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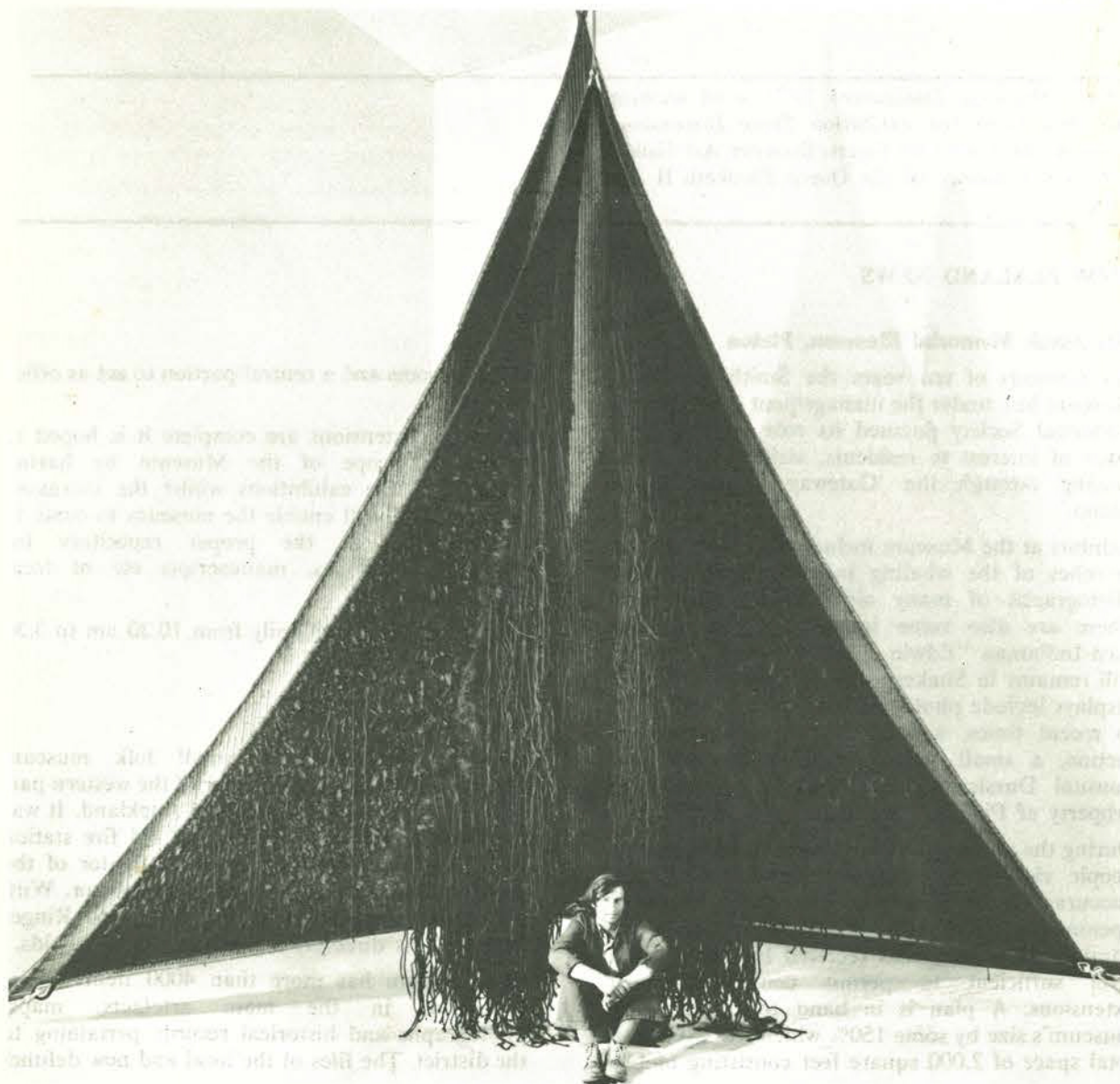
# AGMANZ NEWS

THE ART GALLERIES & MUSEUMS ASSOCIATION OF NEW ZEALAND

Vol. 5, No. 4

NOVEMBER 1974

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# AGMANZ NEWS – INDEX TO VOLUME IV

## Abbreviations:

- 4:69 refers to Volume 4: Page 69.  
Main entries are indicated by **bold face type**, e.g., 4:71–72.  
biog. indicates a brief biography.  
p. indicates a portrait.

*Italics* indicate titles of addresses, articles, and illustrations other than portraits, e.g., Dobie, Beatrice. *Portrait of Te Whiti*. Sketch.

Illustrations are entered under artist's name, and under the general heading **Illustrations**.

Exhibitions are entered under the general heading **Exhibitions**.

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# AGMANZ NEWS Vol. 5, No. 4

The Art Galleries and Museums Association  
of New Zealand Inc.

To promote and improve public galleries and  
museums.

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Cover: *Situation Triangulaire* 1973 wool weaving.  
An item from the exhibition *Three Dimensional  
Fibre* to be toured by Govett-Brewster Art Gallery  
with the assistance of the Queen Elizabeth II Arts  
Council.

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## NEW ZEALAND NEWS

### The Smith Memorial Museum, Picton

For upwards of ten years the Smith Memorial Museum has, under the management of the Picton Historical Society pursued its role of offering a place of interest to residents, visitors and those passing through the 'Gateway to the South Island.'

Exhibits at the Museum include a section devoted to relics of the whaling industry together with photographs of many old whaling characters. There are also some interesting relics of the East-Indiaman "Edwin Fox" the hulk of which still remains in Shakespeare Bay nearby. Further displays include photographs of Picton from 1856 to recent times, a small but interesting Maori section, a small collection of clocks, and the unusual Dursley-Pederson bicycle formerly the property of Picton's first doctor (c 1912).

During the past two or three years the numbers of people visiting the museum has risen sharply encouraging the Society to extend the hours of opening and although no charge is made for admission the donations received have reached a level sufficient to permit consideration of extensions. A plan is in hand to increase the museum's size by some 150% which will provide a total space of 2,000 square feet consisting of two

display rooms and a central portion to act as office and store.

When the extensions are complete it is hoped to widen the scope of the Museum by having occasional loan exhibitions whilst the increased storage space will enable the museum to come to be regarded as the proper repository for photographs, books, manuscripts etc of local importance.

The museum is open daily from 10.30 am to 3.30 pm.

### Waiuku Museum

Waiuku Museum is a small folk museum depicting the life and character of the western part of the Franklin district, south of Auckland. It was established in 1965 in part of an old fire station with Mr Brian Muir, the chief instigator of the museum, being appointed the first director. With Mr Muir's resignation in 1968 Mrs AM Ringer took over as director, a position she still holds.

The museum has more than 4000 items in its collection, in the main artefacts, maps, photographs and historical records pertaining to the district. The files of the local and now defunct



newspaper, are a most important holding.

Backed by a sympathetic borough council and hard-working committee the Waiuku Museum Society in 1973 embarked on a scheme to build an 1800 square feet indoor area, containing display space, workshops and staff facilities and 700 square feet of covered outdoor display area. Work on this project is now underway.

#### **E.E. Vaile archaeologist, Auckland Institute and Museum**

Lady Aileen Fox, who until the middle of this year was Visiting Lecturer in Anthropology at the University of Auckland, has been appointed to the position of Acting E.E. Vaile Archaeologist at Auckland Institute and Museum. She will replace Janet Davidson who will be on leave in the United Kingdom. Lady Fox will take up her duties in November.

#### **New Director, Auckland City Art Gallery, appointed**

Mr Ernest Smith has been appointed as Director of Auckland City Art Gallery. He replaces Mr R.T. Hirsch who resigned last year. Mr Smith is an Australian whose last position was Director of the Dalhousie Art Gallery in Halifax, Nova Scotia.

#### **Archival board**

Ransons Packaging and Display Ltd, P.O. Box 8745, Auckland, have recently landed a stock of White Strathmore Archival Board, 2 and 4 ply in sheet sizes of 32" x 40" priced at \$2.20 and \$3.78 per sheet. It is packed in 25 and 50 sheet lots. Archival board is made from 100% rag content pulp to a P.H. 7 factor. That is, it has no acid content and is therefore particularly suited to the mounting of valuable works on paper, photographs and fabric items that would suffer under acid conditions.

#### **Peter Webb leaves Auckland City Art Gallery**

Peter Webb, Exhibitions Officer at Auckland City Art Gallery has left the gallery to open a large dealer gallery in Auckland. In view of Peter's continuing participation in the New Zealand art scene his biography is published in the "Who You Should Know" section of this issue.

#### **Bob Ballard to leave Govett-Brewster Art Gallery**

Bob Ballard has resigned from his position as Director at Govett-Brewster Art Gallery to join Peter Webb in a new gallery venture in Customs Street, Auckland. Mr Ballard leaves the gallery in January 1975.

#### **Gisborne Art Gallery and Museum: Director**

Applications are invited for the position of Director at the Gisborne Art Gallery and Museum, a progressive small gallery, museum and cultural centre.

Please apply for further details to the Secretary, Gisborne Art Gallery and Museum, PO Box 716, Gisborne.

#### **Sarjeant Gallery, Wanganui: Registrar**

Applications are invited for the position of Gallery Registrar. The position involves recording all art works entering and leaving the gallery including works for exhibition purposes, the cataloguing of the permanent collection, dealing with pictures brought in by the public for identification, and assistance to the Director of a general nature.

Applicants should have a BA in Art History, a Diploma in Fine Arts with Art History or a comparable qualification and should have a good knowledge of the different media used in the visual arts.

For further details apply to WE McCullough, Town Clerk, PO Box 637, Wanganui.

#### **Manawatu Art Gallery: Exhibitions Assistant**

The position entails; assisting the present staff in displaying a wide range of international and national touring exhibitions as well as permanent displays; responsibility for designwork and maintenance of artworks; assisting in the formulation of community programmes on a wide basis.

Applicants should preferably have a Diploma of Fine Arts, Graphic Design or comparable qualifications, but consideration will be given to an applicant who has been involved with the arts at a practical level.

For further information apply:

Secretary, Manawatu Art Gallery,  
PO Box 565, Palmerston North.



## Dunedin Public Art Gallery

**New staff appointments:** Three new professional staff members will be arriving in this country during the next few weeks from England to take up positions at Dunedin Public Art Gallery. They are Mr Frank Dickinson, Assistant Director, who was previously in a senior position in the Prints and Drawings Department of the Victoria and Albert Museum, London. Mr Dickinson trained at Liverpool and Camberwell Schools of Art under Gowing, Passmore and Rogers and also at London University.

Miss Anne Mallet, trained at St Martin's School of Art, London and Goldsmiths College, University of London. She was visiting lecturer at Wimbledon School of Art and Fine Art Teacher at a London Secondary School.

Mr Michael McGregor, trained at Croydon School of Art, specialising in painting, sculpture and theatre design.

**Art Education:** For the past two years the gallery has successfully piloted a year round experimental scheme enabling children and adults to receive practical art tuition in such areas as painting, sculpture, pottery and printmaking. The undoubted success measured by the demand has required a large teaching studio, 40 feet square, to be built. This is now completed and in operation. With the two additional teachers, extra subjects

will be added to the syllabus.

**Acquisitions:** The recent purchase from the Benson & Hedges Art Award exhibition of the painting 'Maybe Tomorrow' by Alwyn Pankhurst for the believed-record New Zealand sum of \$5000, has proved during its tour to date to be an outstanding attraction. The gallery has produced colour reproductions 18" x 14" which will be available to each gallery for sale to the public throughout its tour.

Two Australian paintings have been purchased to build up the already major holdings. They are "The Hillside" by Lloyd Rees and "On The Balcony" by Michael Kmit.

A major four panel work by Ralph Hotere entitled 'February May and the Birds of Ice, the Moon drowns in its Voices of Water' has also been purchased.

**Exhibitions:** With the support of the Queen Elizabeth II Arts Council and after successful negotiation with the BBC TV, a New Zealand tour of the costumes used in the BBC TV production 'The Six Wives of Henry VIII' is to commence early next year at Dunedin Public Art Gallery. This tour was secured in the face of American and Japanese demands as it proved such an enormous success in London and throughout Britain.

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## THE ANTIQUITIES BILL 1974

The Antiquities Bill 1974 does two things of interest to New Zealand museums. First it attempts to replace the Historic Articles Act 1962, an almost totally ineffective document, with something that will serve to control the trade in and export of artefacts in general. While applauding the wider scope of the bill and its attempts to control the sale of some antiquities one must wonder whether or not placing a great deal of the task of registering artefacts on the already burdened museum is the best way of ensuring an effective operating Act. I for one would prefer some form of Department of Antiquities.

The second and equally important point is that in this Bill we see that AGMANZ has been recognised, once again, as a professional society of some importance. In section 2, a public museum is

defined as "... a non-profit making museum being eligible for membership of the Art Galleries and Museums Association of New Zealand". It would seem that some importance would now attach to membership to our professional association for in the Antiquities Bill 1974 the public museum is given several important functions to carry out.

Therefore membership to AGMANZ now carries responsibilities beyond those that relate purely to the association. To carry this a step further we have a responsibility to be constantly aware of the wider meaning of membership and the standards that membership must involve. The new Bill asks New Zealand museums, to do a job. We must make sure that our institutional members are equal to that task.

Hon Ed.



A recent view of the gallery during *The Great Dome Experience* exhibition.



The Old Regent Theatre prior to remodelling.

## GOVETT-BREWSTER ART GALLERY, NEW PLYMOUTH

Robert H. Ballard

In the mid 1960's Mrs Monica Brewster made available to the City of New Plymouth \$100,000.00 to be put towards the construction of an art gallery for New Plymouth. Added to this was \$50,000.00 from the New Plymouth City Council, the combined sums being enough to begin the process of providing New Plymouth with one of the finest visual arts facilities in New Zealand. Mrs Brewster stated with her gift, that the gallery





View of a portion of B and most of C decks showing the installation of the *Tamarind: Homage to Lithography* exhibition from the Museum of Modern Art, New York.

should be run on a professional level. With this in mind the first Director was hired, Mr John Maynard. He, together with architect Terry Boon, located an old theatre and saw it as being very suitable for renovation. After much study and careful thought a plan began to take shape which in early 1970 took the form of the most advanced and progressive art gallery building in the country. The first exhibition to take place in the gallery was an impressive one and possibly the first of its type to be held in New Zealand. It was a total environment entitled "*Real Time*" by Leon Narbey, and set the tone for the future of the gallery - a progressive and living centre for the visual arts.

The plan worked out by the new director and architect was based on much study of overseas and New Zealand galleries. The problems inherent in older galleries, the mistakes made by new galleries together with the good qualities were all studied. These studies brought to light various concepts which needed to be included in the plan if a functional yet visually stimulating gallery were to be built. One problem, most galleries seemed to have in common was a lack of work and storage, space. The Govett-Brewster plan devoted up to 40% of its overall floor space to storage, workshops and offices - a clear indication of the gallery's desire to be a continuously functioning centre for the visual arts. The workshop area is





View of a portion of A deck showing the installation of the *Kim Wright Collection of New Zealand Paintings*.

provided with a drive-in loading bay with a one ton hoist to assist the staff not only with heavy lifting but for safe movement of heavy but delicate objects as well. The display area itself has a half ton hoist for the same purposes. Large service doors from the loading bay to the gallery provide for the safe movement of large paintings and sculpture. The storage area walls are covered with wire mesh for paintings and two semi-permanent screens have been built to take more two dimensional works (two more are to be built shortly). There is a large amount of floor space for sculpture and the area is fully climate controlled with temperature and relative humidity kept between  $\pm$  or  $- 2^{\circ}\text{F}$  and 2% respectively.

The gallery exhibition space is very flexible. Five levels accommodate various size exhibition areas. The levels and galleries are designed so that, with or without the use of movable screens, they can be used as separate exhibition spaces or can be visually combined as an integrated space. Given the different levels, works can be viewed from various angles and distances. This is especially important with sculpture and large paintings.

The lighting system is diverse, a combination of fluorescent and incandescent. Points are provided in light troughs so that spots or flood lights can be changed according to the display. The fluorescent lighting, supplied with a dimmer switch, is Phillips 37 and has a very low ultra-violet emission. The



exhibition areas are subject to very little natural sunlight and the amounts can be varied via blackout curtains. There is only one window looking into the display area. Therefore possible damage due to direct sunlight is almost nil. In addition to the indoor display space the Govett-Brewster also has a walled, outdoor sculpture court for the display of sculpture impervious to atmospheric conditions.

The biggest advance since the gallery opened its doors, will be taking place in the next 6 months. A complete climate control systems will be installed which will stabilize the temperature and relative humidity in the gallery. This means that the works from the permanent collection will be protected from deterioration due to atmospheric changes when on exhibition, and art works from climate controlled galleries may well become more available to New Plymouth. The Govett-Brewster will be the first gallery outside Auckland to have completed climate control. Grants from the Government, the New Plymouth City Council and the Taranaki Savings Bank, together with the gallery's own funds have made the above project, which will cost in the vicinity of \$36,000.00, possible.

The permanent collection of the gallery is based on a sound and definite policy. Only works produced in the last few years in countries in and around the Pacific Ocean find their way into the main collection. To date the collection consists of painting, sculpture, prints and pottery from New Zealand, Australia, Japan and the United States of America. The collection is particularly strong in New Zealand work but is growing in the above areas. As funds become available the collection will extend itself. In line with this, a recent bequest of approximately \$72,000.00 was made by Mrs Monica Brewster who died in 1973. Mrs Brewster stipulated that the money is to be used for the purchase of art work only, a most enlightened stipulation. In that all purchases of art work comes from gifts, grants and out of the earnings of the original trust fund, a fund which will now have to be used for climate control, the above bequest is a most welcome addition to the gallery's purchasing power.

A smaller, but growing collection, is titled the Gift Collection. Within this boundary is placed work that does not fall within the Pacific Ocean Collection and is gifted to the gallery and accepted by the Committee on the recommendation of the Director.

Parallel in importance to the gallery collection is the exhibition programme. The policy is to exhibit as wide a range of quality work as is available.

The Govett-Brewster not only accepts exhibitions from existing tours but has an active programme of organizing its own exhibitions and those for tour to other New Zealand galleries. The following exhibitions have been organized by the Govett-Brewster for tour in New Zealand: *Nineteenth Century New Zealand Photographs*, 18 x 22 (small paintings from the United States), *The State of California Painting*, *French Master Drawings from the Lyman Allyn Museum*, *Tamarind: Homage to Lithography from the Museum of Modern Art*, and the *Kim Wright Collection of New Zealand Painting*. Three more are in the process of being organised: *Three Dimensional Fiber*, *Photo Realism 1973: The Stuart M. Speiser Collection*, and *English Drawings and Watercolours: 1740-1840*. The gallery has also organized a number of exhibitions not for tour but for New Plymouth alone. Among these are: *111 Views of Mount Egmont*, *Shoji Hamada Pottery*, *1600 Years of Asian Sculpture* and *Face Coverings*. Over 90 exhibitions have been mounted in the gallery since its opening in February of 1970 and approximately a quarter of a million people have passed through the gallery's doors.

The staff of the gallery consists of a Director, Senior Technician, Technician, Secretary, the newly added full time position of Registrar/Librarian and a Coffee Lounge staff of four.

The gallery also operates a small foyer book and print sales shop and its thriving Coffee Lounge, with direct access from the exhibition areas, adds to viewing ease. In addition, numerous activities are held in the gallery including lectures, theatre productions, films and concerts, all designed to bring about an integration of the arts. School groups visit the gallery regularly and tours are arranged from time to time. These functions, as well as openings, are sponsored and assisted by the active Friends of the Govett-Brewster Art Gallery Inc., an organization which has been in operation since 1972 and claims over 450 members.

New Plymouth has slowly become aware of its gallery and the citizens are beginning to appreciate what an institution of this sort has to offer them. It has been an uphill struggle and much credit goes to the first director, Mr. John Maynard for establishing the gallery on such a strong foundation of professionalism and to the City Council for its support in those initial years. However, the greatest amount of credit goes to Mrs. Monica Brewster who had a vision and developed that vision into a living physical manifestation through her enlightened patronage.



## LETTERS TO THE EDITOR

### Museum catalogue markings

Dear Sir,

I have been asked by AGMANZ Council to compile a "masterlist" of museum catalogue markings used on Ethnographic and Historical artifacts. It is hoped that such a list would help in the retrieval of stolen items and also in the documentation of artifacts which may have been previously deposited in other museums.

I would appreciate it therefore if museums could send to me a note on the catalogue markings they use, the method of affixing the marks, and any other details they think would be useful. Information on old catalogue marks could also be included.

Yours sincerely,

B. McFadgen (Mrs),  
Ethnologist,  
National Museum,  
Private Bag,  
Wellington.

### Oldman Collection

Dear Sir,

The National Museum wishes to compile an up-to-date list of the whereabouts of the Maori and Polynesian artifacts of the Oldman Collection. The collection, purchased by the New Zealand Government in 1948, was distributed among the large museums and lists made of what went where. It appears, however, that since then artifacts have been sent to other museums. We would be grateful if every museum having Oldman artifacts could send us a list of what they actually hold (not of what they are supposed to have). It is hoped to be able to arrange help in making lists for any museums with large numbers of Oldman artifacts.

Copies of the final list will be sent to interested museums.

Yours sincerely,

B. McFadgen (Mrs),  
Ethnologist,  
National Museum,  
Private Bag,  
Wellington.

### The role of museums in society

Dear Sir,

First of all congratulations on the improved quality of AGMANZ News. Despite the excellent padding with borrowed material, often highly relevant, we at last have a journal which has started to grow up and no longer concerns itself with gossipy news only.

As a bulletin for institutions and staff concerned with general education whether for leisure or self-development, it was most stimulating to read the article on museums and their social obligation by Mr Rodney Wilson (vol. 5 no. 2). To do justice to his introduction to this area of concern, I feel we need to continue where his article left off.

Instead of thinking "*a stimulating article, those Dutchmen are doing something worthwhile . . . now what's on in Waipukarau*", let us take a hard look at our own institutions and their philosophies as a consequence of having read the article thoughtfully. (N.B. AGMANZ should get hold of **Museum Journaal** "from the Dutch Embassy"!).

As a result of having to fight financial survival, to battle staff shortages, to raise funds for new buildings, to rescue deteriorating artefacts, we as practitioners have little time left, or forget, what relevance the end result of our work has to the Society within which we function.

Once we have gained the dubious publicity of staging a Benson and Hedges spectacular in full technicolour, we think we have earned our living; once we have appointed an education officer, who for all we know may be spreading the disease of an outdated education system into the museums, we think we have an educational policy; once we have published a masterly monograph on an artist's oeuvre or a newly discovered centipede, we think we have done our duty to the public. In part yes - in so far as an institution must back up its activities as a skill bank and research centre, but in so far as it must also perform the multivarious functions of a public amenity and justify its existence within the community, more flexible thoughts must be applied.

In a society in which leisure time demands and fads change with increasing rapidity, where educational approach is in a state of flux, the community-service aspects of our activities must be constantly reassessed and totally flexible, without the institution falling prey to excessive

'fashionability'. It may be timely for AGMANZ to study the role and training of education officers before the Education Department extends its 'generosity' to art museums. (Where was AGMANZ at the time of all that EDC activity!). May I suggest after these few random lines, that whoever organises our next conference includes one of Mr Wilson's article headings "**The Museum as a Cultural Catalyst in Society**", as a major topic for discussion, to which education officers and museum philosophers could contribute with papers of their own.

Yours sincerely,  
Luit Bieringa,  
Director,  
Manawatu Art Gallery

**Frederick Sandys**

Dear Sir,

I am in the process of preparing a catalogue raisonnee of the work of Frederick Sandys (1832-1904) and would appreciate any information as to the present location of his works and letters in New Zealand collections the readers of AGMANZ News may be able to provide.

Very truly yours,  
Mrs. Betty O'Looney,  
2013 Baynard Blvd,  
Wilmington,  
Del. 19802,  
U.S.A.

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## **PROGRESS TOWARDS REALISATION OF AN ANTARCTIC MUSEUM CENTRE FOR CANTERBURY MUSEUM**

**Roger Duff**

Proposals for a major Antarctic Section at Canterbury Museum were first adopted by the Trust Board in February, 1965 as the main feature of a Hundredth Anniversary Wing to commemorate our founding date of October 1, 1870. The proposal was warmly received by the public and received unanimous approval from the Government's Antarctic Division, the New Zealand Antarctic Society, United States Deep-Freeze Command, Harewood, Antartican Society of North America, the United States National Science Foundation, the Scott Polar Research Institute, leading Antarctic personalities including Admiral George Dufek and Sir Edmund Hillary, and Canterbury Members of Parliament.

### **Scope and Elements of Centre [1970]**

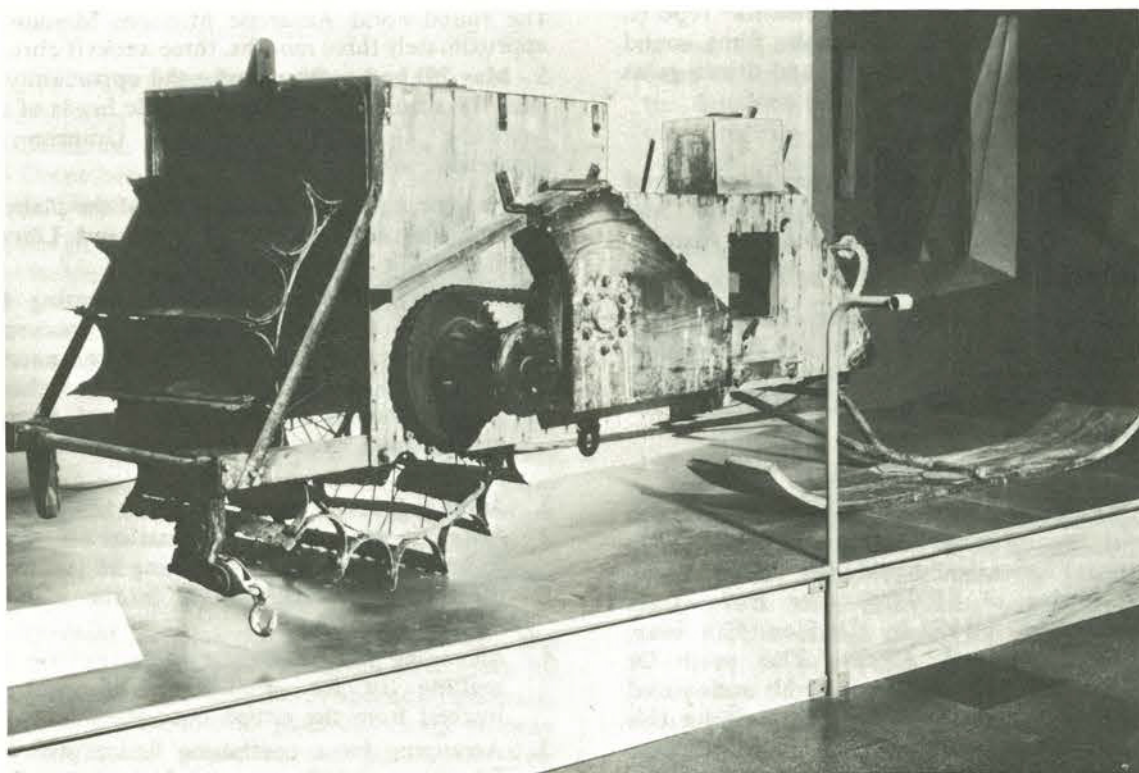
The proposals were submitted to the Hon. D.C. Sheath, Minister of Internal Affairs on November 3rd, 1970 as the basis for a capital subsidy request for assistance with the building costs of an all-purpose Hundredth Anniversary Wing with the component cost of the Antarctic Museum Centre then estimated at \$100,000.

As then adopted, the proposals represented a policy blue-print serving as the basis for subsequent approaches for public and official support. The general scope was defined as a

"National Antarctic Museum Centre" to which the man in the street could entrust his Antarctic relics, records and books and where a visitor could learn about Antarctica from permanent gallery displays and where the study facilities of a National Antarctic Reference Library would be available. In a supporting Paper Professor Knox stressed the national and international value of such a Centre "*as a focal point for those with continuing interests in Antarctica*" notably "*visiting scientists and local students*". While the research facilities, to include a Reference and Archive Library would be invaluable as a back up for University Research Expeditions and for individual research students at all levels, there was no suggestion then or since that the Centre would be able itself to promote field expeditions and to sustain the cost of follow-up research.

The Centre could certainly provide a unique base for Research Fellows in residence, for scientific and administrative personnel in transit and for officers seconded from D.S.I.R. (such as a Geologist pursuing an Antarctic field programme). As a follow-up of these needs the Library area was doubled, to 2,000 sq. ft. and provision made for two study rooms with space for micro-film copying and reading facilities.





This motorised sledge was built in 1912 for Sir Ernest Shackleton's Imperial Trans-Antarctic Expedition of 1914-17. It proved unsuccessful and was abandoned. It was retrieved in 1917 and is now on display in the Canterbury Museum where it forms part of the collection of the National Antarctic Centre.

Planned components of the Centre were to be:-  
1. Hall of Antarctic Discovery (5500 sq ft).

This is to serve the international purpose of the Centre by incorporating walk-in theatre for audio-visual screenings of activities of all 12 Antarctic Treaty Nations, and wall-space allocation for the display on rotation of exhibits of the Nations concerned. Otherwise the purpose of the Hall was to provide displays permanently honouring Antarctic explorer-scientists of all periods, and to convey at popular level the continuing results of their research into the unique natural environment of Antarctica. (This to include the Sub-Antarctic islands.)

During the course of the ten-nation Antarctic Museum Mission it became clear that this will be the largest Antarctic Exhibition Hall in the world,

the nearest in size being at Scott Polar Research Institute, Cambridge, those at the Arctic and Antarctic Museum, Leningrad and in the National Museums of Argentina and Chile being considerably smaller.

2. Antarctic and Polar Reference Library (2000 sq ft)

The library combines public reference and research facilities, including two study rooms for the use of visitors and resident scholars, and copying and micro-filming facilities.

While at this late stage it was felt inadvisable to compete with older libraries for original manuscript archives from the Northern Hemisphere in particular we would hope to assemble all available copies. Otherwise every effort would be made to assemble as

comprehensive a collection of scientific reports, published books, maps, photographs, films, sound recording and original paintings and drawings as can now be assembled under one roof.

### 3. Antarctic Laboratory (600 sq ft)

Small Laboratory and store for storage, study and conservation of relics of exploration and specimens illustrating Antarctic Natural History.

### 4. Antarctic Whale Bay (3000 sq ft)

At ground level, below Antarctic Floor, an open display bay to build exhibits of the biology and future of Antarctic whales, around the 87 feet skeleton of a Blue Whale, suspended from the ceiling over-hang.

### Appeal to Public and Government

The Antarctic Museum Centre proposal proved a powerful argument in successive approaches to Government for capital subsidy aid, culminating in the pledge of \$100,000 over three years announced May 8 1973 by the Hon. H.J. May, Minister of Internal Affairs. The need for furnishing the Centre in keeping with anticipated international use also provided the basis for this year's deputation to Mr. May (January 25) for a supplementary "national purposes" grant.

The Antarctic Centre was also a major attraction in our fund-raising appeal to the public for the Hundredth Anniversary Wing as a whole, Sir Edmund Hillary accepting the office of Appeal President and Mr P.J. Skellerup, Appeal Chairman because of personal interests in Antarctica.

The Antarctic Museum component of the Wing has already attracted substantial pledged donations from the Canterbury public including:- \$20,000 from Mr. R.H. Stewart; \$7,000 and his valuable personal library from Mr P.J. Skellerup; \$5,000 from Mrs W.S. MacGibbon and \$2,200 from the American Wives Committee.

### International Recognition

Prior to the Director's overseas Mission the Centre had attracted \$5,121 from the Dulverton Trust, London, a pledge of \$2,500 from the Trans-Antarctic Association (United Kingdom and New Zealand) and US \$50,000 from the US. National Science Foundation, Washington. To this may now be added pledges of US \$30,000 from Lindblad Travel, New York, and a further \$15,000 (anticipated) from various bodies directly resulting from the Director's Antarctic Museum Mission and also including US \$5 00 from the Antarctic Society of North America.

### Summary of Antarctic Museum Mission

The round-world Antarctic Museum Mission of approximately three months, three weeks (February 5 - May 29) had as its purpose the opportunity to meet the administrative and scientific heads of the Antarctic Departments of the Governments concerned, with the object of:-

1. Explaining in person the scope of the plans to establish an Antarctic Museum and Library Centre for New Zealand;
2. Discussing suitable exhibits illustrating the Antarctic effort of the nation concerned ranging from scientific discoveries and natural history specimens to books, maps and photographs, models of bases, ships and aircraft and selected relics of pioneer exploration, in particular.
3. Arranging for slides and publicity films on the Antarctic programme of the nation concerned to be sent for regular screening in the small theatre to be incorporated in the Hall of Antarctic Discovery.
4. Arranging for the Centre to be put on the mailing list for publications of Antarctic interest from the nation concerned.
5. Arranging for a continuing liaison with the Librarian and Curator (to be appointed) of the New Zealand Antarctic Museum and Library Centre at Canterbury Museum.
6. Negotiating for personal relics including portrait busts of outstanding Antarctic personalities.
7. Seeking some measure of financial assistance towards the furnishing and staffing needs of the Centre.

All Antarctic Treaty Nations which could be reached on one round-world air ticket were visited:-

Australia (February 5 - 14);  
Japan (February 19 - 28);  
Soviet Union (March 1 - 6);  
Norway (March 7 - 9);  
United Kingdom (March 10 - 28);  
Belgium (March 28 - 30);  
France (March 30 - April 9);  
United States (April 15 - May 7);  
Argentina (May 10 - 13);  
Chile (May 14 - 16).

Summary reports on the Antarctic Centre plans in general, and a separate report on the Library, were tabled in every nation, and are now on record there. As donations in kind were made from the first land fall the problem of return despatch was



solved by an appeal to the Government concerned or to the New Zealand Embassy or Consulate.

### **Accreditation from Prime Minister**

The Mission was greatly aided by a Certificate of accreditation and a letter of introduction written on December 11, 1973 by the Prime Minister, the Right Honourable Norman Kirk.

Although Canterbury Museum as the host institution for the Antarctic Museum Centre is a provincial institution, the Prime Minister introduced the writer *"as visiting your capital as Curator of the designated museum repository in New Zealand for Antarctic relics, records and specimens of natural history interest."* The Prime Minister also stated *"It is particularly appropriate that a substantial Antarctic Museum Centre should be established in New Zealand and at Christchurch, and the Centre will be happy to illustrate the Antarctic effort of all Antarctic Treaty Nations."*

Government interest, as conveyed through the Prime Minister, was reflected in the help given by our Embassies and Consulates abroad, diplomatic posts being present in all instances except Norway and Argentina, while in the latter the New Zealand Ambassador to Chile kindly made arrangements for the visit. In retrospect this assistance was such that the objectives of the mission could not have been achieved without it.

### **Support of Antarctic Nations**

The warm response of the ten Antarctic Nations (of whom only Britain and the United States had been previously aware of our plans for a New Zealand Centre) might be attributed first to the role of our Centre in offering study facilities and display space to all the Antarctic Treaty Nations, New Zealand's high standing in Antarctic research and its hospitality to international visitors to Antarctica must also have contributed.

In brief all Nations welcomed the establishment of a major Antarctic Museum Centre in New Zealand and agreed in principle to provide all categories of assistance in records and exhibits requested in our submission.

### **Amundsen Replica Relics**

Of particular note among promised bulky relics is the set of replica relics of Amundsen's South Pole expedition made by the B.B.C. for a feature film and acquired for a token price. These include: 2 tents; sledge, with dog harness, dog-whip, and meter-wheel; fur-lined sleeping bag and fur field clothing.

### **Busts of Antarctic Heroes**

It was an interesting exercise to trace available busts of explorers with a "national-hero" role in the Antarctic Nations, to add to our fine Scott bust, made by his widow. I was able to "locate" busts of Shackleton and Fuchs to complete the British list, Amundsen of Norway, Charcot of France and Byrd of the United States. Negotiations are in hand for Hillary of New Zealand.

It is hoped to find sponsors to meet all costs involved.

### **Public Interest in Antarctica**

In my experience no other people seemed to match the "grass roots" interest in Antarctica of New Zealanders. In our isolated and close-knit community lying close to the Sub-Antarctic Islands the memory of the great Englishmen of the "heroic era" lives on, immortal and may be expected to bring continuing support, as in the case of the pledge from the Lindblad Travel Company of New York, given in appreciation of our plans to pay permanent tribute to the Antarctic pioneers. Public interest among Australians seemed slight, perhaps because of their own great continent and to the northern people Antarctica is understandably remote. In Argentina and Chile however the Antarctic Departments reflected the strong interest in a continent which reaches so close to the mother countries. Despite present rivalries, over claims to almost the same sector of Antarctic our Southern American neighbours see the Continent as a bridge and communications link for a community of neighbour nations encircling Antarctica.

Regardless of the extent to which the northern nations wind down their Antarctic effort, New Zealand will always occupy a central place among the community of southern Antarctic nations.

Our Centre should serve a progressively important international role as a repository and records centre promoting goodwill among the southern nations. Within our national community we can play a leading role in promoting the public appreciation of Antarctic science and the history of exploration in a museum with a tradition of successful popular education.

If to date we have made our Antarctic commitment partly because of the encouragement of the presence of the United States Antarctic base at Christchurch, for the future we may confidently count on a growing measure of support from the New Zealand Government.



### **Antarctic Tourism**

With the continuing inroads of development into the unspoiled places of our earth, we may expect a progressive growth of Antarctic tourism, both by sea and air. Subject to the controls which the geographical and political situation make possible, we might welcome it.

Certainly our Centre would play an important role in preparing tourist parties for an Antarctic visit. Taking into account the interest of overseas tourists, and the adult and school groups which should be attracted from other parts of New Zealand, popular education must take a high priority in the services provided by the Centre.

### **Working Liaison**

It is essential that we maintain continuing contacts with the scores of institutions and individuals already advised at first hand of our Antarctic Centre plans. The appointment of a full-time Curator and Librarian is the best guarantee of this.

### **Conclusion and Thanks**

This report, represents a summary of progress made in setting up the Antarctic Museum Centre in accordance with the guide lines laid down by the Canterbury Museum Trust Board in 1970 and with developments since, notably the Director's recent Antarctic Mission.

Whatever the future of Antarctica there would seem no better time than now for the Board to consolidate its initiative in planning an Antarctic Museum Centre for New Zealand and the world at Christchurch and at Canterbury Museum. We should consolidate our initiative, while public interest remains so high while the United states

still retains a massive Antarctic presence in our city, while the Government's Antarctic Division remains here, and while the Government continues its sympathetic interest in our plans and maintains a policy of positive encouragement of museum development in New Zealand. May I add on behalf of my staff colleagues the need to act while our staff continues its tradition of catering for the visitor at the levels of research or popular enquiry and demonstrates a proven record of making a visit to our display halls both educationally rewarding and enjoyable.

I record particular thanks to the Chairman and Members of the Trust Board without whose goodwill in granting leave and a supporting travel grant it would not have been possible to seek the supplementary grant towards the Antarctic Museum Mission side of the tour from the United States National Science Foundation and assistance from the Commonwealth Foundation and the Art Galleries and Museums Association of New Zealand. In the United Kingdom also the British Council helped both with internal expenses and in setting up the appointments of a busy programme.

[Dr Duff's Antarctic Museum Mission was assisted by a \$600 grant from AGMANZ. As can be seen from this report Canterbury Museum's commitment to an Antarctic Museum Centre for New Zealand is both comprehensive and permanent. The museum would be glad to receive from private individuals and institutions any antarctic relics, records or specimens of natural history. Ed's note].

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### **COMMENTS ON THE SARAH AND WILLIAM HOLMES SCHOLARSHIP**

**Anne Kirker**

The existence of the Sarah and William Holmes Scholarship is not generally known in this country. Without it being drawn to my attention by a fellow curator of prints and drawings in Australia, and on a separate occasion by Richard Hirsch, former director of the Auckland City Art Gallery, I would not have pleasure in reporting the following.

The grant is directed toward scholarship in prints and it is open to individuals who are pursuing a career in this respect. The candidates are usually attached to art galleries not run for profit, or university graduates or senior undergraduates. It applies to both Australia and New Zealand. The scholarship's conditions are



unrestrictive, and chiefly aimed at giving candidates an opportunity to delve freely into aspects of the collections at the British Museum's Print Room, which they feel would interest and benefit them most.

Naturally the prospect of studying original material, which covers the broad spectrum of printmaking since its inception in the 15th Century to the present, was challenging, especially when it related to one of the greatest bodies of prints in the world.

On elave of absence from my current position at the Gallery in Auckland, I began the twelve month tenure at the end of April 1973. With the limited period of time ahead, I found it necessary to draw up a fairly strict programme to regulate research activities. Most of the prints inspected were previously known to me only by illustration, or through description in text. I set out to derive information directly from the object; to compare various states, and the difference in impressions from one master stencil. With the erudite assistance of keepers at the Museum and use of catalogues and supporting literature on their collections, I slowly built up a personel dossier which concentrated on the key schools and artists, in the European tradition. My interests showed a predilection for the intaglio methods of etching, engraving and drypoint, and I must confess, the processes of relief printing and lithography were neglected by comparison. When I became involved with prints manufactured during the past decade, these two and of course serigraphy, played a much greater part in my activities.

From the realm of the earliest German and Netherlandish engravers such as Israhel van Meckenem, Martin Schongauer, to Durer and then to Rembrandt; already during the first three months in London I was exposed to images which either confirmed or denied preconceptions I had formerly held. I learnt to pay particular attention to types of paper, watermarks, subtleties of method used by the artist, changes in design before the final state, the difference between a fresh and worn impression, collector's marks - all those details which contribute to a correct assessment of prints.

In conjunction with this 'magnifying-glass' approach, I tried to come to terms with the historical and social implications of the designs and it was fortunately necessary to pay frequent visits to the displays of painting, sculpture and applied art at London's National Gallery and the Victoria and Albert Museum. In addition to

attaining greater insight into the artists' milieu, I found tracing the iconography of a particular school, through the different media, a rewarding exercise. New ideas were presented and further stimulating experience gained by attending lectures at the Courtauld Institute of Art, special exhibitions at public and commercial galleries and from time to time conversations with recognised authorities in Art History. Caroline Karpinski, who is writing on Italian chiaroscuro woodcuts to complete Volumes XII-XXI of the famous Bartsch dictionary *LE PEINTRE GRAVEUR*, gave me valuable encouragement during the twelve months. I was fortunate also to establish frequent communication with the accomplished British painter Patrick Hayman who spent ten years in New Zealand (1936- 1947), where he befriended Colin McCahon, Charles Brasch, Ron O'Reilly and other painters, critics and writers who have subsequently proved of seminal importance to the cultural development of this country. A detailed knowledge of Hayman's association with New Zealand and his life on returning to England, where he became attached to the St Ives artist's colony at Cornwall, has provided me with interesting material to collate for a future publication or radio broadcast.

I re-evaluated a prevailing area of New Zealand printmaking during the first thirty years of this century, following the exposure first-hand to the British tradition of intaglio work, from Whistler onwards. Parallels between the two Schools were often clearly evident. Robert Austin, one of the few artists of note from the Royal Society of Painter - Etchers and Engravers (1880 - 1930) may be fruitfully analysed in connection with Auckland's Quoin Club member, T.V. Gulliver who was a vital participant of this graphic arts association during its existence (1916 - 1929). Several other topics presented themselves during the course of study; all I believe could feasibly be researched further in New Zealand, and given form in one way or another.

Although based in London, the scholarship enables the recipient to make brief trips to other centres in Britain and on the Continent, which would provide further sources of instruction. I spent several memorable days at "Chatsworth" inspecting the Duke of Devonshire's fine collection of prints and drawings, and visited also the chief public galleries at Edinburgh, Manchester, Birmingham, Cambridge and Oxford. I recall vividly how impressed I was with the Ashmolean Museum's Print Room where exemplary standards of curatorship were observed by the staff under



Hugh MacAndrew. Visits to the Rijksmuseum in Amsterdam, the Bibliotheque Nationale in Paris and the Uffizi in Florence marked other highlights of these short periods on leave from the British Museum.

Before taking up the Sarah and William Holmes Scholarship, I had been granted permission by the Auckland City Council to make the return flight home beneficial, by spending a total of two weeks at Washington, Baltimore, Philadelphia and New York. My programme at this stage was to briefly examine items from well-known collections, and establish contact with print specialists and museum personnel involved with works on paper. Furthermore, the stop-over on the East Coast of the United States enabled me to see the most recent products of printmaking there. Following this venture, the Auckland City Art Gallery has purchased several works by leading exponents of important stylistic trends in

contemporary art. William de Kooning, Frank Stella, Robert Rauschenberg, James Rosenquist, Jasper Johns, and Philip Pearlstein represent a visual dialect which ranges from the New York School of Abstract Expressionism to Pop Art, and Neo-Realism. Significant prints from Britain by two artists in particular, David Hockney and Ronald Kitaj have also been acquired by the Gallery.

The opportunity during 1973 and 1974 to use first-rate collections, and research facilities generally and furthermore discuss curatorial practice with reputable scholars is one I have been privileged to enjoy. I urge others who share a serious interest in the history of prints to apply for the Sarah and William Holmes Scholarship. Documentation on its conditions and those of the companion award (named in honour of the late Harold Wright), are obtainable from the Registrar, University of Melbourne.

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## WHO YOU SHOULD KNOW – 12

### Michael Hitchings

**Librarian,  
Hocken Library**

Michael Hitchings was born in Christchurch in 1924, did war service 1944-45, spent the year 1946 with the meteorological service on Campbell Island and taught at Raurimu District High from 1950-51. In 1952 he gained his BA degree. He has since been acting Librarian at Auckland Institute and Museum, 1951-52, held various positions at Alexander Turnbull Library from 1954-57 and 1962-65, including that of Acting Chief Librarian.

In 1965 he became Librarian at Hocken and in 1970 a Fellow of the New Zealand Library Association. He is an active member of the New Zealand Historic Places Trust, Chairman of the Otago Regional Committee and again a member of a revitalised Archives Committee of the New Zealand Library Association.

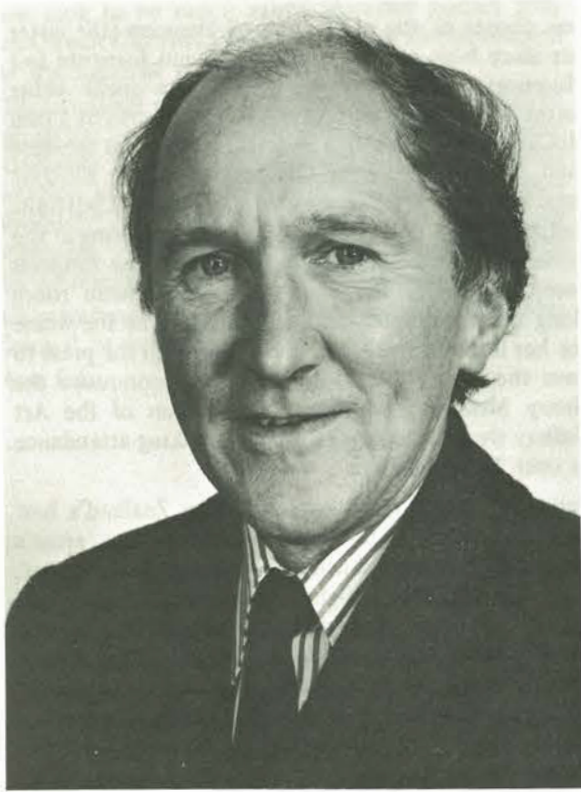
To fill out these bare bones Michael writes:

It is strange I have been associated with learned institutions for so long for I was a mediocre student and completed my degree not for any love of learning but simply as a paper qualification. After Raurimu I went to Auckland for no very

good reason and opportunely landed a temporary job at the Museum while the Librarian was overseas. I liked not only the bookish atmosphere but the whole Museum approach to things and have stayed in that atmosphere since. It is fortunate that the Hocken is housed in the Otago Museum and I will regret the day when the now 64 year long association is severed, as seems likely in not too many years. There are I believe considerable if intangible benefits in the close association of the Museum's material culture collections and the Library's documentary collections. Probably I took to museums also as a result of my brush with natural history on Campbell Island - branding sea elephant pups, weighing albatross chicks, blood sampling penguins and the like.

As it has turned out though, things to do with the visual arts have engaged more of my working attention than have museums. The Turnbull Art Collection was the first I came into close contact with but at that time I responded to the early New Zealand paintings contained in it as historical





documents rather than as paintings. My emotional response to paintings came while I was overseas during the late 'fifties.' Particularly significant was seeing an exhibition of Russian portraits in London. Why these academic paintings should have stirred me I do not know, and why my untutored and inexperienced eye chose portraits of all things as the revelation of the world of painting is quite inexplicable. But my taste is catholic. The first original I bought was a Woollaston. Just as well it is so, for the styles, subjects and accomplishment of the pictures in the Hocken Collection are nothing if not varied.

The Hocken Pictures Collection is unique in this country. Unlike galleries which must be concerned primarily with aesthetic standards, it is concerned to preserve a record of what has happened in the visual arts in New Zealand from Captain Cook's day to the ever advancing present. Its now 5000 strong collection includes many works which many galleries would rightly reject, but which for an overall view of the development of painting and print-making in this country need to be available to art historians and critics. It includes also many recently exhibited or still being prepared retrospectives have called on its resources - Clark, Hotere, Lusk, Peebles, Sharpe, Waghorn and

Woollaston. I believe it is a little unusual too in its attempt to collect and preserve not only finished works but preliminary drawings and sketches also. And of course there is the aspect dating from Dr Hocken's original collection — paintings as historical documents recording the development of New Zealand. These merge into the Photograph Collection.

Alongside this we devote a lot of energy endeavouring to collect related documentary material - exhibition catalogues from throughout the country including art societies and dealer galleries, biographical information on artists and anything to do with the arts. Would that we had the staff and resources to do a completely satisfactory job on all this.

Potted biographies always seem to require notice of one's recreational activities. Previously I've happily said archaeology and reading. Now my reading seems to be restricted largely to the cyclostyled or xeroxed documents of the various committees I am associated with, and the Otago climate hasn't proved conducive to archaeological field work. So perhaps I can say a diletante interest in all the arts (although diletante seems too elegant a word for me — my wife called me an embryonic scruff in matters of dress) and a furtherance of the aims of the Hocken Library and the Historic Places Trust.

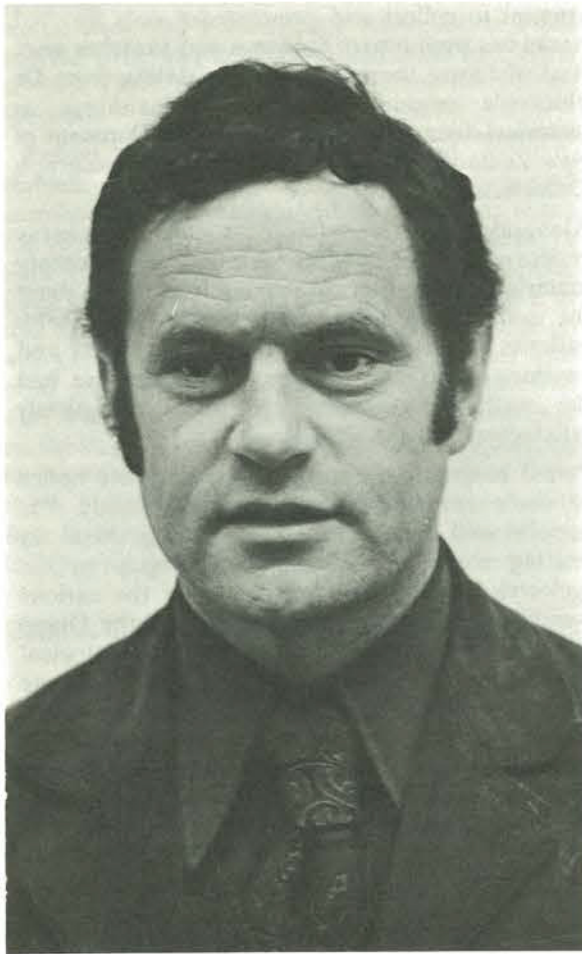
**Peter Webb**

Ex-Exhibitions Officer  
Auckland City Art Gallery

Peter Webb was born in 1933 and schooled at Sacred Heart and Seddon Tech. Studies in archaeology and art history at University of Auckland produced no degree.

Peter describes himself as a 'Somervillian' of the 1950's. (For those who weren't around Auckland in the 1950's, Somerville's was a coffee shop in Queen Street where a large number of intellectuals and artists, such as the poet Rex Fairburn and architect Bill Wilson, gathered. Somerville's closed in a blaze of publicity late in the decade after it was the scene of a most public murder. Ed's note). During this period he tried his hand at potting and dabbled at oil painting.





After compulsory military training Peter Webb entered the Auckland City Art Gallery as a result of constant pestering of Eric Westbrook for a job. His first job

was clearer of the old Colonist's Museum (the latter has since been shifted to the Auckland Institute and Museum). The next 4½ years were spent being tutored informally in Art Gallery procedures by Colin McCahon, who, although an artist, was a great museum man. Recollections of this period include showing great concern when a number of Lindauer portraits had their eyes poked out by visitors; assisting at the burial of a Thorwaldsen marble bust of the Empress Josephine under the floor of the Wertheim room (long since exhumed and reappraised none the worse for her intombment), and contriving with the press to have the then Mayor John Luxford, pronounce the Henry Moore Exhibition a desecration of the Art Gallery thereby ensuring a record breaking attendance of over 25,000 visitors.

Peter left the Gallery to open New Zealand's first private dealer gallery unsupported by an artist's materials or framing business. Lacking such support, the Argus Gallery High Street closed inside two years; but not before giving Auckland its first exhibition of McCahon's paintings (Titirangi series). Also showed were exhibitions of the works of Michael Nicholson, Rita Angus, Toss Woollaston, Alison Duff. (Ref. *Bulletin of New Zealand Art History* Vol 1 (1)). Around 1963 Peter Webb launched the art auction business of Cordy's but sold out in 1972 and returned to the Art Gallery under Gil Docking.

Peter's proudest accomplishment to date has been arranging the highly successful exhibition 'John Constable the Natural Painter', recently listed by Unesco-Icom Documentation Centre one of the most important exhibitions of 1973. Along this varied way he has married, fathered five sons and resides in a beautiful old villa in Mt Eden.

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#### **THE QUEEN ELIZABETH II ARTS COUNCIL OF NEW ZEALAND ACT 1974**

The Queen Elizabeth II Arts Council of New Zealand Act 1974 as reported back to the house is a somewhat different document to that which excited such over-whelming condemnation late last year.

Seventy-six individuals and organisations went before the Select Committee in Auckland, Dunedin and Invercargill as well as Wellington and as a result certain significant changes were made to the form of the Bill. Most submissions

expressed opposition to the idea of the Council being dominated by eight regional chairmen while others complained of a seeming disregard in the Bill for professional standards in the arts and the restricted terms of reference given the Council.

The Act now reduces the regions to three - Northern, Central and Southern - thereby reducing by five the regional chairmen who were to make up the Council. Those five are now to be appointed by the Minister. The Regional Councils



now look to be much more powerful bodies with the Queen Elizabeth II Arts Council empowered to set up regional offices.

The functions of the Council have been broadened somewhat with more emphasis on professional standards. One point of interest is the specific mention of Maori & Pacific Islands arts. Here obviously is recognition that our ethnology museums can play an increasing role in the development of the arts in New Zealand.

All members look forward to a reconstituted Arts Council in action.

Hon Ed.

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