



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

1st November, 1966.

A. G. M. A. N. Z. NEWSLETTER NO. 30

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SOUTHLAND CONFERENCE

Mr. Gordon White, Director, Southland Museum, Victoria Street, Invercargill, has reserved accommodation at the Grand Hotel, Invercargill, for members and delegates attending the Biennial Conference from Monday, 27th February to Wednesday, 1st March, 1967. These blank reservations cannot be held much longer. Will any member who proposes to attend the Conference please advise Mr. White as soon as possible regarding the type of accommodation required.

The N. Z. National Airways Corporation approved a 10% concession for members attending the Conference. The concession applies only within 14 days either side of the Conference dates. Will members who require Concession Certificates please advise the Hon. Secretary. The Certificate must be presented at the time a ticket is bought; a refund cannot be obtained after travel.

The following suggestions have been received for the Conference programme :-

The Taranaki Museum Education Service following the appointment of the first Education Officer outside the four main centres.
Income Tax on gifts to art galleries and museums.
The relations of amateur societies to art galleries and museums.
The Historic Articles Act.
The role of smaller galleries and museums in general collecting.
Insurance Cover on collections.
Employment opportunities in art galleries and museums.
Delays in the handling of capital grant applications.
Visit to an oyster-opening factory.
(The last two items seems to be complementary).

Further suggestions for the Conference programme will be welcome.

Messrs. Manapouri-Doubtful Sound Tourist Co. Ltd., Manapouri,
write :-

"We will be running daily services to West Arm, the site of N. Z. 's largest hydro electric scheme.

The departure and arrival times are as follows :

Depart	9.30 a.m.	Return	11.45 a.m.
"	11.45 a.m.	"	2.45 p.m.
"	2.45 p.m.	"	5.30 p.m.

"The individual cost per person is 25/-. The launches we are using are the fastest of its kind in New Zealand and are licenced to carry 81 passengers.

Another launch cruise and bush walk we can offer is the Stockyard Cove trip. This includes a 20 to 30 minute walk through fern glades at the foot of giant 1,000 year old Rimu, Matai and Miro trees, past high bluff falls to a second jetty. Stockyard Cove is the habitat of 25 varieties of birds, and trees, plants etc. along the track are all labelled. The cost of this trip is 15/- per head plus 4/6 for lunch if required. There is no set time table for this trip but we operate if requested and as the demand warrants.

We also have jet boats for charter which can take you to any part of Lake Manapouri or for runs down down the Waiau River.

If you are in this area at any time at all please come in and see us."

COUNCIL MEETING

In May the Official Secretary advised that Their Excellencies, the Governor-General and Lady Fergusson, would like to have the opportunity of meeting Directors of Art Galleries and Museums. It was hoped that the Governor-General might attend the Southland Conference but this was not possible. Accordingly, Directors have been asked to attend the next meeting of Council, to be held at Dominion Museum, Wellington, on Tuesday, 1st November, 1966, and will be the guests of Their Excellencies at a reception at Government House at 5.30 p.m. Nineteen Directors have advised that they will be present. The opportunity will be taken to present some of the publications of Art Galleries and Museums to Their Excellencies.

THE INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS

LONDON CONFERENCE - MUSEUM CLIMATOLOGY

The third Conference to be organised by IIC will take place in the Physics Department of Imperial College of Science and Technology, University of London, from 18th - 23rd September 1967.

The Council of IIC has decided that the problems of museum environment, including lighting, air pollution, packing and transport, and the special problems of difficult climate are now important subjects for discussion at conference level.

London is a particularly suitable city for the meeting since, apart from the peculiarities of its own climate, it has the most concentrated assembly of museums and conservation departments in the world. Delegates will, of course, be able to visit these establishments.

Since these are matters with which all conservators are concerned, it is hoped that as many as possible will attend and contribute. The Conference will be open to both members of IIC and non-members. The official languages of the Conference will be English and French; there will be simultaneous translation during the main sessions in these languages. Provision will be made for interpretation in German and Italian as required.

A programme of excursions and entertainments will be arranged for the Conference delegates and their ladies.

If you think that you might be able to attend the Conference, please write soon to the IIC Office, C/- The National Gallery, Trafalgar Square, London, W.C.2.

MUSEUM PUBLIC RELATIONS

Thanks are due to Mr. D.R. Gregg, Geologist, Canterbury Museum, for the following letter - an early attempt to integrate a pure science and an applied art for the delectation of our visitors:

Castle Hill Station,
October 2nd/73.

"My dear Haast,

I have forwarded you two woodhens by coach, I will get some more sometime or other.

I have been thinking that you ought to make that old Museum of yours a little more attractive to the general public, and send you a valuable suggestion, by which you would secure crowds.

Bisect the handsomest of your Venus' and also bisect that young whale you are so proud of. Join the anterior part of the young woman to the posterior part of the whale, buy her a cheap comb and looking glass. and you will have the best looking mermaid of this or any other age.

Hoping you are not too proud to take a hint.

I remain,
Yours very truly,
Charles Enys."

Mr. Gregg comments: The original of this letter is in the Alexander Turnbull Library and was written to the Director of the Canterbury Museum, Julius von Haast, 3 years after the opening of the Museum on its present site. Charles Enys (-1890) and his naturalist brother John Davies Gilbert Enys (1837-1912) were Cornishmen who farmed Castle Hill Station on the Arthurs Pass road from 1864 to 1890.

NEW ZEALAND PUBLIC ART GALLERIES AND MUSEUMS

From time to time members ask for the names and addresses of art galleries and museums. Please let the Hon. Secretary know of errors in this list:-

- Aigantighe Art Gallery, C/- Town Clerk, P.O. Box 522, Timaru.
- Albertland Centennial Memorial Museum, C/- Mrs G. Farr, RD3, Wellsford.
- Alexander Turnbull Library, P.O. Box 8016, Wellington. (Listed as an Art Gallery for its collection of early N. Z. paintings).
- Alexandra Museum, Tarbett Street, Alexandra.
- Army Schools Museum, Waiouru Camp.
- Auckland City Art Gallery, Wellesley Street East, Auckland. C.1.
- Auckland Institute and Museum, Private Bag, Auckland.
- Bishop Suter Art Gallery, Queen's Gardens, Bridge Street, Nelson.
- Black's Point Museum, Reefton. (opening 1966).
- Canterbury Museum, Rolleston Avenue, Christchurch 1.
- Cawthron Institute Museum, P.O. Box 175, Nelson.
- Clapham Clock Collection, C/- Town Clerk, P.O. Box 42, Whangarei.
- Cook Islands Library and Museum, Avarua, Cook Islands.
- Coromandel School of Mines Museum, Rings Road, Coromandel.
- Dargaville Museum, C/- Mrs Deardstall, 98 Gordon Street, Dargaville.
- Dominion Museum, Buckle Street, Wellington.
- Dunedin Public Art Gallery, P.O. Box 566, Dunedin.
- Elms Mission House, Mission Street, Tauranga.
- Gables Old Colonial Hospital, P.O. Box 315, New Plymouth.
- Gavin Gifford Memorial Museum, Teasdale Street, Te Awamutu.
- Gisborne Art Gallery and Museum, P.O. Box 52, Gisborne.
- Greymouth RSA War Museum, 181 Tainui Street, Greymouth. (Opening 1966).
- Hamilton Art Gallery, Grantham Street, Hamilton.
- Hawke's Bay Art Gallery and Museum, P.O. Box 429, Napier.
- Hocken Library, P.O. Box 56, Dunedin. (Listed as an art gallery for its collection of early New Zealand paintings).
- Howick Historical Society (Inc.) C/- Mrs D.J. Beavis, 53 Evelyn Road, Howick.
- Hui-te-Rangiora Museum and Craft Shop, Kerikeri. (The Museum collection is being transferred to public ownership).
- Invercargill Public Art Gallery, Anderson Park, Invercargill.
- James Logie Memorial Collection, Classics Department, University of Canterbury, Christchurch.
- Lakes District Centennial Museum, Buckingham Street, Arrowtown.
- Langlois-Eteveneaux House, Corner Rues Lavaud and Balguerie, Akaroa.
- Lower Hutt Art Gallery, C/- Town Clerk, Lower Hutt. (In planning stage).
- Maniototo Early Settlers' Museum, Leven Street, Naseby.
- Maori Museum, C/- Mr. D.A. French, Awamate R.D., Wairoa. (In planning stage).

- Medical Corps Museum, Burnham Camp. (In planning stage).
- Melanesian Mission Museum, Mission Bay, Auckland. E. 1.
- Murchison District Historical Museum. (In planning stage).
- Museum of Agriculture and Industry (Inc.) P.O. Box 862, Hastings.
(Opens in 1966).
- Museum of Science and Industry, Canterbury. Garvins Road, Hornby.
- Museum of Transport and Technology (Inc.) Western Springs, Auckland.
- National Art Gallery, Buckle Street, Wellington.
- Nelson Provincial Museum, C/- Town Clerk, P.O. Box 313, Nelson.
- Norsewood Pioneer Museum, P.O. Box 50, Norsewood.
- North Otago Pioneer Gallery, 64 Thames Street, Oamaru.
- Otago Early Settlers' Association (Inc.) Lower High Street, Dunedin.
- Otago Museum, Great King Street, Dunedin.
- Otamatea Kauri and Pioneer Museum, C/- Mr. M.D. Sterling, Matakoho.
- Palmerston North Art Gallery, P.O. Box 565, Palmerston North.
- Pioneer Memorial Cottage, C/- Town Clerk, Pukekohe.
- Pioneers' Memorial Museum, Waipu.
- Pompallier House, Russell.
- Rakiura Museum, Halfmoon Bay, Oban, Stewart Island.
- Richmond Cottage, P.O. Box 315, New Plymouth.
- Riverlands Cob Cottage, P.O. Box 308, Blenheim.
- Robert McDougall Art Gallery, P.O. Box 237, Christchurch.
- Rotorua Museum, Tutanekai Street, Rotorua. (Opening 1966).
- Russell Centennial Museum, Russell.
- Sarjeant Art Gallery, C/- Town Clerk, P.O. Box 637, Wanganui.
- Smith Memorial Museum, Picton.
- South Canterbury Historical Museum, C/- Miss F.M. Clissold, 86 North Street, Timaru.
- Southland Museum, P.O. Box 903, Invercargill.
- Taranaki Art Gallery, C/- P.O. Box 246, New Plymouth. (In planning stage).
- Taranaki Museum, P.O. Box 315, New Plymouth.
- Thames Mineralogical Museum, C/- Town Clerk, P.O. Box 400, Thames.
- Treaty House, Waitangi, Bay of Islands.
- Vincent County and Dunstan Goldfields Museum, Clyde.
- Waihi Arts Centre and Museum, Kenny Street, Waihi.
- Waikato Museum, C/- Mr. G.C. Henry, 529 Grey Street, Hamilton.
- Waimate Historical Society Museum, Waimate, Canterbury.
- Waimate Mission House, Waimate North, Bay of Islands.
- Waiuku Museum Committee, C/- Mrs. M. Ruthe, 91 Kitchener Road, Waiuku.
- Wanganui Public Museum, P.O. Box 352, Wanganui.
- West Coast Historical Museum, Hamilton Street, Hokitika.

Whakatane District Centennial Museum Committee, P.O. Box 203,
Whakatane. (In planning stage).

Whangarei City Council Museum, C/- Town Clerk, P.O. Box 42, Whangarei.

Museum displays are maintained at Tongariro, Arthur's Pass and Mount Cook National Parks.

Teaching collections are maintained at the Botany, Geology and Zoology Departments of the University of Auckland, Victoria University of Wellington, University of Canterbury, and University of Otago.

Research collections and/or displays are maintained by the following Government Departments:

- Animal Ecology Division, D.S.I.R., Lower Hutt.
- Botany Division, D.S.I.R., Lincoln.
- Entomology Division, D.S.I.R., Nelson.
- N. Z. Geological Survey, D.S.I.R., Lower Hutt.
- N. Z. Oceanographic Institute, D.S.I.R., Wellington.
- Plant Diseases Division, D.S.I.R., Mount Albert.
- Soil Bureau, D.S.I.R., Lower Hutt.
- Wildlife Service, D.S.I.R., Wellington.

STOLEN OBJECTS

The N. Z. Police Department, Auckland, has asked that the following information from Interpol, Paris, be circulated to members:-

In a burglary committed on 30th January 1966 at the home of Mrs Dernis Renée, 41 rue de Bellechasse, Paris, France, the following articles were stolen :

Valuable Paintings :

- a painting attributed to Renoir, 15 1/2" x 17", valued at 70,000 Fr. francs : portrait of an auburn-haired woman from the waist up wearing a low-cut dress, dominant colour of background is red (probably representing "Dé-dée", Renoir's wife);
- a painting, 9 1/4 x 10 1/2", showing the head of a woman (artist unknown);
- a painting, 11 1/4" x 13 1/2", showing two goblets (artist unknown).

Articles in Copper :

- a soup bowl, a small pail and a tray, bearing two initials in the centre, one of which is an "L".

Silverware : engraved with the initials "DM" interwoven :

- 12 small spoons (photo available).
- 17 large spoons,
- 16 large forks,
- 14 dessert spoons,

Silverware (Continued)

- 15 dessert forks,
- 8 large place settings,
- 1 tray, 1 samovar, 1 sugar bowl and 1 pair of sugar tongs.

File No. 1026/OV/121/66

Control No. B. 845

On the night of 23/3/1966, the white marble head of the statue of St. Paul the Apostle was stolen from the Basilica Santa Maria Maggiore in Tuscania-Viterbo, Italy. It is one of a series of 9th century statues carved on the outside of the church.

The head is roughly 10" high and 8" wide. (Photo available).

File No. 1030/OV/183/66

Control No. B. 846

On 5th January 1966, a sixteenth century Flemish tapestry measuring 25" x 19" and representing the head of Christ was removed from the place it occupied in the Musée des Beaux-Arts in Dijon (Côte d'Or), France, during visiting hours.

The tapestry has a floral border threaded with gold and is not framed; the colours are faded and worn.

It is valued at about 10,000 francs. (Photo available).

File No. 1032/OV/198/66

Control No. B. 847

Objets d'art were stolen from Mr. Vassalo Paolo of Rome, Italy, on 27/12/1965. He was travelling by plane from Geneva, Switzerland, to Orly, France. On arrival at the airport he discovered that a suitcase containing the following articles had disappeared :

- 1) Framed oil painting on canvas by the Italian painter Francesco Guardi : 24" x 16", representing the "Ponte di Rialto". In the painting there are 7 gondolas in various places and 5 fishing-boats which are being unloaded.
- 2) Framed oil painting on canvas by the Italian painter Francesco Guardi : 24" x 16", entitled the "Riva degli Schiavoni di Venezia". In the painting, the reflection of the Ducal Palace predominates with, in the background, the Ponte della Paglia, I Piombi and the Danieli Palace; there is a host of people moving about, most prominent being a group of Orientals talking together. Boats are tied up to the bank.
- 3) Four two-branch candelabras by Robert Auguste in gilt-bronze and lapis-lazuli and stamped "Paris 1780 Louis XVI".
- 4) Four small statues in "Bostelli" porcelain representing masks of the Italian theatre.

File No. 1037/OV/261/66

Control No. B. 848

DIRECTOR, DOMINION MUSEUM, WELLINGTON

Dr. R.K. Dell has been appointed Director of Dominion Museum following the retirement of Dr. Falla. In his new duties he has the congratulations and best wishes of members.

REPORT ON AUSTRALIAN UNESCO SEMINAR

"THE ROLE OF MUSEUMS IN EDUCATION"

The Australian Unesco Seminar on "The Role of Museums in Education" was held at the Australian Museum, Sydney, from September 26th to 29th, 1966. It was arranged by Mr. J.L. Willis, Director, Museum of Applied Arts and Sciences, Sydney, and Miss P.M. McDonald, Education Officer, Australian Museum, Sydney, who served as a subcommittee of the Australian Unesco Committee for Museums.

The purpose of the Seminar was to discuss the present and future role of museums in education, to demonstrate to educational authorities the contribution museums can make to educational programmes, and to serve as a follow-up to one held in Melbourne in 1953.

Mr. T.A. Hume, Director of the City of Liverpool Museums, and Dr. R.C. Cooper, Botanist, Auckland Institute and Museum and Secretary of the Art Galleries and Museums Association of New Zealand, were invited to the Seminar as guests of the Australian National Advisory Committee for Unesco.

The first day was taken up with registration, a tour of the museum, an official opening by the Hon. J.C. Maddison, MLA, Minister of Justice, and an address by Mr. Hume. It seems a pity now that these items were not completed by 12 noon and that the afternoon was not used for working sessions.

Participants numbered 85 - from museums 37, art galleries 7 and educational and other sources 41. The museum people comprised 1 chairman, 12 directors, 2 assistant directors, 3 curators, 7 keepers, assistant keepers and research officers, 4 technical and display officers, 5 education officers, 2 guide lecturers and 1 information officer. They came from New South Wales 17, Victoria 4, Canberra 4, Tasmania 3, West Australia 3, South Australia 2, Queensland 1, Northern Territory 1, Great Britain 1, and New Zealand 1.

The art gallery representatives consisted of 2 deputy directors, 1 professional officer, 2 assistants, and 2 education officers. They came from New South Wales 3, Victoria 3, and West Australia 1. The Acting Secretary of the Australian National Advisory Committee for Unesco advised me that all large public galleries were invited to the Seminar but a number declined.

The other 41 participants comprised 13 Teachers' College lecturers, the Assistant Director, Teacher Training, NSW Department of Education, 3 inspectors of the NSW Department of Education, 2 NSW State Public Service Board inspectors, 2 members of the Australian College of Education, the Director and a member of the National Trust (NSW), a member of the Research School of Social Sciences, National University, Canberra, the Acting Director of the Geological Survey of Victoria, an officer of the Australian Broadcasting Commission, 9 representatives of Adult Education services in NSW, Victoria and Canberra, and 6 members of the University of Sydney Archaeology Department.

With such a variety of participants, it was inevitable that discussions wandered far afield. During the Seminar we listened to 18 addresses, 17 discussions, and a summation by Dr. W. Bryden, Director of the Tasmanian Museum and Art Gallery and Chairman of the Australian Unesco Committee for Museums. In summing up, Dr. Bryden said that he thought considerable progress had been made since the 1953 meeting. The discussions had been "more frank" and the great diversity of approaches should stimulate further efforts within the museum field and in adult education, TV, etc. Dr. Bryden said that some members had asked for a half-day discussion to see if any general conclusions were possible, but the programme did not allow for this. The Seminar ended without any resolutions or clear-cut results.

As only 10 or 11 papers had been handed in at the close of play, publication of the proceedings may be delayed. After listening to more than 100,000 words, I find it difficult to give a brief and lucid summary of the Seminar. Things which impressed me were:-

1. The larger Australian museums differ from those in New Zealand in that all rely on State Governments for their funds. Most are branches or sections of State Departments, and only two or three have "independent boards". Several directors mentioned political or budget delays to building plans, unsuitable staff who remained until retirement age, and similar problems characteristic of Government administration. Only a few of the smaller museums are financed from local authority contributions, members' subscriptions, and donations. The smaller museums however seem to offer more promise for the future of the museum movement in Australia.
2. During the Seminar several speakers commented on "the soulless Sydney press!" The only press report of the Seminar was a brief mention of it in an interview given by Mr. Hume.
3. Mr. G. Thomson, Deputy Director, National Gallery of Victoria, appealed in his address for closer contacts and co-operation amongst cultural institutions in Australia. Formerly there was an Art Galleries and Museums Association of Australia and New Zealand. New Zealand formed its own Association in 1947. Art Galleries withdrew from the Australian Association "as discussions were dominated by the large Natural History Museums" and it became moribund. In 1965 Art Galleries formed the Art Galleries Association of Australia, but the new body cannot tackle diploma examinations and other problems without the co-operation of museums. Two speakers supported Mr. Thomson, who is President of the new Association, but Dr. W.P. Crowcroft, Director, South Australian Museum, warned against "togetherness". The reason for the break between museums and art galleries, he said, is still the same. Common interests such as examinations, exhibitions, etc., are superficial; the fundamental work of galleries and museums is quite different,...
4. Mr. A. King, Staff Tutor, Department of Adult Education, University of Sydney, made a plea for support for people in country districts who want to establish folk museums. Mr. E.W. Dunlop, Assistant Director, Teacher Training, Department of Education, NSW said it would be a good idea to include something on establishing museums in the teachers' college course; teachers go out to country districts and could help with setting up local museums. Dr. W.D.L. Ride, Director, West Australian Museum, commented that official Government direction and funds are needed to control new museums. All too often, he said, material which is safe in the original home-stead, loses its identity in a badly-run small museum. In West Australia legislation is pending to provide a Museum Service, similar to the Country Library Service. The local community must still initiate the museum; the State Museum will then provide funds, qualified staff, and loan material to ensure balanced development and high standards.
5. Mr. J.T. Woods, Director, Queensland Museum, in an address on "Bridging the Gap between the Pure and Applied Sciences", urged the State Natural History Museums to widen their scope to include other branches of science, e.g. botany (at present restricted to National Herbaria, C.S.I.R.O., and the universities), and to relate their subject to man and his activities. Mr. J. McNally, Director, National Museum of Victoria, disagreed: State Museums, he said,

should not become polyglot institutions. Dr. F.H. Talbot, Director, Australian Museum, Sydney, commented that he would hate to see uniformity of thought; the aim is to inspire wonder in all aspects of natural history, and all should do this in different ways. Dr. Talbot was congratulated at once on having the courage to use the word "wonder".

6. Miss P.M. McDonald, Education Officer, Australian Museum, in her address, described the results of questionnaires used in 1960 and 1962 to assess visitors' opinions of the Museum. The results were submitted in 1964 as a thesis for the M. Ed. degree of the University of Sydney, and I hope that they will be published or otherwise made available to New Zealand museums.
7. Mr. K.F. Fletcher, Education Officer, West Australian Museum, described how quiz or question sheets, based on Museum exhibits, had been designed to entertain children during vacations. Coloured plates for a natural history book are awarded as prizes. Now the quiz sheets, 20 for each grade, are used for the term-time Museum Education Service. Only one Education Officer is employed and, during lessons, he is free to supervise. An assistant with qualifications in drawing prepares new quizzes and handles office work. Similar question sheets are used at the Australian Museum, Sydney, for Museum Walkabouts. It takes about $2\frac{1}{2}$ years for a child, in vacation time, to complete the series of 19 Walkabouts and those who manage to do so are invited to join a Club, membership of which enables the child to pursue an interest in natural history with help from the Museum staff.
8. Mr. R.N. Walker, Director, National Trust of Australia (NSW), described and illustrated the work of the Trust in preserving both historic buildings and areas of natural beauty. Funds are derived from membership fees (8,000 members), admission charges, rents of houses, and donations. More frequent contacts and interchange of information with Australian Museums are strongly recommended, if only to learn more about this outstanding institution.
9. We were privileged to inspect the Hall of Fossil Life at the Australian Museum, Sydney. It was begun in 1964 and will be opened in November 1966. Our guides stressed that it is the result of teamwork. The dioramas, silk-screen labels, and specimens are outstanding. Dr. Talbot, the Director, said that the cases cost £A17,000 and the total cost of the Hall would be perhaps £A30,000. Part of this has gone to equip the display studio and again we were privileged to see the silk-screen printing section in action. Opening the new Hall in November will intensify a number of problems, especially bus and car parking, and school service facilities. (The School Service, with a staff recently increased to 4 qualified teachers, gave lessons to 21,749 children in 1964-5. The school population of New South Wales in 1964 was 841,000.) The staff of the Museum in 1964-5 numbered 65 and salaries totalled £A105,511. Many are young, drawing lower salaries at present, and it seems inevitable that costs will rise considerably before all the displays are brought up to the standard of the new Hall.
10. I also visited the Museum of Applied Arts and Sciences, Geological and Mining Museum, National Herbarium, Nicholson Museum at the University of Sydney and Art Gallery of New South Wales. Again I was delighted to see the wealth of material and, at the State Museums, I was appalled at the lack of parking, lack of space in the crowded halls, and similar problems. One director hoped for relief when lottery funds are available from the Opera House, another considered that closer links with the Universities might help (presumably to retain young staff, improve salaries and provide funds for research).

Associations of Friends, such as the Auckland Institute, might help. A strong NSW Association of Museums (if only to press for a share of lottery funds) might also be worthwhile. I was most impressed that State Museums in Australia fare no better than those supported by local authorities in New Zealand - in fact, their problems seem far worse.

Finally, I must record my thanks to the Australian National Advisory Committee for Unesco for inviting me to the Seminar, to the Council of the Auckland Institute and Museum for granting leave, to Dr. W. Bryden, Dr. F.H. Talbot, Mr. J.L. Willis, Mr. E. Jones, Miss P.M. McDonald, and many others for hospitality and assistance.

Robert Cooper

8 October 1966.

NUMISMATIC HISTORY OF NEW ZEALAND

Allan Sutherland is revising his "Numismatic History of New Zealand" for reprinting. This book was issued in 1940, during world war II, and only 150 signed and numbered copies were printed. Mr. Sutherland has decided to bring the material up to date, to DC day, and to issue the book as soon as possible thereafter.

"Numismatic History of New Zealand" is still the definitive work on New Zealand coins, paper money, tokens, special-purpose tokens, private paper money, medals (commemorative, service, historic) and the record is preceded by a well-rounded summary of gift-exchange and a full-scale treatment, for the first time, of barter in New Zealand in which coins often formed part of the "consideration" with plugs of tobacco and other portable commodities that had inherent qualities of metallic money.

Most of the Museums in New Zealand have on their shelves a copy of the 1940 issue of "Numismatic History of New Zealand", and Mr. Sutherland would welcome advice from Museum authorities of medals, medalets, special-purpose tokens and private paper money not recorded in his book. Mr. Sutherland is Honorary Numismatist at Auckland Museum. Any assistance that museum authorities can give to him will be of help to Museums generally. All he wants is the diameter, metal, and description of design and lettering of unrecorded medals and tokens, and other material used in barter or currency exchange in Polynesia. His address is 2 Sylvan Avenue, Milford, Auckland, N. 2.

MEMBERSHIP

Proposed for election at the Council Meeting on 1.11.66 :-

Mr. John T. Jacobs, Assistant Preparator, Canterbury Museum, Christchurch.
S. Sgt. R.S. Nicholson, Assistant Curator, Waiouru Military Camp Museum.
Howick Historical Society (Inc.), C/- Mrs D.J. Beavis, 53 Evelyn Road, Howick.

A NEW BIRD BOOK

Falla R.A., Sibson R.B. and E.G. Turbott. A field guide to the Birds of New Zealand and outlying islands with 18 plates and 63 line-drawings by Chloe Talbot-Kelly. London - Auckland, Collins, 254p. 1966. 45/- net. Copyright: New Zealand Ornithological Society. Maps of the North and South Islands on end papers.

This is a complete guide to the native and introduced birds of New Zealand, designed to enable anyone to identify the birds he sees. There is a full description of each species with information on its voice, habitat, range and nesting habits. Over 200 birds are beautifully illustrated by Miss Talbot-Kelly, who lived for some time in New Zealand.
