

# ART GALLERIES AND MUSEUMS ASSOCIATION OF NEW ZEALAND (INC.)

Govett-Brewster Art Gallery, Box 647, New Plymouth, New Zealand

## AGMANZ NEWSLETTER NO. 41

JULY 1968

### CONSERVATION

After the visit of Mr N.S. Bromelle, a report of his tour in New Zealand was sent to the British High Commission who in turn forwarded a copy to the Calouste Gulbenkian Foundation. The following is an extract from the letter from the Foundation:

"I cannot help wondering whether the Foundation will get a spate of antipodean applications for conservation projects as a result of Bromelle's tour - it might give us a welcome opportunity to do something of lasting value in this area."

### MUSEUM STATISTICS

Perhaps it is not important how many people visited art galleries and museums in 1967 - or 1901 for that matter.

The UNESCO questionnaire circulated with Newsletter 40 was returned by twenty seven institutions.

Because of this lack of co-operation, the statistics (which, incidentally have been completed) have the rather dubious distinction of being inaccurate, as they were largely based on previous returns.

According to the 1967 statistics submitted to UNESCO estimated attendances totalled 2,369,868 - give or take a million?

### IMPORT LICENSING

The Pool Import Licence for art galleries and museums has been increased from \$24,300 to \$40,000 for the 1968 import licensing year. The Minister of Customs refused a request to free art galleries' and museums' imports from licensing. New Zealand is a signatory to the UNESCO Agreement on the Importation of Educational, Scientific and Cultural Materials. Section 2 of Article 11 of the Agreement states:

"The contracting States which at any time apply quantitative restrictions and exchange control measures undertake to grant, as far as possible, foreign exchange and licences necessary for the importation of other educational, scientific or cultural materials, and particularly the materials referred to in the annexes of this Agreement."

Annexe B, Section 1V states:

"Collectors' pieces and objects of art consigned to public galleries, museums and other public institutions, approved by the competent authorities of the importing country for the purpose of duty-free entry of these types of articles, not intended for resale."

An intergovernmental meeting was convened by UNESCO in Geneva in November 1967, to review the Free Flow Agreements. The meeting had two main objectives: to investigate how the contracting States are applying the provisions of these agreements and methods to encourage new signatories.

"The participants emphasised that the main purpose of this agreement is to eliminate obstacles resulting not only from customs duties, as in the case of the Florence agreement, but also quantitative restrictions and currency control measures."



The meeting also noted: "the difficulties encountered in this respect by the developing countries, mainly due to the fact that they must undertake to provide currency for the purchase of certain categories of materials covered by the agreements. It was pointed out that the contracting parties are, for the most part, the developed and industrialized countries." UNESCO CHRONICLE, Feb. 1968, Vol. XIV, No.2.

The Association has for many years negotiated with the Minister of Customs to have works of art, etc. for public museums and galleries released from Import Licensing.

It is most encouraging to receive an increased allocation for the 1968/69 import licensing year. In a letter to the Association advising of the increase, the Minister of Customs stated: "I regret that because of the continued shortage of overseas funds it is impossible at this time to free your imports from licensing."

Museums and galleries using the licence, no doubt share the same regret.

### MUSEUM ARCHITECTURE

"Museums . . . let one pay a visit there each year as one visits one's dead . . ." Marinetti.

Plans for the Pasadena Art Museum (U.S.A.) immediately brings to mind some of the more pretentious museum buildings erected in New Zealand during the first half of this century. Unlike Pasadena, where one suspects the motives to be basically the glorification of affluence; New Zealand museums were erected as memorials, or alternatively made visible national and municipal pride - an historical or cultural status symbol.

Regardless of the motives, the end results have many points in common with the Pasadena project. The Auckland Institute and Museum, the Dominion Museum and National Art Gallery complex, the Robert McDougall Art Gallery and the Sarjeant Art Gallery share with Pasadena (and many others) the architectural concept of the 'Museum as a monument'; a 20th century re-hash of the architecture of the Renaissance and Classical Antiquity. Pasadena hides this concept behind a lush 'moderne' veneer - a new 'Formica Classicism'. It's New Zealand equivalent, brashly and with a certain amount of honesty (complete with Kiwis supporting bannisters), squat in solitary splendour on hill tops or in formal parks.

Abraham Rogatnick criticized the underlying concept and functional aspects of the Pasadena Art Museum in ART FORUM, March 1968, in an article headed: "Disaster in Pasadena". Rogatnick's views on the Pasadena project could apply to any of the New Zealand Museum buildings mentioned above:

"A Museum should be an Edifice. That's another reason why it should have wings. All the most important Edifices in our civilization that have had meaning in our lives have had their wings - court houses, hospitals, legislative buildings and some of the more important houses of detention. This happily reminds us of guards. That's another thing about wings which adds to that tingle up and down your spine in a true Museum. The more spread out the various galleries are and the more distantly they journey off from the Great Central Hall, the more reasonable it seems to have a decent number of guards. One should try to have enough, indeed, to make at least one proud platoon. They add so much dignity to the museum atmosphere, standing there or sitting there (depending upon there age) among the masterpieces. And they look so smart in their snappy grey or khaki uniforms. (There's something about a soldier . . . Some museums have begun to replace these fine gentlemen with television cameras insiduously poking out of the lighting coves. I certainly hope this inhuman idea doesn't spread, don't you?). . ."

And so on!

With many new museum projects either in the planning stage or scheduled for the future, will we witness yet another diaster in the design of New Zealand museum buildings?

John Maynard  
Hon. Editor.



PRESERVATION OF BOTANICAL MATERIAL FOR DISPLAY PURPOSES

In books and papers on botanical preservation techniques statements along the following lines are not uncommon: ". . . very little botanical material can be preserved in a form suitable for public exhibition. This is reflected in the small number of purely botanical galleries in the museums of the world." \* Therefore, when faced with the problems of display in an entirely new Hall of Botany I decided to try and develop new techniques to widen the range of preservable plant material.

Display preservation can be broadly divided into fluid mounting and dry mounting techniques.

FLUID MOUNTING

I have conducted well over 200 tests, each on half a dozen or more species, and arrived at the following fluids, which give consistently good results with a wide range of species and are readily adaptable to special requirements.

Specimens must be fresh and as little bruised as possible. Some species do not need fixing, but most give better results with the following:

Fixing Fluid

Sodium waterglass (comm.)	10 mls.
Water	990 mls.

The proportions are not critical. This fixing fluid is quick acting, needing only from a few hours to one day on bulk material, but is incompatible with most stains used in microtomy.

After fixing specimens are rinsed in clean water and transferred directly into the

Storage Fluid

Zinc sulphate (comm.)	50 grams
Copper Sulphate (comm.)	5 grams
Hydrochloric acid (pure conc.)	12 mls.
Sodium sulphite (hydr.)	16 grams
Water	950 mls.

To make a clear fluid the copper sulphate should be dissolved in a small portion of the water, then filtered and added to the bulk of the liquid. The sodium sulphite must not be added until the other chemicals have been dissolved. Stir constantly until all sodium sulphite crystals have been dissolved and the fluid is clear again. Provide adequate ventilation, and keep the fluid in a closed container. No metal must come near it.

The storage fluid can be modified to control the colours of the specimens. For plant specimens which turn dark brown or black in traditional formalin preservatives the quantity of hydrochloric acid and of sodium sulphite may be increased, but not above 15 mls. of acid and 20 grams of sodium sulphite. Their relative proportions of 3 parts of acid to 4 parts of sulphite should be retained. Specimens which bleach badly in formalin may give better results with less acid and sulphite, but not below  $1\frac{1}{2}$  mls. of hydrochloric acid and 2 grams of sodium sulphite.

To preserve specimens which do not contain chlorophyll the copper sulphate may be left out.

A few species contain chemicals which form insoluble salts with the storage fluid, sometimes in the form of crystals growing on the specimens. A slightly stronger fixing fluid or longer fixing can solve that problem, although replacing the storage fluid after a few weeks with a freshly made up solution is usually just as effective.

If the storage fluid of already fully preserved plants is to be replaced, the quantity of copper sulphate in the new bath may be reduced to as little as 2 grams per litre.

The display or storage jars must be sealed, as the solution is stable only in a properly closed container.

\* Cannon, J.F.M. "The New Botanical Exhibition Gallery at the British Museum (Natural History)" Curator Vol.V, No.1.



The natural colours of most plant species are well preserved; this solution stays clear and does not form any precipitates the way formalin solutions do, nor does it leach out chlorophyll or dehydrate like alcohols. Yet the price is approximately the same as a 6% solution of formalin.

With minor modifications, leaving out the copper sulphate, and with or without the addition of polyethylene glycol 600, this solution can be employed successfully as a zoological preservative.

#### DRY MOUNTING

In addition to well established techniques for making dry mounts like glycerine pickle, dry borax powder, freeze-drying etc., I developed two series based on the use of polyethylene glycol. Polyethylene glycol, or P.E.G. is available in a series of widely varying molecular weights. The lower ones are glycerine-like liquids, the higher grades are wax-like substances. Most suitable are P.E.G. 4000 and P.E.G. 4000 P. Lower grades are too hygroscopic. Plants treated with P.E.G. 1500 for instance begin to weep when the relative humidity rises above 80%.

Fixing for dry mounting is the same as for the fluid mounting described above. After rinsing the specimens are passed through the:

#### Bleaching Fluid

Sodium sulphite (hydr.)	40 grams
Hydrochloric acid (pure conc.)	30 mls.
Copper sulphate (comm.)	10 grams
Water	940 mls.

Dissolve the chemicals in this order, avoid inhaling the fumes. The time plants have to stay in this bath varies considerably and should be determined by a few tests for each species. Some species may require only a few hours, other species as much as several weeks.

Rinse again in water. Then place the specimens for three weeks in:

#### BATH A

P.E.G. 4000	200 grams
Formalin (comm. 40% formaldehyde)	20 mls.
Copper sulphate (comm.)	10 grams
Water	820 mls.

Transfer the specimens without further rinsing to:

#### BATH B

P.E.G. 4000	400 grams
Formalin	20 mls.
Copper sulphate	5 grams
Water	660 mls.

Three to four weeks in the last bath is normally sufficient, but specimens may be left longer. Rinse again in water to avoid a deposit of P.E.G. on the surface and dry in the required position. Big leaves may show a tendency to warp during the final drying. In that case embedding in dry sand will avoid difficulties.

Although suitable for a number of species, many plants will give better results when the baths A and B are replaced by the following series.

Fix and bleach as described above then place specimens in:

#### BATH C

P.E.G. 4000	200 grams
Acetone	50 mls.
Copper sulphate	5 grams
Water	780 mls.

Plants stay three weeks in this bath, and are then transferred without rinsing to:

#### BATH D

P.E.G. 4000	300 grams
Acetone	100 mls.
Copper Sulphate	2 grams
Water	650 mls.



Again without rinsing the specimens are now placed for a final four weeks in:

BATH E

P.E.G. 4000	400 grams
Acetone	150 mls.
Water	520 mls.

After rinsing, preferably in 20% acetone in water, the plants are ready for drying.

The solutions of both series can be used several times, but must always be kept in glass or plastic containers; metal tanks are unsuitable.

The P.E.G./ acetone series does far more harm to the colours of plant specimens than the P.E.G./ formalin series, but shrinkage is often more serious with the latter. Unfortunately, neither series give good results with succulents as yet.

Bath B is suitable as a storage and display preservative for zoological material when the copper sulphate is left out. In that case P.E.G. 600 may be substituted for easier mixing. This fluid is then particularly suitable for marine material. However, specimens with a tendency to darken may be better preserved in modifications of the zinc sulphate storage fluid mentioned above.

As research in this field is still in the early stages, it would be greatly appreciated if colleagues would let me know their results with the above or similar methods.

Leo J. Cappel.  
Preparator,  
Auckland Museum.

THE NATIONAL ART GALLERY

Stewart MacLennan

The National Art Gallery announced the retirement of the Director, Mr Stewart MacLennan, on 14th May, 1968.

Born in Dunedin in 1903 he studied art at Dunedin School of Art and at King Edward Technical College School of Art. He studied further at Royal College of Art, London, 1935 - 1939.

He returned to New Zealand in 1939 where he has since held posts as: Art Master, Wairarapa College 1939-45; Education Officer, National Art Gallery of New Zealand 1946-48; Elected F.R.S.A. 1948; Member of the Council of New Zealand Academy of Fine Arts 1944-49; Vice-President 1949-55. Mr MacLennan was made an Officer of the Most Excellent Order of the British Empire (OBE) in the Queen's Birthday Honours list this year.

Apart from the contribution he has made to the National Gallery during his term as Director, Mr MacLennan has been a very active artist. His works are represented in many collections throughout the world and in many New Zealand Galleries' collections including the National Gallery. He received first prize, Hay's Watercolour Prize 1962; and first prizes, National Bank of New Zealand Watercolour 1962, 1963, and 1966.

Exhibitions - International Biennial Print Exhibition, Cincinnati 1952, Tokyo 1957, 1960, New Zealand Graphic Art, Poland 1962, New Zealand Art, U.S.S.R. 1959, Retrospective Exhibition Dunedin 1967, Wellington, Hamilton, Nelson 1968.

New Director for the National Gallery

Mr Melvin Day was appointed Director of the National Gallery on 8th May, 1968 and is expected to commence duties there about September.

Born in Hamilton in 1923, Mr Day attended the Elam School of Art from 1935-40. He obtained a Dip. F.A. Prelim. and later took his B.A. degree at Victoria University. He was Art Master at Rongotai College, Wellington for 2 years until 1963 when he left for London at his own expense, after his application to the Queen Elizabeth 11 Arts Council for a monetary grant was refused. From



1963-66 he studied the History of European Art at the Courtauld Institute where he was awarded a B.A. degree with honours. At present he teaches at the South-West Technical College and School of Art at Walthamstowe.

He has held several exhibitions in Great Britain.

He is represented in the collections of the Queen Elizabeth II Arts Council, the Mona Edgar Collection, Dunedin and in the National Gallery.

#### DE BEER GRANT

The de Beer Grant of \$1,000 has been re-allocated to Jim Munro, Director of the Hawke's Bay Art Gallery and Museum. He had earlier been forced to surrender the grant because of illness.

He will attend the ICOM Conference to be held in Cologne from 29th July to 8th August. The principal theme will be "Museum and Research", to be studied under four main sections: (a) Museum and Research; (b) Museum and Higher Education; (c) Collections and Research; (d) Museum and Research Personnel.

The re-allocation of the grant will be formally noted at the Council meeting in November.

#### ANZAC FELLOWSHIP

The ANZAC Fellowship Selection Committee is inviting applications for awards for further study or experience in Australia in 1969.

Applications close on August 1st, 1968, and should be lodged with the Secretary of the ANZAC Fellowship Selection Committee, c/- Department of Internal Affairs, Private Bag, Wellington.

Further information can be obtained from the above address or from the District Officers of the Department of Internal Affairs in Auckland (P.O. Box 2220) and Christchurch (P.O. Box 1308).

#### WINSTON CHURCHILL MEMORIAL TRUST

The Winston Churchill Memorial Trust Board is inviting applications for awards. THE CLOSING DATE FOR APPLICATIONS IS JULY 31ST, 1968.

##### Conditions Covering Applications for Awards by the Board of Trustees:

1. All correspondence regarding applications should be addressed to:  
  
The Secretary,  
Winston Churchill Memorial Trust,  
P.O. Box 8025,  
WELLINGTON.
2. Applications for awards will be considered from any New Zealand citizen.
3. The purpose of the Trust is to provide the finance to enable fellowships to be known as Winston Churchill fellowships to be awarded to New Zealand citizens and to visitors to New Zealand who by reason of the award can contribute to the advancement of their trade, business, or profession, or to the benefit in general of New Zealand, or to the maintenance of the Commonwealth as a beneficial element in world stability.
4. No specific qualifications are laid down for the receiving of awards, but applicants must have a sufficient background of study and experience to be regarded as likely to make a contribution to New Zealand through their careers on their return.



NEW ZEALAND ARTS REVIEW

A monthly magazine, the 'New Zealand Arts Review', with items of interest from the fields of Art, Drama, Literature and music, is proposed for publication from Whakatane beginning this June. It should be available in bookshops and by subscription, and any correspondence should be addressed to: The Publishers, P.O.Box 471, Whakatane.

NATURE CONSERVATION COUNCIL

The Council is a central body for the collection of representations and views from individuals or organisations, and advisory body to the Government through the Minister of Lands on nature conservation matters. Its recommendations are based on examination of the views represented, and a full investigation.

The Council's functions are:

1. Obtain and co-ordinate views or advice of any organisation, body, or person interested in any aspect of nature conservation.
2. Advise the Minister of Lands on the scientific and technical aspects of nature conservation.
3. Inquire into the effect of any proposed public work or any private or other works on places of scenic or scientific interest or of special recreational value.
4. When requested to do so to report to the Minister of Lands on the effect of any proposed mining privilege over land in a national park or scenic reserve.
5. To draw up after consultation with Government Departments, other organisations, bodies, or persons and recommend to the Minister of Lands a national policy for the conservation of nature and as the need arises to recommend any changes.

The office and services are provided by the Lands and Survey Department in the Government Buildings, Lambton Quay, Wellington. The postal address is P.O. Box 8003, Wellington.

An information brochure may be obtained by writing to the above address.

QUEEN ELIZABETH II ARTS COUNCIL

Bigger Grant to Arts Council  
(from the "Dominion" of May 22nd, 1967)

"In spite of an increase of \$100,000 in this year's Government grant to the Queen Elizabeth II Arts Council, the council is still operating with less money than three years ago.

The total Government grant is now \$160,000. Combined with income from lottery profits, this gives the council an income of \$420,000, more than \$26,000 above last year's income."

Arts Council Expenditure on the Visual Arts

The following table has been prepared from the balance sheets as published in the Reports of the Queen Elizabeth the Second Arts Council for the periods ending 31st December 1965 and 31st December 1966. At the time of preparation of this report the Arts Council Report for 1967 was not available.



Expenditure on the Arts  
(Training and travel awards excluded)

	1965		1966	
	Expenditure (£)	%	Expenditure (£)	%
Ballet	£ 30,408	17.1	£ 60,475	26.6
Drama	28,721	16.2	39,671	17.5
Music	97,050	54.7	114,373	50.4
Visual Arts	21,134	12.0	12,398	5.5
	£177,313	100	£226,917	100

Expenditure on the Visual Arts 1965 - 1966

Item	1965	1966
Touring Exhibitions	£10,741	£ 900
Subsidies on Purchases	3,440	2,287
Grants and Guarantees	4,780	8,285
Overseas Exhibitions	2,665	-
Less 1964 Commitments no longer required	492	
Excess cost of sundry touring exhibitions previously provided for net of recoveries	-	926
TOTAL	£21,134	£12,398

Notes on Expenditure on the Arts

1. Ballet: In 1966 actual expenditure on ballet increased by £30,067 and the percentage expenditure by 9.5%.
2. Drama: In 1966 actual expenditure increased by £10,950 and the percentage expenditure by 1.3%.
3. Music: In 1966 actual expenditure on music increased by £17,323 and the percentage expenditure decreased by 4.3%.
4. Visual Arts: Both the percentage expenditure and actual expenditure on the visual arts decreased in 1966 - actual expenditure by £8,736 and percentage expenditure by 6.5%, more than a 50% reduction.

TAXATION EXEMPTION

Proposals to Ministers for Tax Exemption  
on Gifts to the Visual Arts

In 1965 the Executive of the Association of New Zealand Art Societies set up a sub-committee to study the question of tax practices both in New Zealand and in other parts of the world, as well as to look into the economic impact of possible tax exemption.

The following action has been taken since then:

25th October, 1967: The Sub-Committee's report and recommendation was received by the Association. This report formed the basis of a submission to the Government.

9th May, 1968: A deputation met the Minister of Finance, the Hon. Mr R.D. Muldoon and the Minister of Internal Affairs, the Hon. Mr D.C. Seath. This was a gratifying interview with consideration being made to all points in the written submission.



The deputation emphasized that no increase in sponsorship from private or commercial sources seems possible unless the present amount of \$50, exempted from income tax, is increased and a measure of relief is granted from company tax on sums from such donors.

The Association submitted a survey showing the practices which hold good in this respect in other countries, together with their opinion of the possible economic results of their suggestions.

Grants made by the Arts Council, a considerable portion of whose income is from Government funds, may not be used by the recipient in capital expenditure and due to the greatly increased cultural activity in recent years, no slackening in demand for funds is foreseeable.

It is significant that, despite financial stringency, the British Government has increased its allocation of funds for cultural purposes by one million pounds for the present year.

The deputation expressed its belief that increased relief from income and company tax would stimulate sponsorship of the arts and enable an increasing share of the growing cost to be drawn from non Government sources with consequent relief to the Government.

Concluding the interview Mr Muldoon assured the deputation, comprising the President of the Association, Mr R. Usmar, the Vice-President, Mr J.L. Orr, and the Immediate Past President Mr R. Muston, that the proposals submitted would be given consideration by Cabinet.

#### CULTURE AND THE CORPORATION: SUPPORT OF THE ARTS

Extracts from an address given by David Rockefeller, President, the Chase Manhattan Bank, delivered at the National Industrial Conference Board, New York City, September 20, 1966.

Source: Vital Speeches of the Day, October 15, 1966

"This is a situation that should concern us all, both as businessmen and as citizens. For the arts are a vital part of human experience, and surely our success as a civilized society will be judged largely by the creative activities of our citizens in art, architecture, music and literature. Improving the condition of the performing and visual arts in this country calls, in my judgment, for a massive co-operative effort in which business corporations must assume a much larger role than they have in the past. The Corporate community as a whole has a long way to go in accepting the arts as an appropriate area for the exercise of its social responsibility.

Tonight, I'd like to share with you my own reflections on why I feel business should consider substantially greater involvement in the arts, and how it might go about this.

Almost imperceptibly over the past several years, the modern corporation has evolved into a social as well as an economic institution. Without losing sight of the need to make a profit, it has developed ideals and responsibilities going far beyond the profit motive. It has become, in effect, a full-fledged citizen, not only of the community in which it is headquartered but of the country and indeed the world.

The public has come to expect organizations such as yours and mine to live up to certain standards of good citizenship. One of these is to help shape our environment in a constructive way. When I speak about environment, I mean the vast complex of economic, technological, social and political forces that influence our cities and the people who live in them. In shaping this environment, the corporation must initiate its share of socially responsible actions. rather than merely responding passively to outside forces.



Mainly through the impetus provided by our business corporations, we have achieved in the United States a material abundance and a growing leisure unprecedented in history. It is sadly evident, though, that our cultural attainments have not kept pace with improvements in other fields. As people's incomes have risen, a proportionate share has not been devoted to artistic and intellectual pursuits. As leisure has increased, so has the amount of time given to unproductive and often aimless activities.

Corporations genuinely concerned about their environment cannot evade responsibility for seeing that this leisure is channeled into rewarding activities such as those the arts afford. We must face up to the task of bringing our cultural achievements into balance with our material well-being through more intimate corporate involvement in the arts.

From an economic standpoint, such involvement can mean direct and tangible benefits. It can provide a company with extensive publicity and advertising, a brighter public reputation, and an improved corporate image. It can build better customer relations, a readier acceptance of company products, and a superior appraisal of their quality. Promotion of the arts can improve the morale of employees, and help attract qualified personnel . . .

For instance, every company has an opportunity to project a corporate identity that is clear, forceful, and unmistakably individual. When the identity scheme is artistic and is a planned one, so that each visual element is blended with the others, the result can be quite striking. This can find expression in many forms - in fresh concepts for buildings, offices, showroom displays, furniture, advertising, brochures, letterheads, and of course in products themselves.

Without question the arts provide a fertile field for building the corporation's image. It has been estimated that the business community in the United States and Canada spends some \$625 million a year on public relations.

If only a small percentage - say 5 per cent - of this expenditure were directed into the field of the arts, the arts would receive over \$31 million annually from this source alone. Added to the total support now received through corporate gifts, it would more than double the business community's present contribution to culture.

Businesses can see to it that their products are tastefully and well designed and that the appeal made through advertisements and other media caters to something more than the lowest common denominator. The level of general merchandise today is certainly higher, in esthetic terms, than it was twenty-five years ago. This represents a conscious effort on the part of business. It means that businessmen have come to accept the fact that adopting high standards of artistic excellence in seemingly unimportant items of everyday life not only contributes to raising standards of public taste, but can also pay off in terms of the profit and loss statement. For example, much of our advertising and commercial art has been improved by first-rate typography and photography, as well as by the influx of ideas from other fields such as painting and sculpture . . .

In the area of financial contributions, each company can well afford to take a fresh look at the ground rules it has established for corporate giving. It is a curious but demonstrable fact that while health, education and welfare organizations are now widely regarded as "safe" beneficiaries, cultural groups have not quite achieved the same measure of respectability . . .

Quite frankly, it has been my observation that some cultural organizations don't always make the most intelligent and forceful case for themselves when they seek corporate support. Their reasoning is often fuzzy, their documentation fragile. Even the most public-spirited corporation has, I think, a right to expect the organization seeking its help to prove that it has competent management, a realistic budget and workable plans to attain immediate objectives as well as long-range goals . . .

Among our own people and those I talk with from other nations, there is insistent questioning about the significance of our material advances. What does it matter, they ask, that America has the



largest Gross National Product or the biggest atom smasher or the fanciest automobiles? What does it matter that, in the words of Archibald MacLeish, "we have more things in our garages and kitchens and cellars that Louis XIV had in the whole of Versailles?"

Are these the only hallmarks of a truly Great Society?

Clearly they are not.

The ultimate dedication to our way of life will be won, I am convinced, not on the basis of economic achievements alone but on the basis of those precious yet intangible elements which enable the individual to live a fuller, wiser, more satisfying existence.

I know of no other area in which you and I can spend our time and talents and energies more rewardingly."

#### STOLEN OBJECTS

The Detective Chief Superintendent (C.I.B.), Police Headquarters, Wellington, has forwarded Interpol circulars advising that the following works of art etc. have been stolen:

- B. 945 Between 1st and 5th November, 1967, from the home of Mr Camille Clovis Gheysens at Wollstonecraft, New South Wales, Australia, paintings, sketches and other articles to the estimated value of A\$100,000.
- Four watercolours, thirteen oil paintings by William Dobell;
  - One crayon sketch fantasy scene by William Dobell;
  - One oil painting and four sketches in red ink of aborigines by Russell Drysdale;
  - One abstract crayon sketch by Pablo Picasso;
  - One pencil sketch by Paul Gauguin;
  - One pencil or ink sketch by Toulouse Lautrec;
  - Two oil paintings on glass of Australian outback scenes by Sidney Nolan;
  - Two water colours of groups of nude women by Norman Lindsay;
  - One oil painting by Hidley;
  - Four paintings of New Guinea by William Dobell, one inscribed "To Cam (Bill) Dobell"
  - In addition optical equipment, cameras etc. and one ornamental ceremonial sword in carved ivory sheath. (Photographs available of some paintings).
- B. 946 During the night of 1st-2nd October, 1967, from the jewellery and art shop of Mr Otto Menzie, Bad-Gadstein, Austria, jewellery to the value of 2,947,300 Austrian schillings. (List available - French text).
- B. 947 Between 26/10/64 and the beginning of 1965, from the Royal Fine Arts Museum, Brussels, Belgium, a painted wood triptych.
- By Schongauer, known as "Martin Schoon". The central panel measures 7" x 5" and depicts "Christ with Reeds". A Latin text figures on the two side panels. Valued at 500,000 Belg. Fr. (Photo available).
- B. 948 During the night of 28-29th November, 1967, from the home of Sir Henry d'Avigdor Goldsmid at Tonbridge, Kent, U.K., paintings:
- An oil on canvas by Pissarro entitled "L'Allee des Vignes a Pontoise", size 16" x 12  $\frac{3}{4}$ " depicts a Vineyard with two small houses set against a blue sky and white clouds. Value £20,000, (photograph available).
  - An oil on canvas by Guardi entitled "The Arsenal Gates in Venice", size 16" x 11", depicts the Arsenal Gates against a blue sky. Value between £15,000 and £20,000, (photograph available).
  - An oil on canvas by Van Goyen size 14" x 11" entitled "Landscape", depicts a thatched cottage with trees to the left front and a woman standing in front of house, set against a pale blue sky. Has the impression of being a Dutch scene. Value £5,000.



- An oil on canvas by Daubigny size 14" x 11", title not known, depicts a river girl driving 3 geese along bank, set against a bright blue sky. Value between £15,000 and £20,000.
  - An oil on canvas by James Stark, size 13" x 18", title not known, depicts 2 or 3 cows and a horse under a tree beside a pond. Value £2,000.
- B. 949 On 25th June, 1966, from the Chapel of Santa Maria di Pulsano, Italy, a painting on wood.
- The painting depicts the Virgin of Pulsano holding the Child Jesus in her arms. The work dates from the 12th century and is attributed to the Byzantine school of the "Ritardati". 40" x 28". Valued at about 20 million lire. (Photo available).
- B. 955 On 7th July, 1967, from the home of Dr. and Mrs. Freddy Homburger, Dedham, Massachusetts, U.S.A., jewellery collection comprising:
- Ancient Egyptian, Roman, Islamic, African, Mexican, Central and South American jewellery;
  - Bracelets, necklaces, rings, chains, watches, etc., many set with precious gems.
- And other miscellaneous jewellery.  
(A complete list with photographs and illustrations of some items is available.)

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