

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

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

AGMANZ NEWSLETTER NO.

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WELLINGTON, N.Z.

January 1969.

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TENTH BIENNIAL CONFERENCE, WANGANUI

CONFERENCE THEME: LET US FACE UP TO OUR PROBLEMS

1. Programme

The following is a preliminary programme for the 10th Biennial Conference to be held at the Wanganui Public Museum, from Tuesday 18th March to Thursday 20th March 1969. The final programme will be published in Newsletter 44.

MONDAY, 17th March

- 2.00 P.M. Council Meeting
ICOM National Committee Meeting

TUESDAY, 18th March

- 9.30 A.M. Registration
10.30 A.M. Official Welcome and Morning Tea
11.30 A.M. The Problems of Financial Support in a Sub-Provincial Area - Mr G.C. McDouall, Chairman Board of Trustees, Wanganui Public Museum.
12.30 P.M. Lunch
2.00 P.M. National Support for the Art Galleries and Museums Movement - Dr R.R. Forster, Director, Otago Museum.
Co-operation between Museums - Dr R.S. Duff, Director, Canterbury Museum.
Historic Articles Act.
8.00 P.M. Presidential Address: The Museum and the Art Gallery in the Community - Mr G.C. Docking, Director, Auckland City Art Gallery.
Open to the Public.

WEDNESDAY, 19th March

- 9.30 A.M. Annual General Meeting
12.30 P.M. Lunch
2.00 P.M. Continuation of Annual General Meeting.
Address by Department of Education Representative.
Education Officers in Museums. (Not confirmed).
Funds for New Zealand Art Galleries - Mr R.B.K. Gardiner, President, Waikato Society of Arts. (Not confirmed).
5.30 P.M. President's Sherry Party
8.00 P.M. Tour of Wanganui Public Museum, followed by coffee and informal discussion.

THURSDAY, 20th March

- 9.30 A.M. Final Plenary Session.
Business not completed on Tuesday and Wednesday.
Midday Conference rises.
2.00 P.M. Meeting of Incoming Council.

2. Accommodation: Mr J. Chasemore-James, Manager of the Wanganui Public Museum, P.O. Box 352, Wanganui, has reserved hotel accommodation for members and delegates attending the Conference. Members

requiring accommodation please advise Mr Chasemore-James as soon as possible. These reservations cannot be held much longer.

3. Travel: The N.Z. National Airways Corporation offer a 10% concession to members attending the Conference (providing 10 or more apply). The concession applies 14 days either side of the Conference dates. Will members requiring concession certificates please advise the Hon. Secretary? The certificate must be presented when the ticket is purchased; a refund cannot be obtained after travel.

4. Registration: A FEE OF \$1 IS PAYABLE ON REGISTRATION TO COVER MEETING EXPENSES.

COOK BICENTENARY EXHIBITION OF POLYNESIAN ART - OCTOBER 1969 - JULY 1970

The Cook Bicentenary Exhibition Committee presented proposals for an exhibition of Polynesian art to AGMANZ Council on 11/12/68.

Council resolved that the exhibition be mounted, with the finance to be underwritten by the Association.

The general theme of the exhibition is the culture of the South Sea Islanders as reflected in the "artificial curiosities" brought back by Cook, illustrated where possible by artifacts of known Cook origin, otherwise by pieces of contemporary late 18th century provenance.

The exhibition is to be prepared for a three-unit display corresponding to the three voyages, with each voyage illustrated by the Polynesian Groups most prominently brought to world notice in the course of it.

First Voyage (1768 - 1771): Society (Austral Isl - Tuamotu); New Zealand.

Second Voyage (1772 - 1775): Tonga; Easter Island.

Third Voyage (1776 - 1779): Hawaii; Cook Islands.

Thanks to the conjunction of the two Swedish Cook Collections, the Solander and the Sparrman - and the superb resources of New Zealand Museums it is no exaggeration to claim that the exhibition will represent perhaps the most choice assemblage of early Polynesian artifacts ever assembled in one place at one time.

A comprehensive catalogue is to be produced, with all artifacts described, and the major ones illustrated by 100 half-tone blocks. Included in the catalogue will be essay surveys of the culture of the six Polynesian Groups and a special feature on Swedish associations with Cook's voyages by Bengt Danielsson, Director of the National Ethnographic Museum of Sweden.

Time-table and Circuit

The Exhibition is scheduled to open in Gisborne on the 9th October 1969 and tour for approximately six or eight months. It will be appreciated that it cannot be shown in all centres. Despite doubts as to the ability of smaller institutions to meet their share of the expenses and satisfy requirements for display, security, supervision and installation, all Institution Members interested are invited to make an application.

A tentative circuit has been proposed but this is by no means restrictive. Gisborne; Hawke's Bay Museum, Napier; Auckland Museum; Taranaki Museum, New Plymouth; Wanganui Public Museum; Southland Museum, Invercargill; Otago Museum, Dunedin; and Canterbury Museum, Christchurch. The omission of Wellington is due to the pre-occupation of the Dominion Museum with a previously arranged exhibition.

Presentation and Security Requirements

Artifacts will be consecutively numbered for wall-case display in a three-unit scheme, one for each voyage, and must be shown under glass unless otherwise specified.

Individual captions will be supplied for each artifact. Where relevant, artifacts will be amplified by a facsimile background from a Cook illustration. Each unit is to include a small-size version of a Pacific Map tracing the route of that voyage, with the name of the ship.

In the case of an institution with limited space, the alternative would seem a pruned selection for a three-unit presentation, or reduction by omitting one or two voyages.

An inward and outward receipt tally of artifacts is to be supplied for completion by each venue institution. Crates will be numbered in accordance with a master list for convenience of location and checking artifacts.

Minimum running display space, in terms of show-cases, each 6ft horizontal by 4 ft vertical by 1ft 6ins. deep, is estimated as follows:

<u>Unit 1:</u>	Society 2, New Zealand 3,	5 cases
<u>Unit 2:</u>	Tonga 1½, Easter Islands 1,	2½ cases
<u>Unit 3:</u>	Hawaii 1½, Cook Islands 1,	2½ cases
		<hr/>
		Total 10 cases
		<hr/>

Recipient institutions will be requested to make a contribution of one hundred dollars (\$100) towards freight and insurance costs.

Because of the irreplaceable nature of most of the material there is a further requirement of a fire-proof building, continuous supervision during open hours and the greatest care in setting out the display.

AGMANZ Council reserves the right to make the final decision on any application, which in the first instance should be addressed to:

Dr Roger Duff,
Convener, Cook Bicentenary Committee,
Canterbury Museum,
Rolleston Avenue,
Christchurch.

Compiled from information supplied by the Cook Bicentenary Committee.

(Hon. Editor.)

CAPITAL SUBSIDIES:

AGMANZ Council resolved on 8/4/68 that the Association make a more specific approach to the problem of capital grants by taking up the case of an individual museum. Council's intention to support the application of a particular museum as a test case was approved by the Annual General Meeting. Applications from interested Institutions were invited in Newsletter 40. Applications were considered by Council at a meeting held on 11/12/68. It was resolved that the Association agrees to co-operate with the Nelson Provincial Museum Trust Board in pressing the case for the application of a capital building subsidy from the Government at a rate yet to be decided and regard this support as a test case.

The Nelson Provincial Museum Trust Board was established in 1963 to collect, house, preserve and display historical material, objects, records and archives with particular emphasis on those pertaining to the Provincial District. In 1965 the Trust Board took over the Institute Museum. The Trust Board has a building fund of more than \$16,000 and the Board's attempts to raise funds from Government sources for a building to house some very fine collections were refused. Personal and written approaches to the Department of Internal Affairs were referred to the Queen Elizabeth II Arts Council. A province-wide appeal for funds, supported by an illustrated brochure, is to be launched in the near future.

Accompanying the Trust Board's application to Council was a brief history of the Museum, which is reprinted below:

Nelson and its Museum

The formation of the Nelson Museum was a part of the Wakefield organisation in founding the settlement of Nelson in New Zealand.

The transplanted Englishman was not to be an exile from the "Arts and manners of good English-Society" nor from the political and Educational Institutions which were his birthright. His political and civil rights, his culture, his church, and his school he would take with him.

The despatch of the preliminary Expedition in 1841 carried a goodly portion of tradesmen selected for the model settlement, and leaders for administration and laying out the town. The ships "Whitby", "Will Watch" and the storeship "Arrow" carried them to a destination

unknown, somewhere on the coast of New Zealand to be known as "Nelson".

While on the voyage, the prospect of the New Colony must have been upper-most in the minds of the officers of the Company for on the 17th May 1841 a meeting was held aboard the *Whitby* at which all the Officers were present to formulate and establish an Institution to be called the "Nelson Literary and Scientific Institute", for the objects of diffusing general knowledge by means of an extensive library and museum of history and Ethnology.

A collection of books was solicited from the gentlemen present and a despatch sent forthwith from Teneriffe outlining the plan and requesting further books from following colonists and all persons connected with the settlement by property or family ties.

"Besides books in the ancient and modern languages the committee will be glad to receive maps, charts, manuscripts, drawings, paintings, engravings, sculpture, casts, models of inventions and objects of Natural History. These will be placed in the Museum of the Institution and a record kept of the names of the donors.

Such contributions may be forwarded to the Committee at the New Zealand House as one or more of the members attend there daily. Subscriptions will be received at New Zealand House. August 25th 1841. Signed M.O. Percy, Hon. Secretary."

Within six weeks of the first immigrants landing with the materials for printing, a paper was published (the first in the South Island) specific mention was made of the obligation of the company in setting up the Literary and Scientific Institute. The New Zealand Company granted £100 and subscriptions amounted to £180. A patriot gave part of his town acre holding, in the hub of the settlement for a site.

On September 27th 1842 the Library and Reading Room was opened at the foot of Church Hill in Trafalgar Street. The Museum's specimens were stored in it but not publicly shown. Only 98 days elapsed from meeting to opening day. Thus the foundations of the Library and Museum were laid.

However, it was not until a grant from the Nelson Provincial Government extended the function of the Library to include a Mechanics Institute that a new building was erected in 1859-60 including the display of Museum exhibits. The visiting naturalist Dr Ferdinand Von Hochstetter took a great interest in the natural resources of the Nelson Province and its museum. While employed to bring down a report on the Geology of the Province for the Provincial Government, he gave a series of lectures and laid the foundation stone for the Library and Museum (26 August 1859).

Unfortunately for the Museum, subscriptions were fully expended on the Library and its needs. The Provincial Government grant was inadequate and so the Museum languished "in a corner" of the library.

The interest of the Philosophical Society in 1883 requested control of the Museum. This was agreed to and almost immediately a gallery was erected adjacent to the library. This upsurge of interest in the Museum field had an invigorating effect for a short while, regular meetings, reports of its members and contributions to the museum collections were reported to the N.Z. Institute and published in the Transactions.

The Government subsidy ceased in 1888 and finance was in a tragical situation. The Library building was burned in 1906, leaving the Museum building standing stark and alone. The Library was rebuilt in 1911 of more durable materials on the same site. The Museum was relegated to the first floor above the Library. Thomas Cawthron provided for display cases and also generously contributed to the exhibits.

The City was shaken by the 1929 Murchison earthquake, adding chaos to the Museum's poverty. The whole of the Tower on the newly built library tumbled down sending masonry through the ceiling of the Museum. Two years went by before funds were granted to repair the damaged building.

Although the library only closed for a day the Museum was closed for eighteen months. In the words of a former curator the Museum was a wreck of broken glass and fallen material from roof and walls constantly soaked from the leaks in the roof.

The first permanent curator of the Museum was appointed in 1937. The late Colonel Brereton a retired army man, dedicated himself to the Museum cause and with assistance from the Dominion Museum was able to elevate the role of the Institute Museum.

Lack of finance, due to existence on "crumbs" from the Library grant continued to hamper the development of the Institute Museum.

One hundred and twenty four years of trials and tribulations came to an end when the City Council took over the Institute Library, and the Provincial Museum Trust Board incorporated the Museum in its administration.

The removal of museum displays and stored exhibits to a more extensive building is planned by the Museum Trust Board in the near future, but at present depends on sufficient money being available to attain this object.

THE ASIA-PACIFIC MUSEUM TRAINING PROGRAMME of the Honolulu Academy of Arts and the Bernice P. Bishop Museum.

This programme is offered through the Institute for Technical Interchange of the East-West Center, with support from UNESCO and JDR 3rd Fund.

Purpose and Organization of the Course

Establishment of a museum training program for the Asia-Pacific area has been urged at numerous international conferences over a period of years. The Honolulu Program is designed to fill that expressed need, aiming to develop a working knowledge of modern museum theory and practice which participants can apply on returning to their individual local situations.

According to their areas of specialization, participants will be assigned to the Academy of Arts or to the Bishop Museum for the duration of the in-service training period. Supervisors of the Program in each institution will direct activities, guiding and recording individual progress in each work-study phase. In the case of some subjects having application in both art and science museums (conservation, photography, etc.), all participants will receive group instruction; generally, the participant will devote his attentions to the institution and the discipline with which he is specifically concerned.

Eligibility

Applications submitted through sponsoring institutions will be accepted from nationals of all countries east of and including Pakistan and Afghanistan and from all of the Pacific Islands and the United States. The Program will be open to those presently employed (or under contract for future employment) in responsible museum positions, indicating that applicants have experience and knowledge which can be effectively developed through the Program. Grants will be made only on condition that employment by the sponsoring institution will be resumed for a minimum period of two years following the completion of the training course. (In some cases, other employment of a similar nature within the participant's home country will be accepted as fulfilling this requirement.) Nominations must be transmitted by the sponsoring institution where the applicant is employed and must be accompanied by an endorsement from the government in question. A working knowledge of written and spoken English will be a prerequisite.

Bernice P. Bishop Museum

Bishop Museum is a science museum which emphasizes - through its staff specialists, collections, research, exhibits, and publications - the natural and cultural history of the Pacific. The Museum was founded in 1889, by Charles Reed Bishop as a memorial to his wife, Princess Bernice Pauahi, who was the last direct descendant of the Hawaiian chief, Kamehameha the Great. Bishop Museum is regarded as the most famous institution of its kind in the Pacific. Its collections and exhibits cover anthropology, history, geology, entomology, botany, malacology, ornithology and other natural sciences. The Bishop Museum Press has produced more than 800 titles, while the library has nearly 100,000 volumes and other notable reference items on the Pacific. Scientific research in the field of archaeology and entomology is especially important in the Museum's current programs. The herbarium in the Department of Botany holds one of the most complete collections of tropical flora extant.

The Course at Bishop Museum

Participants selected for Bishop Museum will be present at the Museum five days each week during working hours, where their activity will be guided by the supervisor of the Museum Training Program. Each participant will be directed in studies and activities most likely to meet his needs and those of his home institution.

As a general rule, trainees' time will be divided into three more or less equal parts: namely (1) theoretical museum studies and short courses given by Museum staff specialists and by the supervisor (prescribed reading is included here); (2) the preparation of a short dissertation on a museum topic selected in relation to the specialization of the trainee and his institution; and (3) in-service work in departments, including daily routine or special assignments.

The aim of the Bishop Museum Program is to have participants work closely with Museum staff and to use fully the facilities of the Museum. Participants will receive individual guidance from the supervisor, and teaching will be of the tutorial rather than the formal classroom type. Most aspects of modern museum practice will be considered. However, trainees come from diverse backgrounds, vary in attainment and specialization, and are usually at different stages of their museum careers, and thus the style of teaching and course content will be adapted to each participant.

Honolulu Academy of Arts

The collections of the Honolulu Academy of Arts, opened in 1927, include outstanding examples of the art of Europe, the Orient and America and are particularly rich in the areas of Japanese and Chinese painting and sculpture. In addition to installations of the permanent collections, there is a continuing schedule of temporary exhibitions which features both historical and contemporary art forms. There is a well developed education program, and the Academy plant also houses an art school and an art reference library of 18,000 volumes.

Description of the Course at the Academy

Following introductory sessions dealing with museology, the participants will move through a course of work-study with staff specialists in various departments of museum operation as follows:

General Administration - organization; personnel; financing; programming; volunteers.

Permanent Collections and Collecting - types and purposes of collections; means and methods of collecting.

Care and Handling of Museum Property - the handling of various objects and materials; storage; maintenance.

Exhibitions - temporary, traveling and loan exhibitions.

Exhibition Installation - planning, design and execution; labels; security; maintenance.

Conservation - basic methods of conservation and preservation, with special reference to the types of deterioration prevalent in the Asia-Pacific area.

Adult Education - lectures, demonstrations, conducted tours and field trips; use and interpretation of museum collections.

Junior Education - school tours; teacher education; docent training; exhibitions for young people; studio classes; lending collections and visual aids.

Publicity and Public Relations - the nature of publicity programs; brochures, guidebooks, etc.

Publications - types, design and distribution of various publications and printed matter.

Registration and Records - permanent collection cataloging; short and long term loans; traveling exhibitions; files, inventory and insurance.

Packing and Shipping - design and construction of suitable containers for all types of material; packing techniques; records and storage.

Photography - as used in records, restoration, research and publication; training in the use of the camera and film processing.

Library - organization and use; classification systems; reference and research publications; care and handling of materials; library services.

Museum shop or bookstore - planning and organization; records and bookkeeping.

Museum Architecture - survey of outstanding examples of international museum architecture.

General Operation and Maintenance - purchasing supplies; inventories, storage and disbursements; maintenance of service areas and galleries.

Museum Security - guards; regulations for visitors; fire prevention; locked storage; alarm systems.

Supplementary Study

Through the Institute for Technical Interchange of the East-West Center, supplementary courses of study may be taken at the University of Hawaii (Honolulu) when recommended or approved by a Program supervisor. Participants may attend University classes as auditors (no examination required) or as credit students; tuition will be met by the East-West Center.

(The Institute for Technical Interchange of the East-West Center is a project of the United States Government at the University of Hawaii.)

Application and Schedule

Application forms and regulations may be obtained by writing to the Institute for Technical Interchange of the East-West Center, Honolulu, Hawaii (96822), U.S.A. All information requested on the application form must be supplied and the form accompanied by three letters of recommendation, including a formal nomination from an official of the museum in which the applicant is employed.

The duration of the course will be six months, mid-September through mid-March. Upon the completion of training in Honolulu, and provided that the necessary funds are available, participants will be scheduled on a one month study tour of museums on the United States mainland. Itineraries for these study tours will be arranged so as to provide the widest possible experience in each individual's special area of interest. Travel time, to Honolulu initially and from the point of departure in the United States following the study tour, should be added to the seven month program. Six participants will be accepted each year. Applications must be submitted by May 15 for the 1968-69 or 1969-70 sessions.

Housing and Local Expenses in Honolulu

The Institute for Technical Interchange of the East-West Center will provide an allowance for meals and incidentals, housing accommodations in dormitories at the Center, local transportation and insurance covering medical care in the event of accident or illness. A modest book allowance will be included and texts in a permanent library have been provided by UNESCO.

Participants will be requested to come to Honolulu without their families, for whom accommodations cannot be provided.

Transportation

International travel for participants will be provided by UNESCO and the Institute for Technical Inter-change of the East-West Center.

THE QUALITY OF LIFE

The National Development Conference adopted a resolution at its plenary session in August 1968, enabling the Conference Steering Committee to set up a new committee to consider the concept of the "Quality of Life". The new committee - THE SOCIAL AND CULTURAL COMMITTEE - is to consider "... the elements which, in total, are conducive to the attainment of a fuller social and cultural environment, complementary to the material and economic interests".

AGMANZ was invited to make written submissions on any matter falling within the terms of reference of the Committee. AGMANZ Council on 11/12/68 agreed that the Association press strongly for representation on the Social and Cultural Committee with a view to obtaining a working group to investigate the role of museums and art galleries, and that a written submission be forwarded.

MEMBERSHIP

At the Council Meeting held on 11/12/68 the following were elected:

Individual Membership

Mr Charlton Edgar, Director Dunedin Art Gallery, P.O. Box 566, Dunedin.

Mr J.B. Matthews, Committee Member, Govett-Brewster Art Gallery, New Plymouth.

Mr D.P. Millar, Curator of Colonial History, Dominion Museum, Wellington.

Mr G.S. Park, Assistant Anthropologist, Otago Museum, Dunedin.

Mr D.M. Stafford, Curator, City of Rotorua Museum, Rotorua.

Mr Ray Thorburn, Committee Member, Palmerston North Art Gallery, Palmerston North.

Institution Membership:

City of Rotorua Museum, C/- Mr D.M. Stafford, Curator, Tudor Towers, Rotorua.

MUSEUM NEWS: Extracts from Publications

DOMINION MUSEUM, WELLINGTON

"Display. The major work in display has been the completion of the furnishing of a representation of a simple weatherboard dwelling that a Wellington settler might have built in the 1840s. The "house" serves as a series of display cases in which to show the furniture, fittings and clothing of the time. The Museum has been very fortunate in obtaining authentic old material and practically every item displayed is known to have been in New Zealand before 1849. Many are associated with Wellington's earliest residents. The rooms dealt with are living room, bedroom, kitchen and tool shed. A booklet identifying the objects and giving some details of their original owners is being prepared."

"General Reorganisation. During this year there has been considerable reorganisation of storage and office space in the Museum. The old Police Store in Buckle Street is being used extensively for storage of some of the bulkier objects from the reserve collections. This has given space in the Museum itself for a number of changes. Some new cabinets have been obtained for the molluscan collections and for botany. Storage racks for Pacific Island canoes have been constructed and new shelving installed for the library stack room and the ever growing spirit collections.

As a result considerable reorganisation has been possible in the storage of duplicate library material, the ceramics collection, the collections of mollusca, the collections of colonial history and the spirit collection."

Newsletter No.1, September 1968

"Friends of the Dominion Museum. After some preliminary negotiations a meeting was called for 7th August 1968 to consider the formation of a Friends of the Dominion Museum Society. A well attended meeting, chaired by the Mayor of Wellington, Sir Francis Kitts, decided to form a society of Friends and elected Mr H.C. McQueen chairman of a provisional committee to draw up a constitution and to draw up a short programme for 1968. This committee duly prepared a constitution and called what was to be the First Annual General Meeting on 9th October 1968."

"Temporary displays. A major display of historical photographs of old Wellington entitled "Gas Light on Muddy Streets" was opened by Dr. Mervyn Williams on 21st October. This exhibition was planned by Mr Millar, Curator of Colonial History. The prints were prepared with loving care by Mr J. Turner, the museum photographer, and the whole exhibition was mounted by a combined effort on the part of the display staff..."

Newslettter No.2, November 1968

ROBERT MCDUGALL ART GALLERY, CHRISTCHURCH

"Last year the first Annual Report of the activities of the Robert McDougall Art Gallery was well received and has resulted in a deeper appreciation of the important place the public art collection fulfils in Christchurch and surrounding districts. An improvement in the relationship with the Canterbury Society of Arts, developed from a better understanding of the separate functions of the two city art galleries, is worth comment.

The new gallery built by the Society is functioning in a very lively manner and affords local artists much scope to display their talents in attractive surroundings. Those responsible and in particular, Mr Stewart Mair, the President, are to be congratulated on a job well done. It is hoped that those few remaining critics of the more conservative policy of the Christchurch City Council's Art Gallery Committee will, in time, appreciate that both Galleries serve entirely separate functions and yet are complementary to each other.

First and foremost it is aimed to display as many items from the permanent collection with only limited disturbance for there are a great many local as well as overseas visitors who continue to express pleasure at those exhibits. Nevertheless, during the year nine Touring Exhibitions were displayed and many of these promoted a lot of public interest. It would be well to note here that the Robert McDougall Gallery was not designed to handle touring exhibitions and that while the small unloading and repacking bay added at the rear has alleviated handling difficulties, problems still exist. Damage to frames, etc is always liable to occur when hanging or handling the permanent collection. To overcome this and to permit more frequent and controversial exhibitions, there is a very definite need for an extension in the form of an Exhibition Hall. This should be possible without detracting from the fine lines of the present building when funds are available...

"Although better access for night shows was made possible following the construction of the entrance via the Canterbury Museum Lane, it must be conceded that the Robert McDougall Art Gallery is not well located. The answer to this long standing problem is, I believe, closely associated with better access and parking facilities not only to the Art Gallery but also to the Botanic Gardens. It is my earnest hope that the City Council will, one day, consent to sacrifice a one-chain strip of the Botanic Gardens beside the Museum and create a cul-de-sac street, which would not only improve access to our Gallery, but also provide metered parking for visitors to our beautiful Botanic Gardens, which, although unexcelled elsewhere in New Zealand, are becoming increasingly hard to get at because of rapidly growing parking difficulties...

"To our critics may I conclude by saying constructive and intelligent criticism is always welcome for it keeps the Art Gallery alert and progressive. To our may friends may I say this: The Robert McDougall Art Gallery, with its aura of quiet peace and its works of art, are yours to enjoy whenever time permits in this age of hustle and bustle."

Chairman's Report, Report of the Robert McDougall Art Gallery for the year ended 31st March 1968.

HAMILTON ART GALLERY

"The Art Society and the Gallery. The extent to which our activities as a Society are directed towards administration of the Hamilton Art Gallery has been increasingly clear to me during the past year. The duality of our purpose, as an Art Society on one hand and as a Public Gallery administrative committee on the other, is now clear. I feel at this time, every opportunity should be taken to make the public at large aware of the true position. The Gallery should not be regarded as an Art Society Room and we, as a Society, have a responsibility to the future of the Visual Arts in the Waikato to avoid the risk of this implication at all costs. It is now 21 years since our Society assumed responsibility for the Hamilton Art Gallery and in my view, as the task has called for greater and greater effort on our part, we have had less and less time to plan and promote the activities ordinarily expected of a vital Art Society. It would not be over estimating the contribution to the administration of the Art Gallery by our Society to say that the time worked by members each week would in total exceed 24 hours - a reasonable assessment in money terms would value this contribution at approximately \$3,600 per annum. In addition, almost all the subscription income of the Society is allocated to Gallery administration - \$1,027 for the year ended 31st August, 1968. Membership of our Society is in reality, to a great degree, membership of the Hamilton Art Gallery.

There is need to recognise clearly the duality of our position by adapting our administrative system by perhaps establishing two Committees - one to administer the Gallery - one to administer the Society. There is a need too, at this time:

- a) For the Society to consider its true function and plan for its future accordingly.
- b) To consider the possibility of establishing in the near future an Art Gallery Associates Group. The Group could assume responsibility for the Gallery, attract wide public membership, promote the concept of a new public Gallery for the Waikato, appoint a professional director and eventually organise the public campaign for funds for the establishment of a new Gallery.

A Waikato Gallery

It should be more widely understood that the Gallery in Hamilton serves the whole Waikato area. This is already evidenced by the support received from members residing outside Hamilton City, and attendance of school parties. A far wider involvement by Rating Authorities in the Waikato other than the Hamilton City Council may now be warranted.

Appointment of Director

The appointment of a professional director is a necessity and plans must now be made to ensure early attention to this matter."

President's Report, Annual Report of the Waikato Society of Arts for the year ended 31st August, 1968.

WANGANUI PUBLIC MUSEUM

"Visitors. During the year, we were fortunate to have a visit from Dr Roger Duff, Director of the Canterbury Museum, who gave us good advice and encouragement in many ways. We were delighted to welcome him at the time of our official opening.

A visitor from overseas was Mr N.S. Brommelle, Keeper of the Department of Conservation, Victoria and Albert Museum, London, who visited us on the 6th of April. He met your Board and gave us most valuable advice on restoration and preservation. This has been put into practice, particularly by our manager, Mr James, who has a marked ability in this work.

Accessions. This year the enormous number of accessions will not be published. We have had many hundreds of gifts of most valued articles for our displays. It is not possible to display everything at once and many artifacts can only be carefully stored for particular exhibition from time to time ..."

"Fund Raising Committee. Under the auspices of His Worship the Mayor and the Immediate Past President, Mr Atkinson, a committee was established to raise the final funds for the building and its furnishing. The outstanding results of this committee's work must be recorded. They raised the sum of \$12,000 towards the final known cost of the building contract. This Committee then undertook to raise a further \$8000 for the furnishing, seating and show-cases, and this target appears to be within reach at this time. To this Committee, the members of the Board express their most grateful thanks. They take this opportunity also to thank sincerely Rotary, Lions, Jaycee, Davis Trust, W.McK. Duncan Trust and scores of others who responded to this final appeal with generous gifts."

"Official Opening of the New Building. Although the building was not opened within the exact days of the year under review, it is appropriate to record the occasion in this report. We were honoured to have the Minister of Maori Affairs, the Hon. J.R. Hanan, to open the Maori Court and Extension for us on July 7th, 1968. The Minister gave an inspiring address. Mr Hanan and other visitors from many parts of New Zealand were greatly impressed with the completed buildings and displays.

We wish to take this opportunity of recording the Board's appreciation of the magnificent work of our architects, Messrs. Wilson, Belchambers and Low, and the work of the contractors, Messrs Pepper and Fromont, Ltd. The preparation for the opening involving detailed planning and rearrangement of almost the whole of the huge collection required a stupendous effort by teams of workers. It has been estimated that between 8,000 and 10,000 hours of voluntary work was provided by citizens interested in the Museum. Mr James, and for a short time, Mr Cimino also, worked long hours to provide displays by opening date. The magnificent co-operation of the Maori people of the entire district for this important day, was a feature of the occasion, the success of which, both in the ceremonial and the significant religious service, will long be remembered. The work of the Maori Opening Ceremony Committee was very much appreciated by the Board."

Board of Trustees Annual Report, for the year ended 30th June, 1968.

STOLEN OBJECTS

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

- B951 On 20th January 1967, from the Tufaro Restaurant, New York: An oil on canvas by the Bolognese painter Domenico Zamieri (1581-1641), entitled "Sibella"; dimensions 1.03x1.38 meters. Photograph available.
- B952 During December 1967 from the Seminar "Seminario Patriarcale" in Venice: No details of media. Attributed to the 16th century master Domenico Puligo, dimensions 12"x8", depicts seated Virgin Mary, Child Jesus and the Child St. John the Baptist playing together. Photograph available.
- B953 Between 22nd and 27th December 1967, from the home of Mr F.L. Stark, Kent, United Kingdom, a tapestry and paintings valued at a total of £4,800:
 - Aubusson factory tapestry designed by Julian, depicting Sun God and ripening olives, dimensions 2 x $\frac{1}{2}$ meters.
 - Painting by Pieter van der Velde, monogrammed P.V.V., approx. date 1650, dimensions 14"x10".
 - Painting by Abraham Beeldmaker, dimensions 16"x20".
 - Painting, 17th century Italian, dimensions 8"x6", depicting river with bridge and buildings.
 - Painting 18th century Dutch, dimensions 13"x21".
 - Painting 17th century Dutch, by Raguineau, dimensions 30"x25" portrait of man with long hair. Photograph available.
 - Seven modern paintings:
 - Alan Reynolds, signed and dated 1959, 21"x26";
 - John O'Connor, 30"x24";
 - Malausse Na, 28"x36", depicting chairs and tables;

Russell, abstract, 20"x30";
 Terry Durham, 42"x45", collage;
 Kuniteru, Japanese print, 15" x 10";
 Stark, 20"x24", landscape.

(In all above cases, media are not given).

- B956 On 27th/28th December 1967, from a shop in Copenhagen, three Persian Carpets, total value 100,000 Danish crowns:
 Tabriz Persian carpet, 9'9"x6'6", multi-coloured; each end of the carpet is divided into 5 compartments of varying design (oriental motifs showing men wearing helmets with lions); in the central part of the carpet there are two large ovals depicting a minaret and a temple; on the border there is a crowned column on a blue ground. Photograph available.
 Persian carpet, 9'2"x5'7", same design as carpet no.1.
 ISPAHAN Persian carpet, 10'3"x6'9", oval in centre on plain green ground, Arab design, fringe at either end. Photograph available.
- B957 On 20th March 1967, from the Church delle Coronelle in Provaglio Valsabbia, Italy, and then handed to an unknown Swiss dealer, then sold to an unknown Munich dealer, estimated value 2,000,000 lire:
 - Ornate gilt frame, no dimensions given. Photograph available.
 - Four wooden angels, attributed to Boscai School.
 - Four gilt wooden angels. Photograph available.
- B958 On 10th/11th January 1968, from the Museum of Trier, Federal Germany, 12 paintings, 1 Gothic statue of the Virgin and Child, and 1 statue of St. Jerome:
 Oil painting on wood "The Guests", 7½"x10½", 18th century, Dutch School (probably DERBECK), shows room interior, illegible signature above back of chair in foreground. Photograph available.
 Oil painting on wood, signed "H.V.D."1928" at bottom right, Flemish village fair, 9½"x11". Photograph available.
 Oil painting on canvas, showing chateau of ELTZ during storm and signed "A. LASINSKY" (Johann Adolf Lasinsky) as bottom right, 9"x8". Photograph available.
 Oil painting on wood, showing Town of Trier seen from Pallien and signed "DIEZLER 1825" (Jakob Diezler) at bottom left on a stone, 10"x16". Photograph available.
 Portrait of Erasmus of Rotterdam, by Lucas Cranach the Elder, painting on wood, 14"x9". Photograph available.
 Portrait of Philip the Beautiful at the age of seven by a master of the Brussels School (c.1500) oil on wood, 15"x11". Photograph available.
 Portrait of Emperor Maximilian attributed to a Frankfurt master (c.1500) oil on wood, 14"x9½". Photograph available.
 Portrait of the Palatine Elector Johann-Wilhelm von der Pfalz attributed to Jan Frans DOUVEN (c.1700); oil on wood, 9"x6". Photograph available.
 Portrait of Anna Maria Louisa de Medicis attributed to Jan Frans DOUVEN (c.1700); oil on wood, 9"x6". Photograph available.
 Self-portrait by the painter Januarius Zick (c.1700); oil on canvas, 8½"x10". Photograph available.
 Gothic statue of the Virgin and Child, carved in oak; 14th century; the statue has been restored and one of the hand replaced in Linden-wood; 23" high. Photograph available.
 Polychrome terra-cotta statue of St. Jerome sitting and reading; a lion lies at his feet and a skull can be seen near the open book; 18th century, 13" high. Photograph available.
 Oil painting on wood depicting scene similar to (1) above: guests seated at table; 7½"x9½"; attributed to DERBECK, illegible signature to right of back of chair.

Water-colour entitled "Zurlaubener Ufer" (Zurlaub river bank) by Carl Rudell (c.1900); 16"x12".

- B959 Between 1st and 19th January 1968, Maria Schorndorf Chapel, Vocklabruck, Austria, central panel of a sculpted altar piece, valued at 100,000 Austrian schillings:
- In the upper half of the panel, the Virgin holding her Child is seated in a crescent (approx. 18" across). The Virgin is wearing a red dress and is seated on a gilded circular support. Two cherubs (6" tall) are holding a crown over her head; they are flying on golden clouds, their wings and draperies are also gold. The bodies are flesh-coloured and their hair is brown.
- Below the Virgin is the carved figure of a bishop 14"-16" tall) seated on clouds; he is wearing a mitre and a purple cope. In one of his hands he holds the model of a church. Two cherubs stand at his feet on crescent-shaped clouds. On either side of the bishop is an angel kneeling on clouds and with outspread wings. The angel on the left holds lighted torch, the one on the right a praying child.
- The altar-piece dates from the 16th century and was restored c.1960. Only the central panel between the pillars is missing and not the plinth, pediment and side statues. Photograph available.
- B960 On the 2nd January 1968, from Montegalda, Italy, 27 valuable objects (mostly in gold and silver) including jewel-cases, flasks, boxes, cups, trays etc. Detailed list available on request, photographs of 18 objects available.
- B961 In January-February 1968, from a private home in Oslo, Norway, valued at approx. 35,000 Norwegian crowns;
- One engraving by Picasso, entitled "Le Repas Frugal", approx. 24"x28", made between 1904 - 1908. Estimated edition: 200 - 250. Inscribed on back, lower left, in pencil "aw 101" and "g 2".
- B962 Between 15th and 17th February 1968, from the Chapel of Calvary, Luxembourg:
- Four recently restored polychromed oak statues;
- St. Hilary of Poitiers: The bishop is standing, dressed in bishop's clothes; mid-16th century, 30" high.
- St. Walburge: She is standing, dressed as a 16th century abbess of the Oreeer of St. Benoit; dark cope and cowl over light-coloured tunic and wimple; 31" high.
- St. Bartholomew: He is standing and has a moustache and beard; he wears a long robe with collar and a cloak draped over his shoulder; in his right hand, the remains of a human body, in his left, a knife; early 18th century; 33" high.
- St. Sebastian: He is standing with his hands tied to a pillar, his body pierced with arrows; early 16th century; 30" high.
- Photographs available.
- B965 On 14th February 1968, from an apartment in Rome, 5 paintings to a total value of 20,000,000 lire:
- Painting on canvas, depicting a woman sowing a ploughed field; French school, c.1800, signed C.P., 16"x24". Photograph available.
 - Painting on canvas, depicting the Piazza d'Italia in Rome with a dressmaker's model included in Surrealist fashion in the painting, signed G. de Chirico (metaphysical period), 20"x28".
 - Painting on cardboard by Enotrio, showing housetops in Rome around the Piazza di Spagna, 16"x20".
 - Painting on canvas of a young girl with blond hair flowing over her shoulders, inscription in French: "Rue La Fayette", artist not known, 20"x28".
 - Painting on canvas of Annibale Carracci with a monkey on his shoulder, Bolognese school, c.1600. Neither the artist nor the size of the painting is mentioned; it is thought to have come from the Studio of the Carrache in Bologna.
- B966 On 15th/16th March, 1968, from the Treasury of the Canterbury Cathedral, United Kingdom:

- Twenty-one objects, including: chalices, patens, maces, processional and altar crosses, bowls and other pieces used in worship. A detailed list and photographs available on request.

B968 On 5th March 1968, from the Art Museum of Cincinnati, Ohio, U.S.A.
- Etching by Albrecht Durer, entitled "St Jerome seated near a pollard Willow", dated 1512 at top, monogrammed at centre left, dimensions 9"x7½". Photograph available.

B970 On 8th/9th March 1968, from "La Medusa" Art Gallery, Rome:
- "Tete de jeune Fille" (Head of young girl) by Picasso, 1923, 14"x9½".
- "La Lettura" (Reading) by G. de Chirico, 37"x29".
- "La Mer et le Soleil" (Sea and Sun) by Max Ernst, 10½"x13"
- "Test di donna che ride" (Head of laughing woman) by Guttuso, dimensions 28"x26".

Media of the above not supplied. Photographs available.

B971 Between 25th February and 4th March, from the Church of St Peter and St. Paul, Lavante, Austria, six polychromed wooden statues of saints:
- Statue of the Virgin and Child, 15th Century (1420-1440) approx. 34" high, valued at 100,000 Austrian schillings.
- Statue of "Christ showing his wounds", 15th century, approx. 22" high, 40,000 A. Schillings.
- Statue of the Virgin kneeling taken from a frieze depicting the Coronation of the Virgin, 15th Century (c.1500) approx. 22" high, 60,000 A. Schillings.
- Statue of John the Evangelist, 15th Century (c.1500), 22" high 50,000 A. schillings.
- Statue of the Madonna, 15th century (c.1500), 22" high, 50,000 A. schillings.

(Photographs of the five statues above available).

- Statue of St. Peter carrying the traditional book and key, Austrian baroque style, approx. 24" high, 18,000 A. Schillings.

B972 In October 1963, from the "Civico" Museum in Bologna, Italy (re-issue of circular, originally issued in Jan. 1964 under control number B.684.)

- Twenty objects, mainly Greek and Etruscan.
Detailed list and photographs available on request.

B973 Between 13th and 15th April, from a house in Kent, U.K.:
- A George Hiccox clock, dated 1672, inscribed with maker's name in lower half of dial. Value £1000.
- antique Georgian ring, miniature design on gold of fauns in woodland
- Gold and enamel brooch in shape of bow.

B975 On 27th March 1968, from the Pincio Gardens, Rome, the heads of two statues. Photographs available.

B976 On 23rd/24th February 1968, from Stockholm, Sweden:
- Oil on canvas by Sven Erixson, 83 cm x 119 cm. Photograph available.

B977 Between 3rd March and 6th April 1968, from St Georgen Church, Rottenmann, Austria, three polychromed statues of saints, attributed to Astel Lienhard, early 16th century:
- St. Etienne dressed as Deacon; approx. 24", holding a book in his left hand and a branch of palm tree in his right.
- St. Valentine dressed as Bishop; approx. 29", wearing a chasuble and a bishop's mitre and carrying a bishop's crook in his left hand.
- St. Paul the Apostle; approx. 24", holding a sword in his right hand and a book in his left.

Photographs available.

B980 On 14th/15th February 1968, from the Villa Adele Gardens, Antium, Italy, two marble statues of archeological value:
- Bust of Emperor Antonius the Pious, 39"x36". Photograph available.
- Headless bust, 24"x36".