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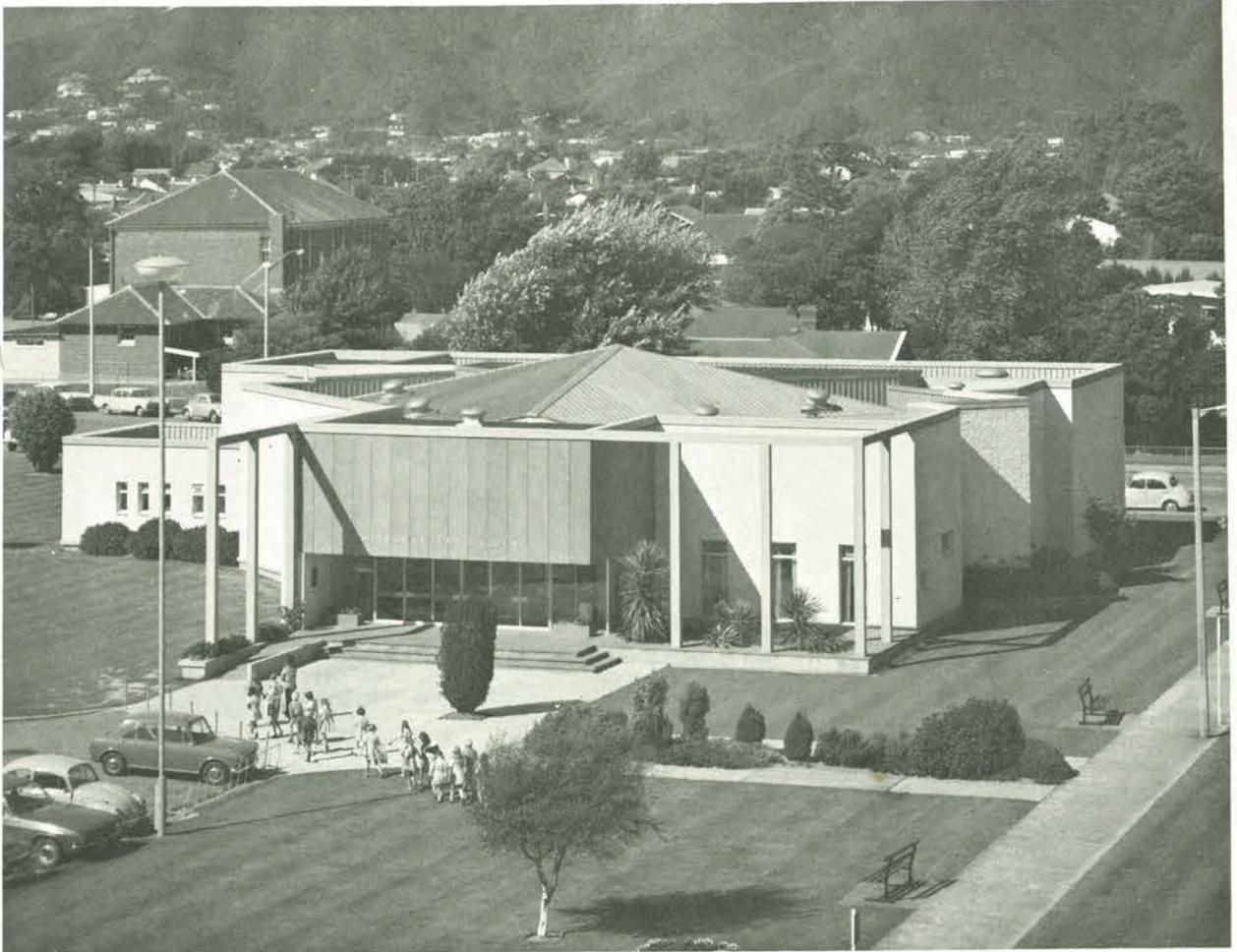
# AGMANZ NEWS

The Art Galleries & Museums Association of New Zealand  
Volume 7 Number 3 August 1976

# dowse art gallery

David P. Millar

A general view of the Dowse from the top of the Town Hall clock tower.



## Description

The Dowse Art Gallery is situated in the Civic Centre of the City of Lower Hutt. It is financed by the City, and the administration is by a Board consisting of City Councillors, and a member each from the Queen Elizabeth II Arts Council, the Hutt Historical Society, and the Hutt Art Society.

Its collecting policy is New Zealand painting, pottery, weaving and prints since 1840, as well as a display collection of Maori carving. It has been established that all accessions to the gallery's permanent collection are either initiated or approved of by the Director—the normal practice in galleries throughout the world. A selection committee of three is empowered to validate purchases, as the board does not meet frequently.

The gallery has a regular monthly change of exhibitions in the main exhibition gallery. The majority of these are initiated by the gallery, and when possible offered to other galleries, particularly in the southern portion of the North Island.

The staff consists of a Director, an Exhibitions Officer, an Education Officer, a clerk/typist, and two part-time custodians. The City Treasury handles finance, Parks and Reserves is responsible for the grounds and interior planters, while the workshop handles maintenance and minor structural alterations and additions.

The gallery has three organisations established to increase its impact upon the city and the region. *The Friends of the Gallery* with a membership of almost 1,000 is an autonomous body, the Director being secretary ex officio. Membership of this organisation entitles members invitations to openings,

and a regular newsletter which outlines the programme of film evenings, lectures, plays and similar activities. *The Dowse Gallery Group* is a body of about 300 members interested in performing music, dance or speech. It organises workshops and concerts and meets twice a month. The Director is, ex officio, chairman of this body.

A film society, affiliated to the New Zealand Federation of Film Societies, has a membership of 180 and meets monthly. The Director is secretary, ex officio.

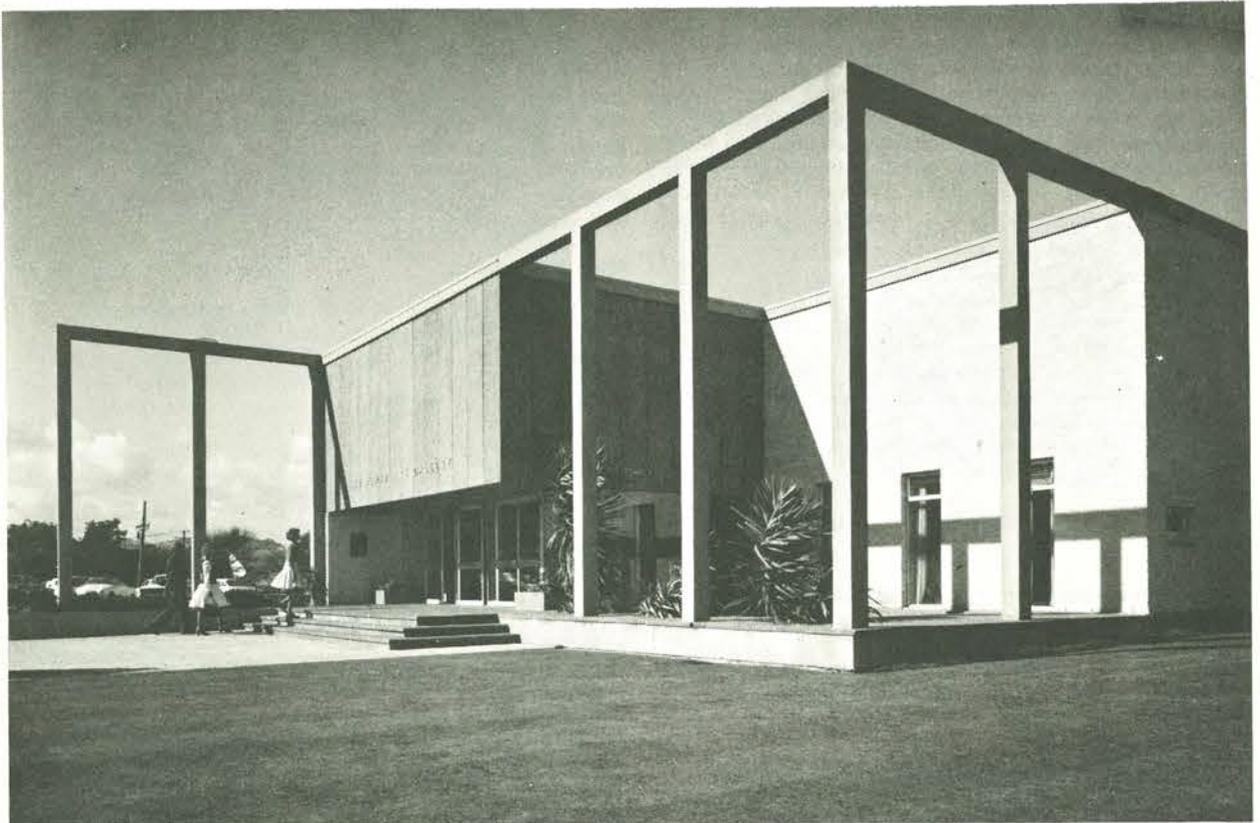
### Historical background

The initiative for establishing an art gallery began with the late Percy Dowse, C.B.E., mayor from 1950 until 1970. He was born in Lancashire, the son of a miner who was killed in a mining accident when Dowse was only eight. The subsequent economic trials for the family, increased by the depression in the coal industry, made him an enthusiastic Labour Party supporter. When he became Mayor of Lower Hutt he was anxious that the ordinary man should have access to facilities which his own social and

economic group had been denied in Britain. His Fabian brand of socialism resulted in the provision of many sporting facilities, halls, libraries and the like. The coping stone of his plan for this area was an art gallery and museum.

In 1963 the Lower Hutt City Council adopted a proposal to provide art gallery space in an extension of the War Memorial Library. Following the tragic death of the Mayoress, Mary Dowse, in a pedestrian accident in 1964, a decision was taken to erect a separate art gallery in Myrtle Street as a memorial to her. In 1967 this site was given over to the Gibbes-Watson Conservatory and the building was resited on its present position. This new site allows for major extensions. In August 1968 contract documents were prepared and tenders called. It was decided at this stage to delay the establishment of a museum wing until a later date. Furthermore, as a result of the tenders it was decided to reduce costs by the elimination of most storage areas from the building. In 1969 the building of the art gallery was commenced. It was opened on 31 May 1971.

The main entrance of the Dowse.  
The rear wall of the Dowse, showing the effect of the split concrete veneer walls.



## The building

The design is an axial one, planned to provide intimate areas of viewing and to avoid long perspectives. The result has been a building with interesting vistas and exhibiting areas.

### Area:

The gross area is 10,100 square feet.

The hanging space is 1,200 lineal feet.

### Planning Arrangements:

The main entrance is gained by steps, or a ramp for elderly or infirm persons. This opens directly into the sculpture gallery. It has a vinyl floor giving greater stability to sculpture and provides the gallery with a practical space for serving refreshments at workshops, openings and social functions. All the other galleries are carpeted and this variation of floor texture stops monotony.

Proceeding across the sculpture hall one enters the central area flanked by similar galleries. On the central axis a 12 ft wide opening leads into the main exhibition gallery. Mezzanine floors are used for prints, pottery and watercolours.

The service area consists of a workroom, toilets, kitchen, and switchboard room. Office space consists of three rooms.

### The Structure:

The foundation is reinforced concrete. The main wall construction is carried on concrete piles and is in reinforced masonry. The exterior walls are sheathed in textured pale cream split concrete veneer with a 2" cavity. The heated concrete floors are covered in pale green carpet which, set off by the black skirtings, contrast with the quiet grey tones of the variegated pumice concrete blocks. The low ceiling areas are sheathed with deep grooved mahogany. The high ceilings are in off-white heavy textured vermiculite. The mezzanine walls are lined with coloured muraweave.

### Lighting:

All galleries are artificially lit. The only natural light in the building comes from the main glass doors. Fluorescent low U.V. emission tubes give an even flood of light. As the light levels as planned by the architect were too high, acting on information received from Mr Les Lloyd of Dunedin, the banks of tubes now carry fewer lights and the prints and watercolour galleries are further protected by the recent insertion of opal perspex shields in front of the tubes. The resultant light levels are now perfectly safe, but suitable for viewing purposes.

### Ventilation:

Ventilation is by roof extraction fans through ceiling spaces.

### Roofing:

The steel frame and wood roof structure is sheathed in long run metal with similar finish to the parapets.

### Fire Protection:

All areas are covered by first aid fire protection, and by a fire alarm detection system connected directly to the Fire Station.

### Security:

A "Fail-Safe" burglar alarm with internal and external sirens has recently been installed. This flashing red light is easily seen from the neighbouring Police Station 400 yards away.

### Planning:

Before the building was planned, the architects, the Strutron Group, contacted several galleries, asking for advice. This was not led, or even advised by anyone with gallery experience, and two major blunders resulted.

First, failure to realise that contemporary paintings are larger than formerly, resulted in access to the storage area which is virtually impossible to negotiate with such works. Secondly, the provision of an alternative upstairs storage room, whose only access is by a twisting staircase, is virtually useless. It now serves as an office for the Education Officer.

It is a pleasure to report, however, that in all other respects the building works very well indeed.

The central court provides an excellent area for concerts and meetings, people being able to gather "in the round".

The suspended ceiling of the main gallery and the mezzanine floors provide sound baffles, with the result that the accoustics are excellent for the regular concerts held in his building.

The general public enjoy the intimate areas, and it is easy to use them for exhibitions which can now be broken up into manageable groupings.

The lack of insulation in the roof would make it expensive if this building were to be air-conditioned. Although there is some pressure to air-condition, I am unconvinced by the arguments in its favour, insofar as they relate to Wellington. DSIR recordings show that the lack of windows here and the existence of constant temperature control, results in near-perfect conditions. The figures for humidity show that the Hutt tends to be slightly dry, but at no stage could this compare with the conditions experienced in the centre of North America, Europe, or parts of the South Island. The high humidity levels experienced in the northern portion of the North Island are happily not found here.

## New additions

The Council has agreed in principle to now proceed with the additions to the building. The plans have been drawn up after close consultation between the Director and the Architect. The new wing will join on to the present building via the service block. This means that the present kitchen and toilet facilities will be shared by both buildings. The new wing will be 11,000 square feet of which one half will be storage and service facilities. A theatre to seat 120 is to be included, and his will open onto a foyer served by a takeaway food bar.

A small museum display area is to be built into the addition. Its policy will be to explain the environment of the region. Displays will therefore show the geographical, botanical and zoological background of the area, and by what means human activity has modified them.

It has been decided not to build a colonial museum as there are a large number of these in the province already, whereas the number of ecologically orientated ones are much fewer throughout the country. The new additions will result in the employment of a museum curator with qualifications in natural history.

A display technician will also be necessary, but his services will be shared by both departments. The Director will be in charge of the whole complex. It is intended to surround the new building with an open air botanical museum illustrating the major plant forms of the Wellington coastal region. This will also double up, in part, as an open sculpture area.

## Conclusions

The Lower Hutt City Corporation has been extremely favourable in its financial support of this institution. Over the last five years, the annual budget has increased by 100%, and although there may be problems in erecting the additions in the very near future, ultimately there is no reason to believe that they will not proceed. Community involvement has been high in this gallery's priorities. The result of this has been that the goodwill aroused has enabled the Director to implement the basic functions of an art gallery viz. the collection, display and care of art objects for this and subsequent generations.



Looking from the sculpture court into the pool with Mirek Smisek's fountain playing in the centre. Dowse Art Gallery

## report on unesco regional seminar, tokyo and kyoto, 22-27 march, 1976.

Dr R. K. Dell

The participants in the seminar *Adaption of Museums in Asia to the needs of the Modern World* were invited by UNESCO as individual experts in the museum field. Representatives were invited from 23 countries in Asia and Oceania, and 16 of these were able to attend. Countries which were represented were, Australia, Bangladesh, India, Indonesia, Iran, Japan, Republic of (South) Korea, Mongolia, Nepal, New Zealand, Pakistan, Philippines, Singapore, Sri Lanka, Thailand and the U.S.S.R. UNESCO was represented by Mr Y. Terchenko, Chief of the Division of Museums and Standards, and Mr S. Naqvi, Programme Specialist, Division of Monuments and Sites. Dr Grace Morley, Head of the ICOM Regional Agency in Asia, also attended, as did eight representatives of Japanese museum authorities and groups. Sessions were held in Tokyo (22-23 March) and Kyoto (24-27 March). Mr Fukuda (Japan) was elected Chairman, Dr R. K. Dell (New Zealand) and Mrs Chira Chongkol (Thailand) Vice-Chairmen, and Mr E. Westbrook (Australia) as Rapporteur. All 16 participants were actively engaged in museum work, mostly at the directorial level so that all discussions were at a thoroughly professional level.

UNESCO had asked some participants to prepare major discussion papers and these were circulated before the seminar. These were: An Introduction (Mr Westbrook), The Place of Museum in National Development (Mrs Chira Chongkol), Museum Outside its Four Walls (Dr R. K. Dell), Training for the Museum Profession (Mr S. Fukuda), Museums and the Concept of Interdisciplinarity (Dr E. Haque) and Audio-Visual Techniques in Museums (Mr M. I. Khan). In addition most other participants prepared short papers on the current situation in their own countries. None of these papers were presented in full at the seminar, but authors were given about 10 minutes to introduce them and the rest of the sessions were given over to discussion of the papers and points raised by them.

## RECOMMENDATIONS

The final text of the recommendations is not yet available but the draft resolutions may be summarised as follows:—

## A. Recommendations to UNESCO

(1) A Standing Committee should be organised within the region to ascertain the requirements for training museum staff at various levels and to recommend practical plans for co-operative training centres in the region.

(2) Arrangements should be made for the interchange of museum personnel at various levels among Asian member states. Joint programmes for research and seminars would be highly effective and should be included in UNESCO programmes.

(3) A team of experts from various countries may be despatched with UNESCO's assistance to a country, upon request, to supply such advice and technical help as may be required by the museum in this country.

(4) UNESCO should arrange a meeting of experts to discuss the measures which could be adopted concerning protection of certain aspects of traditional rural culture which appear to be threatened by industrialisation and urbanisation.

(5) UNESCO should support more intensively the Documentation Centre in Tehran and the Asian Cultural Centre for UNESCO in Tokyo, to enable these centres to diffuse information in member states, at least by means of bibliographies and lists of newly acquired material.

(6) Member states and UNESCO should support the proposals of Sri Lanka to organise a museum seminar in that country on the occasion of the Centenary of the Colombo Museum in August, 1977.

(7) UNESCO should provide funds to set up a small seminar of experts to examine the problem of interdisciplinarity in museums. (This was a topic which received a good deal of attention. The need is obviously much greater in many of the Asian countries than it is in New Zealand. By far the largest number of museums in Asia are concerned with art, archaeology and history, but comparatively few deal with ethnology, anthropology and the natural sciences and very few indeed with science and technology. If museums in Asia are to fulfill their complete role there is a need for them to illustrate the total environment and man's place in it.

(8) As there is an urgent need for the training of museum professionals in the senior and middle levels it is recommended that UNESCO support museums by awarding fellowships to enable them to assist, or receive training. It is especially urged that a course for museum exhibition designers be established in the Asian region under expert guidance.

(9) It is recommended that the Indian National Conservation Laboratory and Training Centre in New Delhi should be further strengthened by (i) providing courses in museum architecture and exhibition techniques with special reference to conservation and, (ii) acting as a documentation centre in the fields of conservation, museum architecture and exhibition techniques.

## B. Recommendations to member states

(1) In order to implement and improve mutual exchanges and co-operative projects, countries with fellowship systems should endeavour to widen the range of fellowships in the museum field, while the countries which do not have such an arrangement should make efforts towards setting up a system.

(2) Special training courses for museum personnel should be established, and refresher courses held for them in order to up-date their knowledge and to acquaint them with the latest theories and techniques of museology which would be useful for strengthening their role in the adaptation of museums to the needs of the modern world.

(3) Before a museum is established, a multi-dimensional economic, social, cultural and geographical feasibility study should be undertaken to determine the requirements of the public and to fulfil the urgent needs of the masses.

(4) It is strongly recommended that governments should pay more attention to the setting up and improvement of museums in national development programmes as vital contributing factors to the cultural, social, economic and educational progress of their countries.

(5) As museums are amongst the more important instruments of culture in the modern world, and as they are in many cases managed by prominent scientists and research workers as centres of research in their respective fields, governments are urged to equate the staff of major museums with those of universities and of the other leading academic institutions of their countries.

(6) As cultural property constitutes the basic element of national culture and world civilisation, each country should not only preserve and study the evidence of its own culture, but ought to know and appreciate the cultures of other countries. Member states are urged to make possible in every way the exchange at international level of museum objects, exhibitions and personnel.

(7) A close working relationship between museum and educational agencies, and between museums and the mass media, is essential for the effective carrying out of their role in the community.

(8) It is strongly recommended that member states should take every possible initiative at an appropriately high level to obtain the return of important national treasures now held outside the country of origin.

(Participants were restrained and realistic in discussions of this topic. The stress was on important national treasures, and there was ready acceptance that any negotiations should be carried out in an atmosphere of mutual goodwill. They also agreed on the need for representative collections of Asian cultures to be available in other countries for educational and cultural purposes.)

(9) Many projects for the exchange of important cultural material, especially in the form of travelling exhibitions are made impossible by the very large premiums demanded by commercial insurance companies. It is considered vital for the success of cultural exchanges within the region that governments themselves should arrange indemnities to cover loss or damage to such exhibitions.

## C. Recommendations to museum authorities

### C. Recommendations to Museum Authorities:

(1) A joint study should be undertaken in a number of centres to survey needs and requirements of the population in each one with regard to museum services. Special attention should be paid during these studies to the effects on those who visit museums either on a casual, or a frequent basis, and the reasons for lack of interest on the part of those who do not visit the museum at all.

(2) In order to attract the largest number of people from all sections of the community to museums, these institutions should be made as dynamic and flexible as possible with the help of specialists in various fields.

Facilities should also be provided where appropriate:

- (i) for the establishment of educational services;
- (ii) for space to allow the involvement of scientific bodies and artists and craftsmen's societies, and for the co-operation of such arts as theatre, cinema, music and dance;
- (iii) for the provision of halls for lectures and conferences;
- (iv) for frequent temporary exhibitions dealing with subjects of current interest;
- (v) for theatrical and musical events of an historical nature;
- (vi) for the establishment of children's museums;
- (vii) for introducing more travelling exhibitions to reach people in remote areas;
- (viii) the use of audio-visual techniques.

## D. Recommendations to ICOM, Paris

- (1) That information on museums be disseminated as widely as possible.
- (2) That the proceedings of this seminar should be published in *Museum*.

## General remarks

This was the first occasion in which UNESCO's recent decision to include New Zealand and Australia in the Asian Region had been implemented in the museum field. It was obvious that we were welcomed whole-heartedly to these proceedings, and that we will find ready acceptance at such meetings in the future. However, those New Zealand museum workers

who have had little contact with their Asian colleagues must also realise that the staff members of museums in these countries are real professionals, keeping themselves thoroughly up to date with current theories and techniques, and that in many areas their accomplishments in the museum field are ahead of us.

It is quite obvious that many of the problems our New Zealand museums face are shared with Asian museums to an even greater degree than they are with museums in Europe and in North America. While New Zealand can undoubtedly contribute a great deal through closer contact with Asian museums, we can also learn a great deal and together find solutions to some of our mutual problems.

There are developments in Asian museums in the study and practice of museum architecture, conservation, the design of museum buildings to facilitate conservation, the protection of cultural property and in the use of audio-visual techniques which would be well worthy of our study.

The main fields in which New Zealand could best contribute would seem to be:

- (1) The ways in which we have been able to reach such a high percentage of our population with museum material (in part because of our much smaller total population and our degree of literacy);
- (2) Our ability to achieve results with relatively small budgets;
- (3) Our museum education system especially at the primary school level.
- (4) The development of scientific research in our museums, especially in natural history and ethnology;
- (5) Our museum display techniques, especially in ethnology and natural history;
- (6) The standards and achievements attained by the best of our smaller museums.

The above-mentioned fields all seem to be areas in which staff members from Asian museums could benefit from study tours and fellowships in New Zealand. The New Zealand Commission for UNESCO, the Art Galleries and Museums Association of New Zealand, our individual museums and the New Zealand Government should make every endeavour to facilitate visits and study tours by staff members of Asian museums to study such topics.

Endeavours should also be made to initiate exchange between senior staff members of New Zealand and Asian museums, especially in the fields of museum education and scientific research. In the first instance staff exchange with Japan would possibly be the easiest to establish and could be the most immediately fruitful, but exchanges with countries in the Indian sub-continent should also be considered.

The following has been extracted from Dr Dell's report on his participation in Regional Seminar. UNESCO has recently decided to invite AGMANZ to assist in a joint working group to consider the recommendations and suggest follow-up action.

# a tour of the museums of the united states of america (contd)

Ken Gorbey

## CHICAGO

I was fortunate to be able to break from hotel life in Chicago and stay with an old friend and archaeologist John Terrell. With such a guide on hand I was able to dine at the best of the cheapest restaurants and visit the scene of the St Valentine's Day Massacre, as yet not marked by the American equivalent of the New Zealand Historic Places Trust. Chicago, along with New York, is also an important centre in world architecture and a number of world famous buildings by Wright, Sullivan, etc. were visited.

### The Field Museum of Science and Industry

The Field Museum occupies a large neo-classical building on the shores of Lake Michigan. A \$25,000,000 building programme is currently underway but unlike most museums no new wings will be added. As one of our guides said the money will all go into plumbing and wiring.

Old buildings such as that occupied by the Field Museum and so many other museums throughout the United States and the world are so often inadequate in terms of the needs of modern museums. So the Field decided to concentrate its efforts on refurbishing the buildings it already had rather than making massive new additions to the structure. A large portion of the exhibition areas on the lower floor are now closed to the public for the installation of new exhibit halls, air conditioning and other services.

The Anthropology Department will expend something like \$4,000,000 within its area on a three storey storage facility that will house 75% of its 400,000 collection items in a climate controlled environment on new shelving. Despite the fact that it is difficult to get the public excited about subscribing to the Simon J. Glunk Storage Facility (another tour guide witticism) one half of the capital programme will be met by public donations.

### The Museum of Science and Industry

The Museum of Science and Industry was opened in 1933 in the former Fine Arts Building of the World Columbian Exposition of 1893. Based on the Deutsches Museum in Munich the museum has grown until today it is one of the largest of its type in the world.

Its popularity is undoubted. Some 3½ million people annually go through the 75 exhibit halls; of these ½ million are school children visiting in organised parties.

The museum has, for some years, not placed great emphasis on collecting historical objects, and in fact the collections are periodically reviewed. Any items that appear not to be relevant to what the museum is doing are offered to other institutions such as the National Museum of History and Technology in Washington. The emphasis has now been placed on public science education. In most of the exhibits the historical items does not dominate, the approach being one of demonstrating new scientific and technological advances.

## MINNEAPOLIS—ST PAUL

In the all too short three days spent in the twin cities of Minneapolis - St Paul three institutions were visited and they were all worthy of note.

### Minneapolis Institute of Arts

The Minneapolis Society of Fine Arts is the parent body for three major institutions; the College of Art and Design, The Children's Theatre Company and School, and the Minneapolis Institute of Arts. The Foreign Museums Professionals group visited each, impressively housed in a new Kenzo Tange designed complex of simple, severe but exceptionally beautiful buildings.

One of the most interesting features of the new building for the Institute of Arts, the art museum of Minneapolis, was the provision made for public access to curatorial staff. The role of the curator as an educator is very much a live issue in United States at the present moment but in the Institute the curator is available to the public.

First he is situated alongside his own display gallery. That is, the Curator of Prints will have his office, store, workroom and secretary immediately alongside, and accessible from, the print gallery. Secondly in the foyer is a special collection enquiries area where a member of the public can phone through to the Curator's section with a query.

## Walker Art Centre

Established in 1879 to display one man's collection the policy of the then art gallery underwent drastic changes in the 1940s to become the Walker Art Centre, an institution devoted to contemporary art. The new building finished in 1971, features seven large clinical white galleries based around a central core of lifts and stairs and a series of roof top sculpture courts with views across the city of Minneapolis.

## The Science Museum of Minnesota

The Science Museum of Minnesota is, at first glance, just another museum of science and natural history but no—this museum has perhaps the most innovative education programme seen in the United States. Under a vivacious young educationalist, Sandra Quinn, the museum runs a series of activities at once baffling and yet so obviously popular and instructive. For example, you can visit the museum theatre where three times daily, at the time of our visit, a three person staff were presenting a small play entitled *Solid Waste*. Hardly a gripping subject? Not so, for this was a magical and arresting presentation aimed at children. Or you might visit *Al's Science Shed* to learn more of the wonders of science or join the trader at the *Trading Post* to swap items of your collection.

For an illustration of the introduction of theatrical techniques into museum education nothing surpassed the Science Museum of Minnesota.  
Chicago

## SAN FRANCISCO

By the time San Francisco was reached the group was very weary but here was an ideal city in which to recuperate. It really is just as the song says—everyone leaves a bit of themselves in San Francisco.

The Fine Arts Museums of San Francisco:  
M. H. de Young Memorial Museum  
Californian Palace of the Legion of Honour  
Asian Art Museum of San Francisco:  
The Avery Brundage Collection

I enjoyed the visits we made to these three museums very much. However, I raise their names for another

reason. All were entirely separate museums, dependent largely on the City and County of San Francisco for maintenance funding, but in 1972 the de Young and the Legion of Honour were merged under a single Director while all three museums share a single membership organisation, the Museum Society. The aim of these various amalgamations was to better define the position held by each museum and to make better use of staff expertise. As a result the Legion of Honour is a museum devoted to French art and as such has received on loan, the French works in the de Young's collection. The de Young has in return received all non-French works from the Legion of Honour. The Legion handles conservation of works on paper while the de Young specialises in paintings and textiles.

The Avery Brundage Collection has its own Director and specialises in Asian Art.

## The Oakland Museum

The Oakland Museum suffers the same fate as the Guggenheim in New York—it tends to be discussed more as a significant building than as a museum. Certainly this low slung, non-building, once you are inside and hence involved in it, is an arresting architectural piece, but from the outside it is difficult if not impossible to get an overall view of the complex. This is because the architect, in attempting to incorporate the concepts of museum and park into one area has arranged three basic, partly overlapping floors that step down like a long and shallow terraced hillside. The building has little or no profile. I would suspect that like most public buildings the public expects a museum to be self-advertising. The normal concept of a museum is still the large columned palace on top of the hill.

The Oakland Museum has turned its back on using a monumental building to advertise its presence which is perhaps a pity. Had this museum been a subdued greeny oasis set in among the skyscrapers of Manhattan it could have been a stunning success but downtown Oakland is like being a couple of hundred yards off a flat Queen Street and the museum tends to be just another flat expanse. Despite all this the Oakland Museum is a wonderfully successful integration of park and building. Any museum that is contemplating building in a sculptured landscape that affords good vistas of the proposed site should study the Oakland Museum concept. Inside the museum is a delight. To define "inside" is sometimes difficult as the visitor can so approach the museum that he might walk through gardens, into various grades of covered space before actually entering a fully enclosed gallery.

The top level of Oakland Museum is a capacious 30,000 square foot gallery devoted to Californian Art from the late 17th century to the present day. The similarly sized Cowell Hall of California History occupies the second level. Once again the theme is California, but it is disconcerting not to find labels. The visitor must take a docent tour if he wishes to learn more.

On the third level the Hall of California Ecology is still being actively developed. However, the major displays, based around the eight biotic zones of California, are well under way. By presenting various aspects of each biotic zone, landforms, fauna and flora etc, the visitor can cross California from the Coastline, to the Coast Mountains, Inner Coast, into the Interior Valley, up onto the Sierran Slope to the High Sierra and beyond to the Great Basin and Desert.

As well as the three major galleries the Oakland Museum can boast a large special exhibitions gallery of about 13,000 square feet and a number of smaller galleries, a 300 seat theatre, a 100 seat lecture hall, various educational facilities, a 200 lot parking complex beneath the museum, a restaurant, store and, of course, the beautiful gardens. I couldn't help but be excited by the Oakland Museum. It seemed to have a number of positive statements to make about what might constitute the museum of the next couple of decades.

### Other San Francisco Institutions visited

University Art Museum, University of California, Lowie Museum of Anthropology, University of California, Berkeley.

### SAN FRANCISCO—LOS ANGELES

Rather than fly from San Francisco to Los Angeles the 1975 group was fortunate enough to do a two day trip down the spectacular coast road. This gave the group the opportunity of visiting a most unusual museum.

### Hearst San Simeon Historical Monument

The palace of William Randolph Hearst is set in the coastal hills overlooking San Simeon. Begun in 1919 it was never fully finished and seven years after Hearst's death in 1951 it was gifted to the State of California as a State Historical Monument. This cluster of exotic buildings atop the "enchanted hill" was the wonder in itself to most of the visitors who were driven up in mountain-goat type buses, but to a museum group that included in its number several from European states, the interest was in another direction. Most soon recognised, in Hearst's castle, the growth of the European castle on the coast of California. All the ingredients are there—the powerful baron whose wealth is based on a history of conquest sometimes commercial, and the spoils of war being gathered in and in need of housing. It all leads to the erection of a magnificent castle, palace, or chateau.

William Randolph Hearst, on whom *Citizen Kane* is based, built his palace high above the Californian coast. Generally the group agreed that here was a museum illustrative of the life of not only Hearst, but perhaps also Carnegie, Mellon, Frick, Huntington, etc, etc.

### LOS ANGELES

I could not possibly report in any detail on the museums of Los Angeles. Our time in this huge city was dominated by the 70th Annual Meeting of the American Association of Museums. The museums the group did see are remembered but incompletely. Each of the major museums hosted, lavishly, various evening receptions at which the American museum profession made merry. At one of these I have vivid memories of a large set of walk-in teeth—must have been a museum of science. Other receptions were held at the J Paul Getty Museum and the Los Angeles County Museum of Art. Both are recent museums and have had little time to gather an air of charm. My initial field notes were a bit scathing on the subject of the Getty Museum. *As the sun set and we walked through the colonnades, drinks in our hands, we could feel that Hollywood was close at hand.* The Getty Museum is a bewildering place. It is a reconstruction of the Villa dei Papyri destroyed by Vesuvius in the eruption of 79 AD and excavated by Karl Weber in the later half of the 18th century. However, this reconstruction sits on top of a large carpark. Although somewhat disguised the rows of cars under the Villa were a most incongruous sight. The garden portion of the Villa is large and the collection is very good. Our European experts were surprised at its quality. On looking back I realise that I reacted to the J Paul Getty Museum as I reacted to big, brash Los Angeles. This was probably not a fair reaction.

### The 70th Annual Conference of the American Association of Museums

Some 1100 members of the American museum profession registered at the 1975 conference, enough to take over virtually the entire Biltmore Hotel. With such numbers it is impossible of course to maintain a one lecture theatre type approach and at the Biltmore the conference worked through some twenty conference rooms and theatres, most on the ground floor of the hotel. According to the printed programme nine different discussion groups or meetings might be taking place at any one time but the programme was so arranged that popular sessions were repeated at intervals. In this way one was able to arrange to attend most of the meetings within one's area of interest.

The conference theme was *Extending communications between museums and their audience.* To follow this

theme there were lectures and demonstrations covering radio and broadcasting, audio-tours, slide-tape presentations, films, filmstrips, orientation centres and theatrical techniques in museum education. We were also able to hear a lecture by Charles Eames on the producing of films, and to view a number of multimedia shows including the seven screen *A Pattern for Survival—The Seventeen Year Cicada* from the Field Museum, Chicago, and the diminutive nine screen presentation *A Woman's Place Is . . .*, the Museum of the City of New York's offering for International Woman's Year.

I attended sessions that related in the main to video and multi-image slide shows. Some interesting points emerged. First, standardisation was very important. Most United States museums are using Kodak SAV-2000 Carousel slide projectors and, where involved, Sony 3/4" U-Matic video equipment. Secondly, at the time slide certainly seemed to have the greatest potential especially when initial capital cost of slide and video is compared. Thirdly, once the initial cost of machinery is passed slide shows are comparatively cheap to put together and programme, though most lectures seemed to advertise that programming should really be put out to specialist firms. Fourthly, one lecturer made the point that there was nothing more disturbing than a broken-down audio-visual programme with its dead speakers and blank screens. All efforts should be made to keep these shows operating at all times which required back-up machinery and most importantly of all, competent technicians.

The Foreign Museums Professionals group was finally able to contribute something to the conference. At the ICOM meeting it was hoped that each member of the group might have been able to talk of some aspect of the tour. Members had been preparing for this since Boston but in the end time allowed only about two-thirds of our number to have their say. After this session Mr Wouter Kloek and I were asked to speak at the final Annual Business Meeting of the conference.

At this point the group was breaking up to disperse all over the world. The afternoon of the final session I left Los Angeles and about sixteen hours later landed at Auckland on a cold, crisp, clear winter day.

#### Conclusion

The over-riding impression gained from such a tour of the museums of the United States of America is one of size. The scale of operation is well beyond that of New Zealand. The Metropolitan Museum of Art in New York has a yearly maintenance budget larger than that of the entire city of Hamilton, New Zealand, and the capital improvement programme that this museum is engaged in is equal to approximately thirteen years of the projected capital programme for Hamilton. Attendance figures of over the million mark are common.

But despite this the group were impressed time and time again with the basic similarity that exists between the work of museologists employed in, say, the 800 strong staff of the Metropolitan, and their own very much smaller staffs. That is at all times we could take our problems to our counterparts in American institutions and find that they were common problems and that a common purpose existed to solve these problems.

One of the other lasting impressions was the willingness of American professionals to assist. At all times people went out of their way to answer queries, gather information and arrange further meetings. The group was very glad to be able to reciprocate on occasions. Several of our members were experts in fields such as Eastern art, aspects of conservation, Dutch 17th century painting, etc, and these people were able to assist American colleagues. I was glad to be able to supply catalogue notes for a few pieces of Maori costume held by the Metropolitan.

Looking back on the tour after one year it is the quality of museum service to the public that I find the most relevant to my current work as Director of a regional museum. The quality of display, the introduction of techniques that extend the passive display out to the public via audio-visual set ups and visitor involvement programmes, the move towards the curatorial staff being more available to the public, and the increasing emphasis on people docents, curators, etc—interpreting the collections via personal contact, are all aspects of museum work that I see in need of more stress in New Zealand.

I have also come away from the United States of America with a firm belief that a museum must make sure that it is well funded. It must be willing to press for funds, write to Foundations for money for relevant projects, look for ways of extending its staff into areas not normally considered within the realm of museums and generally looking to keep itself alive and up-to-date. For example the Science Museum of Minnesota has a Department of Future Studies. Strange for a university let alone a museum and yet when one becomes absorbed in the literature and publications put out by this department a number of new fields emerge in which the museum has a role. What alternative futures does our country and planet have? What is the future of the museum itself? In the United States of America the museum is no longer necessarily tied to things old and fine and historic. A group of institutions have arisen in the science and technology fields, based on the model of the Deutsches Museum, Munich, that challenge a number of the normally accepted points of definition of museums. These museums are lively, educational institutions, often with no real collection. They are also well and truly under the wing of the large corporations and here is a point to be watched at all times, for museums, to be purveyors of truth, must always be their own masters.

#### CONCLUSION.

In doing this report I would like to offer my very sincere thanks to the United States Information Service in Wellington for selecting me to join the 1975 tour and the United States State Department and American Association of Museums for funding and organising the tour. If any one person is to be singled out for special thanks it must be Susan Yecies, the ICOM/AAM Programme Co-ordinator who organised the 1975 Foreign Museums Professionals Tour and mothered us through the States.

# obituary: bruce gordon hamlin, f.m.a.n.z., f.r.n.s., n.z., 1929-1976

John Yaldwyn

Bruce Hamlin, author, museum professional and botanist, died in Karori on Monday 22nd March aged 46 holding two titles he was very proud to have—Curator of the National Museum Herbarium and President of the Art Galleries and Museums Association of New Zealand.

Bruce was a raconteur, actor and humorist with a well produced voice and an excellent command of English. He loved words and their correct use and there are not many of his professional colleagues who have not asked for his advice on written English at some time or other.

Bruce was born in the Wellington suburb of Miramar, one of a family of ten brothers and sisters. He was educated at Wellington High School so might be said to have had a long association with the institutions on Wellington's Mount Cook. He joined the Department of Scientific and Industrial Research's Botany Division on the Terrace (where the Reserve Bank and Guy Ngan's wall sculpture now are) as a trainee aged 16 and worked as assistant to Victor Zotov, internationally known authority on grasses and allied plants. In 1954 he joined the staff of the Dominion Museum, as the "National" was called then, as assistant in the Botany Department during Dr (now Sir Robert) Falla's directorship.

I first knew Bruce at Victoria University College in the early fifties. We were not involved in the same classes there, nor in the same aspects and intrigues of student body politics. I do not remember him in extravas, proceshes or demonstrations, but I do remember him in Drama Club and Tramping Club activities. I was in several plays with him, rhubarbing in the crowd or carrying important one-line messages, but he had main parts with his good voice, stagemanship and sense of drama. To see Bruce wearing his silvered papier mache cuirass on his broad chest and carrying his red-plumed helmet under his left arm playing a Roman general in Pat Evison's production of *Coriolanus*, and Brutus in Wilder's *Lucrece* opposite Terry Bayler and produced by Maria Dronke was a sight to be long remembered and a voice image to be long heard. Bruce and I were together in the Dominion Museum in the late fifties and early sixties as junior scientists. He became interested in printing and publishing, changed the format of the Museum's scientific journal, the *Records*—not an easy task as anyone involved in changing a periodical's format will know—and took over its editorship for the next ten years or so. Bruce had a quarter-hour *Nature Question Time* weekly on the 2YA children's session in the late 1950s and early 1960s in which he answered queries ranging from "What moth is that?" (usually an Emperor Gum) to "How does a chiton stick to a rock?", or "What plant is this leaf from?" (sometimes too shrivelled to tell) to "Can we eat this mushroom/

toadstool?" (presumably too late to matter!). In 1962-63 he appeared quite regularly on TV's *Junior Magazine* with Peter and Kate Harcourt to talk about natural history items, coins, medals and other curiosities.

After some years overseas, I became closely associated with him again when I returned to the Dominion Museum in 1969 under the present Director, Dr R. K. Dell, and the rest seems to be recent history. Bruce was Curator of Botany then, giving up his editorship of the botany section of the *Transactions* of the Royal Society of New Zealand and shortly to give up his editorial work for the Museum. He was a tower of information for us during the Cook Bicentenary Exhibition held in our galleries in 1969-70 with his special knowledge of the writings of Captain Cook and his associated naturalists. Bruce gave a vivid public lecture, in a series organised by the NZBC, in the Wellington Concert Chamber on Sir Joseph Banks and Dr Solander with colour slides of contemporary political and scientific cartoons dealing with Banks and the First Voyage.

In the fifties and sixties Bruce's botanical research was mainly on the recognition and classification of sedges of the genera *Carex* and *Uncinia* from New Zealand and the subantarctic islands, though he wrote and illustrated popular books on *Native Trees* (1962) and *Native Ferns* (1963). In the seventies he began to work hard on a new botanical love the liverworts, or "hepatics" as he would call them. These often overlooked, insignificant little plants occur in New Zealand in their hundreds of species but little is known about them.



TARAIRE  
leaves 3 to 6 inches long

Bruce has long been associated with the work of AGMANZ and was one of its keenest supporters within the national institutions. He served on Council from 1963-1965 and from 1967-1973, was Vice President (Museums) from 1973-1975 and President for the year 1975-76. He realised that there was a great need to increase the public's interest in museums of all types and was especially interested in improving display quality and in raising standards within the profession. Bruce always regarded himself

as representing the individual staff members rather than the institutional members of AGMANZ and in an article on the role of individual members in the Association (AGMANZ News Vol. 5, No. 2, p. 40) he stated his firm belief that *"their ideas, their voices and their votes are what can and should direct and control AGMANZ"*.



As a member of the museum profession Bruce had strong views on the role of natural history museums and wrote of them as storehouses of *"the historical documents which make up museum collections, . . . a stuffed bird, a mounted insect or a dried plant, labelled as being from a particular place and a certain time is as much a historical document"* for natural history *"as is a written paper or picture"* for human history (New Zealand's Nature Heritage Pt 93, p. 2595). Later in the same article (p. 2599) he described the *"life of a museum curator"* (his life) as a *"vastly varied and rewarding one. Not only does he have to acquire a wider view of his field than does a specialist in a purely research institution, but he has the advantage of being in close touch with workers in other disciplines with whom he can discuss problems . . . and with the public, to whom he must communicate in readily understandable terms, without resorting to jargon . . . The necessity of clarifying one's own ideas in order to do this can be a valuable exercise . . . at the same time contributing to the public's understanding."* His final point was that *"collectively the biologists working in museums represent a remarkable body of knowledge and expertise. They each have their own specialities . . ."* Their museums *"are only part of the network of scientific organisations"* which includes universities and government agencies, but *"they are the public relations organisations which bring science direct to the public."*

Bruce was made a Fellow of AGMANZ (F.M.A.N.Z.) in 1968 and took the main responsibility while he was on Council for organising the programmes of the extended annual general meetings held every second year at the Dominion-National Museum. During his presidency he was a member of the Minister of Internal Affairs's advisory committee on the distribution of the art galleries and museums capital grants fund. The loss of much of AGMANZ's own financial support last year (coupled with financial problems of his own) disappointed him greatly and contributed to his recent poor health. He worked hard on AGMANZ during the year; he did not share this burden, and the problems which AGMANZ suddenly faced during his presidency were a great blow to him and helped in many ways we will never know to bring about his sudden death on the eve of an extended annual meeting he had planned and looked forward to but in some ways feared to address.

Bruce had other interests and some human failings as well. In addition to plants, museums, acting, broadcasting and drama, he loved people, music, writing and humour. He was interested in English as a language, in its grammar and construction, and in scientific names in Latin and Greek. He was interested in publishing, typology, printing and bookbinding. Coins, tokens and medals had a special fascination for him and he had been President of the Royal Numismatic Society of New Zealand. He was made a Fellow of this Society (F.R.N.S., N.Z.) in 1967 for the work he did during the numismatic exhibition at the Dominion Museum to mark the decimal currency changeover in New Zealand. Another interest was the botanical history of New Zealand and he did much to document the field work of early botanists such as D. Petrie, T. Kirk, L. Cockayne and W. Colenso. He was interested in Colenso as a man, a missionary and a scientist; he had a manuscript on the botanical journeyings of Colenso through the North Island on his desk almost ready for publication. Bruce did clear and delightfully simple botanical drawings for his books and other publications and had strong views on accuracy and the final printed quality of such illustrations.

Bruce tramped when he was younger, especially in the Tararuas, and did botanical field work in New Zealand, in the Chatham Islands with Dr W. R. B. Oliver, on southern Stewart Island from Alex Black's research ship *Acheron*, and visited Australia twice. In 1963 he represented the Dominion Museum at the Golden Jubilee of the National Botanical Gardens of South Africa, Kirstenbosch, followed by a three-week tour of southern African national parks. He had strong political views but he did not often, nor openly, express them.

Above all Bruce loved his work as a botanist in the National Museum Herbarium, internationally known as WELT, and knew what should be done with its huge historical collections of some 300,000 specimens, though he was not always able to do it for a number of reasons. He gardened keenly, worked in a small way on plant conservation and appeared at some local conservation hearings. He might have ended a short talk on his own interests with a two-line Clerihew such as:

Acting is about plays,  
Museums are about displays.

## what's in a name change?

Over the last couple of years a number of museums have chosen to change their names. Hon Ed has invited the Directors of a number of these institutions to explain just what was behind the decision to make such a move.

### Sarjeant Gallery becomes Sarjeant Gallery

What's in a name change: The Sarjeant Gallery  
The invitation from AGMANZ News "to explain just what was behind the decision" to change the name of our institution was received with real interest. Have we changed our name? This request was a surprise.

However, the reason—no, just one of the reasons—was there in the Hon. Ed's letter. "Director, Sargeant Gallery", it reads. Here my academic training suggests I add after that name [sic]. At least we were not addressed "Sargeant Art Gallery" as many other correspondents do. Nor were we addressed "Wanganui Art Gallery" or the "Art Gallery, Wanganui".

Many of the individuals and institutions that so incorrectly address us, have received letters from us. Alas, too few even bother to look at our letter-head: it reads "SARJEANT GALLERY".

Anyone visiting our gallery need only look at the lettering above the portal before he entered and there, as it was when the gallery opened in 1919, is "SARJEANT GALLERY".

No, we have not changed our name, nor the site upon which the building stands, but we have changed our postal address. This was done two years ago. So all you people or institutions who insist on incorrectly addressing us as "c/- the Town Clerk, P.O. Box 637", it is not so much this subtle form of insult that concerns us, rather than the fact that mail so addressed is slower reaching us, and may, as has happened on some occasions, be returned to the sender. Do not blame us if you are kept waiting for a reply, or wonder why mail is returned unopened. We urgently request; do not keep referring to the address in the *Directory of Art Galleries and Museums of New Zealand*, 1969, for it is OUT OF DATE and INCORRECT. Please, will those responsible in institutions we have written to, or have personally talked to, please take notice of our request when we ask you to use our correct address. It is in your interest to do so. If you must insist on continually referring to the 1969 Directory, then change the entry for this gallery under the heading, Wanganui, on page 30.

Our correct name and postal address is:

The Sarjeant Gallery,  
P.O. Box 548,  
Wanganui.

All other addresses do not reflect the purity of this address, and should not be used.

Gordon Brown  
Director

Hon. Ed. — (Blush)

### Waikato Museum and Waikato Art Gallery becomes Waikato Art Museum

In 1972 Hamilton City Council decided to amalgamate the old Waikato Museum and the Art Gallery, two institutions housed pitifully in totally inadequate buildings. The decision was made with the idea of introducing greater efficiency at the staff level. The two former staffs of four were combined to make one of eight under a single executive Director, in the transitional stage termed *Co-ordinator*. A staffing structure of three sections, Fine Arts, Culture History and Exhibitions, was set up at this point.

In 1973 the old buildings were closed and the services of the art gallery and museum were physically combined in the present rented premises at which stage the art museum became a functioning whole.

A name for the new infant proved difficult. There was a desire to avoid *Art Gallery and Museum* as this was to be an integrated and single institution. Any term that stressed the word *museum* was politically not acceptable in the face of opposition from the fine art folks who looked upon the whole merger as the museum digesting the art gallery. (It is interesting to note that the historical folk saw the merger as history swamped by art!) In the end the term 'Waikato Art Museum' was chosen using in the main the great overseas encyclopedic art museums, such as the Louvre and the New York Metropolitan with their expansive historical as well as art collections, as examples.

I am not sure it is the best term. New Zealanders are confused by the breadth of the material displayed—archaeology, ethnology, history, craft, sculpture, painting and prints—but these studies can be integrated very well. Perhaps in the future, with the concept of a combined institution now accepted by the Hamilton public, another name change could be considered. I like *Waikato Museum of Art and History*. Any other thoughts?

Ken Gorbey  
Director

### Dominion Museum becomes National Museum

The change of name for the National Museum in Wellington is due to a decision by government. When the revised Act was being prepared we were informed that since the name *Dominion* was no longer relevant to New Zealand's status the name of the institution would have to be changed in line with

changes that had already been made in the titles of other institutions which had previously used *Dominion*. The decision to use *National* was made by government itself and the title *National Museum* was incorporated in the new Act. The change in title resulted in no change in function although the new Act detailed the functions of the museum for the first time.

The three titles which this museum has used in its 111 years of existence, *Colonial*, *Dominion* and *National* thus only mirror the changing legal status of New Zealand.

Dr R. K. Dell  
Director

## Gisborne Museum and Art Gallery becomes Gisborne Museum and Arts Centre

The new Gisborne complex contains working studios and makes provision for musical recitals and other live performances, as well as displaying art exhibitions. The art gallery becomes merged in this activity orientated centre and the museum is left over. Hence the name Gisborne Museum and Arts Centre stressing the community involvement planned for the new complex.

Warner Haldane  
Director

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## book reviews

DUNN, Michael; 1976 *The Drawings of Russell Clark: New Zealand Artist and Illustrator*. Collins, Auckland; 88 pp, 87 plates, price \$17.50, bibliography.

This book is an introduction to the work of one of New Zealand's most versatile artists. Russell Clark's art reached out and touched many people. Through his illustrations in the *School Journals* and the *New Zealand Listener* he made us aware of our own country and its people. This he did with his superb skill as a draughtsman and his sly humour which was always urbane and without malice. (It is interesting to note that the admirable weekly journal *The Listener* began its life in 1939 with Clark as the chief illustrator.)

Russell Clark was born in Christchurch in 1905. His father was a plumber and tinsmith and it was this trade-craftsman background which stood him in good stead in the course of a varied career as an artist and a teacher, a career which covered the difficult depression years, World War II and after—not the best times to work in the Arts in New Zealand. Perhaps an artist had to be versatile and adapt in order to survive.

One feels with Russell Clark (and the recent exhibition from the Robert McDougall Art Gallery illustrates this) that he was a man who responded to enthusiasms—that he became excited and adopted the work of other artists. In some ways he had too much skill and was too facile, nevertheless, he remains one of the most absorbing artists of his time.

The author Michael Dunn is an art historian in the Department of Art History, University of Auckland, and his book has upon it the mark of scholarship. I think this is one of the first major publications by a member of this Department. We can surely look forward to an increasing and important contribution from the Art History Department. If they are all of this quality there will be a considerable enrichment to our background knowledge of the Arts.

Russell Clark is an artist whose work many remember with affection and delight. As this book shows he was a facile and complex artist with tremendous energy. He was a chameleon-like figure, elusive and with great charm and skill. There is much to admire in Russell Clark—much to evaluate of the man and his times.

This book is important as a work of reference and certainly no institution or serious student of New Zealand Art should be without a copy.  
Campbell Smith

GUTHE, Carl E. *So you want a good museum: a guide to the management of small museums*. American Association of Museums, Washington DC, 37 pp.

This is really a book notice and not a review. I first read Guthe's book as a newcomer to the museum profession in 1969 and at that point it seemed to contain a lot of very good sense. I have no reason to change that opinion now that I have just read the 1973 reprint of this book. The main thing to note is that it is once again available at \$US2.00 from the American Association of Museums, 2233 Wisconsin Avenue NW, Washington DC. Send 85 cents for postage.

No change has been made to the 1957 text or format. The book, a short treatise on museum management, has sections devoted to collections, organisation, administration and activities. There is also a list of useful addresses of professional bodies and a hopelessly out-of-date reading list. For more current publications one would do better to go to the review section of *Museums Journal*, *Museum News*, *ICOM News*, and others.

For the person engaged with a small museum, and especially a small history museum, Guthe's book is, along with Harrison's *Technical Requirements of a Small Museum*, quite necessary.

Ken Gorbey

# japanese contemporary ceramics

Ken Gorbey



The exhibition Japanese Contemporary Ceramics opened a very limited Australasian tour at Waikato Art Museum on 3 June. Ninety pots by 90 master potters formed this, probably the finest ceramics exhibition ever to tour New Zealand. As was expected the exhibition was an outstanding success, with visitors, and especially potters, coming from far afield. The exhibition, mounted by the Japan Foundation, was brought to Hamilton to mark Japan's participation as guest nation in the 1976 National Fieldays. A curator, Professor K Suzuki of Kyoto, travelled with the show to its first venue.

The exhibition was displayed in a very open manner in a 3000 square foot gallery. The curator required very few pots to be secured under cover. All but four were on open tables. This did lead to problems as at rushed periods up to five members of staff were required to assist the attendant. The New Zealand public touch too much. Despite the usual *Please do not touch* notices attendants constantly had to reprimand visitors for touching works. One work was slightly damaged by an enthusiastic visitor, fortunately only slightly and our conservator was able to make a simple repair.

It is difficult to pick from such a group of works the "best" but there were, to New Zealand eyes at least, a number of high points. Shoji Hamada's large bowl (cat no 12) was quite superb. This 1962 pot, the property of the National Museum of Modern Art, Kyoto, has apparently been seen all around the world in exhibitions. The jar (cat no 40—note this photograph is *not* the pot shown in the exhibition) by Kosei Matsui was perfectly formed with a delicate

knife-like rim. However, it was the new *neriage* technique of applying the striated surface patterning that caused the greatest amount of comment, especially from visiting potters. The crackle glazed lidded container (cat no 67) of Uichi Shimizu was even more delightful for lifting the lid to view the pearl shell effect achieved on the inside of the pot but photographs of the work by Kenkichi Tomimoto had led us to expect more than cat no 79.

It was perhaps the avant garde section that gathered the most comment. Yasuo Hayashi's *Work* (cat no 15) was a subtly toned brick red pot with a tunnel of immense depth cutting right through it. Ryusaku Miwa's *Gents* (cat no 48), three lusciously lipped urinals, raised a few eyebrows while Kimiyo Mishima's *Parcels* (cat no 41) really did look like newspaper parcels tied with cord.

The Traditional and Nitten sections held less for New Zealand with its preconceptions as to what the artist-craftsman potter produces but one of the great joys of this exhibition was the diversity of traditions represented.

From Waikato Art Museum the exhibition went to National Art Gallery before the Australian section of the tour.

The art museum has held out 100 of the handsome catalogues supplied free by the Japan Foundation and these are available to museums and serious potters. We could have given away 10,000 of these catalogues so any individual potter requesting a catalogue must state his or her involvement in the craft. Requests will be vetted as our last 100 is diminishing fast.

## more on fakes and professional responsibilities

More on fakes and professional responsibilities  
Mr Marks has hastened to admonish me for my reply to his article entitled *Protection for the art buyer* (AGMANZ News Vol. 6 No. 4: 87-88). While I can accept some of the rebuke I must continue to press as strongly as possible the point of what I originally said.

I must first restate that museums are purveyors of truth. If truth is defined in the normal sense of Hegel's *best current hypothesis* there need be no more discussion on his point except perhaps to point out that Lord Justice Kenyon is surely guilty of over-statement.

I suspect a confusion has arisen between the categories of forged articles that Mr Marks and I talk about. Obviously Mr Marks is thinking basically of European painting whereas I have been considering our expertise in the wider fields we are best qualified in — New Zealand art and Polynesian and Melanesian ethnology, all fields where apparently the forger has been active. On these fields we have the comparative material and the trained personnel necessary to offer advice on objects. In the European painting field, no, we can only direct the enquirer to send photographs to an overseas institution, something we must also do for Indian bronzes, Amerindian weaving, African shields, American paintings and all those other fields where New Zealand does not hold good comparative material.

A further confusion probably exists over just what we call a forgery and Mr Marks makes the very genuine point that many works that have been wrongly attributed to great masters are very fine paintings in themselves by lesser masters. My concern however is the present day problem of a work being presented so as to deceive. It is not presumptuous for trained personnel in our institutions to pronounce on objects within their field of endeavour. In fact from the number of enquiries that I know are made it is obvious that the public expects this of museologists. The pronouncement is often not all the public would like, being guarded and constrained, but it does often serve to introduce a little bit of necessary doubt into the mind of the enquiring public.

So let me requote Mr Marks' last paragraph in his article *Protection for the art buyer*, the paragraph I raised such objection to:

*But let us face the fact that we New Zealanders are young in the art game. We are going to make mistakes and we are occasionally to be taken in by the rascals who abound the world over. It is by making such mistakes that we shall learn, and learn quickly. There is a price to be paid for most other things. If we aspire to becoming connoisseurs of art we must learn to pay the price with good humour and sportsmanship and not to cry over our early errors nor to expect the law to protect us every inch of the way.*

While I know that the law cannot protect us all the way and would always like to see good humour prevail, I am not so sure that sportsmanship is the right attitude to bring to bear against forgeries. I would far rather see a lot of hard educational work aimed at informing our public and lending to their

dealings in art or ethnology, should they come to this, the healthy cynicism of good scholarship. When the public at an auction sale are informed enough to be there to buy works of art and good examples of ethnological pieces rather than the latest trend in names or fads the museum profession will be doing a good job in educating the public.  
Hon. Ed.

## a reply

Norman Marks

*Para. 1.* May I state that I had no intention of admonishing nor of rebuking the Hon. Ed. I was merely defending my expressed views.

*Para. 2.* When we use an abstract term such as "truth" its meaning depends greatly upon the context in which it is used. Hon. Ed. used it in the context of museums and the information they impart. I therefore assumed he was using the word in its objective sense. By introducing Hegel into the discussion we enter into the field of philosophy where the word assumes its subjective sense which, with respect, I submit is inappropriate for the matter in hand. A museum I recently visited had an exhibit ticket which read "*Regency chair: c. 1820*". I know and could demonstrate that this is not so. (I could give numerous other examples.) Is this museum a purveyor of truth? I say no! The nearest I could go towards meeting Hon. Ed. is by saying that museums are purveyors of information more or less true depending upon the knowledge and experience of or the amount of research undertaken by, the personnel involved.

*Para. 3.* Hon. Editor's statement that "*Obviously Mr Marks is thinking basically of European painting*" is quite incorrect. My article was headed "*Protection for the art buyer*". I did not say European pictorial art. I said and meant ART which in my terminology means the art of the entire world and includes all the other arts of man as well as painting. I therefore find it difficult to understand the editor's claim to be considering wider fields than I am.

*Para. 4.* I could say much about this paragraph, but in the interests of brevity I will content myself by saying that I can agree with Hon. Editor's remarks about trained personnel and their pronouncements only if he substitutes the word "knowledge" in place of "endeavour". Pronouncements must not however be so guarded and constrained that they cease to mean anything. I feel that the public are entitled to seek advice from museums which will give them some degree of certainty rather than to leave them in more doubt than they started with.

*Para. 5 & 6.* Here I feel that once again context is being ignored. My remarks were in the context of buying at auction sales. I have never suggested that sportsmanship be brought to bear on forgery. I merely made the point that when one makes a mistake arising from one's faulty judgement when buying under the hammer one should not grizzle and expect the law to intervene. One wins and loses when buying at auction, so my plea for sportsmanship.

This correspondence between Mr Norman Marks and Hon. Ed. is now closed. Anyone else who wishes to make any contribution on the matters raised is welcome to do so.  
Hon. Ed.

## new zealand news

### Art in New Zealand — a new periodical

A new parts periodical, *Art n New Zealand*, will begin publication in August of this year. Six issues will appear yearly. All enquiries should be directed to:

*Art in New Zealand*  
Pacific Graphics Ltd  
PO Box 7008  
Wellesley Street  
Auckland 1

### Gala opening day for Clydesdale Agricultural Museum

The Clydesdale Museum Foundation Day has been put back to 28th August to avoid clashing with other events.

Delays with the building programme and the complete recladding of the Bledisloe Hall have meant that the big shift of the museum items from Matamata cannot take place until 31st July. However, the improved end result, in terms of new cladding, with no worries of leakage, and better looks make it worth waiting for.

When Mr Highet, Minister of Internal Affairs, has performed the opening ceremony, he will have the opportunity to see not just a static display of ancient agricultural equipment, but live demonstrations, many interesting and several amusing competitions and of course the blacksmith pursuing his trade.

The Clydesdale horses will be involved in a ploughing competition, a pulling competition, wagon rides and horse scoop demonstrations. A team of working bullocks will also show their paces—a feature which is seldom seen these days. A competition for the best period costume, and one for the best old uniform worn will add further to the historical interest. Many competitions, such as sheaf tossing, horseshoe throwing, a vehicle see-saw, guess the weight of the Clydesdale stallion, and skateboarding will make this a family day.

Although this is a fund-raising event for the Clydesdale Agricultural Museum, the gate charges at \$2 adult, \$1 child, or a \$4 family ticket are very reasonable, especially as there will be no charge for the competition which will have approximately \$1,000 sponsored prize money at stake. In fact food, souvenirs and helicopter rides will be the only possible extra cost to those attending.

Public support and interest is tremendous, with many people offering suitable items to add to the museum collection, including agricultural topdressing aircraft and a wire-making machine.

Beautification work around the site has begun, but is waiting for more funds to enable certain earthworks and lake formation to be completed.

The blacksmith, Mr E. Falconer, who will be working in his shop full time, has arrived and will have his new forges in operation for the opening day. His additional talents as a wheelwright and welder will be of great value in the repair of the old equipment.



Part of the Rix Carlton mural which graced the end of Bledisloe Hall was carefully taken down, under the supervision of Mr Ken Gorbey (bottom left), and is in storage, with the intention of re-erecting it in the hall at Mystery Creek, once finance is available.

### Khudo Khumalo, museum trainee from Swaziland

On Friday 23 April Canterbury Museum farewelled Mr Khudo Khumalo, a technical trainee from the National Museum of Swaziland. Mr Khumalo arrived on 15 November last year and shared his five months between tuition in taxidermy from Mr J. T. Jacobs, the museum's former staff member and in studying the many facets of the museum's display expertise. His visit was sponsored by Mr R. Meyer-Heiselberg, Danish born Director of the Swaziland National Museum and the Commonwealth Association of Museums, London. The late Mr Bruce Hamlin as President of AGMANZ played a notable part in the arrangements to bring him to New Zealand. The Association further arranged for Mr Khumalo to attend the AGMANZ two day meeting at the National Museum, Wellington, on 23 and 24 March. Following the conference he was able to visit museums of the North Island. The Australian Museums Association has provided a special allowance to enable him to continue his museum studies at the Australian Museum, Sydney.

# a report on the state of agmanz

This brief summary of our situation has been extracted from various reports from the President and Secretary and news reports.

## AGMANZ financial situation

In the last issue Dr Duff painted a rather gloomy picture of our finances. However, since that time the President has led a deputation (Dr Duff, Professor Thomson and Captain Malcolm) to the Minister of Internal Affairs. The Minister apparently knows our needs fully and understands our position, and as a result made to AGMANZ a grant from his account of \$7,500 towards administration costs, AGMANZ News and other expenses. This grant places AGMANZ in a very much better position and we are very grateful to the Minister.

The delegation also pressed for the continuation of the Art Galleries and Museums Fund subsidy scheme. The Queen Elizabeth II Arts Council have also agreed to make a \$1,000 payment towards last year's Secretariat costs.

## Education officers in art galleries

Mr Brian Muir reported that the submission concerning the provision of Education Officers was presented to the Minister, with the support of the Department of Education, and Mr Thorburn (the Department's Adviser on Art Curriculum) informed the last meeting of the Gallery Directors that a pilot scheme would be underway by May of this year. However, Mr Muir has since been informed by Mr Thorburn that the proposal was turned down by the Minister, and is therefore being held in abeyance. Mr Muir is keeping the matter in hand and will press whenever the moment seems to be opportune.

## Antiquities and Historic Places Amendment Acts

For some time the museum and archaeological communities have been pressing their views on the adequate funding of these two acts. Members will be pleased to note that the Minister of Internal Affairs has announced allocations totalling \$82,000 to service the acts. With the Antiques Act a grant of \$24,000 will be made, to include a sum of \$2,000 for each of the three main museums outside Wellington. The balance will provide a full time Antiquities Officer and Secretariat at the National Museum, Wellington.

A special grant of \$58,000 to the Historic Places Trust is to provide in particular for the Trust's new responsibilities under the Historic Places Amendment Act. The grant will expand the Trust's archaeological staff from one to four qualified archaeologists.

## Council news

The next Council meeting will be in Wellington 13 and 14 September. Several sub-committees, Financial and Membership, have met to bring down recommendations to the next Council. Work has also proceeded slowly on accreditation.

Mr Campbell Smith of Waikato Art Museum has been appointed by our Executive to represent AGMANZ on the Frances Hodgkins Fellowship Selection Committee. The dates for the 1977 14th Biennial Conference to be held in Dunedin have been set 14-17 March.

Hon Ed

## obituary :

### frank harrison canaday

News has been received of the death of Frank Harrison Canaday. Frank Canaday demonstrated his interest in the arts of this country in a most practical way by establishing the Molly Morpeth Canaday Fund. This fund has made an important contribution to upgrading gallery facilities, such as climate control so that important overseas exhibitions can be made available to the public of New Zealand.

These words were spoken at the memorial service at Woodstock, Vermont, on 23 June 1976:

*We remember his inquisitive and wide-ranging mind, sensitive to history, art and music, and the manners of men. He was a "man of the world" in the best sense—a civilised man at home in China or Spain, New York or New Zealand; at home in woods or garden, in the art museum or behind the wheel of a Jeep.*

This was very true—he was man of the world. As a young man he spent two years living in China and he always had a special interest and affection for New Zealand which he visited a number of times. Those who were privileged to know him were aware that he was a rare human being. A man of great charm and endearing modesty.

Frank Harrison Canaday was a giver and he offered freely of his mind, his thoughts and his talents. It gave him great pleasure to give and he was a special friend to many galleries in this country. The contributions that he made will add greatly to our enjoyment of the arts and to the enrichment of our living. It is through these that he would wish to be remembered. Campbell Smith

27 JUL 1998  
WELLINGTON NZ

# AGMANZ NEWS

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