

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

C/- Auckland Institute and Museum,
Private Bag,
Auckland,
NEW ZEALAND.

A. G. M. A. N. Z. NEWSLETTER NO. 26

5th April, 1966.

ANNUAL GENERAL MEETING

Notice is hereby given that the Annual General Meeting of the Association will be held in the Dominion Museum, Buckle Street, Wellington, at 2 p.m. on Thursday, 28th April 1966, for the purpose of receiving the Report of the Council for the past year, and electing a President, two Vice-Presidents, Secretary, Treasurer, eight members of Council and an Auditor.

Robert Cooper
Hon. Secretary.

A G E N D A

1. Apologies.
2. Delegates of Institution Members.
3. Appointment of Scrutineers.
4. Confirmation of the Minutes of the last Annual Meeting, held on 24th March 1965, as circulated in Newsletter No. 22, pages 9-13, subject to the deletion of a "Vice" at the foot of page 9.
5. Business arising from the Minutes.
6. Annual Report, attached.
7. Statement of Accounts.
8. Election of Officers and Council.
9. Appointment of Hon. Auditor.
10. General.

Proposed Mr. V. F. Fisher, seconded Dr. R. Cooper :

That Rule 11B be amended by substituting the word "eleven" for "eight".

This amendment, if approved, would take effect next year, and would increase the Council from 13 (5 officers and 8 Council members) to 16. Arguments for the amendment are: that the Association has grown considerably in number of members, the range of interests has increased, and that a larger Council would give more members an opportunity to serve the Association.

ANNUAL REPORT

For the Year ending 31st January, 1966.

MEMBERSHIP:

Honorary members 5, institutional members 38, and ordinary members 88, make up the roll of 131. Last year the roll was 120 and we welcome the following new institutional members: the Alexandra District Historical Museum, Museum of Science and Industry, Canterbury, and the Waikato Museum Society, Hamilton.

The death of Mr. Charles Lindsay, FMANZ, on 15th February 1966 was reported in Newsletter 25. As well as serving as taxidermist, Mr. Lindsay maintained the firearm collection and exercised oversight of other historical material at Dominion Museum. His sudden death was a loss to the museum movement in New Zealand.

NEWSLETTERS:

The number of issues was increased to five and copies were sent to all galleries and museums, whether or not they belonged to the Association. We are most grateful to the Queen Elizabeth II Arts Council for providing funds which have enabled us to increase the circulation of the Newsletters and to employ Miss J. Goulding as a part-time assistant for this work. The following were circulated:

- Newsletter 21 March 1965, containing the last Annual Report.
- 22 May 1965, reporting the Napier Conference.
- 23 September 1965, containing an outline of a proposed co-operative conservation service and an account of the first school for curators.
- 24 November 1965, containing news of overseas museums and a tour of U.S. museums.
- 25 February 1966, giving news of the Small Museums grant, import licence, Purchase Subsidy Fund, deBeer and other travel grants, and a report on "Education in Small Museums".

SMALL MUSEUMS GRANT:

A list of the proposals approved by Council on 22.3.65 was circulated in Newsletter 22. We are indebted to the Queen Elizabeth II Arts Council for replenishing the fund with a further grant of £2,000 in February, 1966.

OTHER GRANTS:

We are also grateful to the following for grants to continue and develop the activities of the Association :-

Dr. Esmond de Beer, and his sisters, for another £300 for travel.

(The decision of the Council to grant £50 to Mr. P. A. Tomory, and to make small grants in emergencies from the de Beer Fund, was circulated in Newsletter 25.)

The J. R. McKenzie Trust Board, for a further £250 to hold another school for Curators. (A notice regarding the second school will be found in this Newsletter).

The Queen Elizabeth II Arts Council, for a further £230 to replenish the Purchase Subsidy Fund. (A list of recent grants was circulated in Newsletter 25).

GUIDE TO ART GALLERIES AND MUSEUMS:

Mrs. Brenda Gamble has been employed for 6 hours per week from 15. 12. 64 to prepare a new edition of the Guide. A detailed questionnaire, based on Unesco recommendations for directories of this kind, was issued, and members are thanked for supplying information. Replies have been obtained from most of the museums approached, and the manuscript will be ready for printing shortly.

In the 1933 Guide 25 museums were listed; in the 1958 edition 38 were included; in the new edition 80 will be represented. Many of the new institutions are small museums opened during recent centennial celebrations, or collections housed in buildings of some historical merit.

IMPORT LICENCE:

Usage of the licence has been :-

Licence received:	Customs extracts granted:	Bank extracts:
1962-3 £15,000	£4,866	£8,403
1963-4 15,000	7,642	11,180
1964-5 13,500	5,670	4,334
1965-6 20,500 (including £7,000 in advance of the 1966-7 licence)	16,853	18,459

We are grateful to the Collector of Customs, Auckland, for the extra licence of £7,000 to meet imports this year. It is part of the 1966-7 licence however, and only £6,500 will be available for the licencing year beginning 1. 7. 66. If the increased flow of imports continues, we will have to ask members to defer buying, and approach the Customs Department for a larger pool allocation.

E.G. TURBOTT
PRESIDENT.

R. COOPER
HON. SECRETARY.

INSURANCE AND FREIGHT

At the Council Meeting held on 25. 11. 65, members consider a letter from Mr. H. R. Hawthorne, Hon. Secretary, Gisborne Art Gallery and Museum, asking the Association to combine with the Association of N. Z. Art Societies to formulate a uniform insurance cover for presentation to an insurance company. The Council decided to refer the request to the Annual Meeting.

The Council also received a resolution, passed by the Gisborne Art Society on 11. 10. 65 regarding freight charges :-

"That we consider our share of freight costs for exhibitions to be out of proportion to the size of our Society, and suggest we be graded on the basis of City population, and be charged accordingly, and we feel that by paying on the basis on which we are charged we are subsidising exhibitions staged in larger cities."

An opportunity for members to discuss these matters will be provided on Wednesday afternoon, 27th April, when Mr. Gilbert Docking, Director, Auckland City Art Gallery, will lead a discussion on "Import licences, Insurance and Freight".

COOK'S LANDING SITE - GISBORNE

At the last Annual Meeting members resolved to ask Mrs. Gale, the Association's representative on the N. Z. Historic Places Trust, for a report on this subject (please see Newsletter 22, page 11). Mrs. Gale has prepared the following Report on matters concerning the landing site and dealt with by the Trust. There will be an opportunity for members to discuss the report at Dominion Museum on Thursday morning, 28th April. Members who are unable to attend and who wish to comment should write to the Hon. Secretary before the meeting.

The deliberations of the N. Z. Historic Places Trust with regard to the Cook landing Site have been studied as far back as 12th November 1958. On that date the Trust agreed to co-operate in plans for the Cook Reserve. The Chairman had spoken to the Managing Director of the Shell Oil Co. Ltd., urging that no further oil tanks be erected in any way that imperilled the Cook Memorial. The Chairman and Secretary had further discussions with the Shell Oil Co. Ltd., following the granting of a lease of a portion of land by the Gisborne Harbour Board to the Company and the erection of a fuel oil tank. As a result of these discussions in 1959 the Shell Company agreed to contribute towards the cost of planting trees.

During 1959 and 1960 proposals for developing the area were made between the Gisborne Harbour Board, the Yacht Club, the Borough Council (as it then was), and the Regional Committee, and communicated to the Trust.

In September 1960 the Trust resolved that it express its approval of the plan for increasing the area of the Reserve round the Cook Monument agreed on between the Gisborne City Council and the Harbour Board, but is strongly of the opinion that the foreshore in front of the Reserve should be kept free of all vehicles and that, in anticipation of the need to prepare the site adequately for the bi-centenary celebrations of Cook's landing in 1769, provision should be made for moving the Yacht Club building to a site where it does not obstruct the view from the monument and reserve.

In November 1960, the Trust contributed £280 for work on the Reserve.

In August 1961, the Trust resolved that the Chairman, Dr. Beaglehole, and the Secretary attend the ceremony commemorating the landing of Captain Cook on 8th October 1769, and also that while there they confer with the Gisborne Harbour Board and City Council concerning the future upkeep and preservation of the Cook Memorial Site.

Following a resolution of the Trust in May 1961, the Gisborne Harbour Board confirmed that the land surrounding the Memorial will be left open and in grass.

On 13th November 1963, the Gisborne Harbour Board were requested to inform the Trust of their plans for the future development and reclamation of Gisborne Harbour, especially in so far as it affects the Cook Memorial.

In this month the Trust made a further payment of £70 for reserve work, on account of increased costs.

On 19th August 1964, the Gisborne Regional Committee reported to the Trust that it viewed with alarm the continued reclamation of land in front of the site of Cook's landing as a threat to shut it off from the sea, and urging Trust action. The following resolution was then passed by the Trust:

That the Trust place on record and inform the Gisborne Regional Committee of its considered opinion concerning the extension of the Harbour works around the site of the Cook Monument, namely: the N. Z. Historic Places Trust deplores the prospect of any harbour works at Gisborne destroying Kaiti beach and obliterating the site of Captain Cook's first landing place in New Zealand, the site of such primary importance in the history of our country. The Trust is strongly of the opinion that any plans for building, as part of such work, if totally unavoidable, should respect the actual site, as at present marked by the Cook Monument, and made adequate provision for its preservation and proper marking as part of the plan for the area. The Trust would furthermore wish for some adequate public monument, adjacent to the sea, with full view of the coastline, to perpetuate the memory of the event, and of the man who first made New Zealand in its full extent, known to the world.

On 11th August 1965, two resolutions were passed regarding the Cook Landing Site:

1. That the Trust express its appreciation of the efforts of the Gisborne Regional Committee to preserve the sea frontage of the Cook Memorial and Reserve from unsuitable development, and while regretting its inability to provide time at its meeting in November to receive a deputation from the Committee, inform the Committee of its intention to ask members of the Trust to visit Gisborne before the end of the year again to discuss the questions at issue with the Gisborne Harbour Board and Gisborne City Council.
2. That the Chairman, Mrs. Gale, Professor Beaglehole, Dr. Duff and the Secretary (and Mr. Sheppard, should he be in Gisborne and available) be authorised to meet the Gisborne Harbour Board and the Gisborne City Council to discuss the question of the Cook Memorial and Reserve.

On the morning of the 24th November 1965, the delegation called on the Chairman and representatives of the Gisborne Harbour Board. Representatives of the Regional Committee were also present. A frank discussion ensued, the Trust delegation stressing it considered that, in the preservation of the Cook Memorial and Reserve, there should be an uninterrupted visual connection with the sea, such connection to be planned as an expanding cone of vision so that the whole of the feature Young Nick's Head should be visible from the base of the Monument.

The representatives of the Harbour Board intimated that although they were sympathetic with the views expressed by the Trust, they were unable to give any guarantees of an uninterrupted view from the Monument as the planning for future Harbour requirements was not yet complete.

Later in the day the Trust delegation with members of the Regional Committee met the Reserves Committee of the Gisborne City Council, headed by the Deputy Mayor, at the Cook Monument. The Trust's requirement, regarding an uninterrupted view from the Monument of Young Nick's Head, was stated. However, the delegation and the members of the Regional Committee present felt that little progress was made.

At a meeting of the Trust held on Wednesday, 23rd March 1966, the following resolution was passed:

That the Trust accept as a minimum requirement in the preservation of the Cook Monument and Reserve at Gisborne the concept of an uninterrupted visual connection with the sea and that such connection, planned as an expanding cone of vision, should allow the whole of the feature Young Nick's Head, to be visible from the base of the Monument.

I draw the attention of members to a proposal put forward by the Canterbury Museum Board to the Government for the commemorating of the bi-centenary of Cook's landing; I understand that Dr. Duff will expand this proposal at the Annual Meeting.

18 Bulteel Street,
New Plymouth.

(Signed) A. N. GALE
25th March, 1966.

FREEZE DRYING OF MUSEUM SPECIMENS

At the final plenary session of the A. G. M. in March 1965, a resolution was passed asking Council to set up a sub-committee to speed up the exchange of information on freeze drying among members. The incoming Council at its first meeting in November, 1965, appointed the following sub-committee:

R. H. Riccalton, Assistant-Preparator, Canterbury Museum.
(Convenor)

R. J. Jacobs, Preparator and Taxidermist, Canterbury Museum.

L. J. Cappel, Preparator, Auckland War Memorial Museum.

In New Zealand the first public reference to freeze drying as applied to small birds and mammals appeared in "TIME" magazine of 15. 9. 60 which gave an account of the experiments of Dr. Harold T. Meryman, at that time on the staff of the Naval Medical Research Institute, Bethesda, Maryland, U.S.A. A fuller and more balanced account written by Dr. Meryman himself later appeared in the quarterly publication "Curator" (Vol. III, Number one, 1960) and this was followed in 1961 by a detailed listing of technical information in the same Journal (Vol. IV, Number two, 1961).

In 1962 the Smithsonian published an information leaflet by R. O. Hower which summarised the results of experiments in freeze drying carried out at that Institute.

The sub-committee felt that since all relevant technical information is contained in the three papers referred to above, and any summary could be (literally !) dangerous, a bibliography, with an indication of where the publications may be borrowed might best serve the needs of any members interested in experimenting with this technique.

In addition, Mr. Jacobs, who saw examples of freeze drying carried out in America and England in 1964, has supplied his impressions of the quality of the specimens so preserved, and Mr. Cappel, who initiated some experiments with insects and spiders, describes this work.

Some members may be disappointed that the larger New Zealand museums are unable to give more in the way of first hand experience but this is due to the well known limiting factors of time and staff.

Although it has been rightly said that freeze-drying is in no way a "do-it-yourself" taxidermy project but, in fact, requires certain skills and minimum special equipment, anyone prepared to study the available literature and invest from fifty to one hundred pounds (plus a great deal of time !) should be able to reproduce the results obtained overseas.

R. H. Riccalton. CONVENOR.

BIBLIOGRAPHY:

"The preparation of biological Museum specimens by freeze-drying". H. T. Meryman. "Curator". Volume III, Number one 1960.

"The preparation of biological Museum specimens by freeze-drying: II. Instrumentation". H. T. Meryman "Curator" Volume IV. Number two 1961.

"Freeze drying biological specimens". R. O. Hower, Smithsonian Institution Information Leaflet 324.

(Copies of Curator are held by the four metropolitan Museums, while the Smithsonian leaflet may be borrowed from Canterbury Museum.)

FREEZE DRYING - A PROFESSIONAL ASSESSMENT

While at the Smithsonian Institute, Washington, in 1964, I made first hand assessment of specimens which had been treated by the freeze dry method of preservation for exhibition purposes. The results were most successful.

A range of birds not exceeding in size our native Tui and small mammals, the largest a racoon, looked extremely lifelike and on a par with others done by ordinary methods of taxidermy. In the freeze dry method of course the whole procedure is technical apart from the ability to pose the subject in a suitably naturalistic attitude.

Later at the Royal Scottish Museum, Edinburgh, I was to meet a specialist experimenting with soft bodied marine forms. Experiment being in the initial stages, no completed examples were to hand, but the experimenters seemed fully confident of success. It is my intention to keep informed on future developments.

Meanwhile, at the University of Canterbury a Physiologist was occupied with the chemical analysis of galls which occur on trees. Freeze drying completely arrests enzymes action and by eliminating any possibility of chemical change and/or deterioration, making possible a storage "bank" of practically fresh galls. These are always on hand at the convenience of the researcher.

This may answer queries which came forward at the last A. G. M. A. N. Z. Conference at Napier, where some members were interested in the possible application of freeze drying to specimens for sectional study.

R. J. Jacobs
Senior Preparator.
Canterbury Museum.

INTERIM REPORT ON FREEZE-DRYING OF BIOLOGICAL SPECIMENS

Freeze-drying is the extraction of the moisture by sublimation, usually under vacuum, out of a rigidly frozen specimen. To be of use for display purposes the dehydrated specimen must look identical to a fresh specimen.

The simplest system of freeze-drying is based on the fact that, like the evaporating liquids, heat is used to maintain sublimation. Therefore the temperature of a reasonably well insulated piece of ice can not rise as long as sublimation is continued. The method is successful only with botanical material where preservation is required regardless of possible shrinkage. I obtained the best results with the following procedure.

In a wide-mouthed thermos-flask of pure alcohol pieces of 'dry ice' are placed, until the melting 'ice' stops boiling. This may take up to half an hour. The specimen is then submerged in this cooled alcohol until properly frozen. The alcohol is now poured off and the flask evacuated, using a good quality vacuum pump which is kept going 'till the end of the process. A desiccating filter should be placed between the pump and the flask. In my experiments drying periods for most plants ranged from one to four days. Fleshy plants may not dry fast enough to maintain a sufficiently low temperature, resulting in failures.

Thin solutions of cellulose acetate or e.g. P. E. G. (available from the I. C. I.) painted on after dehydration will often improve the colours and prevent subsequent rehydration under extremely humid conditions.

More generally useful however I have found the following method, which can be used not only for some botanical material, but also for small zoological specimens.

As vacuum chambers I use preserving jars with a gastap soldered on the top. A good waterjet pump supplies the vacuum and instead of a desiccating filter or a condensor, a desiccant is placed in the jar.

Firstly place the closed jar, with an adequate quantity of calciumchloride or similar desiccant, in a freezer. While the jar is cooling down to well below freezing point, arrange the specimen in the final position, aquatic specimens under just enough water to support them. Freeze the specimen, then place in the jar. Vacuum is now applied and the jar completely sealed with soft wax or petroleum jelly. When no more air can be pumped out of the jar and maximum vacuum reached, the gastap is closed, the pump disconnected and the top sealed too. The jar is now kept in the freezer under a temperature of -15°C until the specimen is dehydrated.

Important points to watch: The system depends on the frozen body-fluids giving sufficient rigidity to the specimen to prevent shrinkage or other deformation until the tissues themselves are rigid enough to maintain their shape and appearance. For this reason the specimen must never be allowed to warm up again before the process is finished, as otherwise the specimen will collapse completely and beyond repair at the very moment the body fluids begin to thaw out.

At the end of the process the vacuum chamber must be allowed

to attain room temperature before letting the air back in again.

It is advisable to let the air back in as slowly as possible, to prevent the specimens from being crushed by the atmospheric pressure. I always place a tube, plugged with styrocell in the tap before opening, so the air is gradually sucked in through the styrocell and thus slowed down considerably.

Temperatures of above the -15°C . as well as an insufficiently high vacuum can both cause shrinkage or even partial collapsing.

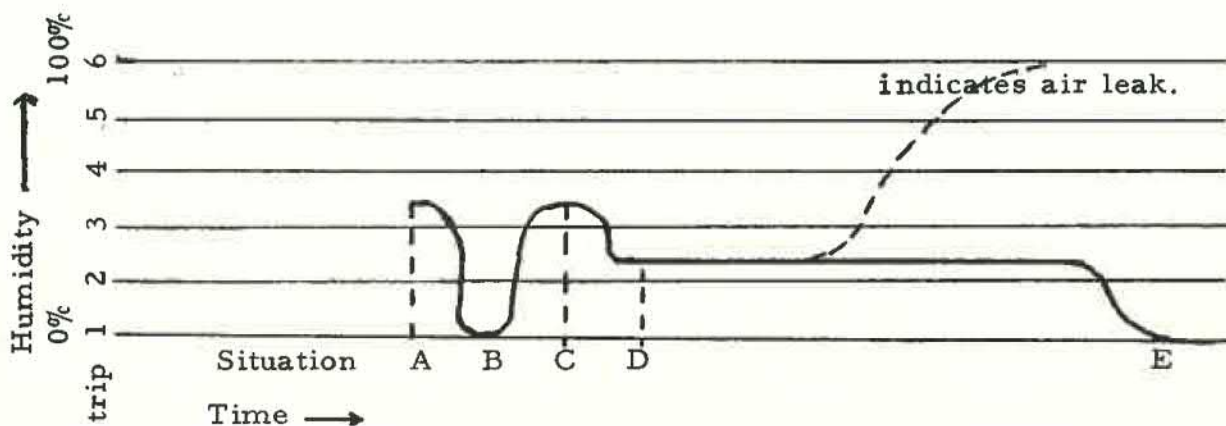
Lower life-forms, and this includes even a number of insects, can sometimes survive the entire process. So make sure the specimen has been killed properly.

Specimens which have been stored in alcohol can not be frozen. However, partially dehydrated specimens from up to 30% acetone can be frozen, but do not give very good results.

Sometimes insects prove very difficult to freeze. In that case spraying with clean water solves the problem.

One of the major difficulties during the early stages of my experiments was finding a means to tell the progress of the dehydration. I found a cheap solution in a series of cobaltchloride papers of increasing strength. A range of these papers is easily made from No. 1 filterpaper, soaked in solutions of cobaltchloride, ranging from almost colourless to saturated. These papers are pink when damp, but bright blue when dry. The stronger coloured ones turning pink at a much higher relative humidity than the lighter ones. Small numbered strips of this paper are stuck at the inside of the jar, in such a way that they are freely exposed to the atmosphere in the jar, yet visible from the outside. Colour changes will be according to the following pattern:

- A. Open jar, room temperature: strips 1, 2 and 3 pink, other three blue.
- B. Jar filled with layer of calciumchloride, closed and cooled to -15°C .: all strips blue, showing that relative humidity has dropped to almost zero.
- C. Frozen specimen placed in jar: strips 1, 2 and 3 pink; strips 4, 5 and 6 blue, humidity of outside air again.
- D. Evacuated and frozen properly again: strips 1 and 2 pink, strips 3, 4, 5 and 6 blue. Humidity fairly low, evaporation, or rather sublimation, and absorption of the moisture by the desiccant are in balance, and stay like this during the whole process.
- E. Specimen dehydrated: all strips turn bright blue.



If during the process all strips turn pink, then this is a clear indication of an airleak, introducing outside air in the jar and thus raising the relative humidity considerably. Evacuate again and re-seal the jar.

One warning, if a waterjet pump is used to create the vacuum: never, never close the watertap before the gastap on top of the jar has been closed properly, as otherwise water is sucked back into the jar immediately.

The two major modifications on the systems described overseas are that in the first place I do not use a continuously working vacuum pump, resulting in a slower but far cheaper process, and in the second place in the use of the cobaltchloride paper, giving more information on the progress. Also, this does away with weighing the specimens to determine the state of dehydration. Weighing is fully acceptable and reliable where birds or mammals are concerned, but if the process is interrupted to weigh insects, small aquatic animals or plants, the resulting rise in temperature is nearly always the cause of complete failure, or at least a partial collapse of the specimen.

The preserving jar system may be slower and more primitive than a normal self-contained unit, but on the other hand the number of specimens being preserved and the variations in preserving times are limited only by the number of jars that can be placed in the freezer and any specimen may be dehydrated completely independently.

L. J. CAPPEL
Preparator,
AUCKLAND INSTITUTE AND MUSEUM.

THE HISTORIC ARTICLES ACT 1962

The following letters are circulated for information :

The Secretary of Internal Affairs,
Private Bag,
Wellington.

Dear Sir,

With reference to your letter of 2nd June, reference I. A. 53/97, the Council of the Association met at Dominion Museum on 25th November 1965, and considered a letter from Mr. Hamish Keith, Keeper of the Auckland City Art Gallery, urging that the Association make representations to you for an amendment to the Historic Articles Act 1962 to restrict the export of historic paintings and drawings. The Council also considered a draft clause prepared by Mr. Keith.

The Council recommends that the Act be amended to extend the definition of an historic article to include historic paintings and drawings, but considers that the wording of the clause is a matter for your legal advisers.

Wishing you the compliments of the season.

Yours sincerely,
(Signed) Robert Cooper
Hon. Secretary.

The Hon. Secretary,
Art Galleries & Museums Association
of New Zealand (Inc.),
C/- Auckland Museum,
Private Bag,
AUCKLAND.

10 February, 1966

Dear Sir,

I refer to your letter of 23 December 1965 in which you advised me of the recommendation of the Council of the Association that the Historic Articles Act 1962 be amended to extend the definition of an historic article to include historic paintings and drawings.

When the terms of the Bill were originally discussed difficulty was experienced in forming a definition limited to pictures and drawings which were of historical or scientific interest and importance to this country while at the same time excluding those whose value did not warrant protection. Your Council also seems to have had difficulty in defining exactly those articles for which they seek protection and the members will no doubt appreciate that any undue restriction would be unwelcome.

Careful consideration has been given to the Council's proposal by officers of this Department and the matter has been discussed with the Minister of Internal Affairs. There appears to have been no material change since 1962 in the circumstances which led to the exclusion of pictures and drawings from the provisions of the Act and I regret therefore that it is not proposed to give effect to your Council's recommendation.

I do appreciate the action of the Council in putting the matter forward.

Yours faithfully,

(Signed) C. J. Read
for Secretary for Internal Affairs

SABAH MALAYSIA

Formerly British North Borneo.

The post of Curator, Sabah Museum, Jesselton, is vacant. Members interested should address enquiries as soon as possible to :-

The State Secretary Sabah,
The Secretariat,
Jesselton,
Sabah Malaysia.

The Curator should hold a post-graduate degree with Museum experience.

Preference will probably be given to an Anthropologist.

McSWILL MUSEUM

Leon Hale, in the Houston Post Sunday Magazine.

A lot of little Texas towns keep trying to get travellers to stop instead of whizzing on to the next big city. One of the popular ways to stop these travellers is to have a museum.....

To start a museum, first a community must have a reason, an excuse. This is easy. Somebody digs into a history book and finds that James Foster McSwill once lived in a log cabin on Red Mud Creek seven miles east of town and that he fought at the Alamo. Now as far as I know nobody named McSwill fought at the Alamo, but this is just an example. McSwill is the best the community has for a museum, as there is a woman in town who is descended from him and she owns a mustache cup which she is pretty sure McSwill used to drink his coffee out of. The next step is to build a replica of McSwill's cabin. And put a sign over the door: "Replica of the early home of James Foster McSwill". Then the mustache cup is placed in this cabin inside a glass case. Then a sign is erected out on the highway: "See the James Foster McSwill Museum. Open 9 to 5 daily except Mondays. Admission 50¢ for adults, children under 12, 25¢".

Before long, travellers will start asking, "Who was James Foster McSwill, anyway?" And nobody will know except the people that built the museum. So a committee is appointed, and gets some newspaperman to write a story about McSwill and how he came to Texas from Tennessee in 1831 with 27 slaves. This clipping is then framed and hung in the cabin.

When people begin to stop and see the museum, it is plain to the committee that there is not enough interesting stuff in the cabin. When this word gets around, citizens start bringing in items for display. One woman has an old sewing machine that doesn't work and she offers that for the museum. It doesn't have anything to do with James Foster McSwill, but the woman gave \$50 toward the cost of building the cabin so the committee puts it right by the front door and hangs a sign on it saying who donated the thing. Another woman has a collection of arrowheads that belonged to her son when he was just a little bitty thing. The arrowheads came mostly from some curio shops, but the woman is the banker's wife. In go the arrowheads. Some farmer brings in a funny-looking rock that he found while plowing. He is a nice old fellow and the committee doesn't want to hurt his feelings. The oldest lawyer in town has a primer he studied in first grade. It really hasn't got any business in the McSwill Museum, but neither did the sewing machine or arrowheads. Besides the lawyer is chairman of the museum committee.....

Then the war heroes start coming forward... And half the museum space ends up full of cartridges and hand grenades and pistols and swords and uniforms and soldier's souvenirs, dating back to every war except the one in which James Foster McSwill fought...

Everyone that gives anything for the museum gets a donor's card displayed alongside the item, except the woman that gave the mustache cup. She gets mad about that and takes the cup back home again. So the museum is filled with a boxcar-load of stuff, and not an item in the lot that James Foster McSwill would recognize.

SCHOOL FOR CURATORS 1966

A second school for Curators of new, small or isolated art galleries and museums will be held at Canterbury Museum, Christchurch, from Monday, 23rd to Friday, 27th May 1966, under the general direction of Dr. Roger Duff. The course will deal on a practical level with techniques of museum work.

To assist Curators who wish to attend, grants for travelling expenses will be made from funds generously provided by the J. R. McKenzie Trust and the Queen Elizabeth II Arts Council. These grants will be based on first class fares and an allowance of £3 per day.

Candidates for the course are asked to supply the following information before the 7th May 1966 :-

Name:

Position or Office:

Mail Address:

Accommodation required:

Means of transport, with anticipated dates and times of arrival and departure:

Whether a grant towards travelling expenses is required:

Please address applications to Dr. Roger Duff,
Director,
Canterbury Museum,
Rolleston Ave.,
Christchurch 1.

Curators who attended the 1965 course at Auckland are welcome to attend the 1966 course but preference in grants for travelling will have to be given to those curators who have not attended a course before. Non-members are free to apply subject to the one proviso that the Art Galleries and Museums they represent are under public ownership.

Will members please bring this notice to the attention of non-members who may be interested in a week of intensive training for museum or gallery work.

MEMBERSHIP

Proposed for election at the next Council Meeting :

The Coromandel School of Mines Museum, Rings Rd., Coromandel.

The James Logie Memorial Collection, Department of Classics,
University of Canterbury, Christchurch 1.

Miss Eileen Maitland, AIIC, Training Conservator,
Auckland City Art Gallery.

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

P R O G R A M M E

DOMINION MUSEUM

27th-28th APRIL, 1966

WEDNESDAY, 27th APRIL

Morning:

- 9.30 a.m. Registration.
- 10.00 a.m. Morning Tea. Welcome to members and delegates by
Dr. R. A. Falla, Director, Dominion Museum.
- 11-12.30 Reports on Education in Museum - please see Newsletter 25.
Mr. J. S. B. Munro, Director, Hawke's Bay
Art Gallery and Museum, Napier.
- Freeze-drying - please see this Newsletter.
Messrs. R. H. Riccalton, R. J. Jacobs
and L. J. Cappel.

Afternoon:

- 2.00 p.m. Co-operative Conservation Service - please see Newsletter 23.
Mr. Gilbert Docking, Director,
Auckland Art Gallery.
Import Licences, Insurance and Freight - Mr. Gilbert Docking.
- 4.00 p.m. The Arts and their Needs, an address by Mr. David Peters,
Director, Queen Elizabeth II Arts Council of
New Zealand.
- 5 - 6 President's Sherry Party.

Evening

Free.

THURSDAY, 28th APRIL

Morning:

- 9.30 a.m. Training - introduction by Mrs. A. N. Gale.
Mr. Hamish Keith - on the need for trained personnel.
Mr. P. A. Tomory - on the History of Fine Arts Course.
Miss J. Goulding - on Carnegie Museum training.
Mr. J. Mack - on the Diploma of the Museum Assn.
Dr. Roger Duff - on the next school for curators.
Summary and resolutions.
- 11.00 a.m. Cook's Landing Site - please see Mrs. Gale's report in this
Newsletter.
- Reports of Galleries and Museums, with particular reference
to fieldwork (Mr. K. A. J. Wise, Auckland Museum), building
progress (Mr. F. E. Smith, Wanganui Museum), and other
developments.

Afternoon:

- 2.00 p.m. Annual Meeting and Presidential Address.

Meetings are held in the Royal Society of New Zealand's
Lectureroom, Ground Floor, Eastern side, Dominion
Museum, Wellington.

A fee of 10/- is payable on registration to cover
meeting expenses.

Robert Cooper
Hon. Secretary.