

KEN GORBEY
P.O. BOX 9120
WELLINGTON
NEW ZEALAND
(04) 850-696



AGMANZ NEWS

Canterbury Issue

The Art Galleries & Museums Association of New Zealand

Volume 6 Number 3

August 1975

AGMANZ NEWS

vol 6 no 3
august 1975

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Cover: *Head* coloured plaster (600mm) Russell Clark.
From the Russell Clark Retrospective
Exhibition. Purchased by Canterbury Museum.

The Art Galleries and Museums Association of New Zealand

administration

- President: Bruce Hamlin
National Museum
Private Bag
Wellington.
Telephone — 59-609
- Secretary: Constance Kirkcaldie
New Zealand Academy of Fine Arts
Private Bag
Wellington.
Telephone — 59-267
- Treasurer: Mrs M. Gibson-Smith
P.O. Box 6853,
Auckland 1.
Telephone — 74650 ext. 633
- Editor: Ken Gorbey
P.O. Box 1382,
Hamilton.
Telephone — 84-119

copy for the news

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AGMANZ News is published with the support of the Queen Elizabeth II Arts Council of New Zealand.



robert mcdougall art gallery

B.D. Muir

Since 1971 the McDougall Gallery has been operating an art education programme that so far is unique among New Zealand art galleries. By arrangement with the Christchurch Teachers' Training College Secondary Division student teachers are seconded to the Gallery on section, each term, for a period of four or five weeks. During that period the student is made familiar with the workings of the institution, its collections, and its temporary exhibitions, and prepares material for visits by school parties. Specific topics on particular periods, styles, or individual artists are offered, and frequently teachers wishing to use the Gallery request special topics which are then prepared in time for their visit. The great advantage of the scheme is that student teachers have an excellent opportunity to become familiar with the Gallery, and therefore better equipped to deal with such visits when they become full time teachers.

At the same time they provide a valuable link between the gallery and schools in addition to gaining practical experience in what is a rather unusual teaching situation. Working on the basis that there is no real substitute for an original work of art the course undertakes introductory lessons on general art appreciation as well as studies in greater depth. The results of the scheme have been most encouraging, partly because of the high calibre of the students who elect to come on section to the gallery, and because of the large number of school parties that make use of the presence of instructors.

The student teacher scheme operates in addition to class instruction normally undertaken by full time gallery staff members, of whom Miss B.J. de Lambert is largely concerned with this aspect of the Gallery's function. Special classes are also devoted to University, Training College, and adult groups with periodic courses, especially for art teachers, conducted with the aim of creating a better understanding of how the gallery can best be utilised by educationalists at all levels in the community.

A special programme this year will, for the first time, be devoted to assisting the blind. A special exhibit will be prepared to coincide with National Braille Week, from July 21st - 26th. Here the emphasis will be an appreciation by touch, and will include items of sculpture, pottery, and textiles. Labels may also be prepared in braille and blind people used as instructors as well during the period the objects are in use.

The McDougall Gallery is this year featuring five exhibitions of special interest which it is preparing itself. Two of these are available on tour to other centres.

An exhibition of drawings, graphics and paintings by Impressionists, drawn from the public collections of New Zealand was one of the highlights of the 1975 Christchurch Arts Festival held in March. After several years in preparation a Retrospective Exhibition of the work of Russell Clark (1905-1966) opened in the Gallery in May, and is now touring other centres. This collection drawn from public and private sources from all over the country is the first assessment that has been made of the life's work of one of New Zealand's most diverse and interesting painters and sculptors.

Still in the process of preparation, but rapidly nearing completion, is a survey of painting in New Zealand between the wars, from 1920 to 1940. Prepared on behalf of the Queen Elizabeth II Arts Council, with the assistance of Gordon H. Brown, Director the Sarjeant Art Gallery Wanganui, this is the sequel to the New Zealand Painting 1900-1920 Exhibition which has already toured the country.

Alison Mitchell, the Exhibitions Officer of the Gallery, has prepared an exhibition of recent painting and photography by Six young Christchurch women artists, as the Gallery's contribution to International Women's Year.



Cayley's Pond, c 1949 Russell Clark Collection,
Sargeant Gallery, Wanganui.

This will be seen only in Christchurch, although it is planned to prepare a further exhibition with entries from all over the country next year, with a view to touring it nationally to draw attention to the work of high quality being produced by painters who feel that they as women have distinctive statements to make through the medium of painting, drawing, and photography.

Miss B.J. de Lambert, Assistant to the Director, who organised the Impressionist Exhibition earlier referred to, is currently working on an exhibition of photography by the local news media, including television, in which it is hoped to use audio-visual material as well as static photographic exhibits. The theme of news reporting by means of photography proved a very popular one last year.

Also in preparation is a collection of painting, pottery, weaving and handcrafts to be shown during November in the Christchurch sister city of Kurashiki in Japan. The Director will be travelling with the exhibition which will be timed to coincide with a visit to Kurashiki by the Mayor and Mayoress of Christchurch.

The development of South East Asian pottery with particular emphasis on the eleventh to fifteenth centuries is the theme of a special exhibition being prepared for the Gallery by Rex Valentine, a Christchurch potter. Rex prepared an exhibition of Hamada's work for the Gallery last year, which was

very well received. This year's exhibition will feature a collection of twenty five pieces purchased recently for the Permanent Collection. It includes examples of Sung, Ming, and Sawankhalok which will be exhibited in display cases designed by the Gallery's custodian Mr T.N. Gordon, and built in Christchurch in time for the Exhibition in July. Attendances so far this year have been running at an all-time high with over eleven thousand visitors to Arts Festival attractions, and

lyttelton historical museum

The Lyttelton Historical Museum owes its existence to a small group of Lyttelton citizens who were alarmed at the rate that the area's records were being lost. They convinced the Lyttelton Borough Council that a repository for such was urgently needed and as a consequence of their approach two large rooms were made available in the Community Centre situated in Norwich Quay close to the Road Tunnel mouth. From this has emerged a museum which can claim to have established itself without any appeal for funds from the public and which projects in its displays a true picture of this town's past.

Opened in September 1968, the museum attracts a strong following of visitors from Christchurch and of course seamen from ships of all nations.

Relying solely on contributions from visitors the institution opens to the public on Sundays only between 2.00 p.m. and 4.00 p.m. but access can be gained by arrangement at all other times.

The collection tends naturally to lean towards maritime subjects having relics and photos of many early ships displayed including the conning tower of the steam torpedo boat which was part of the defence equipment of the harbour in the 1880s. Paintings by Gibb and Holobon and several others give an air of artistic quality as well as historical value.

The most pressing plan for the future is the acquiring of a better building, the present one being most unsatisfactory as it is a wooden two storied building in which several clubs etc. meet in their own rooms but whose presence makes the threat of fire very real indeed.

To this end the committee of the museum have approached the Lyttelton Borough Council and proposed placing the collection in public ownership with the set aim of getting it housed in a centrally situated fire resistant building.

Should this be achieved the interests of both maritime and colonial relics would be well served.

equally large numbers to the Russell Clark Retrospective, and Three Dimensional Fibre exhibitions. Recent years have recorded averages at between 80 to 100 thousand people, with eighteen to twenty exhibitions being shown per year. A great number of these are visitors to the city, and to the country who are particularly interested in the New Zealand Collections.

chatham islands museum

Canterbury Museum was happy to accept a formal invitation from the County authorities to act as foster-parent to the local museum under the district museums' scheme as encouraged by the Minister of Internal Affairs. In terms of the isolation of the group and the consequently unique nature of its fauna, flora and cultural relics, a viable Chatham's museum would be justified not only for its local educational benefit but also for its wider scientific and historic importance to New Zealand as a whole.

During a week's visit (March 25 to April 1) the Canterbury Museum Trust Board's Chairman, Mr P.J. Skellerup, and the writer were impressed with the evidence of wide-spread public demand for a local museum, and the prospects of numerous donations once a fire-proof building was set up, with an active Museum Committee and a full-time Curator.

With the present museum collection gathering dust in improvised quarters in the Waitangi public hall we strongly urged an immediate start on a planned museum extension with access from the County office. The first-stage wing would be of concrete-block, floor area 30 x 22 feet and with bricked up portal for later extension.

To guarantee continuity the administration would rate as a Committee of the County, but with co-opted members from the Friends of the Museum, representatives of Moriori and Maori descendants, the Government representative and perhaps Canterbury Museum itself.

As foster-parent we would be happy to advise on final details of the museum building and the design of show-cases, and to give practical help in the lay-out and labelling of displays. Regarding the requirements under the Antiquities Bill for Polynesian and European chattels, Canterbury would be happy to assist in the preparation and forwarding of the required Notification of Finding Forms.

In addition to its role as a local educational repository the Museum Committee could assist in the protection of nature conservancy areas and archaeological sites and monuments.

rangiora and district early records society

The Rangiora and Districts Early Records Society was formed in February 1960 with the aim of preserving local records and history. Material for the museum was available in quantity but the chief difficulty was display and storage space. However, when the Bank of New Zealand's two-storeyed building was being removed for a new building on the site, the Society was offered the upper storey free of cost if it would be responsible for its removal. The next quest was to find a suitable site and the Rangiora Borough Council generously gave the Society the use of the site where the museum now stands. The building was cut into four sections and these were transported independently and rejoined on the site and a splendid job was done by the contractor.

Members of the Society now got busy cleaning, painting and papering and very soon the museum building as it is at present was opened in December 1967.

In 1972 the Society was offered the remains of a sun-dried brick cottage. Plans were prepared, and members carefully demolished the cottage. Over 900 sun-dried bricks were shifted to a site in front of the museum. The bricks which weigh 80 lbs each and measure 16 x 12 x 6 inches were found to be as sound as the day they were made. The cottage is typical of many that were built in this area in the early days of settlement.

The Society's income is derived from annual subscriptions, door takings at the Museum and an Annual Shop Day. All work is done by volunteers. The Society hopes, with the help of local service clubs, to erect a block building attached to the rear of the museum for more display space. At present the problem of having more items to display than there is space for, is experienced.

The museum is open every Sunday 2-4.30 p.m. and on Wednesdays during school holidays, or by special arrangement.

Rangiora and Districts Historical Museum



langlois-eteveneaux house and museum

Since it was opened in December 1964 the Langlois-Eteveneaux House and Museum has attracted over 600,000 visitors from all over the world. Set in an old world garden of roses, herbs, mignonette and lavender, the modern museum, its walls covered with virginian creeper, blends pleasantly with the Langlois-Eteveneaux House.

Akaroa's history is quite unique in that this was a French settlement. The *Comte de Paris* under the command of Captain Jean Langlois arrived in 1840 with 57 French and 6 German settlers. The Langlois-Eteveneaux House built soon after and named for its first two owners, is thought to be the oldest house in Canterbury. It is a beautifully proportioned building with an unusually high pitched roof. There is some traditional evidence that it was prefabricated in France, as its classical detail of cornice, frieze, pilaster and architrave, its inward opening casement windows, the weather-boards showing no sign of having been pit sawn, all go to suggest French construction.

Aimable Langlois was allotted the section in 1841. He died in 1847 and the cottage was bought by Jean

Pierre Eteveneaux, one of the early settlers. Bought in 1960 with donations, local funds, and an Historic Places Trust Grant, it was declared a National Historic Reserve, the control to be vested in the Akaroa County Council, and it to be administered by the Langlois-Eteveneaux Board.

With the associated museum to house relics of Bank's Peninsula, the Langlois-Eteveneaux House was opened in 1964.

The Canterbury Museum assisted in the arrangement of displays. Walls were replaced by glass to reveal an authentic recreation of a sitting-room and a bedroom of the 1840 period. Furnishings were bought and old family treasures were lent or given, among them a French Imperial bed made in 1851 by the French carpenter George Fleuret, for the marriage of Francois Le Lievre and Rose Justin de Malmanche. A bureau secretaire made in Akaroa in 1840 by Francois Le Lievre was given by the Akaroa Borough Council. These two pieces of furniture are the only known pieces made by the French colonists in their national tradition.

Langlois-Eteveneaux House with the museum at the rear





Langlois-Eteveneaux House: sitting room

The museum is open every day of the year except Christmas Day, New Year's Day and Good Friday. The hours of opening are in the summer, 1.30 to 5.00 p.m., and in the winter between 1.30 p.m. and 4.00 p.m. and on request for school parties and bus tours.

The staff consists of a curator who is helped by members of the Friends of the Museum, a lively group of very willing people.

As travelling becomes easier each year and more people are on the move, so the numbers of visitors increase, and the work becomes more demanding. Much time is spent researching the histories of the old families and the museum is gradually building up an historical record of the early settlers and the peninsula's foundation and development.

Grants are made from the Akaroa County and Town Councils and until recently from the Wairewa and Mt Herbert County Councils. Otherwise the museum is self supporting by a donation box strategically placed above the Visitor's Book, sales of slides, postcards and pamphlets and by the help of the Friends of the Museum.

With financial help from the Historic Places Trust, the Lion's Club, and the Friends of the Museum, the Custom's House at the seaward end of Rue Balgueri is

at present being restored. It was erected in 1853, and is a lovely old sod lined building made of pit sawn totara. The bricks for the chimney and fireplace were made at Joseph Libeau's brick kiln in Grehan Valley, and the house still contains the original desk used by the early surveyors and customs officers, until Akaroa was closed as a custom's port of entry in 1928. Now with the restoration almost completed, the plan is to furnish it as near to the original as possible. The entrance is constructed so that visitors can enter the building to view the contents through glass panelling.

The stage was reached some years ago when more room, especially for storage was essential. Mr John Hendry, the museum's architect drew up plans for a 1700 sq.ft extension, complimentary to the original museum, and with access from it to make room for more displays, storage and preparation.

An appeal was launched in October 1974. Nearly \$18,000 of the \$25,000 has been given, and the Langlois-Eteveneaux Board has now applied for a government subsidy. Hopefully the extensions will soon be underway.

Described as one of New Zealand's finest small museums its success lies in presentation, and this for the most part is due to the unfailing help of the Canterbury Museum.

the ferrymead museum

John S. Shanks

Ferrymead, site of the first steam railway line in New Zealand and river crossing point for many of the early Canterbury settlers in the 1950's and early 1860's, was forgotten to all but historians until the celebration of the centenary of steam railway operation in 1963 brought a public awareness of the historical significance of the site.

The genesis of the Ferrymead project was long, slow and difficult. One society in particular, the Tramway Historical Society which had been formed in 1960 to take steps to preserve an 1887 horse drawn tram car and the only surviving operable Kitson steam tram in the world dating from 1881, was desperately seeking the site to bring a museum scheme to some kind of fruition. Similarly, the Canterbury Branch of the N.Z. Railway and Locomotive Society Inc., although mainly a railway enthusiast organisation at that time, was seeking for some way of setting up a collection of railway museum exhibits. This led the two societies to seek each other out with proposals for the establishment of some kind of operating museum.

Then the almost unbelievable occurred. The Heathcote County Council bought the historic Ferrymead site, terminus of the first steam railway line in New Zealand, as an Historic Park in 1964. The Council asked the Christchurch Junior Chamber Inc. to draw up a plan and recommendation for the development of the area.

This was done by December 1964 and adopted by the Heathcote County Council in 1965. Thus, the idea was launched. In 1966 a fund raising committee was set up to plan a Queen Carnival fund raising campaign for the major development of the project. This took place in 1967. At this time, a Steering Committee of the involved societies was set up becoming the Ferrymead Trust in 1968.

The result was a museum quite unlike others, founded by a number of organisations subsequently joined by even more, so that the Trust became in effect a Federation. This arrangement proved ideal for the labours of pioneering such a project and engendering enthusiasm in a number of separate groups, but is

now causing problems in the running of a museum which has reached the stage of full-time operation. For the organisation still consists of not one body but several independent societies. At one time there were 13 independent societies altogether, but numbers are now being reduced. Future developments lie obviously with a gradual restructuring until some form of unitary organisation is achieved.

This problem has to be approached with great care however, as the project has been entirely built by volunteers who have contributed an unbelievable amount of their own energies and resources to ensure its success. While it may truthfully be said that the project belongs to the public as a whole, it is also very obvious that it belongs, quite literally, to its members, whose efforts are laying the foundation for the future success. While reformation is essential to bring the project to an administrable form it must be done in such a way that the volunteer members are encouraged to feel that, even in this new form, it is their museum and that they belong to it. At the same time, the exigencies of full-time operation demand the presence of ever increasing numbers of paid staff members so that one of the long-term problems to be solved is the fruitful combining of the talents of paid and volunteer workers.

Ferrymead is unique in another respect in that it has surplus land which at present is leased for grazing! A total of nearly one hundred acres is owned or occupied by the Trust, an area regarded as land for the future.

Such a fortunate situation arises partly from the original land purchases of the Heathcote County Council and also partly as a result of the 1967 Queen Carnival which enabled a virtual swamp to be purchased very cheaply. Unfortunately, while a swamp may be cheap to purchase, it also tends to be very dear to develop. This land requires extensive filling before use, a tedious and expensive process.

A shortage of funds has been the main limiting factor in this, as in most similar enterprises. However, increasing public support has resulted in a year by year improvement from all sources.



Display hall at Ferrymead under construction
January 1975.

The future shape of Ferrymead is to follow a pattern demanded by the presence of an operating railway line and tramway line. The main public entry will be from Bridle Path Road in Heathcote with car parking provided. Having parked their cars the public will board a tram or a steam train for the three-quarter mile journey to Truscotts Road, the site of the major museum developments.

On this site it is hoped that the pressures of modern life — and the motor car — will be left behind for a short period.

Features of this area will include an old-time street in the township, with tram tracks down the centre of the street. Old-time shops, actually operating, a baker's shop, barber's shop, sweet shop, blacksmith's shop and printer's shop, as well as a town square, an old-time railway station, and representative old houses, will all add to the Victorian atmosphere of the place. The essence of all this development is actual operation, and the involvement of visitors.

Adjacent to the "period" area there will be technological museum proper demonstrating transport, technology, power generation and distribution, heavy machinery and steam engines. The first Display

Hall to house the first of these technological exhibits is under construction at present, supported by a very generous grant from the Museums' Capital Grants Scheme. Although tenders were called for the construction of this building, no realistic prices were received, and the Trust, in desperation, decided to set up its own subsidiary Construction Company, and to undertake the construction with its own staff. So far, events have proved this to be a very wise decision. Although in a project such as this, time seems to be an unconquerable enemy, it is still our hope that the Display Hall and the first portions of the township development will be open for the public by the end of the year. The tramway, rapidly being extended, falls short of its goal of the Truscotts Road site by about a quarter of a mile, but should be completed in time to feed the public to the new facilities at the end of the year.

The railway line is already completed on the embankment of the original line of 1863 and links the two sites of the project.

Although so much has been done, we are truly only at the beginning. It is our belief, however, that the passing of a few more years will see the project develop into something unique.

progress on the hundredth anniversary wing of canterbury museum

Roger Duff

Reporting progress on this major extension to celebrate the 100th Anniversary of the Canterbury Museum on its present site (opened 1st October, 1970) it is interesting to recall that it is just over 20 years since work started on the three year contract for the Canterbury Provincial Memorial Wing which was opened in November, 1958, to represent the first step in overtaking 76 years of building stagnation.

To do justice to the still huge back-log of collections accumulated during 100 years, and to meet the particular needs of an Antarctic Museum Centre for New Zealand, we are now using our last free ground space to build a first-stage wing of 31,000 square feet comprising basement and two floors above ground, the lower divided at mezzanine level for office, laboratory and storage needs of Anthropology, Entomology, Zoology and Colonial History in particular. An extensive basement provides for a Conservation Laboratory, Strongroom for Fine Arts and Archives, and overflow bulky storage for all departments.

Public facilities comprise:

Hall of Antarctic Discovery (5,500 sq. ft); Antarctic Library (2000 sq. ft); Whale Bay (2000 sq. ft); Re-sited Planetarium (1200 sq. ft); Lounge and Gallery of Pictorial History (1400 sq. ft); Hall of Human History (1700 sq. ft).

Consequential gains within the present building comprise:

Reference Hall, N.Z. Natural History (1300 sq. ft); Library Extension (2000 sq. ft); Children's Museum (750 sq. ft); Reconstructed Pioneer Village (200 sq. ft).

Building progress is now sufficiently encouraging to anticipate a hand-over about August, 1976, which presents us with the challenge to set up displays by our target opening date of November next year.

Because of the failure of our first contract, which was terminated in September, 1974, after a year of negligible progress and many difficulties, our original cost estimate of \$750,000 will now exceed one million, and the completion date will now be one year later than the first contractor's undertaking.

Thanks to the unshaken support of the Canterbury community we were able to recover from a set-back which appeared at first overwhelming.

The fund-raising appeal to the public was continued to the present point where pledges exceed \$250,000 with \$200,000 expected as nett proceeds. Through a prudent budgeting policy the Museum Trust Board managed to accumulate a building reserve of \$200,000. Our contributing Local Bodies agreed to donate an extra \$33,000 a year to service a building loan of \$450,000 which brought the total funds from local sources to \$850,000. To this the Minister of Internal Affairs added a subsidy of \$100,000 granted in advance of the operation of the present scheme which has meant so much to our movement. This still leaves a sizeable gap to bridge, a short-fall of \$150,000 on an overall cost estimate of \$1,100,000 but we no longer face the spectre of a building cut off with the wing only half completed.

While waiting for our final financial difficulties to resolve themselves we are enjoying the experience of detailed planning of a wing which will round off the potential of the Canterbury Museum on its present site.

The W.S. Baverstock Lectures on Maori Culture

On Tuesday, August 26, 1975, the second in the annual series of W.S. Baverstock lectures on Maori Culture will be delivered by Mr W.J. (Joe) Karetai in the Canterbury Museum Lecture Theatre. Mr Karetai, whose subject will be *Hawaiki and Since* is chairman of the South Island Maori Council and a renowned orator with deep knowledge of Maori lore and the outlook of his people.

Explanation of the purpose and scope of the series of lectures was given at an annual meeting of the Association of Friends of the Canterbury Museum by Mr W.S. Baverstock, O.B.E., a Past Vice-President and member of Council of AGMANZ, the lectureship being instituted and a Trust Fund started.

The first of the series of lectures was given by Professor Hugh Kawharu, head of the Department of Social Anthropology and Maori Studies at Massey University, on *The Maori in a Pakeha World* an unforgettable experience for the Maori and Pakeha audience.

pneumatically formed fibreglass diorama shells

Bryan Shore

In October 1973 I visited the Canterbury Museum to enquire about possible employment as a modelmaker since I had done this work before at various overseas museums. During informal discussions the display staff told me of their wish to fabricate a diorama shell which would be sufficiently light and strong to be moved into the new Antarctic Hall after a background scene had been painted onto the interior surface. As it happened I had previously worked in a media suited to this task when a Canadian firm with which I was associated was commissioned by the Ontario Government to create a sculpture for Expo '67.

The Canadian project involved a series of experiments to cast free-form structures in fibre glass using a pneumatic mould, and it seemed the techniques involved would be well suited to the proposed shell construction at Canterbury Museum, although the shell curve was to be deeper, larger and more exacting than any work done at Expo.



Fibre glass diorama shell formed over an inflated balloon



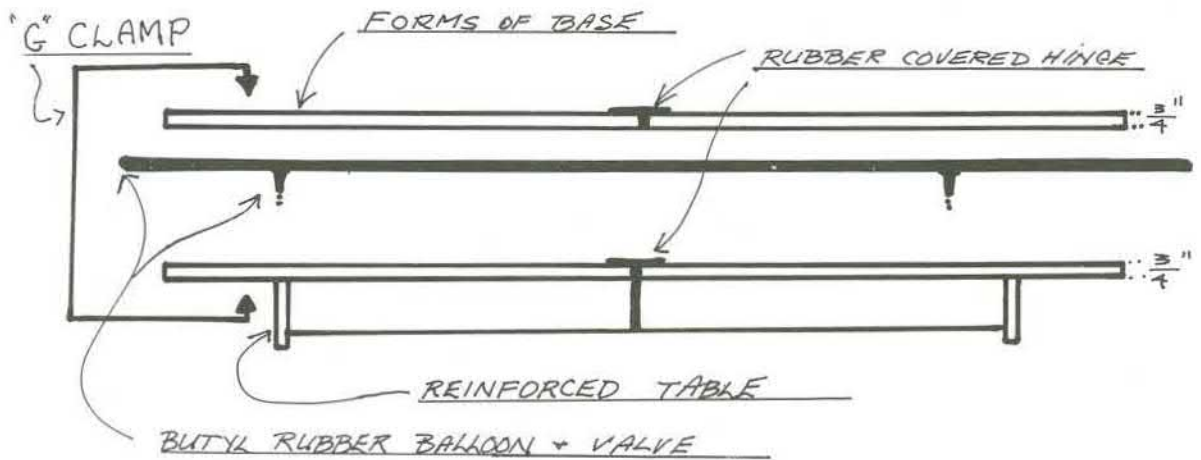


Figure 1

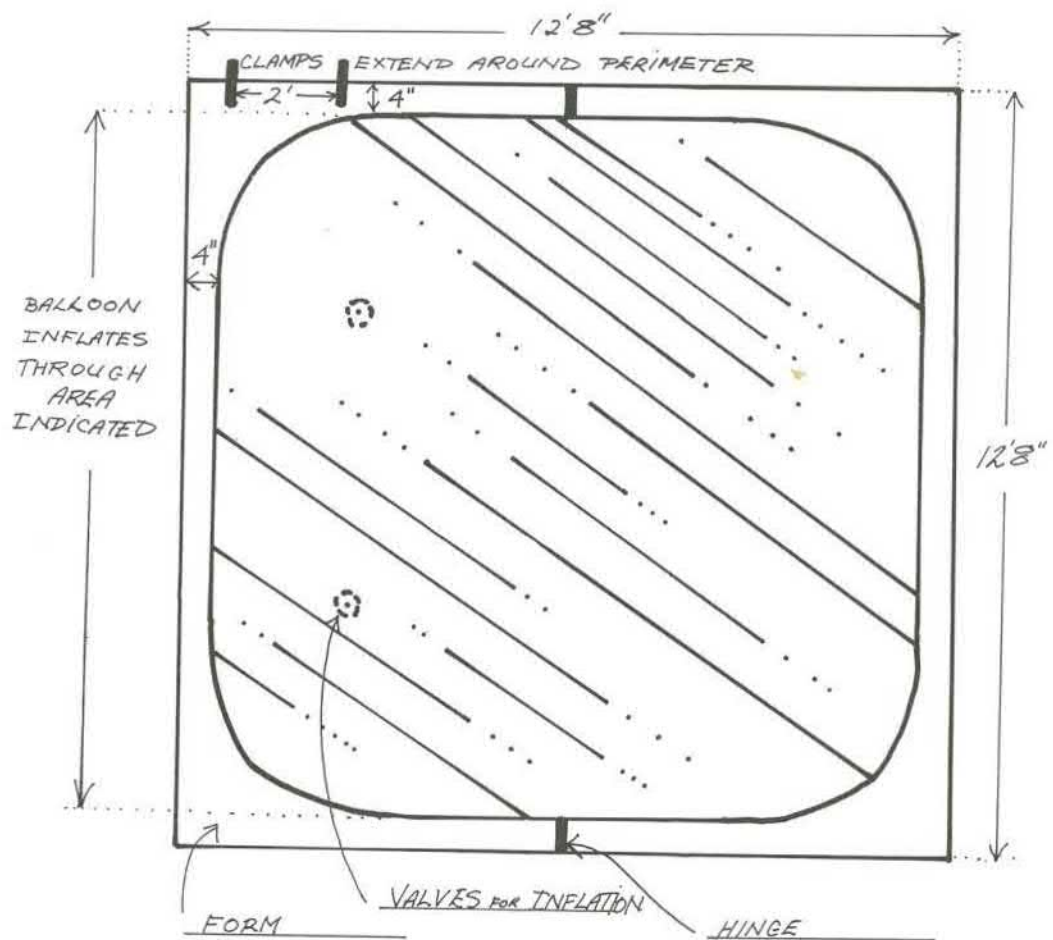


Figure 2

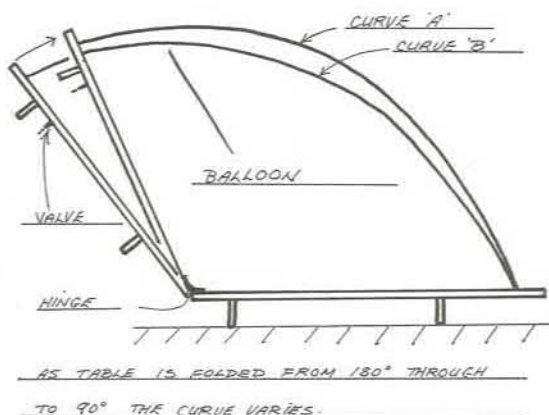


Figure 3

After successfully casting a scale model (4 inches: 1 ft) as a trial run I was commissioned to construct an inflatable mould and cast three full size diorama shells measuring 7'6" high, 6'6" deep, and 12' wide. A Christchurch firm, Dunlop Rubber, fabricated a 13 ft square balloon with tractor valves for inflation from Butyl rubber .004 gauge. This material is used in water storage tanks and has good elasticity and strength and will separate well from fibreglass after being treated with a P.V.A. separator.

The deflated envelope was then clamped about every two feet between a reinforced $\frac{3}{4}$ " plywood table and a $\frac{3}{4}$ " plywood form to fix the dimensions of the shell base. The whole apparatus folds across its length to allow a selection of inflated curves.

The balloon was inflated with a pump controlled by a micro switch that detected $\frac{1}{4}$ " changes in curvature and automatically cut in to maintain air pressure when required. (If air needed to be released it was done manually through the valves). The curve of the inflated balloon was adjusted by varying the angle of the hinged table.

Before applying plastic coatings it had to be decided which working area would minimize resin runs and glass slippage, a tricky problem with so big a form. Figure 4 shows which area was selected.

Two coats of PVA 2 separator were applied by brush, each coat being allowed to dry thoroughly. The bottom edges, where the balloon met the table, were taped well to aid in separation later.

Next, an opaque white gelcoat, slightly diluted with styrene monomer, was applied by brush. (It is best to apply this quite thickly and thoroughly).

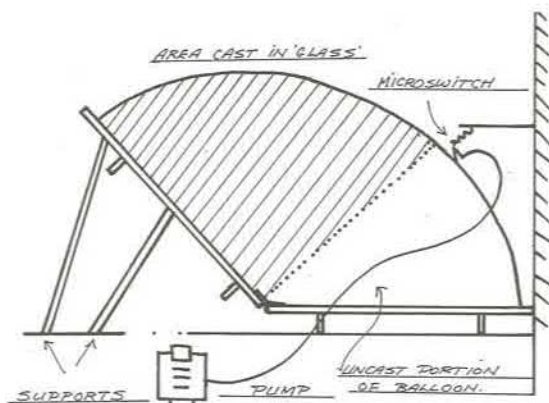


Figure 4

After the gelcoat had thoroughly set, we began glassing using thixotropic, polyester laminating resin and 2 oz. chopped strand mat cloth — this proving a much more time consuming job than it may appear as four men worked hard for a long day on the glassing alone.

Lastly, before separation, ribs were constructed across the front of the shell, and down the back.

Separation of the shell is somewhat tricky. The edges of the shell must be thoroughly supported in place before deflation of the balloon. This, of course, is to avoid risk of the shell falling away from the table and cutting the balloon rubber. (See Figure 4).

Separation completed, the next task is grinding back the exposed edges to an exact dimension and a smooth surface. This is a terrible job, but soon over.

Naturally, we were concerned that the inside shell surface be smooth and visually acceptable; so minor gelcoat defects were sanded out with wet carborundum paper before three coats of plastic offwhite paint were sprayed on.

As an aside, it is possible to do this work in a limited space, as circumstances compelled us to do, but it is much better to have plenty of work and storage room — particularly during the actual fibreglassing.

As nothing so large in that technique was in the range of my experience, much was learned and improved upon as we went. It is gratifying to know from experience that the techniques of pneumatic moulds in fibreglassing is indeed applicable to larger shapes such as these diorama shells.

As a designer I am grateful to the Canterbury Museum for having undertaken to support this experiment and excited by the success of the work.

who you should know — 15

George Packwood
Curator
National Art Gallery

Carol Quirk
Assistant Curator
National Art Gallery

George Packwood was born in Lower Hutt in 1916 and is descended from two pioneer families — Packwood and Brewer.

He grew up and received his early education at Petone Central School and later at Karori. He showed an early interest in art and while still at primary school, was introduced to Miss D.K. Richmond who gave him instruction in the use of watercolours until her death in 1935.

George attended Wellington Technical College Art School where he gained the Certificate of Merit in 1932 and the Callander Scholarship for Special Excellence in Art in 1933.

He worked for a time at the Government Printing Office as Draughtsman in the Photo-Litho Department and then joined the staff at the National Art Gallery where he has been for the last 14 years. George studied restoration under S.B. MacLennan at the National Art Gallery and advanced his knowledge with a study visit to the Art Gallery of N.S.W. Sydney where Mr William Boustead advised him. He is an Associate of the International Institute for Conservation of Historic and Artistic Works.

Much of George Packwood's spare time has been given to the service of art as he is a past committee member of the Wellington Art Club, served on the committee of the Lower Hutt Art Society for a number of years and is currently an artist member of the N.Z. Academy of Fine Arts and the Lower Hutt Art Society.

As a watercolourist, he has exhibited throughout New Zealand and overseas and his works are in many N.Z. Galleries including the National Collection.

In any spare time he has, he pursues his hobbies of stamp collecting and model railways.



Carol Quirk was born and educated in Upper Hutt. A period of study at Victoria University culminated in her graduating B.A. in 1971, majoring in German.

She worked for the Ministry of Foreign Affairs in Wellington until 1972, when itchy feet and tickets for the Olympic Games sent her off in the direction of Europe and America. An ability to live cheaply for six months enabled her to spend much time wandering around overseas art galleries and provided a good basis for her future employment.

The lack of money prompted a return to New Zealand where Carol started work at the National Art Gallery in December of 1972 initially as the clerk but in 1973 she became the Assistant Curator.

The position of Assistant Curator is very varied, and involves acting as the Exhibitions Officer, cataloguing the collections etc, studying conservation under the Curator among other tasks but the experience gained is immense.

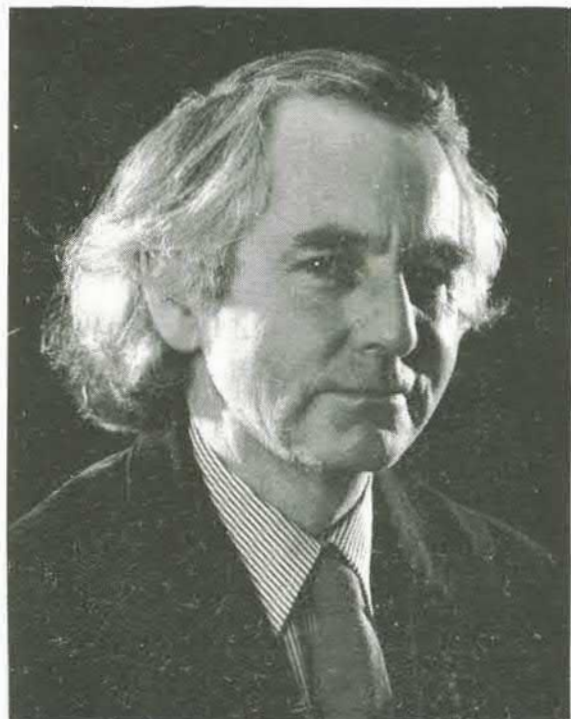
Carol spends most of her spare time playing sport and is to be found at the beach most days in the summer. She was Captain of the New Zealand Ladies Surf Life Saving Team which toured Sri Lanka, Singapore and Sydney late last year.

Melvin Day
Director
National Art Gallery

Melvin Day was born in Hamilton in 1923 and was educated at various primary and secondary schools in the Auckland district. In 1934 he began studies at Elam School of Art spending five years as a part-time and two years as a full-time student. He obtained his Diploma of Fine Arts Preliminary but war service intervened and the Diploma was never completed. Melvin Day attended Teachers' College at Auckland and from 1945-1963 was a teacher in both primary and secondary schools. During this time he travelled to England (1949-50) and completed in 1960 a B.A. in History from Victoria University College.

In 1963 Melvin Day went to London to attend the Courtauld Institute of Art, University of London. He graduated with a B.A. Hons in the History of Art, specialist papers: Modern Section; subsidiary papers: European Landscape Painting in the 17th Century. After graduation he lectured in Art History for the London Art School, University of London until appointed Director of the National Art Gallery in 1968.

Melvin Day, as well as being Director of the National Art Gallery, is still actively involved as a painter. He has works in most major New Zealand collections, and has taken part in numerous exhibitions. In 1971 the Dowse Art Gallery mounted a Retrospective of his works.



Frank H. Dickinson
Assistant Director
Dunedin Public Art Gallery



The recently appointed curator/Assistant Director at the Dunedin Public Art Gallery, Frank Dickinson, was formerly at the Victoria and Albert Museum, London, where he was supervising the research unit in the Department of Prints and Drawings.

Born in the West Riding of Yorkshire in 1929, he was trained as a painter at Liverpool and Camberwell Schools of Art in the late 1940's. He joined the staff of the V. & A. Museum in the early 1950's, at first in the Department of Architecture and Sculpture. During the last few years he organized such exhibitions as *William Mulready Drawings*, *Senefelder: Felix Man Collection*, *Kokoschka Prints and Drawings: Bethusy-Huc Collection*, *The graphic work of Merlyn Evans* and *Posters of a Lifetime*.

He, his wife and two children, have settled in New Zealand permanently. They have a house on the Otago Peninsula.

Just now he is involved in cataloguing and research for temporary exhibitions. He finds public relations excellent, both at a personal level in the gallery, and through the press, radio and T.V. coverage — indeed all the gallery lacks is more money — it has the drive, the ideas and a growing public interest.

The permanent staff at the gallery now numbers twelve. This includes secretarial and technical staff, an exhibitions officer, two full-time tutors for the art classes, and a conservation unit of three doing valuable work, often for institutions outside the region.

still more museums

J.C. Yaldwyn

Since my first list "More and More Museums" was published in the February 1974 issue of *AGMANZ News*, I have been told about or have seen references to 63 further art galleries or museums which have been proposed, planned, built or opened, but were not included in the 1969 AGMANZ directory of *Art Galleries and Museums of New Zealand*. A list of these is given here with additional information on 27 other museums which have changed their name, status or aims, or have ceased to exist, since appearing in the 1969 or 1974 listings.

As with the 1974 entries I have included in most cases the newspaper reference which provided me with the information given. In cases where more than one news clipping was available, I have usually selected the most recent or the one illustrated with photographs or architect's sketches. Entries are given in a geographical sequence from north to south as adopted in the two previous lists. The name of the institution or collection and of the town or centre where it is situated are in italics; if the museum or gallery is only proposed and not actually established this is indicated by the use of inverted commas. I have given the name of the organization responsible for the administration or proposed establishment of the collection if known to me. As with the 1974 list I have made no attempt to check the accuracy or origin or any news clipping.

I would like to thank all those who have provided me with information, comments and corrections since the publication of the previous list. Without such help it would be impossible to compile these supplements to the 1969 directory. Despite several suggestions I have not included "Colonial villages", "pioneer cottages" etc., or houses maintained by the Historic Places Trust in these lists unless the term "museum" is used in their name or they have been referred to as a "museum" in a newspaper or some other publication. On the other hand I have continued to include private museums, even if they charge an entrance fee, as long as they are open to the public at fixed times or on reasonable request.

National Park headquarters and visitor centres are in a special category of their own. Most contain displays or small collections of local artefacts and historical material, but at the moment those at Egmont

(Dawson Falls), Tongariro (the Chateau), Abel Tasman (Totaranui), Mount Cook (the Hermitage), Westland (Franz Josef and Fox Glacier), Mount Aspiring (Wanaka) and Fiordland (Te Anau) are considered inadequate to be listed as "museums".

The Arthur's Pass National Park Museum, however, is in the 1969 directory and the new Urewera National Park Headquarters at Aniwhiwa can now be included as an extensive museum — type display is being planned for this building.

North Auckland

Panguru, Hokianga, private museum of local relics and antiques owned by Mr Ben Tawake (Northern Advocate 12 Feb. 1975).

Whangarei Museum closed February 1974; exhibits to go to Northland Museum Trust building at Maunu (Northern Advocate 26 Feb. 1974).

Clapham Clock Museum, Whangarei, to move from Cafler Av. to Vine St (Northern Advocate 14 Mar 1974).

Mangawhai "museum" planned in first Post Office by Mangawhai Historical Society (Northern Advocate 31 Jan 1974).

Whangaparaoa Peninsula, "museum of primitive art" planned by American educational film maker Wayne Mitchell (NZ Herald 19 Sept. 1974).

Auckland

Dental Museum, Remuera, established and administered by NZ Dental Association Properties Ltd for NZ Dental Association.

Auckland "marine museum", various plans to be evaluated by representatives from Auckland Yacht and Motor Boat Association, Auckland War Memorial Museum and Auckland Historical Boat Society; ideas put forward include possible return of *Achilles* from Indian Navy (Auckland Star 8 Nov. 1974).

Melanesian Mission Museum, Auckland, taken over by Historic Places Trust.

Onehunga "museum" to be opened by Onehunga Borough Council and Onehunga Lions Club in a Fencible Cottage replica in Jellicoe Park for three afternoons a week (Auckland Star 22 April 1974).

South Auckland

Papakura "museum committee" mentioned (Hauraki PI Gazette 29 Jan. 1975).

Thames Museum opened in former Methodist Church by Thames Museum Society in August for local relics, colonial furniture and photographs (Hauraki PI Gazette 21 Aug. 1974).

Waikino School of Mines Museum recently opened for historical photographs and articles relating to the mining and processing of gold-bearing quartz (Thames Star 27 Sept 1974).

Paeroa "museum" planned by Paeroa Historical Society, support requested from Paeroa Borough Council (Thames Star 21 Feb. 1974).

Murdoch Museum, Hikutaia, near Paeroa, Thames (not in Wairarapa as implied in 1974 list) being continued by son following death of founder.

Karangahake, near Paeroa, local "museum" suggested to committee of Ohinemuri County Council (Hauraki PI Gazette 18 Dec. 1974).

Te Aroha "museum", Te Aroha and District Museum Committee raising funds, museum to be "functional prior to centenary celebrations of the Borough in ten years time" (Te Aroha News 17 April 1974).

Ohinewai, private museum of farm machinery owned by Mr Gordon Anderson (Waikato Times 11 Oct. 1974).

Huntly "museum" to be formed by Huntly Historical and Museum Society (Huntly Press 20 Feb. 1974); Huntly Borough Council supports proposal to use old mine manager's house for Borough museum (Waikato Times 13 Nov. 1974).

Matamata "museum" planned by Matamata County and Borough Councils and Matamata Historic Society (Matamata C Mail 12 Feb. 1975). Purchase of Clydesdale Museum including the Clydesdale horses from

Peter Ward being considered by County Council, offer of \$80,000 for exhibits (excluding horses) turned down, if purchased could be sited in Matamata, Putaruru or Tirau (Putaruru Press 17 Feb. 1975).

Ongare Point, private museum of historical and maori artefacts owned by Mr E.F. Goodwin (Bay of Plenty Times 11 Dec. 1973).

Te Awamutu and District Museum, new name proposed by Historical Society for Gavin Gifford Memorial Museum when moved to new Civic Centre under construction (Te Awamutu Courier 22 Jan. 1974).

Te Awamutu, old cottage to be "period Museum", plans approved by Waipa County Council, to be restored by Mr and Mrs K.F. Storey "in the manner of the 1900s — as a unique district memorial to its past" (Te Awamutu Courier 24 Oct. 1974).

Otorohanga "museum", Otorohanga Historical Museum Society formed, may store relics in old town clerk's office (Otorohanga Times 24 April 1974).

Oparau Bird Park and Pioneer Museum (presumably alternative name for Oparau Game Park and Antique Museum of the 1974 list) privately owned by Ian Hill on Otorohanga — Kawhia Rd (Otorohanga Times 29 Jan 1975).

Te Kuiti "museum" to be established by newly formed Te Kuiti Historical Society (King Country Chronicle 30 Nov. 1973).

Ngongotaha "country life information centre and museum" to show NZ farm life and to preserve history of Mamaku and Ngongotaha districts planned on 417-acre farm by Mr Dick Robinson (Rotorua Post 18 May 1974); plans approved by Rotorua County Council, will preserve "part of New Zealand's early rural heritage" (Rotorua Post 26 June 1974).

Hawkes Bay

Matawhero Museum of farm machinery and equipment set up by East Coast Fertiliser Company staff (Gisborne Herald 9 Jan 1975).

Urewera National Park Headquarters and Information Centre built at Aniwhaniwa, Lake Waikaremoana, is to have a museum-type display illustrating the natural history and human history of the area.

Waihirere, near Gisborne, a small museum of early winemaking equipment and historic photographs has been set up by Waihirere winery and is open for inspection by arrangement (Gisborne Herald 9 Jan 1975).

Napier "museum of transport and technology" suggested for historic vehicles and bulky machinery from overcrowded storage at Hawke's Bay Art Gallery and Museum (Napier Dly Telegraph 10 Dec 1974). Collection of horse-drawn vehicles owned by Mr D. Prebensen available for such a museum if established "somewhere on the Heretaunga Plains" (Napier Dly Telegraph 27 Feb. 1975).

Napier, a private museum of mechanical and pioneering relics to be opened to the public and for "visits by school children" by Mr Stuart de Adman (Napier Dly Telegraph 19 Nov. 1974).

Taranaki

Tikurangi, near Waitara, Ati-awa private museum established by Daryl Hicks in 1974 for maori artifacts and local relics (Taranaki Herald 13 Feb. 1975).

Taranaki "aviation museum" planned by Taranaki Aviation Museum Society, to be affiliated to the Museum of Transport and Technology, Auckland, (Taranaki Dly News 27 Feb. 1975).

Patea Museum and Maori Court "Aotea Utanga Nui" established by Patea Historical Society opened 25 April 1974 (Wanganui Chronicle 27 April 1974).

Wellington

Raetihi, "Waimarino area museum" proposed, idea supported by Raetihi and Ohakune Borough Councils and Waimarino County Council; should get "right away from a museum as seen in the city" and could eventually be one of a "chain of museums, including the old flour mill on the Wanganui River, the river boat at Pipiriki, the pioneer cottage in Raetihi and the sawmilling exhibit at the Ohakune ranger station of the National Park Board" (Wanganui Chronicle 13 Sept. 1974).

Koriniti "maori museum" mentioned as in the process of being built on the Piririki Rd (Wanganui Chronicle 13 Sept. 1974).

Waikouru "Museum Society" mentioned (Central Districts Times 13 Feb. 1975). Presumably this is the "Museum Advisory Committee" of the Army Museum (see the 1969 directory).

Taihape Museum to be opened in March by Taihape Historical and Museum Society (Central District Times 13 Feb. 1975).

Feilding centennial museum display commemorating 100 years of Manchester Block could become permanent (Manawatu Ev Standard 26 Jan 1974); opened 8 February 1974 by Mayor of Feilding and Chairman of Oroua County Council (Manawatu Ev Standard 9 Feb. 1974).

Feilding Agriculture Museum opened in March 1974 for duration of Manchester Block centenary (Manawatu Ev Standard 9 Feb 1974); closed early April (Feilding Herald 9 April 1974).

Feilding "museum" planned for vintage cars, traction engines and agriculture machinery on Mr S. Dyke's farm on Lethbridge Rd by Steam Traction Society; some material offered from closed centennial Agricultural Museum (Manawatu Ev Standard 27 April 1974).

AMU-C-UM, Palmerston North, a private museum run by Mr E.M. Patterson. Now closed.

Mangahao Power Station, near Shannon, "small museum" planned for photos, documents and tools (Levin Chronicle 3 May 1974).

Paraparaumu, Southward Trust propose to build "old car museum" to house veteran and vintage cars and paraphernalia owned by the family.

Wellington Tramway Museum established and operating at Queen Elizabeth Park, Paekakariki, by Wellington Tramway Museum Inc., open Saturdays, Sundays and public holidays (history reviewed Ev Post 3 May 1974).

Wellington Taj Gallery opened in City Council public convenience ("Taj Mahal") opposite Downstage Theatre; to be managed by Downstage Theatre Society Management Committee, will run regular exhibitions throughout year "of a type often not suitable for museum or gallery exhibition but — worthy on other grounds" (AGMANZ News Aug 1974).

Wellington "city gallery" proposed in existing Public Library building in new civic centre, plans presented to Wellington City Council (Dominion and Ev Post 14 Feb. 1974).

Wellington "museum of Post Office communication" planned by NZ Post Office.

Wellington "national maritime museum" suggested, hulk of *Edwin Fox* should be rebuilt as such and have transferred to it the Wellington Harbour Board Marine Museum! (Ev Post 2 Aug. 1974).

Kaori and Northland "museum", Wellington, suggested by Karori Historical Society and Northland residents as possible use for building at gate of Wellington City Council yard or Old Karori Rd/Curtis St (Karori News 3 Sept. 1974).

Eastbourne, possible local "museum" mentioned during 1974 Borough Council election campaign.

Wairarapa

Eketahuna and Districts Early Settler's Handicraft Museum to have window displays in the County Council Workshop building (Wairarapa Times Age 12 Sept. 1974).

Marlborough

Beavertown, Brayshaw Park, nr Blenheim now "virtually" a museum; consequently Marlborough Historical Society no longer to press for "provincial museum" (see 1974 list) but will build up archives repository in Blenheim in co-operation with Borough Council (Marlborough Express 28 Feb. 1974); extensions to Beavertown under way (AGMANZ News Aug 1974).

Nelson

Motueka, private museum of bottles owned by Mr Lou McDowell (Nelson Ev Mail 15 Jan 1975).

Pohara, near Takaka, private museum of antiques, needlework, minerals and "articles not usually seen in larger museums" owned by Mrs M.J. Wilson (Nelson Ev Mail 27 April 1974).

Karamea Centennial Museum opened by Karamea Historical Society in January 1975 (Nelson Ev Mail 31 Jan 1975).

Westland

Coaltown "museum", *Westport*, to be developed in former brewery and will include a "brewery museum"; Wellington Polytechnic School of Design have produced plans for an "impressionistic re-creation of the Denniston Incline" (Westport News 27 Aug. 1974).

Canterbury

Cheviot "museum" proposed by Cheviot Historical Records Society.

Yaldhurst Museum of Transport and Technology, near Christchurch established.

Christchurch "early settlers and folk art museum" suggested as use for Provincial Government Buildings to give the display and storage space "our early history warrants" but Canterbury Museum "cannot offer (Chch Press 6 Mar 1975).

Christchurch "private aviation museum" planned by T. Parker and P. Burns for Vampire jet and Airspeed Oxford (Chch Star 5 Dec. 1973).

Okains Bay Maori and Colonial Museum, Banks Peninsula, private collection owned by Mr M. Thacker, control ultimately to be vested in Opara Trust Board.

Akaroa, Langlois — Eteveneaux House Trust Board of the 1969 directory referred to as "Langlois — Eteveneaux House and Museum Board" when museum extensions discussed (Akaroa Mail 17 Sept. 1974).

Hororata "museum", Coton's cob Cottage purchased by Hororata Historical Society to be restored; museum to be built in front of cottage (Chch Star 23 Feb 1974).

Methven "museum" suggested, formation of "museum society" proposed, idea supported by Lions Club (Ashburton Guardian 5 Aug 1974); Methven Historical Society formed, hopes to have museum in old A. and P. Hall by next March (Ashburton Guardian 16 Oct. 1974).

Ashburton Museum to be moved by Ashburton Historical Society from Pioneer Hall to former Technical College (Ashburton Guardian 4 Feb. 1975).

The Plains Museum, Tinwald Domain, Ashburton, plans for enlargement into a pioneer town to be discussed by Ashburton Public Relations Committee and the Railway and Preservation Society (Ashburton Guardian 7 Aug. 1974).

Ashburton "aviation museum" suggested for items of historic aviation interest at Tinwald in conjunction with The Plains project (Ashburton Guardian 29 Oct. 1974).

Geraldine Vintage Machinery Club museum opened as "permanent display" of "exhibits saved and restored from out of the past" (Timaru Herald 17 April 1974).

Timaru "museum of transport and technology" suggested, land and building available (Timaru Herald 4 Feb. 1975).

Pleasant Point Railway and Historical Society Museum with locomotive, old station and local relics on Fairlie branch line (Timaru Herald 1 May 1974, 10 Jan. 1975).

Seacliff, near Dunedin, historic stone workshop and blacksmith's shop at Seacliff Hospital may be used as "transport or vintage car museum" (AGMANZ News Nov. 1973).

Otago Museum of Transport, Dunedin, founded in 1974, to undertake restoration of cable car from Kaikorai line (Otago Daily Times 15 Feb. 1975).

Port Chalmers Old Identities' Association "museum" (in contact with Otago Museum).

Otago Peninsula Museum and Historical Society formed to collect and preserve material and records and "to encourage the establishment of a local museum", display room will be opened at Larnach Castle (Dunedin Evening Star 20 July 1974).

Taieri Historical Society "museum", Outram (in contact with Otago Museum).

Blue Spur House of Treasures, Gabriels Gully, controlled by the Blue Spur Early Residents' Association (in contact with Otago Museum).

Lawrence "museum" (in contact with Otago Museum).

Milton Museum (in contact with Otago Museum).

Otago

Oturehua "museum" to be opened by Oturehua Historical Society on 12 April (Central Otago News 25 Feb. 1975).

Cromwell Borough Museum Committee (in contact with Otago Museum).

Waterfalls Park Museum, Arrowtown, mentioned by name only (Chch Star 13 April 1974).

Golden Terrace Mining "Village" (should be *Town*), *Queenstown*, owners Rex and Trevor Woodbury have bought Mr and Mrs John Anderson's *Goldminer Museum* and moved collection (including 20-ton five-stamp quartz battery) from Cromwell to Queenstown (Southland Times 1 Oct. 1974).

Queenstown Motor Museum privately owned.

The Old House, Queenstown, listed in 1969 AGMANZ directory, now closed and collection dispersed.

Teviot District Museum, Roxburgh, established (in contact with Otago Museum).

Hampden Historical Society "museum" (in contact with Otago Museum).

Waikouaiti Early Settlers' Association "museum" (in contact with Otago Museum).

Southland

Gore "vintage museum", sketch given of buildings planned on 4-acre site by Gore Branch of Vintage Car Club of NZ (Mataura Ensign 9 Sept. 1974). Presumably different from Gore "buggy museum" planned by Southland Shafts and Wheels Society of the 1974 list.

Gore and Districts Historical Society "display" of photographs and historical items at old Community Centre (Mataura Ensign 26 Feb. 1975).

Gore "museum of war relics" started by Gore Returned Servicemen's Club for First and Second World War souvenirs (Mataura Ensign 8 Mar. 1975).

Waikawa District Museum established.

Waikawa, cottage set up as a family "museum" to mark centenary of arrival of William and Margaret Crosbie in Waikawa Valley (Southland Times 3 Feb. 1975).

Otautau "museum" suggested by newly formed Otautau Historical Society (Southland Times 16 Nov. 1974).

Riverton Museum new wing opened Oct. 1974; museum administered by Wallace Early Settler's Association (Southland Times 28 Oct. 1974).

new zealand news

Vincent Van Gogh in Auckland

An exhibition of eight oil paintings by Vincent Van Gogh (1853-1890) on loan from galleries in the United States, Canada, Scotland and Australia opens at Auckland City Art Gallery on 18 August and runs to 5 October.

The works represent paintings done after Van Gogh's arrival in Paris from Holland in 1886 to within weeks of his death in July 1890. They range through portraits, still life and landscapes and reflect his interests in that period.

The exhibition will be accompanied by a small introductory display and an audio-visual programme.

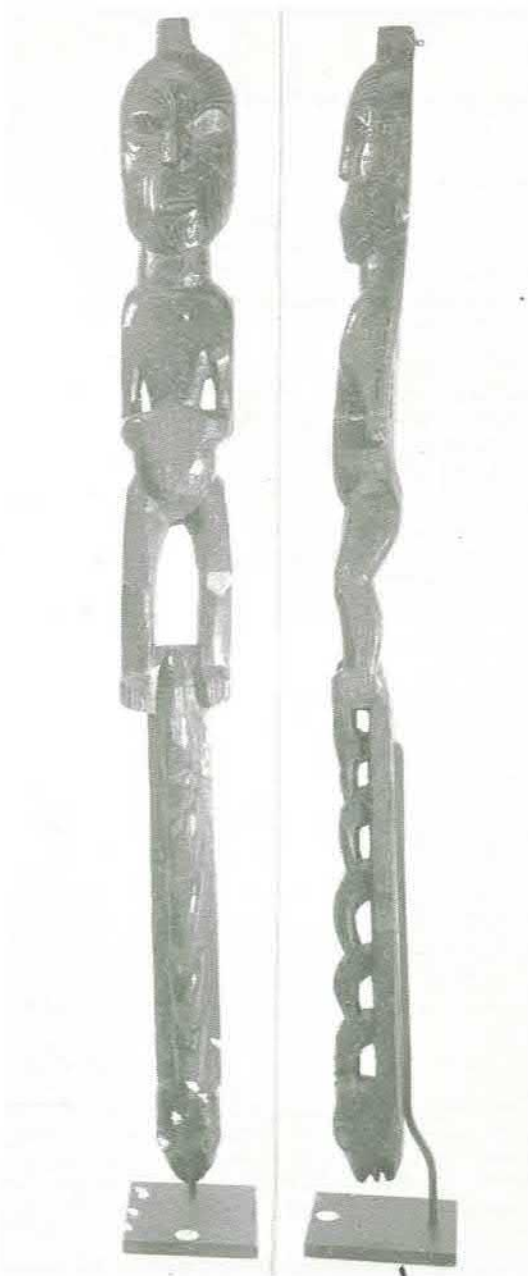
The exhibition would not have been possible without the generous sponsorship of the Auckland City Council, John Wax New Zealand Ltd and TV 2 South Pacific Television, or without the co-operation of the lender galleries.

Tour of U.S. museums

Ken Gorbey, Director Waikato Art Museum and Editor of the News, has just returned from a five week, seven city, 52 museum (approx.) tour of the United States with this year's Foreign Museum Professional Project. The tour included 23 people from 19 countries and visited Washington, New York, Boston, Chicago, Minneapolis, San Francisco and Los Angeles.

In the five weeks Ken Gorbey was able to visit numerous museums, science centres, conservation laboratories and ride on every cable car San Francisco had to offer. He was also able to study the packaging of paintings and three-dimensional objects at Santini Brothers in New York, look at video and audio-visual installations across the country, discuss accreditation with AAM personnel and staff training with members of numerous museum training programmes. The highlight of the tour was being asked, with Mr Wouter Kloeck, of the Rijksmuseum, Amsterdam, to address the last General Session of the AAM Conference — a staggering experience.

A series of articles on the tour will be forthcoming in future issues of the News.



Maori carving from New York

This carving, bought by Canterbury Museum, is the first repatriation by purchase from the Foreign Affairs special fund of a Maori artifact from overseas. Purchased at the bargain price of \$384 from a New York auction in October last with the help of the New Zealand Consul, it comprises a wooden gable figure from a barge-board. Bay of Plenty district. 1850-60. Height 1.8 metres.

letters to the editor

Museum catalogue markings

Dear Sir,

In November an appeal was made to museums throughout New Zealand for information on the cataloguing marks they used, to be sent to me at the National Museum. Unfortunately only a few museums have done so.

Recently an occasion arose where such information would have been useful. The Otago Museum Extension Service wanted to know if any of the following letter combinations were in use by museums: AX, BL, CA, CL, CR, CT, DS, GO, KU, LW, MN, MO, NS, OA, OT, OU, OW, PC, PN, RV, RX, TR, TS, TV, WA, WL, WK, WW. If any other museum is using such combinations could they please write directly to Ms R. Cunninghame, Extension Officer, Otago Museum, Dunedin.

Yours sincerely,

B. McFadgen (Mrs)
Ethnologist.

Proliferation of small museums and accreditation

Dear Sir,

In past issues of AGMANZ News I have noted frequent references to the above matters and I am left with the uneasy feeling that the membership of AGMANZ has a somewhat jaundiced view of the former and a somewhat muddled view of the latter.

If the views of B.G. Hamlin (Vol. 5, No. 2) are representative, AGMANZ is *primarily an employee organisation* and it would seem to follow that its views on any matter are likely to be coloured by what is considered to be the best interests of employees within the museum world. In this case I am led to wonder whether they feel their status and welfare to be threatened by small museums manned largely by volunteers and 'non professionals' in the sense that they are unpaid. An accreditation scheme organised by AGMANZ membership seems to be an attempt to condemn as unworthy some of our smaller museums for failure to come up to a standard AGMANZ deems necessary for their continued existence.

By such means I feel that many a young struggling Historical Society, which in time might become, by its own enthusiasms, a very worthy institution could be nipped in the bud.

J.T. Salmon (Vol. 6, No. 1) says

... professional concern with this rapid growth is not without justification if it can be established that

(a) *Museums are being formed outside the control or influence of AGMANZ*

Are we then to be persuaded that no wisdom, expertise, knowledge and experience exist outside the ranks of AGMANZ?

(b) *Are devoid of any professional design or planning*

Are we to understand from this that in the views of AGMANZ no museum should exist unless housed in expensive buildings unobtainable without public finance?

(c) *Are unselective or indiscriminate in the presentation of display material*

Are small museums then to be instructed by AGMANZ as to what is or is not worthy in museums of Local History?

(d) *Are housed in buildings with little or no regard for lighting, humidity control, fire safety etc.*

A valid point, but surely it is better to preserve things in unsuitable premises as an interim measure rather than to fail to do so at all.

(e) *Do not have sufficient finance to enable trained staff to carry out normal art gallery or museum work.*

Must no one then attempt to preserve relics of the past unless possessed of large bank balances and trained to standards AGMANZ deems appropriate. My answer to this one is that some of the collections now housed in some of the world's greatest museums were built up by 'untrained' amateurs long before professionals appeared on the scene.

I would agree that it is possible and even likely that some of these small institutions will prove to be unworthy. But why worry? They will die because the public will fail to respond and the law of the survival of the fittest will take charge.

Anyway, it has been my experience that many of our major museums with professionals in charge fail in many ways to live up to the standards mentioned and I will cite some of my observations in this direction.

I once made a serious and (although I say it) a reasonably well-informed enquiry to the Director of one of our major museums. It took me over six months to elicit any information about one of its exhibits and what I got was rather less than I could have supplied in the first place. Is this professionalism?

While discussing with an official of another major museum an object in which he displayed some interest I made use of a very elementary heraldic term which was appropriate and it was immediately clear that it was not understood neither was there any interest sufficient to cause him to question me about it and the subject was abruptly dropped.

On another occasion I made some appreciative remarks about two really fine exhibits and went on to say how proud this museum must be of them. Imagine my surprise when I got a reply to the effect that he supposed so, but we see them so often they do not make much impact on us.

I have seen some quite good examples of English Silver on display but without any information as to the makers.

I have seen in one major museum a really fine piece of early 18th century furniture suffering grievously from excesses of dry heat.

I have seen many articles particularly of pottery and porcelain displayed without any serious attempt at attribution, date or information about its qualities.

On another occasion I was wishing to obtain some information about an exhibit and asked to see a senior member of the staff. I was subjected to such searching enquiries as to my business by the receptionist that I was made to feel like a terrorist about to plant a bomb.

Now as to AGMANZ News (Published with the support of the Q.Z. II Arts Council of N.Z.), the organ of AGMANZ whose avowed aim is to *promote and improve public galleries and museums*.

I have yet to see an article by any of our professionals to assist readers to increase their knowledge and experience. There are numerous articles on Who you should know giving biographies of Museum staff and information about their leisure interests but nothing on What you should know. There are painfully tedious accounts of Annual meetings and discussions on such trivial matters as the definition of a museum and accounts of the subsidised travels of AGMANZ members overseas but not a word on such matters as how to identify some of the objects which might come the way of a museum, the decorative styles of furniture, silver, ceramics, what are the best works of reference which should form part of a museum's research material and so on.

May I, with respect, plead that AGMANZ efforts should concentrate on putting its own house in good order, setting smaller institutions good examples and aiding them rather than being concerned at their proliferation.

Norman Marks
Smith Memorial Museum
Picton.

obituary

Dr Wendy Carnegie

Dr Wendy Carnegie who had been Secretary of the Art Galleries and Museums Association of New Zealand since September 1970 died on 28 March 1975.

Wendy Carnegie was of Cornish extraction, the daughter of a Royal Navy man who was killed in the Gallipoli Campaign. During the Second World War Wendy lived in the West Indies with her young daughter and son. Later she took a degree in medicine and travelled extensively in North Africa and India, treating villagers for minor ailments and gathering subject matter for her subsequent book, *Gypsy Doctor*, which was published in 1963. A later journey through Afghanistan provided her with more adventures.

She lived in Australia for a time before coming to Christchurch where she lived for several years and did some work for the then N.Z.B.C. Her husband's business brought them to live in Auckland in 1970 and Wendy happened to visit the Art Gallery to meet Gil Docking (then the Director) just when we were seeking a new Secretary. She was appointed and took to the work with typical enthusiasm and involvement.

Her colleagues found in their midst a woman of intelligence, vivacity and a great raconteur. Her experiences in the remote and exotic parts of the world she had visited provided a mine of strange, amusing, sometimes incredible but always arresting anecdotes. She studied Eastern philosophy and religions, she painted, reviewed books, broadcast her own scripts, and had two children's books published in recent years. She devoted herself to her work as Secretary of the Association.

During 1974 her health declined but she struggled on. After extensive investigatory tests in hospital she underwent major surgery early this year. This did not prevent her organising the Association's annual general meeting notifications from her hospital bed. She improved sufficiently to be allowed home to convalesce and soon took up her secretarial duties again, travelling to New Plymouth for the Conference in March. She collapsed during the meeting of the Outgoing Committee and was flown back to Auckland. She did not recover to any extent and entered Auckland Hospital where she died.

Her colleagues at the Auckland City Art Gallery have arranged with the Auckland City Council Parks Department to have a maple tree planted to her memory in Albert Park, behind the Art Gallery building. We shall not forget her.