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# AGMANZ NEWS

THE ART GALLERIES & MUSEUMS ASSOCIATION OF NEW ZEALAND

Vol. 4, No. 4

NOVEMBER 1973

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*The Mill Stream*

28 x 36 ins

John Constable

## CONTENTS

Historic Seacliff Hospital Building May House Museum .....	62
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## ASSOCIATION NEWS

Australian UNESCO Committee for Museums and Libraries .....	63
Appointment of Education Officers .....	63
Purchase Subsidy .....	63
Conservation Grant-in-Aid .....	63
de Beer Grant .....	63
New Members .....	63
Financial Assistance for Overseas Travel .....	63
Dr. J.C. Yaldwyn - National Museum .....	63
Mr. Luit Bieringa - Manawatu Art Gallery .....	63
Australasian Institute of Conservation .....	63
November 1973 Council Meeting .....	63
Government Grant .....	63
Queen Elizabeth II Arts Council Grant .....	63
Commonwealth Association of Museums .....	63
Purchase Subsidy .....	63
Resignation of AGMANZ NEWS Editor .....	64
Annual General Meeting 1974 .....	64
Late New Zealand News .....	64
\$750,000 For Art Galleries and Museums .....	64

## NEW ZEALAND NEWS

Museum Training (A Sense of Purpose) 65, 66, 67, 68	
Auckland City Art Gallery: John Constable ..	69, 70
Tamarind: Homage to Lithography .....	71, 72
New Home for Waikato Art Museum .....	73
Director of Sarjeant Art Gallery, Wanganui .....	73
Who You Should Know -- 8 .....	74
D.P. Miller -- R.J. Scarlett -- J.C. Mack .....	74, 75
Major Survey of M.T. Woollaston's Work .....	75
Foundation Stone Laid for Canterbury Wing .....	76
New Maritime Hall at Otago Museum .....	76
Wairoa Museum Society to be Formed .....	76
Plans for New Museum and Art Gallery at Gisborne .....	76
Valuable Art Gift for Dunedin Art Gallery .....	77
Former Gallery Director Shows Own Work .....	77
New Zealand Historic Places Trust .....	77
Grant of \$15,000 Sought for Nelson .....	77
Gift to Otago Museum .....	77
Tribute to late Dr. C.O. Brasch .....	77
Gisborne Art Gallery and Museum Progress .....	77
Cracks Show in Early Settlers Museum, Otago ..	78
Goldie Theft Inquiry Spreads Overseas .....	78
G.F. Angas Paintings Bought by Turnbull Library, Wellington .....	78
Security Measures for Canterbury Museum .....	78
Museum Opened at Waitomo .....	78
Nelson Museum Director Resigns .....	79
Maori Artefacts for Taranaki Museum .....	79
Letters to the Editor .....	79

## AGMANZ NEWS Vol.4, No.4

The Art Galleries and Museums Association of New Zealand Inc.

To promote and improve public galleries and museums.

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Cover: *The Mill Stream* by John Constable.

Included in the exhibition *John Constable The Natural Painter* at the Auckland City Art Gallery. Picture lent by the Christchurch Mansion Museum, Ipswich, England.

The building seen on the left is the farmhouse known as Willy Lott's house, after its owner in Constable's day. It is seen from a similar angle in *The Hay Wain* and facing the gable end in another famous composition *The Valley Farm*. Constable exhibited this painting at the Royal Academy in 1814, with the title *Landscape: the ferry*, referring to the boat which took the farmer's family over this branch of the River Stour. It was engraved in mezzotint by David Lucas for *English Landscape Scenery* with its present title.

## Historic Seacliff Hospital Building May House A Museum

The stone workshop building at Seacliff Hospital, Otago, which includes the historic blacksmith's shop may be preserved and used as a transport or vintage car museum or something similar. The total area of the building is about 4,000 sq. ft. The smithy is the only original building and retains equipment dating back to the early 1880s. Some restoration work would be needed to replace wooden construction with some kind of stone in keeping with the blue-stone of the rest of the building.

The Assistant Commissioner of Crown Lands, Mr. W.L. Miller said a letter had been received from the Historic Places Trust supporting the preservation of the stone workshop building and smithy. Possibilities were being looked into and estimates of costs obtained.



## ASSOCIATION NEWS

A meeting of Council took place on Tuesday, 28 August 1973, at the National Museum, Wellington. Matters discussed by Council included the following:

### **Australian UNESCO Committee for Museums and Libraries**

Professor Thomson reported that he had been invited by UNESCO to participate in the Seminar on Training for the Museum Professional in August in Melbourne. At the Seminar recommendations were approved for training programmes at three levels - post-graduate at the University of Sydney, part-time study for a diploma through a College of Advanced Education and on a more ad hoc basis through individual metropolitan museums.

He reported that following this most useful conference he had been invited to Chair a combined meeting of the Art Galleries Association and the Museums Association.

### **Appointment of Education Officers**

In the course of a discussion Professor Thomson said that Palmerston North had hopes that next year the Wanganui Education Board would appoint an Education Officer who would spend half his time in the Art Gallery and half in the Museum. Mr. Eyles reported that the Nelson Museum was also trying to employ a part-time officer.

### **Purchase Subsidy**

A grant was made to the Museum of Transport and Technology of \$450 towards the purchase of a 1907 Merryweather Fire Engine, and of \$160 to the Dowse Art Gallery for two platters and a branch pot.

### **Conservation Grant-in-Aid**

The Manawatu Art Gallery was granted \$55 for the restoration of three T. Woollaston paintings.

### **de Beer Grant**

Dr. R. Duff's overseas trip, originally scheduled for September, 1973, has now been delayed until early 1974, the grant of \$600 still standing.

### **New Members**

Mr. Dante Bonica, Technician, Waikato Art Museum  
Mr. David Taylor, Exhibition Assistant, Waikato Art Museum.

### **Financial Assistance for Overseas Travel**

Mr. Stuart Park, Anthropologist, Otago Museum was granted \$700. Mr. Park is taking a year's study leave in Britain and Europe and will attend three practical training courses in Britain towards the Diploma in Museum Studies.

### **Dr. J.C. Yaldwyn - National Museum**

A grant of up to \$900 was made to Dr. J.C. Yaldwyn, National Museum, to be subject to revision if Dr Yaldwyn is able to raise any other monies (apart from his own Institution). Dr. Yaldwyn will attend the ICOM Conference in Copenhagen early next year.

### **Mr. Luit Bieringa, Manawatu Art Gallery**

A grant of \$450 was made to Mr. Luit Bieringa, Director of the Manawatu Art Gallery to study the latest art gallery development in metropolitan and provincial Australian centres.

### **Australasian Institute of Conservation**

Professor Thomson reported to Council that Mr. L.C. Lloyd, Director of the Dunedin Public Art Gallery had recently been elected Vice President of the newly established Australasian Institute of Conservation.

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## **November 1973 Council Meeting**

A meeting of the Council took place on Tuesday 20 November 1973 at the National Museum, Wellington. Matters discussed by Council included the following:

### **Government Grant**

The President, Professor K.W. Thomson, reported that each Institution should now have documents from the Committee set up by Council to advise the Government. It was possible that a meeting to consider applications may take place in December. In the first year 90% of the grant would be allocated for capital subsidies, but in the future the grant would be used for a wider range of museum and art gallery activities.

### **Queen Elizabeth II Arts Council Grant**

The Council was informed that the Grant has been increased from \$6,000 to \$7,000 for the year 1973/74.

### **Commonwealth Association of Museums**

The Commonwealth Association of Museums Conference is to be held in Copenhagen in June 1974 when it is hoped that AGMANZ will be represented.

### **Purchase Subsidy**

The following grants were approved:

Hawke's Bay Art Gallery and Museum, Queen Anne lady's writing desk - cost \$300. Grant \$200.

Manawatu Museum Society, a rare, historic Patu made of greywacke — price \$800. Grant \$600.

Waikato Art Museum, a collection of ethnological items made by Dr Sydney Moko Mead, McMaster University, Canada, total cost with freight about \$1500. Grant \$500.

### Resignation of AGMANZ News Editor

A letter of resignation, for personal reasons, from the position of Editor of AGMANZ News was received by Council from Mrs Beverly Macpherson and accepted with regret. The offer of Mr K. Gorbey of the Waikato Art Museum to carry on the journal in the meantime was gratefully accepted.

### Annual General Meeting, 1974.

The Annual General Meeting will be held on Tuesday March 12, 1974, at the National Museum, Wellington.

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### Arts and Community Publication

The following letter has been received by the Art Galleries and Museums Association of New Zealand:

Dear Dr. Carnegie,

I have enclosed copies of Arts and Community plus printing dates. The magazine has now been publishing for 10 years and is reaching an ever growing cultural readership. I have felt that the A.G.M.A.N.Z. publication's aims and objects are basically the same as Arts and Community but marketing to a smaller specialised readership. I would like to see a wider communication of Gallery news, exhibitions etc. made available to the public. Arts and Community can provide this broader horizon. I plan to have a monthly page, 600 words, plus illustrations for all the member galleries of the organisation. I feel this would be of great benefit to Art galleries and my reading public. I started to do profiles on each gallery last year and intend to continue this project. I have been talking with Campbell Smith, Waikato, regarding this matter and he suggested I write to you to see what the feelings are and how we could make this work.

I look forward to receiving views on the matter and any assistance.

(Sgd.) Harland P. Harland-Baker.

Mr. Harland-Baker's address is Box 95, Taupo, and Arts and Community is published monthly.

### Nigerian Department of Antiquities

Beginning in January 1974, the Nigerian Department of Antiquities will publish quarterly "Occasional Papers". The first edition is scheduled to contain material on The Distribution of Pottery Manufacture, Stone Monuments of the Challa, A Bronze Cast Mask, and An Igbirra Compound. Further information on "Occasional Papers" may be had from the Secretary of AGMANZ.

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### LATE NEW ZEALAND NEWS

#### \$750,000 for Art Galleries and Museums Over Three Years

The Government is to give \$750,000 to art galleries and museums over the next three years said the Minister of Internal Affairs, Mr H.L.J. May at the opening of the Bishop Suter Art Gallery extensions in Nelson in October. The money will be divided equally over the three financial years 1973-74, 74-75 and 75-76.

Canterbury Museum had already been allocated \$75,000 as part of \$100,000 assistance over three years towards building a new wing. A further \$150,000 would now be available to art galleries and museums as capital assistance for providing buildings or extensions or for major refurbishing and for fittings. The balance of \$25,000 would be available for non-capital assistance to the major art galleries and museums in Auckland, Christchurch and Dunedin to help them to offer assistance to art galleries and museums in smaller centres.

The Minister said that it is quite clear that there is at present a big backlog of capital works needed and that, for the present most of the available money will have to help in that area. It is also clear, he said, that many of the smaller institutions need professional assistance in matters of display and conservation.

#### Height Limit Changes Opposed by Auckland Institute and Museum

Worried that the splendid view of the harbour from the museum steps may be built out if height limitations on Parnell buildings are relaxed Auckland Institute and Museum council members are opposing a proposal by the Auckland City Council which would change the limits.



# NEW ZEALAND NEWS

## MUSEUM TRAINING (A Sense of Purpose)

Address given by H. Raymond Singleton, Director of the Department of Museum Studies, University of Leicester, at a seminar on "The Museum and the Community" held under the auspices of AGMANZ in the Auckland War Memorial Museum, 31 August, 1973.

I have been asked to say something to you on the subject of museum training. But I am not going to. Exercising the privilege of a visitor from the other side of the world, I would prefer to turn the topic upside down, and talk about the object of museum training - for any kind of museum staff, anywhere.

It is often debated in museum circles whether there is in fact such a thing as a museums profession. I believe that there is. And I believe that it is a growing awareness of a common sense of purpose which is beginning to bind together museum workers in all fields, and to make them a profession.

This sense of purpose is of course something which derives from the purpose of museums themselves. And it is the deeper, and more frequent, thinking about the purpose of museums that is producing 'the new professionalism' that is evident in museums the world over. This is something which the many new training centres in various countries are trying to encourage, and for which they are, to some extent, responsible.

Sir Wm. Flower, in one of his 'Essays on Museums' wrote that "What a museum really depends on, for its success, is not its buildings, not its cases, not even its specimens, but its Curator". And, if I might presume, I would add to that "To be a good Curator, running a successful museum, you must be deeply and constantly aware of the essential purpose of your institution".

### A Form of Communication

A museum is a form of communication, and, before we plan our museums, or re-organise our museums, or set up a temporary exhibition, or even re-arrange a single display-case, or write a single label we should consider carefully what it is that we are trying to communicate, with whom we are trying to communicate, and above all, why we are communicating it. That is, "what is the purpose of our communication?"

Are we trying to educate, inform, interpret, explain, amuse, entertain, stimulate, satisfy, or what? Similarly, what is the exact purpose of our particular

museum, and of each of its component parts?

This should be the starting point for all of our activities - and it is to this point that we should return over and over again (whether we are trainees or experienced curators). It is the question that should always be in the back of our minds, whenever we commence any museum task "What is the purpose? Why? Why? Why?"

By the very nature of our museum affairs, we are an incoherent body; incoherent as individuals, and incoherent as institutions. This can be explained by the curious mixture (the fascinating mixture) which comprises museum expertise: a mixture of concern for the physical care of objects; an appreciation of the academic knowledge which surrounds them; a realisation of the information which can be extracted from them; a feeling for the presentation and exhibition of these various objects (each demanding differences of treatment); also an awareness of the educational potential of the objects, and of their aesthetic values; together with an interest in the multitude of types of visitors and users, each with different needs. Add to these complexities, the necessity for the individual curator to be part administrator, part communicator, part scientist, part educator (part box-office manager sometimes), as well as a scholar in his own field, and we see why it is so difficult to recognise a genuine profession at the heart of all this. Perhaps, if I may be controversial for a moment, we also see why, faced with all these complexities and confusions, some curators tend to take refuge in their work as scholars in their own special fields and prefer not to look too closely at their other responsibilities to the community.

### The Role of the Museum in Society

Yet it is here, in the role of the museum in society that the essence of a true museum profession lies. This is the key to the situation. This is the common ground, the one factor which unites and integrates all museums, whatever their size and function, into a single body, with a special, unique contribution to make to the life of the community. And it is only when we give careful thought to the needs of the community and to our potentiality for filling those needs that we see our work in perspective and realize that it is in providing a public service, not specifically as archaeologists or art historians, not as naturalists or numismatists, but as museum men and women, that we become a profession.

Therefore, in the training of museum staff, I think that the most vital thing which must be taught, and learnt, concerns the purpose of museum activities. If it came to a choice, I would say that it is more important that the young curator should be taught



the purpose of museums than that he should be taught the techniques by which the purpose may be achieved. You may not agree with this, but it is my opinion that if he fully understands why he is displaying, or conserving, or storing, or cataloguing, something, he will need less instruction in how to do these things; he may even work out new methods for himself.

So, what is the purpose of museums? Well, this has been variously stated by different people at different times, but most of the definitions are variations on one basic concept - that the purpose of a museum is to serve 3 closely related functions:—

The first is **PRESERVATION** which, in my vocabulary, includes collection or acquisition, and includes conservation. It implies “care” and “protection from loss or damage”. It means, perhaps, “to ensure the continued existence of an object” **AND** of the information which relates to that object. That is preservation, and it is the museum’s primary purpose. But the museum’s duty does not end with preservation. There is little point in collecting things unless they are going to be put to some use.

So, the museum’s second purpose, when the first has been fulfilled, is the **PRESENTATION** of its collections (and information). The museum presents its material for the enjoyment, education and inspiration of the community which it serves. And it does this through displays and exhibitions, lectures, education services, publications and so on. That is presentation.

And the museum’s third purpose concerns **RESEARCH**. This entails something more than doing research (and publishing it). It includes the making available of museum material for others to use for research purposes, and the general encouragement of research.

Just as it is pointless to collect material in the first place unless it is going to be displayed or otherwise used, so it is equally pointless to go on displaying and presenting the same material and information indefinitely without taking that unique opportunity which the bringing together of comparative material provides - the opportunity to prosecute further research and extend the frontiers of knowledge. This, surely, is the ultimate duty of all museums. And by carrying it out, the museum provides itself with a constant flow of fresh information with which to keep up-to-date all its forms of presentation and communication - its displays, its exhibitions, its lectures, its educational services, its guide books and so on. This is vital.

It is worth noting that all of these functions involve two distinct areas of purpose. One of these is internal, concerned with the preservation and use

of a museum’s collections; the other is external, concerned with the people for whose benefit the collections are maintained. So, the whole museums profession must share these two aspects. The curator has two responsibilities; one to the collections, another to the public. He must be inward-looking in his care of his specimens and his study of them, but he must be outward-looking in his duty of presenting them and interpreting them to the visitor.

He has to be a scholar, capable of appraising, judging and understanding the significance of the things in his charge; he has also to be a communicator, able to elucidate and interpret his collections according to the various needs of the public. Consequently, the training of museum staff has also to reflect these two main elements - relevant to the specimens, and relevant to the people.

Thus, by fulfilling all these purposes a museum, through its collections of authentic specimens and the uses which it makes of them provides background and perspective; background to life as it was in any time, and any place; perspective to life itself, enabling one to see the development of man in relation to the rest of nature; to see, the way that we have come; to see also the way that things have come, whether by the processes of industrial design or artistic influence; the museum enables us to trace changes through time and space, and thus acquire a balanced view. This may be the museum’s greatest contribution - to provide perspective; to show, in fact, why things are as they are and, perhaps, since the past is the key to the future, to suggest something of the way ahead. This is the total purpose of museums. And all our efforts in museum training should be firmly based on that purpose, and directed toward a full understanding of that purpose. This, I feel, is the key to good training; and the factor which will lead to the emergence of better (more professional) standards in the future.

But, to understand the future of museums perhaps we should take just a glance at their past - at the history of museums. This is usually derived from the Greek word ‘*museion*’ but this is in fact only the history of the word ‘*MUSEUM*’ not of museums themselves, which are probably far older. The Greeks first applied the word ‘*museion*’ to any place which, by its general atmosphere, seemed to be “a place of the Muses”, a place in which to relax, to draw apart and to contemplate - a place for thinking and inspiration. If you like, a “school of thought”. Here they assembled, as offerings to the Muses, objects which were aids to contemplation and inspiration, and these became objects for study.

These aspects of relaxation, inspiration, study and research, are still the essence of museum organisation to-day and all museum development should be based on them.



Later collections, particularly in Roman times, and later still in Renaissance Europe, were made for economic reasons - to store wealth. The great royal treasure chambers of Europe were forms of stored capital, insurances against hard times; but they also had prestige value (and that is an element of collecting that is still with us). The collections of Philip IV of Spain outshone all the others of his day. He had an army of 'looters' collecting all over Europe, but collecting with discretion - with an eye on rising values. His collections were an investment, as to-day's collections of pictures and gold coins often are.

Meanwhile, in mediaeval times, a totally different kind of collection had appeared, and this too had some influence on the development of our present museums. There were the collections of MAGIC or MYSTERIOUS OBJECTS formed by the alchemists and astrologers of the time; collections of fossils and other organic remains, curious stones, charms and preventatives - all supposedly having magic powers, either beneficial or evil. In much the same way, the Church acquired collections of holy relics; miraculous bones and stones and garments. Incidentally, an early nineteenth century catalogue of such relics shows that, scattered throughout the churches of Europe, there were still in existence, after 1800 years or so, no less than 17 jawbones of John the Baptist. This is all the more surprising as there used to be in Cologne Cathedral, until quite recently, a child's skull labelled "Head of John the Baptist at the age of twelve".

### The Pattern of Museum Development

Then, in the 16th and 17th centuries, another thread was introduced into the pattern of museum development, and one which has been a dominant feature ever since. This was the establishment of SCIENTIFIC COLLECTIONS; collections of curious and exotic natural objects, and of man-made instruments, collections assembled by travellers, philosophers and scientists as a result of the new spirit of enquiry concerning the world around, and man's place in it. At this time the emphasis was shifting from rare and precious materials, and magical relics, to objects illustrating nature, and showing evidence of human skill and thought.

Many of these collections have found their way into our modern museums; some of them actually led to the foundation of our greatest institutions - including the British Museum, which was founded on the enormous collections made by Sir Hans Sloane in the 1730s.

Incidentally, when the B.M. opened in 1759, (well, "partly-opened") admission was by parties of not more than fifteen persons at a time. They had to apply for a ticket, wait two or three weeks and then attend at the Museum Office between 11 and 12

o'clock on a Monday, Tuesday, Wednesday or Thursday whilst their credentials were checked. If satisfactory they were then assigned to one of the eight parties conducted through the galleries each day. These parties were marched through the Museum by an attendant and there was no stopping. The exhibits were arranged at random and there were few labels.

In Spain, the Royal collections were first opened at the Prado in 1820 - opened to the public on 2 days a week, Wednesdays and Saturdays, "except on rainy days".

In Vienna, the Royal collections had been open to the public since 1792, "on Mondays, Wednesdays and Fridays, to anyone with clean shoes".

These were the first public museums but, as we have seen, they were "public" in name only and were far too forbidding and unwelcoming, and hedged about with restrictions, for many people to venture near them. It was not until the 19th century that real public museums appeared; and these were mostly municipal museums, established in the majority of the growing industrial towns and cities of Europe (often stimulated by rivalry between those towns) and utilising the collections made earlier by the various scientific societies, and literary and philosophical societies. These museums were founded and maintained as part of the widespread movement toward general education for everyone. They had a very strong educational purpose ("improving" was the fashionable description) and, indeed, that recognition of the educational value of museums has developed to become one of the main features of the modern museum movement, as I think we may now call it.

But, before leaving this brief historical review, I would like, momentarily, to probe behind the scenes as it were. Because, surely, behind and beyond all these reasons for collecting there is a basic instinct to collect. What impels small boys (and girls) to collect shells and stones, birds' eggs, match-boxes, etc? Or older children to collect stamps, dolls, coins? Or even older ones, diamonds, cars, yachts? Some of the latter may be economic insurances, but the first, the things collected by the very young have nothing to do with wealth or prestige. They result from the fascination exercised by the objects themselves, an expression of some kind of acquisitive instinct. There seems to be, in most of us, a basic tendency to surround ourselves with bright, attractive objects. They give us pleasure. This seems to me to be so basic (and is not confined to man - it appears in some birds and some fish) that we may safely suppose that early man possessed the same instinct and that future man will possess it too. It is likely to be one of the continuing influences.

These then are some of the factors which have led to the development of museums everywhere; some of



the threads if you like from which our pattern of museums has been woven. And they are fairly basic factors : the fascination of pretty things; acquisitiveness; curiosity; the desire for power over others; prestige; ostentation; rivalry; the thirst for knowledge; economic security. They are so basic that it is not surprising to find that museums have developed, and are developing, in much the same way in every part of the world. There may be slight differences in chronology (in the stage reached), but the pattern is identical.

### **An International World**

This means that the museum world is extremely international in its outlook and its contacts. This is not simply because in our museums we are handling and studying (and perhaps trading in) objects from all parts of world, but largely because our purposes are the same, and our problems and difficulties are the same. Give or take a few years here and there, most museums are roughly at the same stage of development; having acquired or inherited their collections from the past in one way or another, they are now seeking ways of utilising them, or making them more readily available, more accessible, of providing a service to the community at large. Museum people everywhere, I find are less concerned with looking closely and exclusively inward, at their collections, and more concerned with looking outward, beyond the walls of their museums, to the community outside.

And I think that it is this new concept of the museum as a public service, and an increasing concern about the place and function of the museum in society, that has created, for the first time, a museum profession. And in turn, this realisation that we are, and need to be, a profession has led, quite independently in nearly every part of the world, to the establishment of museum training centres and courses. This is a new phenomenon, part of the new professionalism; although to be fair, the first university-based museum training course was established in Rio de Janeiro more than 40 years ago (and is still going strong), and the Museums Association's Diploma scheme was started over 30 years ago. But new university departments (of 'museology', the term which seems to relate most closely to this new thinking) have been springing up every year during the past decade, in India, in Japan, in the States, in South America, in Eastern Europe, and more recently in Western Europe, and in Canada. And now there seem likely to be developments in Australia.

I have been fortunate enough to have seen most of of these training centres in action (I see from my notebooks that these missions have taken me to some 30 different countries in the past 4 years, in Europe,

Asia, Africa, North America, South America, and now Australasia. The one thing that has impressed me most during these wanderings has been the fact that, quite independently and without much collaboration, practically every centre is working to the same syllabus, considering the same problems and using the same methods. This I think is a measure of the unity of the museum world itself. I have also found that one can drop into a museum anywhere on earth and (even though the curator is a complete stranger and you may understand no more than half a dozen words of each other's language) discover in five minutes that his problems, of finance, of storage space, of lack of staff, of inadequate buildings, of difficulties with cataloguing and conservation, are the same as yours. And his ideas on the solutions to these problems are likely to be the same too. I have had some very interesting, wordless, conversations on such problems with museum curators in Central Asia and in Patagonia.

### **What of the Future?**

So, what of the future? Well, the future of museums lies, of necessity, in our thoughts; and the nature of their future lies in the nature of our thoughts about them. We, by our thinking now, are helping to determine the future form of our museums. A glance at the past history of museums has shown us some of the general trends of their development : the trend from private collections to public institutions; the trend from static repositories to active forces in the community; the trend from multi-functional establishments to separate research institutes and exhibition centres; the trend from passive presentation to lively communication. These trends are likely to continue into the future, but the exact form which they take, and their rate of development, depends very much on our ideas and attitudes to-day, and on the way in which we train our younger colleagues - in particular, the way in which we train them to think about museums. It is the thought that counts.

So, looking ahead, I think that it is through new methods of communication, new concern for the needs of the visitor (and the community); through new contacts and involvements with other organisations (museums have stood aloof too long); and through a broadening of the idea of what museums should be and do, that I would hope to see the museums of the future finding new opportunities for enriching, to a greater extent than ever before, the lives of those whom they exist to serve.

I believe that the heyday of the museum, as a useful and exciting institution, lies well in the future, not in the past.

It is with these thoughts in mind that we should be planning the training of our future museum curators.



## AUCKLAND CITY ART GALLERY

### JOHN CONSTABLE: The Natural Painter

An exhibition of paintings and drawings from great collections at the Auckland City Art Gallery from 26 September to 28 October 1973.

The Constable exhibition at the Auckland City Art Gallery was an event of major importance both artistically and historically. Assembled under the guidance of the eminent art historian Graham Reynolds, Keeper of the Department of Paintings, Prints and Drawings at the Victoria and Albert Museum, London, the exhibition was many months in preparation.

Sixty-two works by John Constable composed the loan exhibition brought together from fourteen lenders, including Colonel J.H. Constable, the artist's great grandson; the Victoria and Albert Museum; The Royal Academy of Arts; The National Gallery of Victoria; The Museum of Fine Arts, Boston; The Nationalgalerie, Berlin; The Virginia Museum of Fine Arts, and the Dunedin Public Art Gallery.

Forty-two oil paintings, nineteen drawings and a proof impression of a mezzotint of Salisbury Cathedral of David Lucas, retouched by John Constable, were displayed in the largest exhibition of the artist's work ever seen outside Great Britain. Through the courtesy of Colonel Constable the Gallery was able to show the Diplomas awarded to Constable on his election as Associate of the Royal Academy, and, later, as full Member, together with his paint box which still contains pigment, brushes, pots, palette, palette knife and a chalk holder.

After closing in Auckland the exhibition went to Australia to be shown in Sydney and Melbourne before being returned to its owners.

An added attraction during the event in Auckland was a dramatised audio-visual presentation called *A Most Natural Man*, written by Brian McNeill and based upon the letters of John Constable, edited by C.R. Leslie. Incorporated in this presentation were audio-visuals arranged by Alan Smythe.

The one-hour dramatisation was performed seventeen times each week of the exhibition. The characters: John Constable, Maria Bicknell (whom he married) and the Rev. John Fisher, portrayed aspects of Constable's life, divided into three scenes, Spring, Summer and Autumn. Between scenes six slide projectors with zoom lenses provided continuous images on three separate screens. Music and sound effects were synchronised with these.

Among the most important paintings in the exhibition were *A Boat Passing a Lock*, painted in 1826 and bought back from its owner by Constable in 1829 when he was elected a full Academician and obliged to deposit a work of his in the Academy collection; *Dedham Lock and Mill*, 1820 (lent by the Victoria and Albert Museum), and *Hampstead Heath*, 1824 (lent by the Virginia Museum of Fine Arts, U.S.A.). But so many of the small oils and drawings were of such beauty that each visit to the exhibition became more enthralling than the last. His oil studies of landscape and skyscapes, made when living near Hampstead Heath are inscribed on the back with notes about the time of day, the wind direction, types of cloud formation and brightness or dullness of light. These were obviously almost life-long habits of observation developed by a mill owner's son who would need to know all the weather signs. They were also a deliberate study of sky and cloud formations to be introduced into large paintings, "the sort of sky, rich with broken cloud and suggestive of wind or the prospect of rain which he intended to match the glittering freshness of the meadows and the trees."\*

The leader writer in the *New Zealand Herald* on 29 September 1973, in a piece called *Constable's England* commented: "Fragile and transient was that to which the painter sought to give permanence. There, perhaps, lies some of his continuing charm. He needs no skilled interpreter. His appeal demands no cultivated taste, a savour for an artistic elite."

Judging by the attendance figures this has proved to be true. As an exercise in crowd control the month-long exhibition was the most testing the Gallery has ever faced. Queues formed outside the Gallery waiting for the doors to open and a continuous flow of people passed through each day. Thirty minutes before each performance of *A Most Natural Man* people would also begin to queue outside the Grey Gallery where the play was being performed to an audience of 250 each time.

Attendances averaged 2000 a day, made up of school groups, private groups and individuals. Each paying visitor (members of the Auckland Gallery Associates have the privilege of free entry to exhibitions) was given a 1974 calendar which carried a reproduction of *Dedham Lock and Mill*. A total number of 62,000 people visited the exhibition.

The catalogue, which contains an illustration of every item in the exhibition, has catalogue notes and an introduction written by Graham Reynolds. Posters

\*

Graham Reynolds, *Introduction, John Constable The Natural Painter*, Auckland City Art Gallery, 1973.

carrying a full colour reproduction of *A Boat Passing a Lock*, size 22½ x 23¼ inches are also available.

It must be mentioned that this exhibition would not have been possible without generous sponsorship. In thanking the contributors, organisers and sponsors, Mr. Richard Teller Hirsch, the Director, said in the catalogue, "When a public art gallery . . . joined by

very select sister institutions, is privileged to present a spectacle of the greatest importance, rich in both aesthetic and historic merit, the gratitude felt for such a contribution should reflect a genuine human emotion, not some mere bureaucratic tradition."

Brenda Gamble, Programmes Secretary, Auckland City Art Gallery.



**A MOST NATURAL MAN** by Brian McNeill. A three-part dramatisation based chiefly upon the *Memoirs of the Life of John Constable* by C.R. Leslie, and incorporating audio-visuals arranged by Alan Smythe.

The photograph shows (left) Brian McNeill as John Constable, Paul Robinson as Rev. Fisher and Val Lamond as Maria Bicknell (Mrs Constable).



## TAMARIND: HOMAGE TO LITHOGRAPHY

### Exhibition To Tour New Zealand

An exhibition entitled TAMARIND: HOMAGE TO LITHOGRAPHY, containing ninety-two lithographs will be touring New Zealand during the latter part of 1973 and up to mid 1974. The show is being circulated under the auspices of The International Council of The Museum of Modern Art, New York, and was co-directed by William S. Lieberman, Curator of Drawings at The Museum of Modern Art, and Virginia Allen, formerly with its Department of Painting and Sculpture. The New Zealand tour has been organized by the Govett-Brewster Art Gallery, New Plymouth.

Initially shown at The Museum of Modern Art, TAMARIND: HOMAGE TO LITHOGRAPHY reflects a recent revival of interest in the art of lithography, which just fifteen years ago was in danger of extinction in the United States. A significant force in this revival was the Tamarind Lithography Workshop in Los Angeles, California, directed by June Wayne. A non-profit educational organization, the workshop received its funds from the Program in Humanities and the Arts of the Ford Foundation, and offered fellowships to both artists and printers to collaborate in lithography. During the ten-year history of the workshop, over 100 artist-fellows, as well as guest artists, and some printers and staff members, produced over 2,500 prints, while some 70 printer-fellows received highly specialized training in the art of lithographic printing. Tamarind Institute was established at the University of New Mexico in 1970 and has as its principal goals maintaining Tamarind standards, training professional artisans, and continuing research into both the technical and economic aspects of artists' lithography.

### Stress on Quality and Experimentation

Tamarind's facilities and stress on quality and experimentation enabled collaborating artists and printers to extend and adapt lithography as a very individual means of artistic expression, illustrated by the wide range of images and variety of selection in the exhibition. Hardedge, optical, and minimal images — once thought to be unattainable in lithography — have been printed at Tamarind, as well as the more traditional painterly and intricately drawn lithographs. According to Virginia Allen, "Lithography at its best is a collaboration between artist and printer. Technically the most difficult of all fine-printing techniques, it requires specialized skills, equipment, and physical agility beyond the reach of most artists."

Josef Albers went to Tamarind with little experience in lithography and discovered that he could successfully achieve his "squares" in the medium, as seen in plates from two series — *Day and Night* and *Midnight and Noon*. Hardedge painter John McLaughlin commented after his stay at Tamarind: "I was especially impressed by the insistence that artist and printer must combine to press lithography to even greater limits, rather than adjusting to its already proven capabilities." And Louise Nevelson, who had never before made a lithograph, produced several highly successful series at Tamarind.

Other lithographs in the exhibition include the stark shapes of George Sugarman, Jesse Reichek, and William Turnbull; the vibrating colours of Nicholas Krushenick, Leon Polk Smith, and Henry Pearson; the Pop Art vocabulary of David Hockney, Allen Jones, James Strombotne, and H.C. Westermann; illusionistic prints by Ed Ruscha and Kenneth Price; traditional draughtsmanship of Harold Altman, James McGarrell, Seymour Rosofsky, and Peter Takal; the sweep and spatter of liquid tusche of John Hultberg, Sam Francis, and Adja Yunkers; and the spontaneous delineation of abstract expressionist painters Philip Guston and Esteban Vicente. Among the Latin American artists who have worked at Tamarind are three represented in the current exhibition: Rodolfo Abularach, from Guatemala; Antonio Frasconi, from Uruguay; and Jose Luis Cuevas, from Mexico.

### History of Lithography

Lithography was invented in 1799 by a Bavarian, Alois Senefelder, after several years' experimentation, but according to William Lieberman's introductory text panel "lithography as an art form first flowered in France. Gericault had made sensitive artistic lithographs as early as 1817, but it was the Spaniard Goya, who, turning to lithography during the last years of his life, first explored fully the depth and subtlety inherent in the medium."

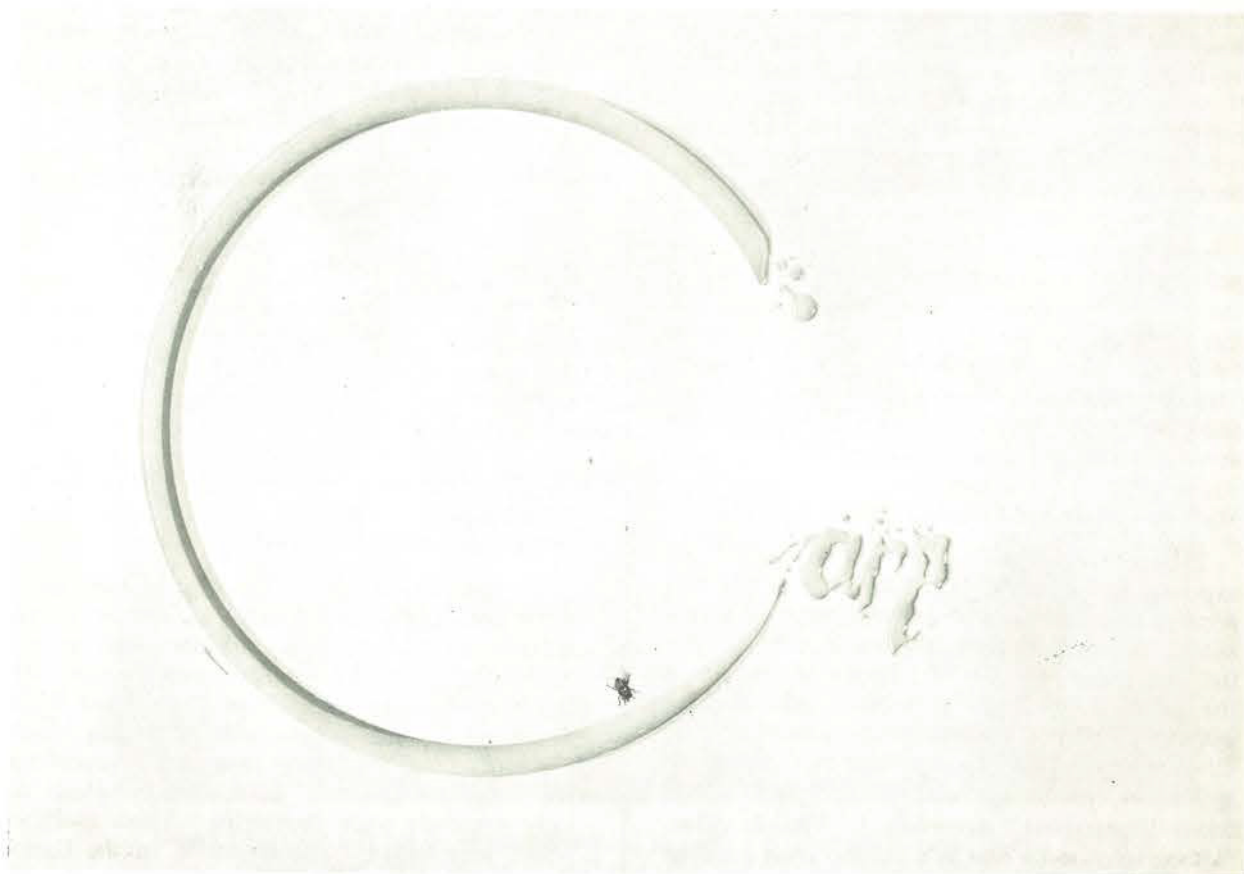
By contrast, artists in the Western Hemisphere were not treating lithography as a creative and independent art form during the nineteenth century. Although lithography establishments became very important in many capitals of Central and South America, travelling artists such as Johann Moritz Rudendaz used lithography to record the social and physical environment of Latin America which the early explorers were discovering. These cherished works were called "costrubrista." In the United States lithography was used at that time primarily as means for mass-producing book illustrations, posters, advertisements, and genre pieces. Then between 1900 and 1940, a number of artists began to work in lithography. In 1940, Stanley William Hayter

moved his intaglio studio *Atelier 17* from Paris to New York City, shifting the printmaking focus from lithography to intaglio, where it remained throughout the forties and fifties.

Now lithography is again a major multiple art form. Clinton Adams, an artist fellow represented in the exhibition, has commented: "The test of the Tamarind program to artists and to lithography is that while few artists in the U.S.A. made lithographs in the 1950's, there are few in the 1960's who have not done so, either at Tamarind or at the workshops established as a consequence of the Tamarind program."

## NEW ZEALAND ITINERARY

Govett-Brewster Art Gallery, New Plymouth:  
9 October – 23 October  
Gisborne Art Gallery and Museum, Gisborne:  
26 December – 9 January  
Manawatu Art Gallery, Palmerston North:  
26 January – 10 February  
The Waikato Art Gallery, Hamilton:  
11 March – 31 March  
Auckland City Art Gallery, Auckland:  
10 April – 5 May  
N.Z. Academy of Fine Arts, Wellington:  
13 May – 27 May  
Dunedin Public Art Gallery, Dunedin:  
8 June – 23 June



*Carp with Shadow and Fly* (1969) Ed Ruscha

In the Exhibition TAMARIND: HOMAGE TO LITHOGRAPHY from the collection of The Museum of Modern Art, New York. Promised gift of Kleiner, Bell and Company. Photograph by Mathews.



## New Home for Waikato Art Museum

Ken Gorbey

On 18 October the Waikato Art Museum was officially opened by the Minister of Internal Affairs, the Hon. H. May. The official party included, as well as the Minister, Dame Te Atairangikaahu, the Mayor of Hamilton, Mr. Minogue, and Mr. D. Taylor, Chairman of the Hamilton City Council Recreation Committee.

Three hundred guests enjoyed a champagne supper and dancing. All in all a sparkling affair.

On the Saturday of Labour Weekend the public were invited to view the new premises for the first time and the distribution of 17,000 small posters featuring the canoe *Te Winika* (single colour - .9 cents each) to all Hamilton school children guaranteed a good turnout for Labour Weekend.

The opening was the culmination of eight months of work for staff. In March this year it was suggested that the Hamilton City Library, who were seeking space for expansion, might take over the old museum if suitable premises could be located for the museum. Such a leasehold space was located in the top floor of the Public Investment Shop in London Street - 14,000 sq. feet in all. Fully carpeted, temperature controlled and served by both public and service lifts the new premises had much to offer. A considerable amount of modification was necessary however, to convert what was designed as a shop into an art museum. Almost 500 feet of walling had to be constructed, a design office and darkroom built and the non-public area modified for workshop, office and exhibition preparation areas. The building now offers approximately 8,000 sq. feet of display gallery and 6,000 sq. feet of other functions. Outside the new premises the art museum has the use for storage of the old art gallery and an old house giving in all a display to other functions percentage of 45% to 55%.

Modifications to the new premises were to have been completed in August but delays at virtually every stage meant that the sub-contractors were in the building the morning of the official opening and several minor jobs have yet to be finished.

However, despite this the Art Museum opened well featuring exhibitions in five areas, only one of which can be described as permanent.

Upon coming through the front entrance the visitor is over-reached by the towering bow piece and bow decoration of *Te Winika*. The canoe is too long and heavy to be considered anything but a permanent fixture and has, therefore, been placed in its own gallery. A group of carvers from Turangawaewae

under Messrs Te Wiata and Kingi worked for some weeks relashing and dressing *Te Winika*. Surrounding the canoe is Maori and Island material.

The other four exhibitions occupy one large gallery, though by the use of free standing screens and a semi-permanent walling system a degree of separation has been introduced in some areas.

The Art Museum's Iban collection, the bulk of which was purchased in 1972 by Mr. Noel Roe, occupies one area of approximately 1,000 sq. feet. In another smaller area a historical exhibition has been mounted on the development of the Waikato since the Wars of 1863. Very few objects are used in this section with the "storyline" being maintained by the use of maps, photographs and script. The objects in the main are used for visual relief.

Should the Art Museum patron choose to use the parking area at the rear of the building he will be confronted by the *Scultura Italiana Exhibition* in a spacious setting of approximately 4,000 sq. feet. The lighting levels at the present moment are high but with a simple fitting which can be rigged on to the girder system, spotlights will, with experimentation, play an increasingly important role in lighting exhibits.

To complete the opening exhibitions Govett-Brewster's fine *Master Drawings from the Lyman Allyn Museum*, U.S.A. can be seen.

Although temporary the new premises of the Waikato Art Museum will serve as a very fine interim solution to the problems of displaying the arts and culture history in Hamilton.

Ken Gorbey is Director and Co-ordinator of Waikato Art Museum, Hamilton.

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## Director of Sargeant Art Gallery, Wanganui

Mr G.H. Brown, the curator of pictures at the Hocken Library, Dunedin, has been appointed Director of the Sargeant Art Gallery, Wanganui, and will take up his appointment in March, 1974. Mr Brown holds a Diploma in Fine Arts and is also a graduate of the New Zealand Library School. He has been with the Hocken Library for almost three years.

He worked in the Auckland City Art Gallery for five years before a short term at the Waikato Art Gallery.



## WHO YOU SHOULD KNOW — 8

Compiled by Wendy Carnegie and Beverly Macpherson



**D.P. Millar,**  
Director,  
The Dowse Art Gallery,  
Lower Hutt.

David Pierre Millar M.A. (Hons), F.R.S.A., was born in Western Australia in 1937. He was brought to New Zealand in 1942, exchanging the heat of the near Australian Outback for the chill of Queenstown's winters.

He was educated at King's Prep, Auckland, and at Otago Boys' High School, Dunedin. Here he was awarded the L. Rathbone Scholarship for his Scholarship History and English. An honours degree in history at the University of Canterbury was followed by a brief teaching spell at Wanganui, while he awaited a place at Westcott House, Cambridge. Here he developed a strong interest in 19th century art, architecture and history, and as the result of encouragement from Professor Owen Chadwick of Selwyn College, commenced a biography of Bishop Selwyn, which, ten years later, will soon be published.

He commenced the new department of Colonial History at the National Museum, and there began the research that led to the publishing of the history of Lower Hutt, now into its second edition. Study in Art History from the University of Auckland led to his present appointment as Director of the Dowse Art Gallery, Lower Hutt.

In 1973 he visited museums and art galleries in the eastern part of the U.S.A. under the aegis of the U.S. State Department, and in 1974, with the assistance of the N.A.C. will be visiting the London, Paris, Prague, Vienna and Italian galleries.

He and his wife, Susan, collect contemporary N.Z. painting and pottery, (when the Bank Manager is not looking), and are busy planting trees on a clay plot overlooking Taita Gorge, where a house designed by Gordon Moller will, hopefully, soon arise. They both belong to the Chamber Music Society, patronise Unity and Downstage Theatres, and while Susan attends to the secretaryship of the Conservation Society, he attends to his thematic stamp collection of European Art, avoids cutting the lawns and eats pickled onions.

**R.J. Scarlett,**  
Osteologist,  
Canterbury Museum.



Ronald Jack Scarlett was born at Stoke, Nelson, in 1911, and prefers to be called Ron. His father was a sawyer and he was largely brought up round sawmills. Although his work keeps him city-bound he is essentially a countryman and happiest when travelling in the bush, tramping dunes looking for bones, digging moa bones from a swamp or just generally living in the country.

After attending six different primary schools he worked on farms, in a sawmill, as a labourer, a golf greenkeeper, gardener, goldminer and later at trucking in a coalmine. He began a degree course at Canterbury University College when he was almost 27, completing his B.A. some years later. He then studied Anthropology at Otago under Dr. Skinner, and did a course in Bibliography and Librarianship under John Harris. During his varsity days in addition to the gardening and labouring chores common to students in need of funds for living, he was for a time a printer's salesman and also made sweets, including probably the strongest peppermints in New Zealand.



From his youth (when he formed a collection of fossil shells) he had always been interested in natural history, and when invited by Dr. Roger Duff, now Director of Canterbury Museum, to participate in the excavation of Moa skeletons at Pyramid Valley, North Canterbury, he accepted with enthusiasm. Ron Scarlett worked with Jim Eyles, now Director of the Nelson Museum, for three months in the "big dig" of 1949, and has excavated there many times since. In his student days and afterwards, he gave voluntary assistance whenever possible to Canterbury Museum. He joined the staff as Recorder of Collections at the beginning of 1950, and became Osteologist some years later. He enjoys the bone work so much that he says he has no intention of retiring until told to do so.

His other interests include archaeology for which he trained under Jack Golson, and he has done some archaeological work in Australia, New Guinea and the Solomon Islands, as well as a considerable amount in many parts of New Zealand. He was first editor of the N.Z. Archaeological Society's Newsletter and has been a Council member and Vice President of that Society. He belongs to numerous scientific societies and has published 18 scientific papers. Speleology, book collecting, philately, a cigarette card collection and listening to music from folk songs and good jazz to classical, satisfactorily fill the remainder of Ron Scarlett's time. He could be said to be a man of many parts.

**James C. Mack,  
Exhibitions Officer,  
Waikato Art Museum.**

James Charles Mack was born at Auckland in 1941, under the sign of Aquarius, he is careful to add.



Twenty five years later, which time included a sojourn in the teaching profession and a divertissement in a box making factory, he became interested in the museum profession. He enrolled for, sat and passed the British Museum's Diploma during the course of the following work history. He initially secretaried for the Waikato Society of Arts, directed for the Manawatu Society of Arts, assisted at the Dunedin Public Art Gallery Society Incorporated, then participated in the Asia Pacific Museum Programme in Honolulu, where he was able to reavow his professional commitment. He returned to Dunedin, found it hadn't changed, and went into limbo for a year. He's presently employed at the Waikato Art Museum where he is Exhibitions Officer.

He hopes that the quarter of a million dollar commitment which the Labour Government has made to the Art Galleries and Museums of New Zealand will be used to the benefit of the Museums and their professional future.

Jim Mack remembers with affection four museologists, Peter Tomory, Robert Cooper, Robert P. Griffing and Bartlett Hayes, who taught him it is worth fighting for professional standards.

### Major Survey of M.T. Woollaston's Work

This exhibition organised by the Manawatu Art Gallery, Palmerston North, is a collection of 98 works ranging over a period of 40 years.

Born in Taranaki in 1910, Toss Woollaston's early background was farming. In 1928, while working in the Motueka area, he was introduced to the water-colour medium by an acquaintance and from then his spare time was spent almost exclusively in sketching and painting. Apart from short periods at the Canterbury School of Art in the thirties, Woollaston is self-taught.

As with his figurative and portrait studies which are, in essence, extensions of his attitudes towards landscape, Woollaston's concern is with the underlying reality of the subject and not its superficial appearance.

Woollaston is represented in all major public collections in this country, in New Zealand embassies, the National Gallery of Victoria, Melbourne, and in private collections in New Zealand, Australia, Singapore, Europe and the United States.

The exhibition will be at the Auckland City Art Gallery from December 11 to January 13.



## **Foundation Stone Laid for Canterbury Centennial Wing**

"Christchurch is the Antarctic City. It was here Scott lived while he outfitted for two Antarctic expeditions and the city provides the modern technocrats who service and continue Antarctic research" said the Prime Minister, Mr. Norman Kirk, after he had laid the foundation stone for the new centennial wing of Canterbury Museum. The trowel presented to Mrs. William Sefton Moorhouse in September 1862, for the laying of the foundation stone of the Christchurch-Lyttelton rail tunnel was used by Mr. Kirk and now bears an inscription recording that Mr. Kirk used it more than a century later.

The project, to which \$235,000 had been pledged towards an appeal target of \$250,000 formed a fitting memorial to all those who have contributed so much to Christchurch and its museum during the past century, said Mr. Kirk. The remission of engineering fees amounting to \$24,000 by the engineering consultants for the project, Mr. Guy Powell and Partner, had provided one of the greatest donations to the appeal. Mr. C.E. Fenwick, chairman of the Museum Board spoke of the support given by local bodies, especially the Christchurch City Council.

The Government is to grant \$100,000 to the Canterbury Museum over the next three years as a 1-for-2 subsidy on contributions from local bodies.

## **U.S. Grant Toward Antarctic Centre at Canterbury**

The United States National Science Foundation has approved a grant of \$US50,000 (about \$NZ37,500) toward the Antarctic centre of the Canterbury Museum said the Director, Dr. R.S. Duff, at a meeting of the Museum Trust Board in Christchurch recently.

## **New Maritime Hall at Otago Museum**

It was fitting that a Maritime Hall should be set up in the Otago Museum because of the province's association with ships, said Mr. H. Walden Fitzgerald, former chairman of the Otago Museum Trust Board, when he opened the hall in July.

The new hall represents a co-operative effort between the Otago Maritime Society, the Museum Trust Board and the Union Steam Ship Company. It took almost two years to set up and occupies the space above the old entrance hall. Displays include model ships, many of historical importance and the progress of shipping from sail to steam and diesel electric power, a model of the Otago Harbour and the progress of Harbour Board works over the years. Marine engineering and navigation are also included.

## **Wairoa Museum Society to be formed in Hawke's Bay**

An interim committee has been set up toward the establishment of a permanent controlling authority for a museum at Wairoa. It includes representative of the Wairoa Rotary Club, and Wairoa Borough and County Councils. Over \$10,000 has been raised towards the building of a museum by the Rotary Club who conducted a public appeal. The interim committee is to approach the Hawke's Bay Art Gallery and Museum for information to assist in providing a guideline for the Wairoa Museum Society. Inquiries will also be made as to the availability of subsidies for museum projects. The possibility of making the museum an extension to the Centennial Library is to be considered.

## **Plans for new Museum and Art Gallery at Gisborne**

Two exhibition galleries, a museum section and transport and technology section have been included in the sketch plans drawn up for Gisborne's new museum and art gallery rebuilding programme on the present site. Artists' and potters' studios with facilities for associate groups and ancillary accommodation were also incorporated in the plans which were discussed at the annual meeting of the Gisborne Art Gallery and Museum Inc. in July. Artificial lighting and temperature and humidity control planned for one of the two galleries would mean that more travelling exhibitions from overseas would be able to be shown. The foyer would be able to house temporary exhibitions, feature small music or theatre groups or serve as a temporary lecture theatre. It could be used as a daytime classroom for school groups and an evening meeting place and would be a real focus of activity, said the director, Elizabeth Shaw. Information on overseas trends and emphasis in the fields of museum display and exhibitions brought back by the director from Europe and America last year had been of great assistance in the preliminary studies for a rebuilding programme, said the retiring president, Mr. C.A. Pilbrow. Following a visit by Professor K.W. Thomson, president of the Art Galleries and Museums Association of New Zealand to discuss the scheme it was decided to proceed with the development of the proposals and in due course application would be made to the Internal Affairs Department for financial assistance. The committee was hopeful that 1977 would see the completion of the proposed building programme Mr. Pilbrow told members.

## **Matamata County Council to negotiate for Clydesdale Museum**

The Matamata County Council is negotiating to buy the Clydesdale Museum near Matamata and will seek a new site for it. The Clydesdale Museum is privately owned.



### Valuable Art Gift for Dunedin Art Gallery

A painting titled "*The Virgin and Child*" and valued at about \$50,000 is to be presented to the Dunedin Art Gallery to mark the centenary of Hallenstein Bros. Ltd. It was painted in the fifteenth century by Zanobi Machiavelli and is in a sixteenth century frame.

Dr. Esmond de Beer came by air from London to present the painting on behalf of his sisters, Dora and Mary. He is a grandson of Mr. Bendix Hallenstein, the founder of the company.

### Former Gallery Director Shows Own Work

Mr. William S. Baverstock, O.B.E., F.R.S.A., former Director of the Robert McDougall Art Gallery, Christchurch, and former secretary of the Canterbury Society of Arts for 16 years showed a lighter side of art in a retrospective exhibition of drawings, caricatures and designs at the Society's gallery. The 62 exhibits, done between 1913 and 1972 represented a slice of Christchurch history and recalled vividly many of the prominent citizens of the day. In a long and interesting career in the art world Mr. Baverstock has been officially connected with 135 art exhibitions.

### New Zealand Historic Places Trust

The New Zealand Historic Places Trust has established a Maori Buildings Committee whose function is to consider ways to record and preserve important Maori ceremonial decorated and historic buildings. The venture has the support of the Maori Council who will be represented on the committee. The Secretary for Maori and Island Affairs will be a member of the committee.

The first need is to assemble a basic list of such buildings. The final solution will probably be to use the list as a basis for actual field programmes during which visits will need to be made to all districts and marae throughout New Zealand so that all houses actually standing will be recorded. The Trust is interested in both written and photographic records, details of areas covered, when the record was compiled and whether any investigation or inspection has been carried out.

Any information which will assist the committee will be welcomed by the Director, New Zealand Historic Places Trust, Box 12-255, Wellington.

### Whistler Etchings Gift to Waikato Art Gallery

A gift of two etchings by James McNeill Whistler has been made to the Waikato Art Gallery by Mrs. M. Watson of Leamington, Cambridge and will be a valuable addition to the permanent collection. They are dated 1859 and 1860 and are part of the Thames series.

### Grant of \$15,000 Sought for Nelson Provincial Museum

The Nelson Provincial Museum Trust Board is to apply to the Minister of Internal Affairs, Mr. H.L. May, for a grant of \$15,000 to cover this year's capital cost in completing stage one of the museum. At the same time the executive would advise the Minister that it would later submit plans and estimated costs with supporting evidence for a subsequent grant for the completion of the museum display area for 1974 to 1975.

### Gift to Otago Museum

A gift of \$1000 has been made to the Otago Museum Trust Board by Mrs. E.G. Theomin, of Dunedin, who has had a long association with the Museum and has been on its list of benefactors for many years. Her latest gift had been made in recognition of the fact that funds are required to maintain the stature the museum has in the community said the Director, Dr. R.R. Forster.

### Tribute to late Dr. C.O. Brasch

Tribute was paid to the late Dr. C.O. Brasch by the chairman of the Otago Museum Trust Board, Mr. A.G. Aitchison, who said that in the past 30 years the museum had had no truer friend. Dr. Brasch was a council member of the Association of the Friends of Otago Museum for 20 years and a member of the purchasing funds committee until his death. "His benefactions were always planned with care and wisdom and were presented anonymously. Probably no-one will ever fully realise the extent of his generosity" said the chairman, at a board meeting.

### Gisborne Art Gallery and Museum Progress

There had been a noticeable increase in the level and variety of work undertaken by the staff and committee during the year said the retiring president of the Gisborne Art Gallery and Museum, Mr. C.A. Pilbrow in his annual report recently. Visitors during the year numbered 16,484.

The variety and number of exhibitions, all well attended, have increased public interest and strained existing facilities to the limit. Membership stood at 509, an increase of 123.

The Gisborne City Council had increased its annual grant from \$5000 to \$8400 and the Cook County Council had doubled its annual grant. There had also been generous grants from the Arnold Williams and Heathcote Beale Memorial Trust, the Clark Trust, the estate of Moss Blundell and anonymous donors.



### **Fine Maori Pieces Presented at Gisborne**

Three Maori Clubs and a Maori walking stick dating from the last century have been presented to the Gisborne Art Gallery and Museum by the family of the late Mr. M.L. Holden. The Director of the Museum, Elizabeth Shaw, said she was delighted to receive such fine pieces for the museum. The wahaika, a short club, has a carved blade, the tongue of the taiaha is also carved, the walking stick is an unusual piece with four small figures carved up the stick and the tewhatewha has a small carved spiral at the end of the handle.

### **Cracks Show in Early Settlers Museum, Otago**

Structural cracks are showing on the facade of the Otago Early Settlers Museum in Dunedin but the Early Settlers Association is unable to renovate the frontage because of its depressed finances. The association recently formed a committee to investigate the future of the museum, which stands on land leased from the New Zealand Railways, and for which the lease will expire in 17 years. The association has no right of renewal. The committee was looking seriously at an alternative site for the museum. It was also looking at the possibility of increased membership which would increase funds and the possibility of combining all the city's historical groups into one loosely knit organisation.

### **Goldie Theft Inquiry Spreads Overseas**

Police inquiries into the theft in early September of two Goldie paintings from the National Art Gallery, Wellington, have spread overseas, though detectives believe the \$12,000 paintings are still in New Zealand. Both fairly early Goldie works, the paintings are Te Hei and Pipi Puzzled (Pipiharehuka). The International Association of Art Galleries has been notified and a poster showing photographs of the stolen paintings has been sent to public libraries, art dealers, auctioneers and art galleries.

Footnote: The Goldie paintings have since been recovered by the police in the Wairakei area and are reported to be in good condition.

### **Increase In Subscription To Auckland Museum**

The Thames Borough Council has resolved to raise its annual subscription to the Auckland War Memorial Museum from \$75 to \$100 from 1st April, 1974. The Deputy-Mayor, Mr. A.C. Espiner said that the Borough received excellent exhibits from the museum and officers from the museum visited the town to help with displays at no charge other than for travelling expenses.

### **G.F. Angas Paintings Bought by Turnbull Library, Wellington.**

Five paintings by George French Angas, and a sixth painting, a gouache of a native bird, were bought at Sotheby's in London recently by the Alexander Turnbull Library, Wellington, for a total of £12,000 (\$19,800).

The Turnbull Library also bought a sketchbook containing 60 drawings and paintings of the Taranaki Maori Wars by Lieutenant Colonel Henry James Warre for £1600 (\$2640). The representative of the Turnbull Library said the New Zealand Government had given a generous grant towards the purchases.

The collection of New Zealand paintings and artefacts sold at Sotheby's for more than £36,000 (about \$59,400).

### **Security Measures for Canterbury Museum**

The Canterbury Museum Trust Board has approved the expenditure of \$2000 for security next year, the first time in recent years that so much has been allocated for such a purpose. The security measures include armour-plated glass, barbed-wire topping for some fences and the installation of a special gate.

The board's annual estimates allow for an estimated expenditure next year of \$90,000 for salaries, with an estimated income of more than \$120,411 from local bodies. This year more than \$136,800 was spent by the museum with local body contributions amounting to \$112,696.

### **Museum Opened at Waitomo**

The Waitomo Museum was opened in October in its temporary home at the Waitomo Hotel by the Chairman of the Waitomo County Council, Mr J.M. Somerville. The Chairman of the Waitomo Museum Society, Mr P.L. Dimond, said the society hoped to raise enough money to build a museum in the Waitomo village in the near future. Mr Dimond who is also president of the New Zealand Speleological Society said the museum was probably the first caving museum in the country. Museum exhibits include fossils from the Waitomo Caves, a display showing the history of caves and caving, a history of the Waitomo Caves and pioneer and Maori history. The natural history section features a moa skeleton and egg and the remains of the extinct North Island takahe and kakapo which were found in caves around Waitomo. Members of the Museum Society had worked on the attractive displays for about three months.



## Nelson Museum Director Resigns

Mr J.R. Eyles, who has been Director of the Nelson Provincial Museum for eight years has resigned to take up an appointment as Director of the Westland Museum at Hokitika. Mr Eyles is a member of the council of the Art Galleries and Museums Association of New Zealand.

Mr Eyles discovered the Wairau Bar moa hunter site in 1939 and was later associated with the Canterbury Museum in significant excavations. He spent six weeks in 1949 with Mr R.J. Scarlett in the Pyramid Valley moa swamp on systematic excavations which resulted in the recovery of 70 skeletons and added greatly to the knowledge of moa extinction. Between 1949 and 1952 Mr Eyles was technical assistant in ethnology at the Canterbury Museum and in 1951 he was given leave to undertake a course in anthropology at Otago University. In 1953 he was promoted to assistant keeper in ethnology, which position he held until 1956 when he resigned to work on the family farm near Blenheim.

## Maori Artefacts for Taranaki Museum

The Taranaki Museum has been provided with a small but choice collection of Maori artefacts by a North Taranaki collector. All the adzes in the collection had been catalogued, with details of the area in which they had been found and this added much to the collection's value.

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## LETTERS TO THE EDITOR

From R.H. Ballard, Director of the Govett-Brewster Art Gallery, New Plymouth.

"I read with interest the article by Mr. David Millar in Vol. 4 No. 3 of AGMANZ News and wish to make some comments concerning points he has raised. I can appreciate his attitude regarding the quality of New Zealand work and the need for its promotion both here and abroad. I also can understand and appreciate his comments regarding the acquisition of major European art for New Zealand collections. However, I find it difficult to understand his attitude towards fellow colleagues when he states that overseas art, when acquired, is purchased to "... win respect from overseas colleagues or their fellow countrymen by buying the occasional art object." Surely the primary purpose for purchasing art works, whether they be from New Zealand sources or overseas, is to make them available for the public to view and thus to enrich that public. The personal interest of the

Director or Curator should play a minor role, and I use the word "should" advisedly. Let us hope, however, that citizens' money is put to better use than glorifying a Director's or Curator's reputation.

The next item Mr. Millar dwells on is the topic of overseas exhibitions. He states "... we do not have the buying power or prestige gained by a large exhibition-going public, to attract exhibitions from overseas with ease". The overwhelming question here is "who said it was easy to travel exhibitions either in New Zealand or overseas?" It has always been difficult to obtain exhibitions and to travel them, but the awareness gained by not only the viewing public but artists as well is worth the effort. In addition, the exhibition-going public is growing with every overseas exhibition received. In New Plymouth almost one third of the population paid admittance charges to see the Portrait of Mexico exhibition in a three week period. Granted, this exhibition was an extra popular one (however, it did have its limitations) but it introduced people to galleries and museums they had never considered attending. The easy to travel exhibitions have their place in a gallery's calendar, but it is a healthy state of affairs when exhibitions like the Mediaeval Arts of France and the Constable exhibition can be seen by New Zealanders. I am sure very few people would turn down the chance to see Constable if it were offered them. Exhibitions should not be discouraged from coming here simply because there are only three million possible viewers. These viewers have every right to see what can be seen.

I am in full agreement that New Zealand art should be promoted to its fullest but not to the exclusion of the arts of other cultures and societies. Art reflects society and New Zealand's political and economic awareness and participation in international affairs is growing and so should its cultural awareness and participation.

In reference to a further point brought up by Mr. Millar, I think most of us are aware that bigger exhibitions do not necessarily equal better exhibitions.

In conclusion, I realize I have run the risk of belabouring a point Mr. Millar may have made in passing, however, I felt others may have taken it as seriously as I have and, therefore, I have spoken to it. Surely everybody has the right to see what Mr. Millar saw on his recent travels but who do not have the good fortune to travel as extensively. How else will they see the Impressionist, Neoclassical, Pre-Raphaelite paintings Mr. Millar mentions he viewed and appreciated if every attempt is not made to bring them to these Islands "... hundreds of miles from any other country ...". Robert H. Ballard.



