements by the thousand were being erected throughout England.

The gracious buildings of the Regency period were superseded by more elaborate Georgian ones and these, in their turn, were challenged by pseudo Gothic buildings overloaded with superficial ornament. Not until the end of the century did the followers of William Morris introduce a restraining influence. To add to the confusion many architectural books were published. Instead of spreading sound knowledge on design they merely provided copybook cribs for all to use. Some were best sellers, going to many editions. By far the most influential - and damaging - was Loudon's Encyclopaedia of Cottage, Farm & Villa Architecture & Furniture, 1833. This collection of alternative designs in either the Classic or the Gothic style became the stock-in-trade of the designers and manufacturers. Architecture was at a low ebb.

Partly as a reaction to this social and cultural uncertainty and almost as a side issue, there began the colonisation of New Zealand. With so much confusion "at Home" it was not surprising that, in the isolated communities of the Colony, all manner of styles and variations appeared.

Can we also recall how New England was developing in its newly found independence. It had a strong English background but its social structure had already changed from that in the homeland in many significant ways. More to the point its shipping, circling the world in search of new commercial enterprises spread its influence into every port that it visited. Inevitably ideas on architectural design followed the U.S. Flag.

It is significant that there was established a U.S. Consulate at the Bay of Islands as early as 1839 and significant, too, that John Robert Godley had travelled in America and had conferred with Edwin Gibbon Wakefield.

The Americans had already, you will recall, converted the English stone idiom into a Colonial timber idiom and this was readily accepted in New Zealand as appropriate for local conditions.

It is also interesting to note that these new outposts of civilisation demanded sophisticated 'clapboard' designs, - not primitive log huts. I can find no record of any such buildings despite the abundant supply of timber.

In Australia, settlements were already well established by the turn of the century; Sydney was already a port of bustling activity - a stepping off place for the further colonisation of New Zealand. Shipping, seeking cargoes of Kauri spars, flax, whale oil or seal skins, brought further immigrants to N.Z., men who had already become familiar with Australian materials, men who had already learnt to modify English designs to suit an altogether different climate. The 'verandah' for example was not an English feature, but it was an English-Colonial feature. It did occur in the New England States to some extent but it became an essential feature of the homestead in Australia, and finally in N.Z. Whereas in other countries it was primarily a protection from the sun, in N.Z. it also served as a protection from rain, a halfway place between the mud and the immaculate interior.

It is interesting to note that a formality of design demanded a long verandah parallel with the eaves in contrast to the solution invariably adopted by the Maori - an extension of a gable end. So we find verandahs as essential elements from the very earliest period to the turn of the century.

It was not surprising that the pakeha borrowed little from the Maori building techniques, after all he was bringing enlightenment to the Maori, but he did so on occasions. The practice of standing timber wall slabs in the ground for stability, as in early cottages in Canterbury, may well have followed the Maori practice of erecting his whare in a similar manner. It is quite unlikely that this procedure came from England. No doubt many pakehas learned to fashion raupo thatching from the Maoris, but its use was restricted to temporary buildings.

The settlement of N.Z. after 1830 was no haphazard venture - it was thoroughly preplanned. All of the emigrant ships brought a selected band of experienced tradesmen, and labourers and further, most of them brought a supply of building materials. The cabin passengers brought their own prefabricated houses. Bricks frequently came in the form of ballast. Many passengers on arrival moved into barracks prepared by earlier working parties, others into huts built by the Maoris, but it was not long before their temporary homes were discarded for more substantial cottages.

In some localities the strong English tradition produced stone or pise cottages, in others the "clapboard" timber frame followed "colonial" custom.

In almost every case the design was formal.

Formality was a characteristic of homestead design whether in a township or in the bush, whether a mansion or a single room cottage. Every settler wanted his home to be a little piece of formal civilisation - with a clearly evident 'front door' and a privately screened 'back door'. This characteristic lasted for nearly a hundred years. It did not weaken until the informality of the bungalow was introduced.

COLONIAL ARCHITECTS:

Because I am particularly interested in the contribution that architects made I should like to tell you about some of them.

Records show that William Mason came from Sydney with Hobson in 1840. He shared with Williams the honour of being the first to arrive at the site of Auckland and the first to erect a 'plank' house. He was appointed Superintendent of Works and in 1841 he supervised the erection of the first Government House. In 1855 he designed the present Government House. Subsequently he went to Dunedin and became that City's first Mayor. The architectural firm that he established, Mason & Wales, has, in the following century, designed very many of the fine homesteads of Otago.

I must also mention Frederick Thatcher who arrived in New Plymouth in 1843. He was Superintendent of Public Works in 1845 until he became Private Secretary to Sir Geo. Grey. He designed the old Te Henui Vicarage and the original Colonial Hospital (now known as 'The Gables') both still standing in New Plymouth. He was also responsible for the design of the

Colonial Hospital in Auckland.

In 1848 he was ordained, having come under the influence of Bishop Selwyn, at St. John's College. Then began a long career of service to the church both as priest and as architect. You will be familiar with his many 'Selwyn' churches, the old Church of England Grammar School and Bishopscourt. Quite apart from his own church work his influence spread and many homes of New Plymouth and Auckland reflected his ideas.

The third I should like to mention was B.W. Mountfort of Christchurch. He arrived in Lyttelton on one of the first four ships in 1850, and was thus a "Pilgrim". He was steeped in the popular Gothic style and applied it to both church and home.

In association with Maxwell Bury, another early arrival, he designed three bedroom cottages to sell at £300 per pair and also four and five bedroom cottages to sell at £400 per pair - no doubt with Gothic detail to give character. His residence for the Manager of the Union Bank still stands in Lyttelton.

COLONIAL FURNITURE:

And now a few notes about the furniture of the 19th century. Although the design of furniture was subject to the same ideological changes that affected the architecture of the period, its development was not parallel to that in architecture, nor did the changes in form and detail occur at the same time. This arose in the main, I believe, because the machine entered more fully into the manufacture of furniture than it did in the building field. While hand labour remained the basic means of building construction throughout the century more and more the machines took over the manufacture of furniture.

Records of the early part of the century refer repeatedly to the distinction between the labouring classes and the capitalists in England and between the steerage and the cabin passengers on the emigrant ships. This same distinction was evident in their furniture. Those with wealth had finely designed, hand made, Regency furniture. It was dignified in form and elegant in detail. As distinct from this type there was the cottage furniture of the not-so-rich. It, too, was dignified in form but of more solid construction.

With the commencement of the Georgian era design standards changed. Elegance was surrendered in an attempt to meet machine procedures. Furniture became simpler in construction and less refined in detail; even when hand made.

Many of the chairs, tables and bedsteads brought by the emigrants of the early ships were of this type and many of the steerage passengers during the early Victorian period brought sturdy Georgian furniture with them.

Later as Victorian leadership in world affairs swept along so did the newly rich demand more ornament and more voluptuous forms than in the past. Likewise did the Romantic movement in literature and the visual arts call for more superficial decoration. While steerage passengers were thankful to have relatively cheap machine made pieces, the more wealthy cabin passengers brought their hand-made furniture fit for a gentleman's residence. Painted details, floral decoration and paper mache ornament were the vogue. Fortunately New Zealand saw little of Gothic revival detail applied to furniture. It fell to men like William Morris, towards the end of the century, to call a halt to this over ornamentation. He, you will recall, demanded a return to the simpler forms of hand craftsmanship. His influence was wholly reactionary; he in no way tried to resolve the problem of design appropriate to machine manufacture - he merely preached elimination of sophisticated detail and a return to cottage design and craftsmanship.

Reference should also be made to - for want of a better term - 'nautical furniture' that which was specially devised to serve on ship-board during the long passage out, but also eminently suitable for a cramped pioneer's cottage on arrival. These pieces, chests, folding

tables, cabinets etc., were simple in design and strong in construction. Altogether very appropriate for pioneers.

All of these types and changes are evident in the furniture brought to New Zealand in emigrant ships and all are reflected in the furniture made locally.

Amongst the early pioneers there were a number of very capable craftsmen who soon found the beautiful New Zealand timbers, particularly Totara, Kauri and Rimu, very suitable for furniture. Sanders of New Plymouth was one of these. He produced cottage chairs, some of them in excellent condition today - with a flair that suggests an American influence.

THE PRESERVATION OF EARLY COLONIAL HOMES:

In considering the architectural merit of colonial cottages it could be contended that the very early designs, simple and unpretentious as they were, were more worthy than the later ostentatious designs. As the romanticism of the century grew so did the confusion of sham Gothic. The standard of architecture waned until a new movement from England brought improvement towards the end of the century.

If, however, we are concerned with the preservation of historical evidence then buildings and their furniture of each period have an intrinsic value apart from their architectural merit. I am sure you will agree that we should preserve evidence of every period of N.Z.'s development.

It is obvious that not all old buildings should be preserved and the question arises therefore, how does one distinguish the worthy from the unworthy and following that how should we go about preserving those selected.

I would classify those worthy of preservation in the following manner.

Firstly -

Those that were directly associated with some significant historical occasion, for example the Residency at Waitangi; alternatively associated with some historical figure such as Bishop Selwyn.

Secondly -

Those that had intrinsic architectural merit. Here it may be difficult for us to reach agreement as the yardstick of merit in architecture is little understood. Let us remember that the merit of pioneer architecture should not be directly compared with the sophisticated urban architecture of today, and further, judgment must be made against a background of local historical knowledge, having in mind the materials available and the skill of the labour to hand.

Thirdly -

Those that would be of educational value; because they would demonstrate the way of life or the social habits of a particular period.

Fourthly -

Those that are unique, such that this of itself is significant.

Let us beware of 'ye olde cottage'. In every case, of course, historical authenticity is essential.

Having described the types of buildings worthy of our attention, I should like to outline the ways in which we could proceed. It will be clear to all that full restoration or replacement is not justified for all examples; in fact it would be quite impracticable in many cases.

For convenience I should like to identify four procedures:

- a. Recording.
- b. Retention.
- c. Restoration.
- d. Replacement.

Taking these in order :-

a. Recording: It is inevitable that some old buildings must surrender their sites for new buildings that can develop a much higher return for their owners or because the old building no longer fulfils its function. There are many, too, so weakened structurally that restoration or replacement is out of the question. For many of these complete documentation is the right answer.

This means a full survey, measurements taken and a set of drawings prepared to record the design. These should be accompanied by photos and notes describing the materials, the finishes and any other pertinent details. This sort of work is already in hand in many districts, architectural students giving considerable assistance.

On completion copies should be lodged with the National Historic Places Trust. This is the least expensive procedure.

b. Retention: In many instances there is no question of demolition and preservation is possible - preservation in its present form. This means annual expenditure on maintenance and, lest we forget, annual expenditure on caretaking.

Fire protection and fire precautions are important aspects of building maintenance. All this calls for money. Fund raising must be carefully planned over a long period of years; if it fails all previous sums expended are lost.

From whence will the money come?

This depends on the enthusiasm of the local community in the first place. It may value an old building like an old acquaintance, and produce its own funds. If its preservation is considered of national importance no doubt a grant will be sought from the local authority or central government.

c. Restoration: Retention becomes restoration when an attempt is made to make the building appear as it did originally, or in its hey-day and this may well entail extensive changes at considerable expense. However the importance of the building, historically, may justify this.

The National Historic Places Trust has adopted this procedure for the Vicarage at Te Waimate. The roof will be changed back to its original hipped form with dormers and with wooden shingles. Unsightly 20th century watertanks and galvanised iron will be removed. The question will arise, how far should we take restoration? and I can only answer that every project must be considered on its merits. Here there is ample room for disagreement. The bigger the sub-committee to consider it the more complex it will become.

May I suggest that this problem of determining the degree of restoration be left in the hands of two people. First an historian who can undertake research into the old records and can evaluate its historical importance and the second is an architect who can assess the merit of the architectural features, can determine how much repair must be done to the structural frame of the building and assess the cost of same.

Sympathetic collaboration between these two should produce a sound scheme.

d. Replacement: This term is self-evident. Some exceptional case may occur where complete replacement is defensible. It is unlikely in New Zealand. A case may be put forward based upon educational value, but it could result in an absurdity. If we are considering a case of re-

placement we should set ourselves the question, should we replace an old building with something that looks like the original when new, or retain a genuine old building despite its delapidated appearance.

Having agreed upon the repairs and or restoration desirable consideration should be given to the order in which the work should be carried out. Replacement of unseen electric wiring or repairs to an unseen septic tank may be more important than superficial finishes such as paint or floor coverings. A continuing state of disrepair in some respects may have to be borne while money is expended on vital structural details or fire protection.

I won't weary you with the technical matters that would normally be investigated by an architect to determine how preservation can be achieved but I should like to mention the importance of fire protection and caretaking.

Although insurance can cover the financial loss of a fire it cannot replace an historic building. Fire hazards should be fully investigated and, as far as possible, 'fire protection' provided. By the term 'fire protection' I mean the provision of fire resistant walls, escape stairs, and built-in equipment such as fire alarms or sprinklers - these are all features that reduce the chances of an outbreak or spread of fire and are integral parts of the building.

If an old building has been classified of national significance then it is worthy of the best fire protection appropriate to the particular circumstances.

Then there are 'fire precautions'. This term usually refers to good housekeeping; the avoidance of conditions likely to start a fire, the use of unprotected radiators, the storage of inflammable liquids and so on. Some conditions may even justify a 'no smoking' prohibition.

We should also think about the difficulties that might arise in 'fire fighting', that is the active job of extinguishing a fire. We might ask are there any first aid fire fighting appliances, is there an adequate supply of water available? Might I stress here the desirability of having some handy first aid fire appliance available during the preservation or restoration stage.

Caretaking: As I said earlier having preserved a building we must also maintain it. Apart from the technical maintenance such as painting and plumbing there is the equally important non-technical side - caretaking. A building uncared for soon becomes the target for vandalism. There seems a greater temptation to break a window if no one is inside, and once a window is broken the second stone is not long delayed, and after that the wind and rain will add to the destruction. But it is not always practicable to have someone living in the building. It would be quite unreasonable to ask a caretaker to live in a sod cottage under conditions of last century and equally unreasonable to install contemporary amenities. In cases such as this the answer seems to be the construction of another house close by that would enable a caretaker to keep a watch on the old cottage.

Certainly if an old building is worthy of preservation it is worth caring for, both inside and out, as long as it will last.

Restoration of grounds: There is encouragement to the vandals if a building appears neglected. Restoration of grounds and fences should not be forgotten. It may well be as at Te Waimate that the old trees in the garden are in a better state of preservation than the old building.

Now you may ask on whom should fall the responsibility for ensuring preservation, what provision has been made under legislation and who should carry out the work. May I briefly summarise the position in England and in New Zealand.

In England there has been considerable activity on the part of the Government, acting through the Ministry of Works, and also on the part of private organisations such as the National Trust. Policies and procedures

are well established. Under the Ancient Monuments Acts the Ministry of Works is called upon to advise on methods of preservation, to accept guardianship of monuments and to maintain them at the public cost. Grants of money may also be made to owners of buildings to assist in repair works.

A comprehensive list of ancient monuments is maintained and buildings listed thereon cannot be demolished or altered without official consent.

In New Zealand the central Government, local authorities and private organisations share the responsibilities of preservation. The National Historic Places Trust, officially charged with the task of recording and preserving historic buildings, has set about compiling a list of all buildings considered to be of architectural or historic significance. The result to date has been very disappointing; very few Regional Committees have supplied the basic information to the Trust as requested.

This work was, and still is, of quite primary importance. Until a national assessment can be made of the whole position it is very difficult for the Trust to relate the merits of any particular building, either to the conflicting claims of other historic buildings elsewhere or to other historic features such as pah sites or geographical points of historic significance.

The task of collecting and collating the initial data is not easy, admittedly; there is much to be done in the searching of old plans and records. Reaching agreement on the list may be even more difficult.

More precisely such a list should include the following: The name of the building, its location, the date of its erection, the name of the designer and the present ownership, together with notes as to the present structural condition. If the building has already been registered as an historical building on the local District Town Planning Scheme this, too, should be recorded.

From a comprehensive schedule the Trust could distinguish between those of national and those of local importance. It could determine priorities and thus act with greater confidence.

Throughout New Zealand local authorities are taking an interest in the preservation of historic sites and buildings. Under the Regulations of the Town & Country Planning Act local authorities are charged with the responsibility of registering historic buildings and marking their location on their District Planning Schemes for all to see. Some authorities are prepared to make funds available, particularly where the land is vested in the authority. In some cases they provide materials and labour for restoration purposes.

Unfortunately there are cases on record where preservation is restricting local engineering projects with the inevitable conflict.

I think it can be said that as each year goes by the local authorities can be relied upon for greater support.

Private organisations are also active throughout the country. And there is much to be said in favour of this, specially where the buildings are only of local importance. A local organisation with enthusiasm for preservation will probably have enough interest to follow up with maintenance and care-taking.

By far the greatest work in preservation is, of course, being carried out by the churches. Then come special Trusts, such as that in charge of Waitangi, Historical Societies, and finally, private individuals.

Your organisation does, I know, take a very active part in the preservation of furniture and furnishings. However, despite all this interest, as far as I know there is no comprehensive documentation of early buildings. Several architects have completed theses covering the work in restricted localities and there is at least one draft prepared on early furniture but no comprehensive survey has been published.

I should like to quote relevant Regulations concerning the preservation of old buildings.

The Town & Country Planning Regulations, 1960.
Cl.1 Objects and places of Historical or Scientific interest or natural beauty.

(1) Designation and registration. In respect of any object or place of historic or scientific interest or natural beauty which is specified in the scheme statement as intended to be preserved, the Council shall enter particulars thereof in a register to be kept at the office of the Council, and shall forthwith notify the owner and occupier of land upon which any such object or place is situated that it has been registered and is required under the scheme to be preserved. The register shall be open at all reasonable times for inspection by persons interested.

(2) Preservation. No person shall, without the written consent of the Council, wilfully destroy, remove, or damage any object or place registered by the Council as aforesaid.

Historic Places Act 1954.

Cl.3. General purposes of this Act.

It is hereby declared that the provisions of this Act shall have effect for the purpose of preserving and marking and keeping permanent records of such places and objects and things as are of national or local historic interest or of archaeological, scientific, educational, literary or other special national or local interest.

I think you will agree that under the T. & C.P. Act and the N.H.P. Act there is reasonable provision made for the preservation of old buildings.

Of those who are interested in the preservation of colonial records and colonial furniture there are some who believe that all this work should be within the field of established museums. I know many museums have set up most interesting collections. There are others who believe that, supplementary to city museums, historical houses should be set up as colonial museums. It has been suggested, for example, that a group of cottages of historical significance in the Bay of Islands should be so used.

Speaking as an architect, and fully recognising the valuable work being done by Museums, I find myself unable to agree with either of these views. I believe that if an historic building is of such significance as to warrant its preservation it should be retained or restored intact, that is, with its own or appropriate furniture; that it should not be repository for innumerable articles gathered from near and far. In other words it should not be a museum.

EDITORS NOTE: The Association did NOT suggest that a group of cottages in the Bay of Islands be filled with innumerable articles from far and near. The 1959 report of the Association mentioned:

1. That Pompallier House contained irrelevant material, and recommended that members offer to locate suitable furniture, household articles and prints to complete the furnishing of the house as a period residence.
2. That the Waitangi Treaty House was not a proper milieu for much of the material displayed therein. If the material were placed in an additional building and fresh accommodation provided for the caretaker, the whole house could be furnished in period as the British Residency.
3. That a National Early Colonial Museum Area should be recognised in the Bay of Islands district.

4. That a fully qualified person with an imaginative grasp of the colonial period and of the area described should be appointed.

The report was adopted at a meeting convened by the Association and attended by representatives of the Lands Department, Internal Affairs and National Historic Places Trust. Subsequently the Minister of Lands (Waitangi), the Secretary of Internal Affairs (Pompallier House) and the Secretary of the Trust (Waimate North) advised or indicated that they were not interested in the appointment of a professional curator for the houses. Throughout, the Association has used the term "museum" in the generic sense that is common overseas, where an historic house is an historic museum, whether or not it contains extraneous material.

R. COOPER

As you may know I am particularly interested in the restoration of the Mission House at Te Waimate and I hope to see it restored, complete with furniture, as it was in Bishop Selwyn's day. The Trust has recently made an appeal for funds for this purpose.

It is expected, however, that many more articles of furniture and household goods will become available than are required. A museum building will therefore be erected in the grounds of the Mission to house these. It need not be an expensive building based upon the design of a city museum but rather one which would be appropriate in an early colonial setting.

The mission house and the adjacent museum will together form a national historical project.

This then is the pattern that I would commend to you.

I am very conscious of the contribution that your organisation, together with historical societies, can make towards projects of this sort.

Further, I believe the channel through which you can contribute is already provided within the framework of the National Historic Places Trust. I sincerely hope that all interested in the preservation of colonial homes and their furniture can work together successfully in this way.

COLONIAL HOMES:

1819	Kemp House, Keri Keri		Timber
1832	Waimate Mission House, Te Waimate		Timber
1833	Waitangi Residence, Waitangi		Timber
1841	Acacia Cottage, Auckland		Timber
1841	Catholic Presbytery, Russell		Timber
1841	James Smith's House, Boulcott Street		Timber
1842	Bishop Pompellier's House, Russell		Pise
1842	Felton Matthew's Home, Emily Place		-
1843	Eteneveaux Cottage, Akaroa		Timber
1843	Dean's Homestead, Christchurch		Slab
1843-5	Te Henui Vicarage, New Plymouth		Stone
1847	The Elms, Tauranga		Timber
1848	The Gables, New Plymouth		Timber
1850	No. 9 Mount Street,	Auckland	Timber
C 1850	The Bungalow	Russell	Timber
1850	Plimmer's Cottage	Wellington	Timber
1850	Dampier's Cottage	Lyttelton	Timber
C 1850	"Avonhead"	Canterbury	Boxed Cob
C 1850	Winchester St. Cottage,	Lyttelton	Timber
1850	Cob Cottage	Blenheim	Cob
1850	Godley's House	Lyttelton	Timber
C 1850	Paerau Homestead	Lyttelton Harbour	Stone
C 1850	Wilton Farmhouse	Wellington	Timber
1851	Pensioner's Cottage	Penrose	Stone
1851	"Studdingsale Hall"	Christchurch	V. Hut
C 1852	Capt. Simeon's House	Lyttelton	
1852	Tasman St. Cottage	Nelson	Sod
1852	Godley's House	Christchurch	Timber
1854	The Cuddy	S. Canterbury	Sod
1854	Richmond Cottage	New Plymouth	Stone
1854	The Levels	S. Canterbury	Sod
1855	Military Cottage	Grant Rd., Wellington	Timber
1857	Earp Farmhouse	Takapa Rd.,	Timber
1857	44 Cornwall Rd.	Lyttelton	Timber