



AGMANZ NEWS

The Art Galleries & Museums Association of New Zealand
Volume 8 Number 1

February 1977

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Volume 8, Number 1
February 1977

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THE ART GALLERIES AND MUSEUMS ASSOCIATION OF NEW ZEALAND

ADMINISTRATION

- President* Dr Roger Duff
Canterbury Museum
Rolleston Avenue
Christchurch
Telephone 68379
- Secretary* Capt John Malcolm
PO Box 57-016
Owairaka
Auckland
Telephone 699072
- Treasurer* Mrs M. Gibson Smith
c/- 7 Bracken Avenue
Epsom
Auckland
Telephones 605223 evening
78464 ext 85 day
- Editor* Mrs M. Gibson Smith

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Auckland War Memorial Museum: Provincial Activities

By J. H. Wadham, Extension Service Officer

The activities of the Auckland War Memorial Museum in the surrounding provincial area can best be considered under three headings.

Extension Service

This was established in 1955 when an Extension Service Officer was appointed. The service is a country service aimed at the community at large and is based mainly upon the circulation of ready-made display panels which are transported by van to provincial centres and are changed regularly on an established circuit. At present there are 65 panels on active display in 45 centres where they are exhibited in cases maintained in local libraries, Council offices and certain secondary schools, etc. Some are in use by local museums but the nature of the subject-matter makes many of the panels unsuitable for local museum exhibition: thus displays on 'Methods of Fire Making', 'Shoes from Around the World', and 'Oceanic Birds' while appropriate for a library are less suitable for a local museum devoted mainly to folk history. On the other hand some — mainly those with a Maori theme — are acceptable in all centres.

The Extension Service Officer also maintains liaison as far as possible with local museums and interested librarians, and acts generally as an information officer as regards matters in our fields.

It might be added that so far as we know, this is the first service of its type to have been established in either New Zealand or Australia, and may well have been one of the pioneer efforts anywhere in this field.

Government Grant Scheme

A second provincial activity is more recent, having been established under the Government Grant Scheme since 1974 — it thus corresponds to the services established under the same scheme by the metropolitan museums and art galleries in Christchurch and Dunedin.

Our own scheme has changed only a little as mentioned below, during the three years of its operation. There are two separate activities:

a) Exhibitions

The preparation and circulation to as many provincial centres as possible of quite substantial exhibitions, that is, much more ambitious than can be covered by the circulating panels of the Extension Service displays. Every effort has been made to make the standard of the materials and of the display as high as possible. The exhibitions have been especially designed for transport, establishment and dismantling, and would it was hoped be of sufficient interest to attract local people to district halls, library exhibition rooms, etc, during the exhibition period.

We have so far circulated two of these provincial travelling exhibitions, entitled respectively 'Enamel Wares in the Decorative Arts' and 'Regional Variation in Maori Carving'. A third exhibition is planned for the coming year but details have not yet been finalized.

In general the intention has been that the exhibitions should be of material unlikely to be found in local museums. They have provided a means by which local museums could publicise their activities, both by increasing attendances and by providing news items for local newspapers. By providing a high standard of display the exhibitions have stimulated display ideas for the local museums.

b) Staff Training

Our second activity under the Grant has been to provide opportunities for staff training for staff members or representatives from District or Local Museums in the provincial area. We have been anxious to let this scheme develop according to demand, the first year's programme comprising visits by personnel from local museums to the War Memorial Museum for training and experience. Visitors have come for up to two weeks for a reasonably formal programme. It has proved that personnel from the more established institutions, especially those with paid professional staff have been anxious to take advantage of the opportunity, but experience has suggested that the two-week duration of the formal course was too long to be away from normal occupations. Individual visits for one or two days to investigate some specific aspect of museum work were thus substituted, and we have offered such facilities both to individuals and to small groups throughout the year. This has proved successful and is being proceeded with at present. The grant is used to pay the expenses of the visiting staff members or representatives, either all or in part.

Our circular was worded as follows:

'In order to help prospective applicants to consider the scheme, the following are suggested projects which would qualify for assistance under the Grant: Your Librarian to see our Librarian on care of documents or methods of filing negatives. Your Artist to see our Display Staff on techniques in designing and constructing displays. A member of your management committee to discuss the extent and design of improvements to existing displays or of new display areas, with the appropriate members of our staff. Discussion of preservation and care of specific materials in your possession.'

It may be of interest to note that the most frequently requested training is in 'recording', and this is closely followed by 'care and storage' and 'care of documents'.

You should know . . .

ROSE CUNNINGHAME,
Extension Officer, Otago Museum

Editorial

14th Biennial Conference of AGMANZ

This is probably the first time that a biennial conference has been held in an art gallery — the previous conference in Dunedin was held at the Otago Museum. The conference will be housed in the light and spacious Art Classes Studio, which overlooks the cricket fields of Logan Park, a most secluded and peaceful location.

Dunedin is well endowed culturally. It is a city with fine libraries and institutions that preserve history. The Hocken Library, which houses many New Zealand works, is perhaps the most famous, but the Early Settlers' Museum and the Public Library too are treasure houses of Dunedin's past, and the Otago Museum, the Dunedin Public Art Gallery, and *Oveston* (the Theomin Gallery) are in their collections and buildings among the best in the country, and in many respects are unique in the Southern Hemisphere. Visits to three of these collections have been arranged; the party will travel by chartered bus to *Oveston*, the Otago Early Settlers' Museum, and Larnach Castle.

A fantasy to surpass all other architectural extravagance of Dunedin's early aristocrats, Larnach Castle is situated high on the Peninsula hilltop. Built in 1871, it is a conglomeration of Italian marble, Aberdeen stone, Venetian glass, Marseilles cobbles, and New Zealand kauri blocks, but nevertheless remarkably beautiful. Approached by either harbourside road at Company Bay, or through Andersons Bay to Highcliff Road, it is a fitting memory to an extraordinary politician.

L. C. Lloyd, *Convener*

COVER

George O'Brien, 1821-1888.
Dunedin from Driver's Road. 1886
(Dunedin Public Art Gallery)



Rose Cunningham joined the staff of the Otago Museum in 1974. She was brought up in Yorkshire amid hills, castles, abbeys and Roman remains. She graduated BA Hons in history from the University of London in 1959; vacations, even at school, were spent 'digging' on Hadrian's Wall, in Portugal and Turkey. She then spent almost ten rewarding years teaching history in tough London secondary schools. She left Britain unsuspectingly when her husband, a New Zealander, took a post in Italy for a year; but he continued to Dunedin in 1971!

Rose is a habitual traveller and is never happier than when setting off to explore a place that is new to her, be it Invercargill or Egypt or the United States of America. She likes to go at her own pace and find her own way and visits museums to see local treasures, for information and a wider appreciation of of a place in which she finds herself. She feels that most museums in New Zealand could advantageously develop a more coherent presentation of the story of their district. Country museums should emphasize the special features of their region and should go out of their way to avoid inducing a 'see one, see 'em all' attitude in potential visitors.

Interests? Cooking with olive oil, ancient cities, mountains and mountaineers which have always been a part of her life — and the cat!

One of the anchors has been placed in the new marine wing in the Far North Regional Museum; the other is in storage in Kaitaia at the date of writing (December 1976) awaiting transport to a metropolitan museum.

While a stock was made for the Kaitaia anchor it was raised off the concrete floor on wooden blocks and swathed in plastic. The stock has now been fitted. It was made of heart kahikatea as a suitable oak tree was not available. The stock is 17 feet long (as long as the shank of the anchor) and its circumference could be determined exactly as one of the original iron bands which held the two halves together was retrieved and given the same treatment as the anchors. Some surprise is often expressed at the massive dimensions of the stock but it can be taken as an accurate reproduction.

Each anchor weighs approximately 1,500 kilograms. They are approximately 17 feet long and each arm is 6ft 6in and they terminate in massive flukes which vary slightly on each anchor, one being 28in on the base and 36in on the diagonals and the other 29in and 40in. The anchors may be the product of two different foundries as they are slightly different in appearance but they were both made by the same process of forge welding in which thin plates of iron were beaten together when red hot.

Three tons of sodium hydroxide were provided free by Forest Products and this proved the exact amount needed. There was much voluntary labour and gifts of material to eke out the \$5,000 grant provided by the Government.

After Dr Pearson set up the conservation process the work was supervised and largely conducted by Mr M. Bearsley, the discoverer of the Kaitaia anchor, the other having been found by Mr Kelly Tarlton, Paihia.

If specimens of marine ironwork are brought to institutions they may be held indefinitely in sodium hydroxide until conservation can be attempted. However, if the discovery has merely been reported

it is best to leave them at the discovery site until treatment preparations are completed. It is important to leave them in the environment in which they have probably become stable; this is preferable to bringing them into shallow water where they may be abraded by tides and currents. If they have a thick rusty sand concretion they can generally be left for a time before treatment begins but the concretion must not be disturbed until they are cleaned for treatment.

The Far North Regional Museum still hopes to recover a large grapnel which rests on rocks where it fell from a boat which was in tow from the *St Jean Baptiste*. This is extremely fragile and may be too greatly deteriorated for similar treatment to that given the anchors. It may be exhibited in a large glass tank of sodium hydroxide; an alternative will be to cut it open with a diamond saw, wash out the mushy rust remains and make a cast in fibreglass with polyester resin using the concretion as a mould.

The successful treatment of these anchors by a small museum is of interest in the present discussion on the merits of a central conservation laboratory against setting up facilities in the main centres. It may be pointed out that the Kaitaia Museum can now claim to be the New Zealand experts in at least one field of conservation, and that it handled this big job probably much more cheaply than a large institution could have done using paid staff. It certainly would have been an interesting exercise to transport these massive and unstable artefacts 800 miles from Doubtless Bay to Wellington.

Mike Bearsley, the diver who discovered the anchor and who took charge of the conservation, with the anchor finally mounted for display. The wooden stock and bands are accurate replicas. The manilla hemp cable will be placed through the mooring ring to give the final touch of authenticity. Far North Regional Museum.



An important aspect has been the opportunity for our visitors to meet and get to know our staff, and for the resulting exchange of views. There has been from the first establishment of local museums in New Zealand a constant interchange of information between specialist staffs and those interested, although perhaps not professionally, in the same fields. Our scheme under the Government Grants has essentially enabled us to extend this fellow-feeling between museum workers, and has certainly been of mutual benefit.

Loans to Local Museums

Loan material from the main provincial museums throughout New Zealand has always contributed much to the displays in adjacent local museums — on a basis either of indefinite loan, or on a short-term, regular-change basis. We have for many years made material available in this way, the process having been stepped up considerably recently. Requests have been mainly for Maori material, but mounted birds have been provided for a number of centres (including the Tongariro National Park Information Centre and Hauraki Gulf Maritime Park Board Office).

Successful conservation of de Surville anchors

By Derric Vincent

Co-director, Far North Regional Museum, Kaitaia

On 28 December 1769 and the succeeding day, four anchors were lost in Doubtless Bay, Northland, from the French exploration ship *St Jean Baptiste*, commanded by Jean-Francois-Marie de Surville. On 18 December 1974, two were recovered by a Far North Regional Museum expedition and have now been brought to a suitable state for exhibition.

They were raised without much difficulty from a sandy bottom in 85 feet of water and within five hours were placed in a steel tank in Kaitaia in a 2% solution of sodium hydroxide (caustic soda), the recommended technique for storing such objects. The cleaning and conservation process was put in hand by Dr Colin Pearson of the Western Australian Museum, Fremantle, who had been nominated by the New Zealand Government to supervise the process on these national treasures which are the earliest authenticated relics of European contact. The solution of caustic soda was emptied to waste and the anchors supported on blocks of wood while the growth of corals and sand concretions were tapped off with light hammers. It is most important that this is done by direct blows at right angles to the metal and not obliquely to avoid damage to the surface.

The 30-inch mooring rings were found still to retain their sailcloth padding and when it was removed the fabric still had much of its original tensile strength. It had been preserved from deterioration by iron salts.

A small portion of the oak stock was also recovered and these materials are under treatment for permanent preservation in Fremantle.

When the anchors were free of all marine growth they were scrubbed and hosed and replaced in the tanks on wooden blocks and truck tyres. They were connected to a rectifier-transformer while iron sheets were similarly insulated and placed parallel to the shanks and to each end, and also connected. The anchors formed the negative poles or cathodes and the iron sheets the positive poles or anodes. The electrolyte was again 2% caustic soda in ordinary mains water. A current density of approximately 1 amp per square foot at eight volts passed through the anchors causing the chloride ions to migrate towards the anodes and evolving a great deal of hydrogen and some nitrogen. A black ferric oxide was also deposited.

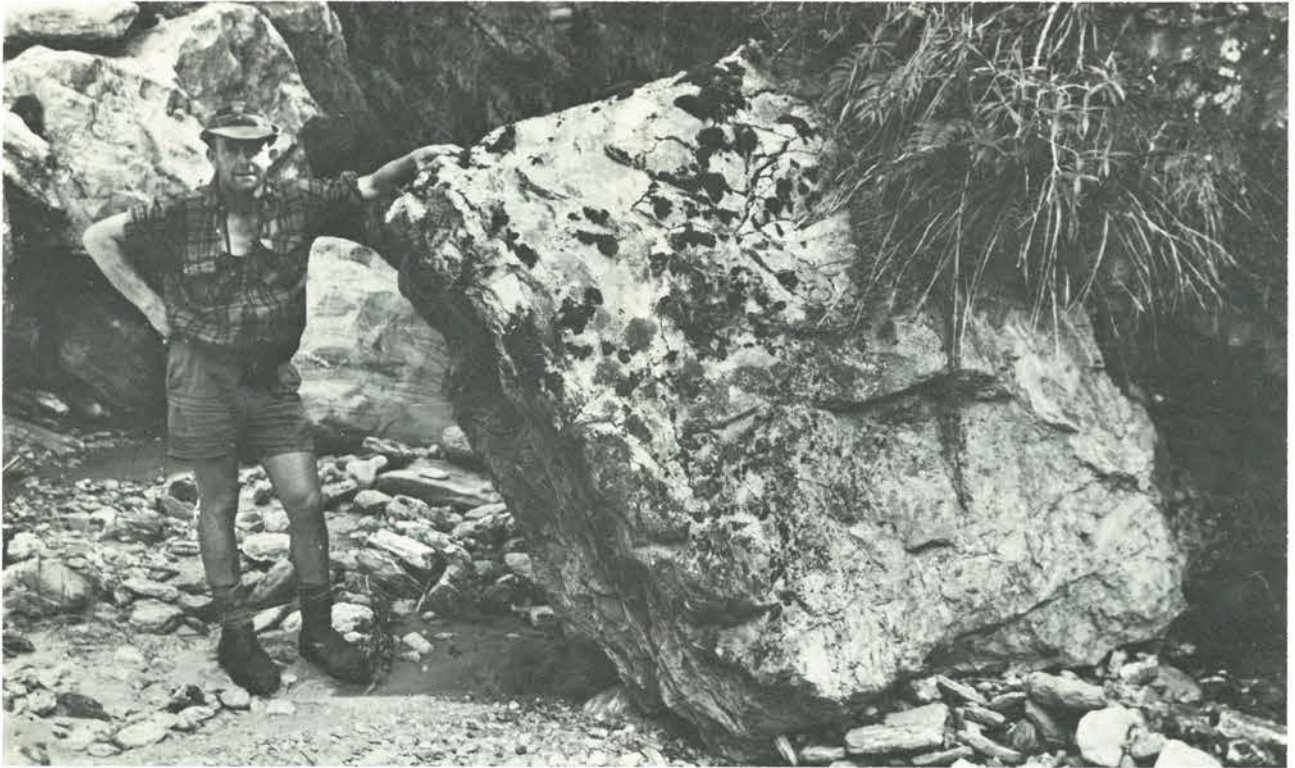
The electric current was passed through the anchors until after some weeks tests showed that 1,000 parts per million of chlorides were present in the solution which was then run to waste and the anchors were hosed and scrubbed before being replaced in another fresh caustic solution. This process was repeated for a year until after tests of the solution it was found that no more chlorides were coming out.

On this evidence, and on tests of the metal, it was considered that almost the maximum amount of corrosive agents had been removed from the wrought iron. The anchors were then placed in a solution of rainwater (in default of distilled water) and sodium nitrite at a strength of 2,000 ppm, the purpose being to inhibit corrosion in the next washing process. The solution was circulated for a month by a small pump until it was found that the chloride ion concentration was stable.

The anchors were next dried by being brushed and sprayed with Castrol drying oil in bright sunlight. The anchors were then stored under cover and observed closely for several weeks. To the great relief of the operators, no corrosion was observed and any rust on the surface was considered to be only from atmospheric moisture.

Next came a long and tedious process of wire brushing and probing the layers of the wrought iron with sharpened screwdrivers. It was found that a small hammer with a sharpened back like a tomahawk was extremely useful for entering some of the grooves and smashing up slag and graphite before it was scraped away. Hundreds of hours were spent and many wire brushes of varying shapes employed in the effort to remove all foreign substances from the surfaces which had now hardened. Sand blasting was not employed because it would have been necessary to use lake sand which would have been extremely expensive in Kaitaia. Sea sand would have reversed the process of freeing the iron from chlorides and the sand would still have packed the interstices and would have required brushing out.

The next process was to brush on two coats of Kephos supplied free of charge by Dulux. This phosphate preparation is to prevent corrosion and rusting. It was followed by six coats of lacquers prepared by Dulux according to Dr Pearson's specifications.



Tom Trevor beside the 25-ton boulder that he discovered in 1971. Southland Museum.

Stream is aptly named as the whole mountain side is continually on the move.

The appearance of some unfinished Maori artefacts are identical to the small pieces found near the source and this suggests that the Maori collected nephrite from the source area also.

Slip Stream nephrite is unique and easily distinguished from other sources. Fortunately, for comparison purposes, the Southland Museum has a comprehensive collection of Maori artefacts in the unfinished state, which still show the rough surface features. These pieces from Southland, Otago and Canterbury coastal sites are identical to specimens from Slip Stream and have to be seen to fully appreciate the likeness. I have singled out some very brief distinguishing features of Slip Stream nephrite as follows:

1 Colour

Generally, the colour of the Slip Stream nephrite is quite distinctive bright light green or olive to greyish-green. Bands of pearly pale grey are also commonly present. The schistose nature of the stone tends to lighten the colour where feather fractures are present and some specimens display an internal scaly sheen not unlike the surface of a fish. In general, the stone is very translucent.

2 Folding

Most of the Slip Stream nephrite is strongly folded but invariably superimposed on these folds are minute crimp folds similar to a concertina and when viewed from above, light reflected from each crest produces a distinctive silvery sheen.

3 Bands

The bands are usually less than 5mm wide and always at right angles to the grain of the stone. They show a paler shade to the background and can be spaced parallel and regular, but sometimes irregular with less definite borders. The bands are not present in all specimens, but are exclusive to Slip Stream stone. Many Maori artefacts have identical markings and these bands, especially together with the crimp folds, offer proof that the Slip Stream nephrite was used by the Maori and could be relied upon as distinguishing characteristics for use by archaeologists.

Nephrite and semi-nephrite from other Otago sources have their own distinctive characteristics, but do not possess the same colour, translucency, crimp folds, bands of hardness of the Slip Stream material. Although the Maori exploited these Otago sources (Makarora, Caples and Routeburn), few artefacts in the Southland Museum collection can be attributed to these deposits. Most of the collection is identical to Slip Stream nephrite and it is evident that the Slip Stream deposit was a major source for the Southern Maori, who, in turn, traded it northwards.

The Southland Museum in collaboration with the Mt Aspiring National Park Board has planned further research and exploration of the area. The special area covers some 4,000 acres of very difficult mountainous country which to some degree restricts visits to late summer when the glacier-fed Dart River can be forded and the risk of avalanches is over. The special area is a registered archaeological site (113/1) and entry is restricted to permit only, through the Mt Aspiring National Park Board.

Slip Stream Nephrite — Dart Valley — Otago

REDISCOVERY

In the summer of 1970, a commercial venison hunter, Mr Tom Trevor, was shooting at Slip Stream, a tributary of the Dart River, when a small boulder of a greenish scaly rock caught his eye. Realising that it was quite different from the surrounding rocks and resembled greenstone (nephrite), he took a small sample back to Queenstown, and upon showing it to Mr Bill Anderson, was advised to take it to me at the Southland Museum. I examined the sample and found it to be semi-nephrite with characteristics similar to many Maori artefacts in our collection. The sample immediately suggested that the occurrence could be of archaeological significance and that a northern continuation of the belt of rocks known at the Caples Group may exist.

Mr Trevor generously offered to convey us by jet boat to the location and on 9 January 1971, Mr A. J. Mackenzie (then Director, Southland Museum) and I met Mr Trevor at Paradise at the head of Lake Wakatipu. The eight-mile journey by jet boat up the Dart River to Slip Stream was spectacular, if not a little frightening owing to the low level of the river. We were grateful for Mr Trevor's familiarity with the river and excellent navigation. On our arrival at Slip Stream we walked up the large delta to where Mr Trevor collected the original sample — a scree of loose rocks amongst broken trees and branches which was the result of a recent avalanche. There and in the stream, we found specimens of serpentinite, talc, semi-nephrite and sparingly nephrite among low-grade metamorphic rocks. On our return journey to the jet boat, Mr Trevor discovered a large boulder of nephrite with one end buried in rubble. Approximate measurements were taken and we estimated the weight to be in excess of twenty tonnes. The surface was pale green, waterworn and reasonably smooth and without the customary white rind that nephrite often has. Because of its size, archaeological value and beauty, it was unanimously decided by us that this unique boulder should be preserved and protected from exploitation and damage.

We returned to Glenorchy late that afternoon and reported our find to the Mt Aspiring National Park ranger and later to the Park Board.

From detailed examinations of the samples collected in 1971, it became clear that they were identical in every way to the artefacts in our collection and that the Slip Stream area was of immense archaeological potential. For this reason it was decided not to make any public announcement until further work was carried out.

On behalf of the Southland Museum and with the co-operation of the Mount Aspiring National Park Board, Dr A. P. Poole (chairman, Southland Museum Trust Board) and myself undertook an

exploration and research programme in the area and several expeditions have been organised. The first expedition was on 16 April 1972, and consisted of Mr I. McKellar (New Zealand Geological Survey), Mr S. Park (Otago Museum), Mr M. Burke (Park Ranger), Dr A. P. Poole and myself, who visited the Slip Stream area for the purpose of examining the surrounding rock types and more thorough inspection of the large boulder.

Details of Boulder

The overall shape of the boulder is rectangular and the measurements are 4 metres long; 2.1 metres high and 1.2 metres thick (13ft x 7ft x 4ft) (29.23 tonnes). As it is not a perfect rectangle and contains some talc, I suggest a 15% deduction giving a weight of not quite 25 tonnes (25 tons) — the largest unspoiled jade boulder in New Zealand and one of the largest alluvial boulders in the world. The colour qualifies for the inanga variety, being pale green to silvery greyish green. The quality varies from hard compact nephrite to smaller areas of schistose semi-nephrite with inclusions of brownish purple talc. On the whole, the boulder is not regarded as commercial quality, however, a conservative value of \$1 per lb, which is the current minimum for West Coast nephrite, would amount to \$50,000.

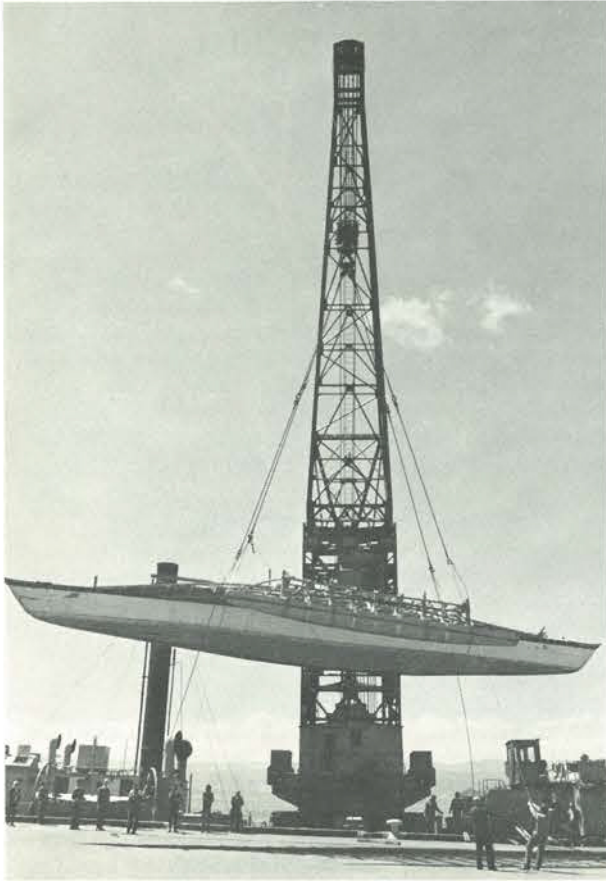
One end of the boulder is broken and jagged, while the remainder is relatively smooth. It has been suggested that the Maoris could have quarried this end, giving it this appearance. For this reason, the boulder is regarded as an artefact and thus has full protection under the Antiquities Act.

An expedition on 20 February 1973, including Messrs I. C. McKellar, G. Bishop, M. Burke, Dr A. P. Poole and myself investigated the upper regions at the source. This was followed in February 1974 by an official geological investigation by the NZ Geological Survey, led by Mr D. G. Bishop.

On 20 April 1975, Mr Neville Ritchie who was writing his thesis on nephrite sources, accompanied us (Dr A. P. Poole and myself) to do further work at the source area. Fortunately the latter expeditions were assisted by helicopter transport one way which enabled more time to be spent at the site. Neville Ritchie, who graduated in Anthropology, has since (1976) joined the Southland Museum staff as Assistant Director and Anthropologist.

The Source

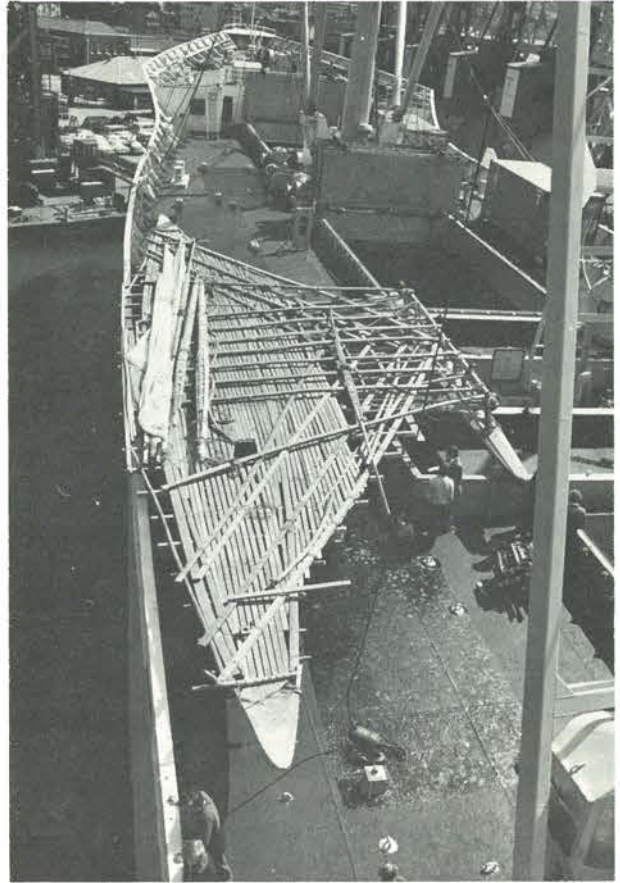
The nephrite source lies at a high altitude below the summit of Cosmos and is quite small in extent. Natural erosion of the whole area is extremely rapid due to the easily decomposed nature of the country rock and it appears as though the large boulder at the bottom probably represents the bulk of the original deposit. The source is plagued by avalanches and land slides and is seldom free from snow. Slip



(Photos by Trevor Ulyatt, National Museum.)

The canoe is now safely stored in a Wellington wharf shed by courtesy of the Wellington Harbour Board and will be displayed at the National Museum at some time in the future when additional gallery space is built behind the existing building. The visual impact of this great canoe with its masts up and sails set, one of the possible prototypes of the Polynesian ocean-going canoes of the prehistoric exploration and settlement period, centred in a gallery of Pacific Navigation and surrounded by the National Museum's other Pacific Island canoes, including the Mauke double canoe, would be little short of fantastic. There would be no other display like it in the world.

John Yaldwyn



VICTORIA & ALBERT MUSEUM

Five of the museum's photographic reference collections have been reproduced on microfiche so that over 40,000 items can be made available economically and accessibly to researchers, designers and publishers throughout the world. Used with any microfiche viewer designed to accept 105mm x 148mm microfiche, the fiche format permits rapid scanning of items, which are filmed and indexed in the same sequence and grouping as that used by the museum library. The microfiche edition is published in five sections, Architecture and Sculpture, Ceramics, Furniture and Woodwork (including silverware, jewellery, weapons and armour) and Textiles. Each departmental collection is presented in a single A4 binder containing multi-fiche slotted panels, to permit rapid fiche selection and replacement. A printed index is included, and by quoting the reference number on each frame, photographic prints of any item can be ordered. The microfiche edition is available as a complete collection in five binders for the special price of £795 or by individual department collection. Illustrated prospectus from Mindata Ltd, 32 The Mall, London W5 3TW.

76-foot Gilbert Island Canoe comes to National Museum

To conclude, the Slip Stream nephrite deposit is unique in that its appearance today is probably little different from how it appeared to the Maoris in quest of the elusive and esteemed stone four or five centuries ago. The site provides a valuable and untampered store for future archaeological and geological research, and is an interesting visual attraction in itself. We at the Southland Museum feel honoured to be associated with this find and congratulate Mr Tom Trevor for his action and the Mt Aspiring National Park Board for ensuring that this important part of New Zealand's Maori heritage is to be given special recognition as a protected area.

Russell J. Beck, *Director*
Southland Museum, Invercargill

The Southland Museum and its staff over many years has taken an active interest in assessment and documentation of sites, and details of these, in Southland. New sites are being reported frequently and now in association with the Southland Historic Places Trust and the new regulations controlling the supervision of sites, the Museum, under the Directorship of Mr Russell Beck, and with the assistance of the new archaeologist, continues this interest. With our background of interest and experience and the specialist staff available, Southland is hoping to be the fifth museum recognized in New Zealand as a base for registration and documentation of finds. Allied to an interest in Maori artefacts must go an interest in New Zealand greenstone or jade and Mr Beck is recognized as one of New Zealand's leading experts in this field. Over many years he has been patiently assembling and assessing information on South Island jade sites from early writings, geology surveys, and other sources. Mr Thomas Trevor's find gave him the clue to one area that he knew must exist, from museum artefacts which were obviously from an undiscovered site, and, as we all know, this is now being evaluated as one part of Mr Beck's wider project. Thanks to the exemplary ethical attitude of Mr Trevor and Mr Beck this present deposit has not been commercialised and will now be preserved as it should be, as an archaeological site of great interest, under the continued supervision of the Mount Aspiring National Park. I have felt greatly privileged to be able to associate with Mr Beck in the assessment of protection of the site and his broader project which I anticipate will be fully documented in the next, or subsequent editions, of his, at present out of print, book, *New Zealand Jade*.

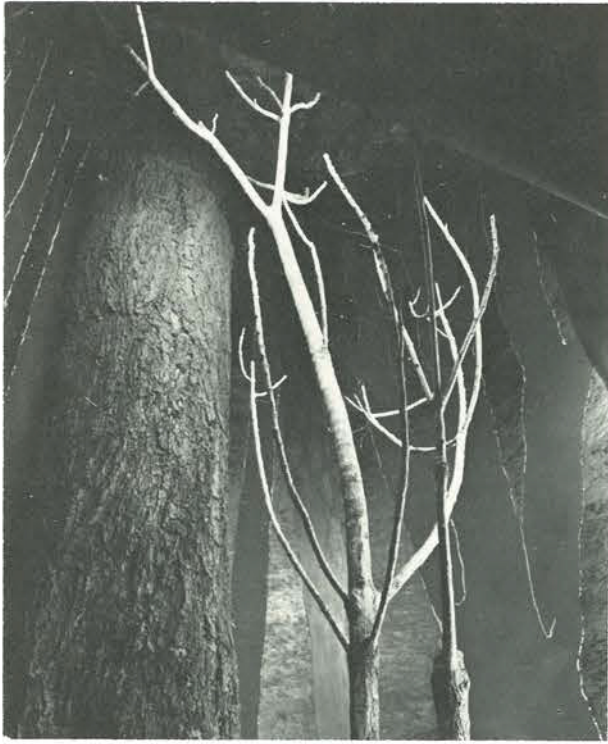
Alfred P. Poole, FRACP
Chairman Southland Museum Trust Board
Chairman, Southland Branch New Zealand Historic Places Trust

The photographs show the full-sized, ocean-going Gilbertese canoe *Taratai* built for the Polish-born Wellingtonian Jim Siers being unloaded from the Blue Starport Line *Fremantle Star* at Wellington on 29 October 1976. Jim and a crew of 12 sailed the *Taratai* from Tarawa in the Gilberts to Fiji last year. This was to have been the first leg of a longer voyage to various Polynesian island groups and finally to New Zealand but the *Taratai* was strained on its way to Fiji and developed leaks between the lashed planks of the hull. Jim Siers offered the canoe and its rigging to the National Museum in Wellington and will now have another canoe built in Fiji to continue his planned voyage.

The *Taratai* is 76 feet long, with the hull 8 feet wide and 6½ feet high. There is a 32-foot long outrigger with a partially decked outrigger supporting platform giving an overall width of 24 feet. The total weight is about 5 tons. The hull is traditionally built of individual planks fitted carvel fashion and held together by lashings of coconut fibre sennit passed through holes bored near their edges. There are two masts about 30 feet high with canvas sails of the lanteen type. A set of traditionally plaited pandanus sails are also available but were not used on the way to Fiji. The masts are not permanently stepped, being raised and fitted into sockets when required. The canoe is double ended and can sail in either direction, the masts and steering oar being moved from one end to the other depending on the wind direction in relation to the outrigger side.

Large Micronesian sailing canoes of this type are traditionally known for their fine lines and speed. Magellan in 1521 stated that they 'were built alike at both ends which enabled them to go with either end foremost; and they sailed with great swiftness', while the Englishman Dampier in 1686 wrote 'I do believe they sail the best of any boats in the world. I did here for my own satisfaction try the swiftness of one of them; sailing by our log, we had twelve knots on our reel, and she ran it all out before the half-minute glass was half out; which, if it had been no more, is after the rate of twelve mile an hour; but I do believe she would have run twenty-four mile an hour.'

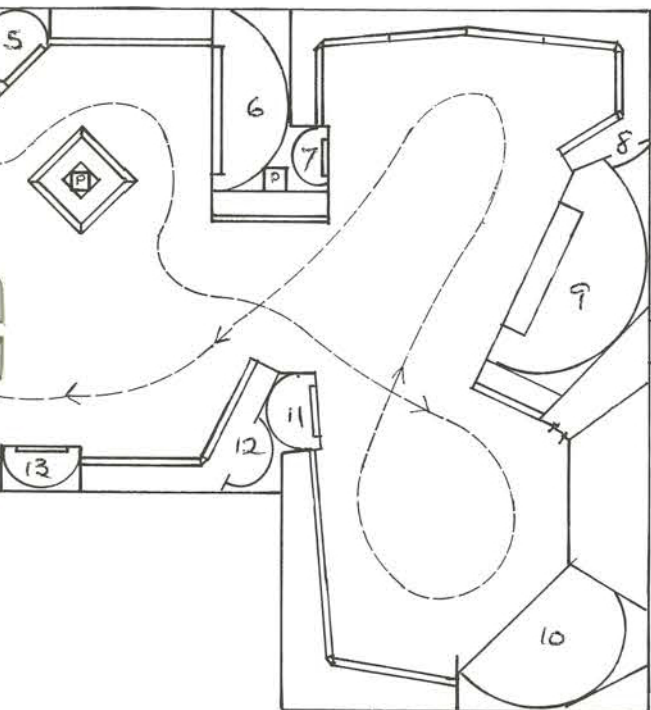
The *Taratai* is the first traditional ocean-going canoe to have been built in the Gilbert Islands for about 50 years and could well be the last. It was built in the village of Taratai in about six months with all stages of its construction being photographed by Jim Siers for a future book and filmed by TV2 for three half-hour shows they plan on the venture. Jim wished to demonstrate that voyages of 1,500 miles (Tarawa to Fiji) and more could be made in traditional canoes of this type and the television films will deal with the building of the canoe, life in the Gilbertese atolls, and the theory of navigation and settling of the Pacific. (See also article and colour photographs in the *Listener* for 9 to 15 October 1976.)



Nesting kiwi diorama. Large free-standing objects must be positioned before completing the background. Lighting for dusk effect is achieved by wrapping the fluorescent tube with blue cinemoid. Auckland Institute and Museum.



Saltmarsh and swamp diorama. Auckland Institute and Museum.



LEO CAPPEL was born in Holland in 1933 and worked as an art teacher and industrial designer before coming to New Zealand in 1959. Since 1964 he has been Preparator at the Auckland Institute and Museum.

There is in New Zealand no course equivalent to the Diploma of Industrial Arts and Crafts which he obtained in Amsterdam. This was a four-year full-time course, divided equally between theory and practical work — the latter including, as well as pure art, a working knowledge of any material and technique likely to be met with in industry, such as metallurgy, welding, timber and plastics. The course was essentially based on problem solving, the laws of composition being discovered rather than taught, and sought to develop alternative, non-verbal, ways of thinking. It was highly competitive — at half-yearly exams, students were gradually weeded out, only 16 from the initial intake of 80 presenting for the final examinations.

After completing the course, Leo Cappel undertook a year of postgraduate study. He is the author of several articles on preservation techniques, and a book, *A guide to model making and taxidermy* (Reed 1973).

New Zealand Bird Hall Dioramas

AUCKLAND INSTITUTE AND MUSEUM

Alternating with cases of specimens in the Bird Hall are fourteen dioramas, showing some of the displayed birds in their natural habitat. The dioramas are the work of Leo Cappel, and range in size from a two-foot square painting of a South Westland glacier-fed river and beech forest, housing no birds, but explanatory of the adjacent specimens, to one approximately 18ft x 15ft, housing a full-size reproduction of a giant moa. The glass for this measures 12ft 6in x 10ft, and is the largest plate glass size available in New Zealand without special casting.

The Bird Hall is virtually a cul-de-sac leading from the general natural history galleries and posed problems in directing traffic flow, as well as problems in designing cases to fit existing architectural features, such as three free-standing pillars. Each case was planned so that the importance of each is not diminished by its neighbour, in regard to reflections, for instance, and are so juxtaposed that the visitor is led on involuntarily. Right angles are avoided except where dictated by the structure, any awkward corners being brought within the dioramas, where they are used to great effect, especially in suggesting distances.

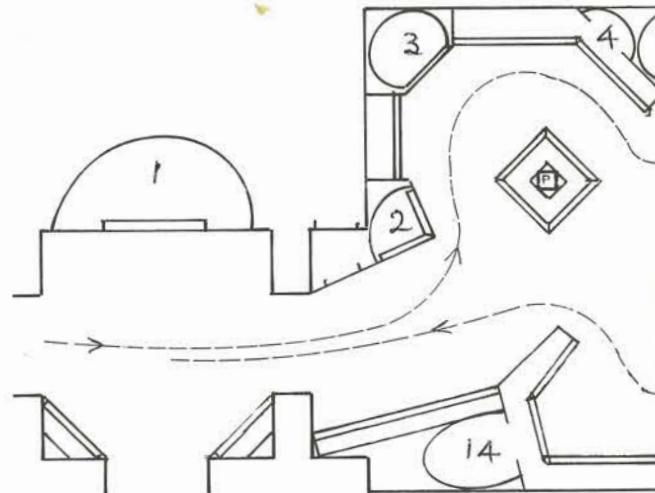
Each dome is founded on a wooden structure covered with chickenwire and plastered professionally. Precautions are taken against dust and insects — doors opening from the back are edged with foam stripping, and ventilation openings are screened with fine copper mesh. Replacement of fluorescent lighting tubes can be made from outside, by means of a hinged panel. A problem related to lighting can be the shadow thrown by a large specimen; this can be solved by painting it out, or incorporating it into the landscape, for example, the shadow of a bird's head becomes the 'shadow' thrown by a painted rock.

KEY TO LAYOUT

- 1 Wandering albatross nesting group
 - 2 Pied shag colony
 - 3 Spotted shag cliff colonies
 - 4 Petrels
 - 5 White fronted tern colony
 - 6 Gannet colony
 - 7 North Island brown kiwi nesting scene
 - 8 Habitat of kakapo
 - 9 Little Barrier Island, Summit Track
 - 10 South Island giant moa
 - 11 Kea
 - 12 Nesting of swamp birds
 - 13 Birds of inland waters
 - 14 Waders on mudflats of a northern tidal harbour
- P Pillars

To blend foliage, branches, reeds and grasses treated with preservative and simulated three dimensional trees and rocks with the painted background poses many difficulties, yet Leo Cappel says the most difficult diorama to execute was that of waders on the mudflats of a northern tidal harbour, where there is no foliage at all. This diorama is unusual in that it does not occupy a separate case, but recedes from the display cases on its left and right without a structural division.

The diorama of nesting swamp birds illustrated could be successfully emulated in a small museum, Leo Cappel suggests, since it does not require a high standard of execution as far as the painting is concerned. Plain white terylene, of the type used for curtains, was stretched between a top and bottom hoop to form a screen, behind which the painted backdrop appears as through a marshy miasma. The terylene itself can be used as a canvas (for example, for the central clump of flax in the illustration) or left unpainted. In the foreground reeds and grasses support the nests. Shells and stones can be placed below the glass, and the surface varnished to give the slightly greasy look of pond water.



Protection from human disasters again requires minimal glass (preferably unbreakable glass or lexan sheeting), especially on ground floor levels. In recent years banks have moved away from the solid fortress facade to adopt a more enticing glass and glitter image. They can do this because their collections can be safely locked away after hours, and because the only potential damage from hostile demonstrations is to the glass itself. For a museum the outer walls provide the primary security. The number of entrances or potential entrances should be kept to a minimum, using enclosed courtyards to relieve any claustrophobia. Security will also be provided by staff, and a variety of electronic aids, including closed-circuit television, and space, proximity, and perimeter detectors operating local or central alarm systems.

Although people represent one of the greatest risks to collections, we cannot entirely overlook the fact that the reason for acquiring and maintaining these collections is that they might inform, inspire, and broaden the horizons of those who study them, and the public galleries must perform the dual function of protection of the items shown in them, and provision of adequate levels of comfort and convenience for the visitors. All the criteria mentioned earlier for storage areas also apply here. Twenty-four-hour air-conditioning is needed for the items displayed, but here heat loads on the system will vary markedly throughout the day. From nine to five, display lighting will add 50 watts per square metre; and each visitor will provide an additional 100 watts, with a marked localised increase in humidity. Temporary partitions and cases will block air circulation and create dead pockets of unconditioned air. Although overall temperature and relative humidity levels might appear satisfactory to monitoring systems, actual surface conditions on specimens could be well outside acceptable limits. Because of this, and because dust generated within the galleries will not be filtered from the system, vulnerable items cannot be left on open display. Where specimens warrant maximum environmental control, conditioned air should be provided to the cases, via a high-efficiency filter, so that the case pressure is greater than the surrounding pressure. For maximum flexibility in display design this would require a series of floor distribution points over which the cases could be erected.

Light levels in display areas must be low for specimen comfort, but not too low to avoid viewer discomfort, the recommended range being 50-150 lux. As these levels are quite low, a graded reduction in intensity is needed as the visitor enters or leaves the museum to allow time for adaptation, and glare within the galleries must be avoided. Polarized filters can be specified for areas where case reflections are

troublesome. Again ultraviolet-free light sources are necessary and spotlights should have aluminium-capped globes and aluminium reflectors which reflect only the visible light component to avoid specimen heating from infrared radiation.

As long as all of the specimen requirements are met, and this includes adequate circulation, ceiling heights and floor loadings, full attention can be given to public comfort and convenience. Should the galleries be large open areas, with temporary partitions to control traffic flow and enclose discrete areas; or are smaller rooms easier to display, and do these provide better acoustics and allow better concentration and comprehension of the subject presented? Is controlled flow preferable to random access, or should there be areas of each and in what proportion and for which topics? What is the maximum number of floors that can be used for display and what are the best ways of ensuring circulation between floors? How can the visitor be made to feel comfortable and at ease on his first visit, yet still be stimulated by his one hundredth visit? Is the level of traffic flow for which a gallery is designed a limiting factor on attendance? Do visitors like to feel alone, or part of a crowd; are people more receptive in a cathedral or in a sideshow alley?

In the competitive world outside the museum, shopping centres have evolved a rigid functional plan for attracting large numbers of people, for allowing them free circulation within the centre, and access to specific discrete areas of interest within the complex. Should the evolution of museum display services parallel this, with large car parks, and ground floor access to large central malls for circulation and temporary display, with numerous small discrete-topic display 'shops' and a few large general display 'department stores', the whole occupying not more than three levels?

I have so far avoided the single most significant aspect of the design of a museum building. A museum's function is to store material items, but these items do not form a static collection. Natural History collections will continue to expand until every species is represented by statistically adequate samples from an adequate range of localities; technological items will accumulate as technological advances continue; and historical material is being generated continuously. As the collections grow so must their accommodation. Rates of growth of collections can easily be estimated, but it is impossible to estimate the time-lag in the growth of accommodation. Ideally there should be no time-lag — the capacity for the accommodation to grow with the collection should be an integral part of any museum development. On a large site this can be done by extension of the existing structure or by adding new, related structures.

Architecture for Museums

By **Bruce Campbell**, who is Deputy Director of the Queensland Museum. This paper was presented at the UNESCO Seminar, *The planning and development of science museums*, held in conjunction with the Museums Association of Australia Annual Conference at Brisbane, November 1976.

The most important contribution that museum personnel can make towards the design of a building for a new museum, or the conversion of an old building, is to adequately and clearly define the functions that are to be performed in that building, and to list the specific requirements of areas, interrelationships and facilities that are needed to carry out those functions.

Whatever definition of a museum we adopt there will be three main functional divisions:

The storage, preservation, and conservation of collections.

The study of collections.

The presentation of the collections, and the associated and derived knowledge, to the public.

The relative emphasis on each of these functions will vary with the size and aims of each museum, and a schematic diagram of the interrelationship of the many possible subdivisions of these areas is often as illuminating to the client as it is to the architect. For the architect, translating these nebulous relationships into solid reality must be like playing chess in three dimensions, and this is made even more difficult when the client changes the rules as the game proceeds.

Throughout all three functions given, the word collections repeats itself. Protection of collections remains the most important factor in considering the architectural treatment of any of these three functions. The whole purpose of a museum is to prolong the life, combat deterioration, and avoid the loss of the items held by it.

The major factors contributing to their deterioration are: extremes of temperature and humidity, and sudden changes in these; high levels of radiant energy, particularly ultraviolet and, to a lesser extent, infrared; natural disasters — fire, earthquake, floods; and human disasters — vandalism, theft, civil disturbance, war.

Building designs and materials must minimize most of these factors. Thick walls, minimal glazing, and exterior ornamentation to shade walls from direct sunlight will help to reduce daily temperature fluctuations, and this is often the sole redeeming feature in converting an older building into a museum. High density storage areas can be further insulated from environmental changes by siting them in a central core, surrounded by work areas and display galleries.

This natural control by the building can be enhanced by air conditioning, but this is a loose term which

embraces a multitude of deficiencies. Temperature and humidity must be maintained within acceptable limits (usually 18-24°C, 50-60% RH) without rapid changes in either (less than 5° or 5% per hour), for twenty-four hours a day, seven days a week. Dust should be filtered (not electrostatically, which produces ozone) and corrosive chemicals (for example, SO₂) removed. Air distribution must be adequate to avoid dead pockets, and thermostats and humidistats must be well distributed throughout the area protected. Sound and vibration must be minimized to avoid transmitting or setting up resonant vibration in delicate specimens. Ducting should be made incapable of transmitting fire or smoke.

Ultraviolet light can be prevented from entering the building by restricting glazed areas and by using ultraviolet absorbing glazing materials (double-layer glass sandwich with a vinyl UV filter, or lexan acrylic glazing sheets which have the added advantage of being unbreakable). Ultraviolet and other light generated within the building should be minimized by specifying low-level illumination throughout (less than 150 lux for leather, bone and wood; less than 50 lux for skins, textiles and dyes) and by using only fluorescent tubes with low UV emission (for example, Phillips 37).

While current building practices minimize fire risks, this factor should be considered when assessing an old building for conversion as a museum, paying particular attention to the risks from neighbouring buildings in high density areas. Although early detection systems are useful, a full sprinkler system provides the best and potentially the least damaging protection against fire in open areas. To reduce the possibility of water damage, sprinkler heads should automatically shut off after the fire has been controlled (for example, Wormald aquamatic). For enclosed areas, or areas where any risk of water damage is not acceptable, a full flood system using BTM (Bromotrifluoromethane), could be adopted. This is effective at concentrations of 5%, is non-toxic, and the system can be activated by smoke, flame, or heat detectors. Natural History museums have an added problem in that a large proportion of their collections are stored in alcohol. Although diluting this to 70% lowers the flash point, the danger from a concentration of potentially explosive vapour and the increased fire load are real problems.

Earthquake and floods, although difficult to prevent, can be predicted, and potentially vulnerable sites can obviously be avoided. If it becomes necessary to accept such a site then special design considerations must be adopted. In a flood-prone area for example, lower levels can be restricted to car parking and work areas.

PETRUS VAN DER VELDEN (1837-1913)
Auckland City Art Gallery,
13 December to 16 January 1977

In November 1959, the first exhibition of works by the Dutch-born New Zealand painter, Petrus Van der Velden, was held at the Auckland City Art Gallery (this excludes two sale exhibitions in 1914 and 1921). The catalogue contained an essay by the Gallery's director of the time, Peter Tomory, which was one of the first studies of the artist ever to be published.

Some seventeen years later, the second major display of Van der Velden works was on show at the Gallery. It contained 100 works from public and private collections from all over the country, and covers the period 1867-1913. All but one work in this exhibition is mentioned in the first definitive study of Van der Velden, written by Dr T. L. Rodney Wilson, shortly to be published by A. H. & A. W. Reed.

Van der Velden was born in Rotterdam in 1837, and it was there and in Berlin that he studied and worked, especially on the island of Marken in the Zuyder Zee. He belonged to a school of painters now known as the Dutch romantic realists who were well advanced in the field of landscape painting. Vincent van Gogh was associated with this group and thought highly of Van der Velden's painting.

In 1890 Van der Velden left Holland for Christchurch, New Zealand, probably over the outcome of a painting competition.

1891 marked the beginning of one of his finest series of paintings with a trip to the Otira Gorge and the West Coast. The Otira series is represented in the exhibition.

The eight years he spent in Christchurch were amongst his most fruitful, but they also brought the difficulties of maintaining a family on a painter's income. Once, when told that a bailiff would seize his pictures if he did not pay his debts, Van der Velden happily replied, 'Show him in. If he can sell my pictures I will paint his portrait'.

Van der Velden left New Zealand for Australia in 1898, hoping to find greener pastures, but his economic situation there was no better, and he struck jealousy from other painters. He was also getting older and painting less, and there is no series of Australian paintings to match his Otira series.

In 1903, now aged 66, he returned to New Zealand, living in Wellington. Until his death he continued to paint, although often repeating earlier themes. Van der Velden was, along with Nairn and Nerli, who arrived in 1889, among the first serious painters in New Zealand. They provided evidence of contemporary European painting, and new ideas and attitudes of professionalism. New Zealand artists were in first-hand contact with current overseas styles of the time which marked the beginning of a new phase in the history of New Zealand painting.

His dedication to his work, and indifference to social convention provided aspiring serious artists with both a tutor and a father-figure.

The exhibition *Petrus Van der Velden (1837-1913)* is to tour New Zealand, and can be seen as follows:
Dunedin Public Art Gallery, 7 February to 6 March.
Robert McDougall Art Gallery, 21 March to 17 April.
National Art Gallery, 4 May to 29 May.
Govett-Brewster Art Gallery, 12 June to 10 July.
Manawatu Art Gallery, 25 July to 22 August.
Waikato Art Museum, 29 August to 25 September.
Bruce Hay, *Publicity Officer.*

ART MUSEUMS IN SCANDINAVIA
Seminar 8 to 19 August 1977

Conducted in English the seminar will present twentieth century art through lectures and study visits to collections and museums in Denmark, Norway and Sweden, for example, in Denmark the Asger Jorn and Carl-Henning Pedersen collections, the new Art Museum of Northern Jutland (arch. Alvar Aalto), the Louisiana Museum of Modern Art, including cinema and concert hall, the State Museum of Art, in Norway the Munch Museum and Henie-Onstad Art Center, in Sweden the Art Museums of Gothenberg and Malmö. Also new trends in museum architecture, equipment, display, and cultural activities will be treated at the seminar.

The cost, Danish kroner 2500 (NZ\$440 approx.), includes accommodation, meals, lectures, and transport in connection with the programme.

Detailed programmes available from DET DANSKE SELSKAB (The Danish Institute), Kulturvet 2, DK-1175 Copenhagen K, Denmark.

ART FORGERIES

Authenticity in art; the scientific detection of forgery by Stuart J. Fleming, has recently been published by The Institute of Physics, Bristol and London. Dr Fleming describes the development of authentication methods, from the aesthetic to the scientific, and surveys the present range of scientific techniques. He explains the technologies adopted by past and present-day forgers and devotes separate chapters to the scientific investigation of paintings, ceramics and metals. The techniques include dating methods and examination of materials and manufacture; such as thermoluminescence, radiocarbon dating, radiography, and infrared, ultraviolet and x-ray techniques.

On a small site, growth of the institution may only be possible by splitting off functions for redevelopment on new sites. Although a drastic solution, it may be necessary to accept this compromise if an inner city site is used for the initial development. Not only is it essential that any new plan should include a component for continued growth, but it is even more desirable that a firm commitment to continue this growth should be made by the funding authority. Only in this way can we eliminate the alternating cycles of drastic overcrowding, with the untold wasted man-hours and damaged specimens from continually reorganizing collections to fit a diminishing space; the years of trying to convince people that this is not good, that the situation should be remedied; the feasibility studies, the conceptual planning, the revised planning, and the deferments; the eventual upheaval of the move to new premises with further risk of damage to irreplaceable items; the efforts to fill the vast new space so that it will not appear surplus to the immediate needs; almost immediately followed by the resultant overcrowding. If this has been the pattern of development of museums in Australia, perhaps it is because our public image, as expressed in the display galleries and by the external form of our buildings, reflects only a very narrow view of what a museum really is and does.

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ENQUIRIES FOR POSITIONS

(*Curricula vitae* available from Editor)

David Addison, B A, Dip Ed, Museums Diploma (Art with Education)
 Interests: curatorial and academic plus communication and interpretation; Art in the context of cultural history.
 Experience: Teaching; Museum Education Service, Bradford; Director, Cheltenham.

Eleanor Taylor, MA (Camb), BA (Univ. of California)
 Interests: anthropological and archaeological conservation.
 Experience: archaeological, field and conservation internship, Smithsonian; pottery conservation, archaeological drawing.

Correspondence

Dear Madam,
 I understand that some museums have experienced difficulty in locating a source of supply of acid-free tissue paper, which is the preferred long-term packing material for textiles. It is available nationally, at all times, from Whitcoulls Ltd, and at Christmas 1976 costs \$11.71 a ream.

Rose Cunningham
 Extension Officer, Otago Museum.

Dear Sir,
 In the item I supplied for the August issue of *AGMANZ News* concerning the Sarjeant Gallery, which appeared under the heading 'What's in a Name Change?', an impression could be gained by those who read the item that was not intended, and which I would like to rectify. In order for the article to reach the editor in time it was dictated in some haste, but on re-reading what I wrote, I now find it contains some awkward ambiguities which I realise could be misinterpreted as a criticism of the Wanganui City Council over its efficiency in handling our mail. However, on this point I would like to make it clear that any apparent criticism of the Council was not intended, nor are there grounds for such a complaint. My real concern, as is frequently stated by the Post Office, is that if letters were correctly addressed to us, then no problem should arise in mail reaching us.
 Gordon H. Brown
 Director

Dear Sir,
 The Iranian National Mapping Organisation is in the process of collecting ancient Persian maps from all over the world.

We would like to hear from any private collectors in New Zealand who might hold ancient Persian maps and would be willing to sell their maps to the Iranian National Mapping Organisation.

P. Azarmvand-Mokhtari, (Mrs)
 Second Secretary
 Imperial Embassy of Iran
 P O Box 219
 Manuka
 ACT 2603
 Australia

ASSOCIATION OF NEW ART SOCIETIES

Mr A. Murray-Oliver represented AGMANZ at the Annual General Meeting in Wellington on 21 November 1976.

AUCKLAND — PAST AND FUTURE LANDSCAPES

New display project at Auckland War Memorial Museum

A plan for a new installation to occupy some 2,000 square feet, prepared by the Director, Mr E. G. Turbott, and estimated to cost approximately \$102,000, has now received the backing of the Auckland City Council and the Sir John Logan Campbell Trust. Each body has agreed to meet half of the cost of installation over the coming three to four years.

Mr Turbott's plan is for an installation of the 'maximum impact' type, as exemplified in recent years in several overseas museums, and especially by the now celebrated *The Story of the Earth* in the Geological Museum in London. As in the latter display (approximately 7,000 square feet), use will be made of a full range of modern electronic and audio-visual techniques.

A special feature of the plan, as will be seen from Mr Turbott's outline, is that the story is both of the past and to some extent, the future, with the appropriate environmental projections. Such displays are inevitably costly to instal; yet it is hoped that the theme with its emphasis upon Auckland's environment will complement and integrate the displays in the Museum's remaining galleries. It should be noted that the estimate given includes the full costs of art work, typography, construction, etc, to be contracted out, since these would be beyond the capacity of the Museum's relatively small Display Department.

The display is to be subdivided into the following main topics:

BIRTH OF THE LANDSCAPE

The Origin of the Earth, and of the Continents and Oceans; Continental Drift; the Origin of New Zealand.

The Developing Landscape of Auckland — Ancient Period (up to 12,000-20,000 years ago).

Consolidation after separation of New Zealand from neighbouring lands; arrival of first plants and animals; fluctuations of sea level; glaciation.

The Developing Landscape of Auckland — More Recent Period (12,000 years ago to the Present).

Colonisation of the now more or less stabilised land area by 'island-hopping' and dispersal across the sea; evolution of present-day forms. Auckland's volcanoes and their effect upon plant and animal life. The final product — kauri/podocarp forest, pohutukawas, etc.

CHANGES BROUGHT ABOUT BY MAN

Polynesian Man: 800-1769 A.D. Reduction of forest; extinction of moas.

European Man: 1769-Present. Agriculture, forestry, urban development.

PLANNING FOR THE FUTURE

Pollution Control. Including sewage disposal, pure water supply, etc.

Conservation and Wildlife Preservation. Based upon one or more outstanding examples.

Urban and Rural Planning. To include both the limitation of urban development, and the concept of control of growth of total population.

Reports

IATM CONFERENCE

The Convention of the International Association of Transport Museums, hosted in Montreal, Toronto and Ottawa by the Canadian Railway Historical Society from 13 to 20 August 1976, was attended by Capt J. H. Malcolm. The special topic was Transport in the areas of the Great Lakes. Capt Malcolm has prepared a full report of the museums and collections visited. Some matters of general interest in the report:

A film was shown, which traced the history of transport in the Hudson Bay and Great Lakes areas and the problems of ice and fast waters in pioneer days, which had been compiled from old newsreels.

For future research, the National Aeronautical Collection considers it of utmost importance to use original-type materials in restoration, even to the correct fraying of fabric joining strips, and correct type and weight of fabric.

The Canadian National Conservation Centre's object is to assist museums and art galleries in conservation and to do conservation work under contract, but at no charge to national or member museums. Conservation includes all museum items as well as art and art objects, and complete research. The Conservation Centre at Bishop, Honolulu, on the other hand, has a system of training conservationists from Pacific Museums and charges for the work they do. Funds come from a Federal Government grant, but have to be matched.

DE BEER TRAVEL FUND

A grant of \$800 was made to Mr R. J. Richardson, Executive Director of MoTaT, to enable him to attend the International Conference of Science and Technology Museums, Philadelphia, 2 to 5 November 1976, and to visit museums in the United States. Some extracts from his report:

Some of the matters discussed were behaviour in museums, swaps between museums, description of

TIME CAPSULE

On 'Battle of Britain Day', Sunday 19 September 1976 MoTaT sealed and lowered into the ground a time capsule, to be opened on 19 September 2076. The capsule is constructed of the most durable material now known, thought to be capable of being buried in the ground and subjected to moisture contamination for 100 years. The capsule, made of unplasticised polyvinylchloride, is two metres in length with a diameter of 200 mm, and will be buried nine metres deep in a hole drilled through rock, believed to be a level safely below damage from a nuclear explosion. In a letter to his successor of 2076, the Director, Mr R. J. Richardson, comments: 'Unfortunately it was almost too late before we began to collect and preserve the remaining survivors of machinery and vehicles that tell the story of a technological revolution that began with the twentieth century and completely changed the life style of the world's population.'

Guests at the ceremony received invitations to the Official Opening ceremony!

LIST OF CONTENTS OF TIME CAPSULE

From the top, first, Government Message from Prime Minister and Hon. Highet, photograph of Cabinet — outer wrapping. *Museum News*, September 1976, June 1974. NAC complimentary ticket.

Second, MoTaT Photographs, reports, history, etc, and messages and publications. Precision Plastics (makers of capsule). War Memorial Museum message. Euan Dickson. Ian Park. *Museum News*, March 1974, December 1974.

Third, Newspapers *Auckland Star*, *NZ Herald*; message from Anglican Bishop of Auckland; message from District Governor Lions International; message from District Governor Rotary International 292.

Fourth, NAC Timetables, route maps and general publications; personal messages M. D. Sterling and E. & A. Mancer (staff).

Fifth, A S B Set of coins ANZ; set of stamps ex Post Office; 1976 P & O Lines cruise brochure; miscellaneous MoTaT publications.

Sixth, Auckland City, Fletcher Holdings Auckland city map; railway observer; weather report; Organ Society Auckland Centennial booklet; current Public Relations Office brochure Auckland city; Auckland city financial statement and message from Mayor; Rapid Rail scheme.

Seventh (around 5 and 6) Museum posters; Wilson & Horton; Board of Directors.



Eighth Davison brochure; Broadlands report, July *Management*; Trillos; Precision Plastics; Watties Annual Report; AHI Annual Report; AHI material; Winstone's History; Air New Zealand 1976 Annual Report; Royal Aeronautical Society publications.

Ninth, Personal messages TV one, D. Foster, J. F. Richardson, C. Jackson, R. Norton, R. J. Richardson, W. White, P. Robins, J. Ashman.

Miscellaneous Film TV one MoTaT scenes; Talk back Radio i; Musical organ Memories ex MoTaT; message C. Poole; film Auckland 1976 TV2; first piece steel manufactured in New Zealand; Auckland Harbour Bridge Toll Ticket, MoTaT postcards. Descendants Joyce and Ian Lush.

WINGS AND WHEELS SPECTACULAR Pukekohe Racecourse, Auckland Sunday 13 March 1977, 10 am

The Spectacular is being staged to raise funds for the Sir Keith Park Memorial Airfield, by MoTaT, The Museum of Transport and Technology. A varied programme includes a simulated air attack and dog fights, aerobatics, formation flying, a mass parachute drop, hot-air balloons and helicopter handling, and a number of events for ground vehicles.

car so much that it spent the winter in the parlour'. The ingeniousness of that specific theme made one take particular notice of the other items in that well-appointed parlour.

MoTaT is a 'live' museum; spectacular involvement is not only visual but physical. It portrays 'short-term history', history within living memory, of father's, or grandfather's, day. Nostalgia is fed by freely available brochures which make up for the relatively small amount of detail in descriptive matter on exhibits. School parties are catered for in two ways, strictly education programmes conducted by the Education Officer in a classroom complex, and individual tours under the guidance of their own teachers, with discipline being maintained by a predetermined ratio of parents to pupils.

Although I have learnt much from visiting museums throughout the world, we in New Zealand have something quite different from anything I have seen, by virtue of the voluntary participation of our members. MoTaT has over a thousand members, most of whom are in the younger age group. A great deal of enthusiasm is generated by group participation within the framework of the museum (there are twenty-five groups, related to individual sections of the museum), and participating in the restoration, preservation and presentation of museum items.

Extracts from a paper presented at the International Conference of Science and Technology Museums, Philadelphia, 2 to 5 November 1976.

**MUSEUM EDUCATION ASSOCIATION
OF AUSTRALIA
CONFERENCE ON MUSEUM EDUCATION
TRAINING
Sydney, 20 to 23 April 1977**

The Museum Education Association of Australia was inaugurated at a Museum Education Conference in Adelaide in March 1975. It was formed to provide opportunities for association of persons engaged in any form of educational activity within museums and to encourage research in the field of museum education.

The opening address will be given by Mrs Alison Heath, of the National Maritime Museum, Greenwich, who is also to speak at the AGMANZ Conference. Mrs Heath will also speak on 'Handicapped students and museums', and the programme includes three workshop sessions. Details of the programme and registration form may be obtained from AGMANZ Secretary, Capt J. H. Malcolm. The closing date for registration is 20 March 1977, and the registration fee is Australian \$10.00. (Conference dinner \$10, excursion \$10.)

UNESCO SEMINAR

Capt Malcolm also attended the Seminar conducted by the Australian National Commission for UNESCO in Brisbane from 16 to 19 November 1976, held in conjunction with the Museums' Association of Australia Annual Conference.

The theme of the Seminar was *The Planning and Development of Science Museums*, and Dr Margaret Weston, Director of the London Science Museum, attended as consultant under the UNESCO Programme of Participation in Activities of Member States, and gave the Keynote and final addresses. The papers given at the Seminar are to be published by UNESCO, and Bruce Campbell's paper on *Museum Architecture* is reprinted here.

The group discussions were, in the main, concerned with Science Museums of the technological or non-natural history type. A distinction was made between the museum, which exists because of its collections of objects, and the science centre, which, whilst using objects in its presentation, has no mandate to maintain and research collections. The museum may gain by using exhibits relevant to them from science centres, and/or by using science centre techniques to improve communication with the public. There is a need for market research and evaluation of museum display, the further development of the curator/designer/educational team approach in museums in order to improve communication with the public, increasing community involvement, and introducing a computerised unified national catalogue to prevent unnecessary duplication and competition and to assist in co-ordinating collection policies. Care should be used in audio-visual installations (the paper given by Mr D. Turner of the Science Museum of Victoria advises museums to weigh up carefully the advantages of a sophisticated a-v display against cost, frustration, loss of goodwill, and the possibility that the a-v itself become the item of interest rather than the exhibit or subject it is meant to highlight and explain), and the feasibility of designing to allow reserve collections to be more accessible to the interested public should be examined.

The Secretary holds copies of two recent reports, which are available on request.

Regional Seminar on the Adaptation of Museums in Asia to the Needs of the Modern World (22 to 27 March 1976, Tokyo and Kyoto); Final Report. (Dr R. K. Dell was elected a vice-chairman of this Seminar. His report appeared in *AGMANZ News*, vol. 7, no 3, August 1976.)

Meeting of experts in the Field of Training of Museum Specialists and Specialists in the Preservation of Cultural Property (26 to 30 April 1976, Rome).

exhibits, and incorporating animal exhibits. It was generally agreed that the focal points of a museum were the restaurant and cafeteria facilities, and the souvenir shops, which were always prominently placed, and generally accepted as meeting points for museum visitors. Surveys show that more time was spent in these two facilities than actually in the museum proper. There was a tendency to marry in the theme of the museum with that of the souvenir shop and cafeteria. Without exception, museums had restaurant and cafeteria concessions, and some had souvenir shop concessions, though mostly this was part of the museum itself. Following the lead of Chicago's Museum of Science and Industry, most were establishing oldtime ice cream parlours, and numerous museums boast a bar. There were no reported incidents of mischief arising from these facilities.

It was generally agreed that before long all museums would make a charge for entry. Amongst the delegates, charges ranged from \$4 to \$2. Even the museums charging the higher prices had substantial grants from local bodies or government. I found the US Government in particular to be most generous towards capital needs of museums, a prime example being one smallish city of 46,000 which had a \$3,000,000 building complex. Surely we shall eventually get more recognition and assistance in our own country in this respect.

I was surprised at the interest straight science displays and working displays had. Although science displays are expensive to establish and exhibit, they are excellent travelling displays. Some museums in the United States and India have travelling science displays on the road fulltime, which set up for three days to a week in supermarkets (usually sponsored by the supermarket in the US), and draw large crowds. They are a valuable museum extension service.

Few museums do not include a medical exhibit of some kind. Most of us are hypochondriacs at heart, and museum surveys show that more time is spent in this type of exhibit than many others. One I saw was the whole history in wax form, of an appendectomy. There were vintage operating theatres, complete in every detail, compared with the modern version, the story of anaesthesia, a talking plastic mannequin, electronic visual display of human biology in the form of a woman by the name of 'Tam'. To top everything, there was Victor Danilov's pride and joy, an actual bisected cadaver, wrapped in plastic, and quite horrifying to view.

There was a great deal of criticism of locked doors in museums. The best exhibit I saw, at Chicago, was inexpensive, and something we could do ourselves. It was merely a staircase up to the museum's storage space, just one or two corridors, glassed on all sides, and it was called *Exploring the Museum's Attic*. It was a wonderful way to display currently undisplacable exhibit material.

EDUCATION PROGRAMMES

by R. J. Richardson

The biggest concern of museum educationalists is to hold interest. We are all aware of the terrible problem of the button pushers and people who rush from exhibit to exhibit with little thought further than pushing the button, observing the start of the cycle, and then rushing on to the next exhibit.

We must pay particular attention to our methods of getting the message across through the three main media — the written word, the spoken word, and audio-visual. Should the written word be too long and too technical, only the first few lines will be digested. Likewise, should the audio presentation be too technical and with too much detail, interest will soon be lost. A classic example of this was brought to my notice, observing a boy of about seven years of age at the Smithsonian Air and Space Museum, who picked up a telephone ear-piece, listened in a perplexed manner for some minutes, and then said in a loud voice, 'Hey, will you knock it off!' It wasn't until he received a cuff over the ear from his father and was told to pay attention and listen to what was being said, that he got the message to just listen, instead of participating in the discussion himself. Obviously this lad had picked up the phone in the middle of a presentation and one wonders whether this type of audio machine should not start from the beginning every time the ear-piece is picked up.

Audio-visual presentations appear to have the greatest attraction, but here again, they should not be too long to hold the viewer's interest, and it is unfortunate that people seem to walk in on such a presentation whilst it is in progress, to the disturbance of those with the time and patience to watch from the start. One of the greatest problems in mechanisation of educational programmes in a museum is the reliability of the equipment.

I did notice in some of the museums which I visited in the United States, that there was a different attitude when the audio or audio-visual equipment was operated by a coin-in-the-slot mechanism. It seemed that the commitment to pay for instruction was not entered into unless that person was prepared to listen to the full message.

Education and environment go hand in hand. The best museum I have ever seen was an automobile and musical museum at Stone Mountain, Georgia. Of comparatively modest size, the atmosphere of this museum was absolutely fantastic. The presentation was a delightful blend of vintage cars, appropriately dressed mannequins, coin-operated mechanical musical devices, interspersed with a great variety of excellent veteran and vintage automobile memorabilia and Victoriana. The lighting was attractive and reflected the warmth on a cold day. One exhibit which took my notice particularly was a beautifully restored 1915 Model T Ford motor car in a parlour, with the theme 'Grandfather loved his motor