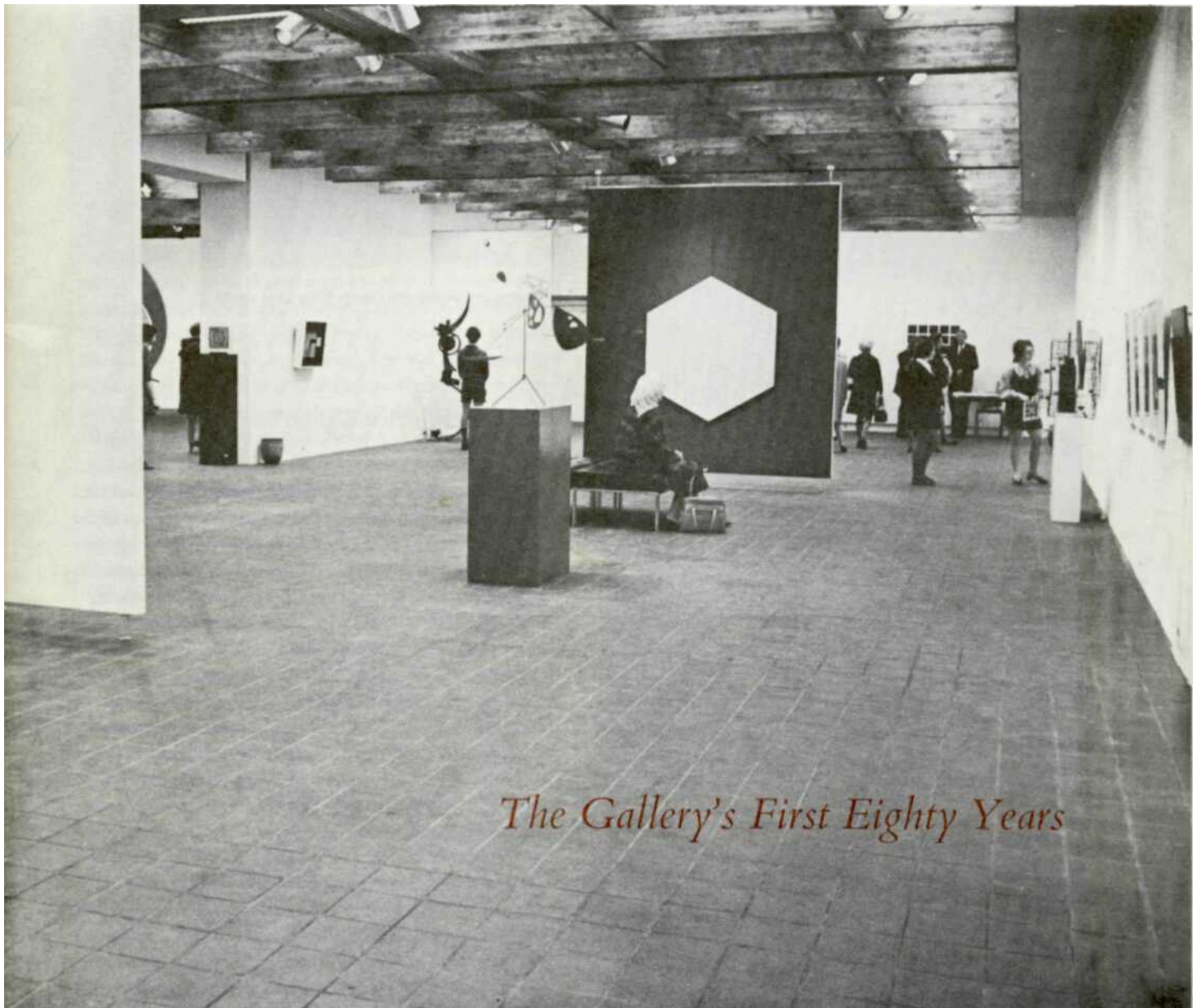
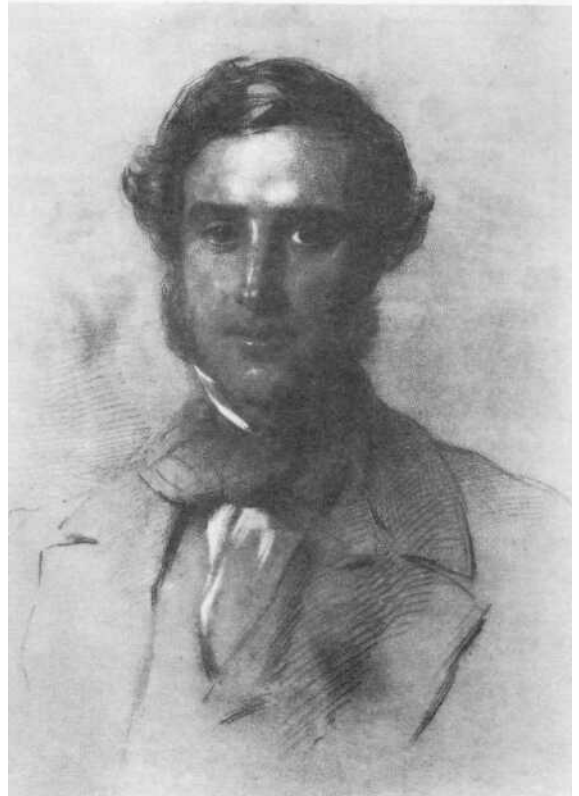


Quarterly

of the Auckland City Art Gallery
Number 49/March 1971



The Gallery's First Eighty Years



GEORGE RICHMOND *Sir George Grey* 1854 conte

Introduction *Gil Docking*

The celebrations marking the centenary of the Declaration of Auckland as a City provide us with an opportunity to survey the history of the City's own art gallery, opened only seventeen years after Auckland was raised to city status.

In this special issue of the *Quarterly* we declare our indebtedness to the founders of the City Art Gallery and to the host of people who have dedicated their gifts, skills and energy to the gallery.

The seventeenth of April 1971 marks the virtual completion of the first stage of redevelopment. It has been a complex task of nearly three years: made possible by the decision of the Edmiston Trust Board in 1967 to finance the project under the terms of the will of Philip Augustus Edniiston.

For the opening we present exhibitions of the City's collections in the Mackelvie Gallery and the Sir George Grey Gallery; the Pacific Cities Loan Exhibition in which nine cities participate, and an exhibition of French tapestries. We thank His Excellency the Governor-General Sir Arthur Porritt for opening the new Edniiston Wing, and also the City Council's Centennial Committee.

The Gallery's First Eighty Years *Ross Fraser*

WHEN IN THE EARLY EIGHTIES Sir George Grey offered to present his collection of books, pictures and curios to the City, the Council determined to erect a suitable building to serve both as the Auckland Public Library and an Art Gallery for the housing of the Grey and other collections.

Founded in 1880, the Library had begun its days in the old Mechanics' Institute premises in Chancery Street (now Courthouse Lane). The Mechanics' Institute, established in 1842, filled an important function in Auckland during the thirty-eight years of its existence, supplying a circulating library for its members, lectures and classes for the general community, and a venue for meetings. It was increasingly evident however that these premises would be inadequate for future development.

Accordingly in 1883 a site was selected and designs invited for a new Public Library and Art Gallery building. The plans of the Melbourne architects Grainger and D'Ebro were accepted; a contract was given to Malcolm and Price for £21,851. The foundation stone was laid on 4 June 1885, by the Mayor, Mr William Richard Waddel, 'with some pomp and circumstance', addresses being delivered by Sir

George Grey, Sir George Maurice O'Rorke and Sir Frederick Whitaker.

On 17 February 1888, before a large attendance of citizens and with the Mayor, Mr A. E. T. Devore presiding, the Auckland City Art Gallery was opened by the Governor Sir W. F. D. Jervis (the Library had been opened on 26 March of the previous year). It was the first permanent art gallery to be erected in the Dominion.

The Initial Collection

As a basis of the permanent collection there were the paintings given by Sir George, together with a few pictures by local artists, and others presented by Albin Martin, J. McCosh Clark and the Auckland Society of Arts.

Of these pictures presented by Sir George Grey, Peter Tomory wrote in the catalogue to the exhibition *Old Master Paintings from the Private and Public Collections of New Zealand*:

'The first private collection in New Zealand, which in fact became the first public one, belonged to Sir George Grey ... At the opening of the Gallery in 1888 (the first of its kind in New Zealand) reference was made to its being the largest in Australasia and the first collection of Old Masters in the same area - this being before the Felton Bequest to Melbourne. The origins of Sir George's pictures are still shrouded in doubt, for although he certainly bought several himself, these do not conform to the taste that determined some of the others. Sir George's father, Colonel Grey, died of wounds at the siege of Badajoz, two days after Sir George Grey was born in Lisbon. There would be nothing to note here but for the fact that two panels in the Grey Collection were some time ago ascribed by Professor E. K. Watchhouse to the Portuguese School. A reasonable hypothesis, therefore, would be that Colonel Grey acquired some of these pictures during his service in Portugal and Spain.'

John Stacpoole, however, in an article for *Ascent* on Sir George Grey's paintings (November 1969), in pointing out that nothing has been found to confirm Tomory's hypothesis, comments that the Portuguese and other paintings may have had quite different origins and were probably acquired by Grey himself. Mr Stacpoole has also made some interesting suggestions here as to the origin of other pictures - but in the present absence of any real evidence they of necessity remain speculations.

Whatever the initial circumstances of the forming of Sir George Grey's collection, his generous gift to the City provided a valuable first impetus for a collection of old masters that has continued to grow. Certainly, not all the original attributions of the paintings have stood up to the later scrutiny of scholarship: but if many works have had to be assigned to more modest names this has scarcely affected the value and interest of a nucleus of about twenty works.

Of Sir George Grey's pictures - some of them reattributed - might be mentioned two panels from a polyptych by Bemadino Lanino of *Saint Victor* and *Saint George*; *The*

Virgin Appearing to Saint Bruno by Emilio Taruffi; *Boys Playing Cards* by Giacomo Francesco Cipper; two panels by the Portuguese painter Juan de Juanes, *Saint Sebastian* and *Saint Catherine of Alexandria*; *Portrait of a Girl Arranging Flowers* by Caspar Netscher; a wash drawing by William Blake, *Lot and his Daughters*; Henry Fuseli's *Satan's First Address to Eve*; paintings by John Joseph Barker and Thomas Stothard; and a portrait drawing of Sir George by George Richmond.

BERNADINO LANINO *Saint George* panel The Grey Collection



The Mackelvie Bequest

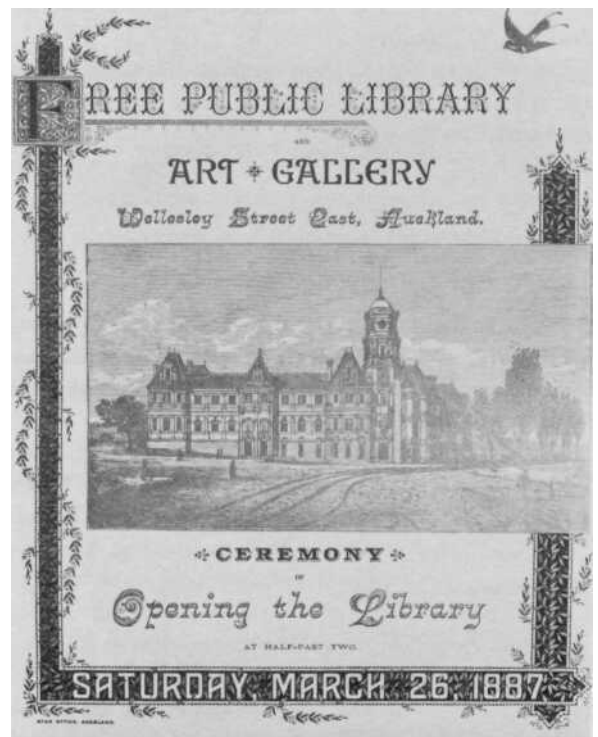
The second important gift to the City of this period - and one that has continued to enrich the collection to the present day - was the bequest that resulted in the formation of the Mackelvie Collection.

In 1885, three years before the opening of the gallery, James Tannock Mackelvie, a former citizen of Auckland (from 1867 to 1872: he had been a partner in Sir John Logan Campbell's firm) had died in London. By his will he bequeathed his art collection and a large sum of money in trust to establish a Museum of Fine Arts in Auckland.

Mr Mackelvie's will had instructed his trustees to erect a separate gallery to contain his collection. However, the funds had proved insufficient to carry out this intention. Some of the paintings had been shown in the building in Princes Street (now the Northern Club) that was an early home of the Auckland Museum, but later they had been placed in storage in Messrs Brown and Campbell's bonded store.

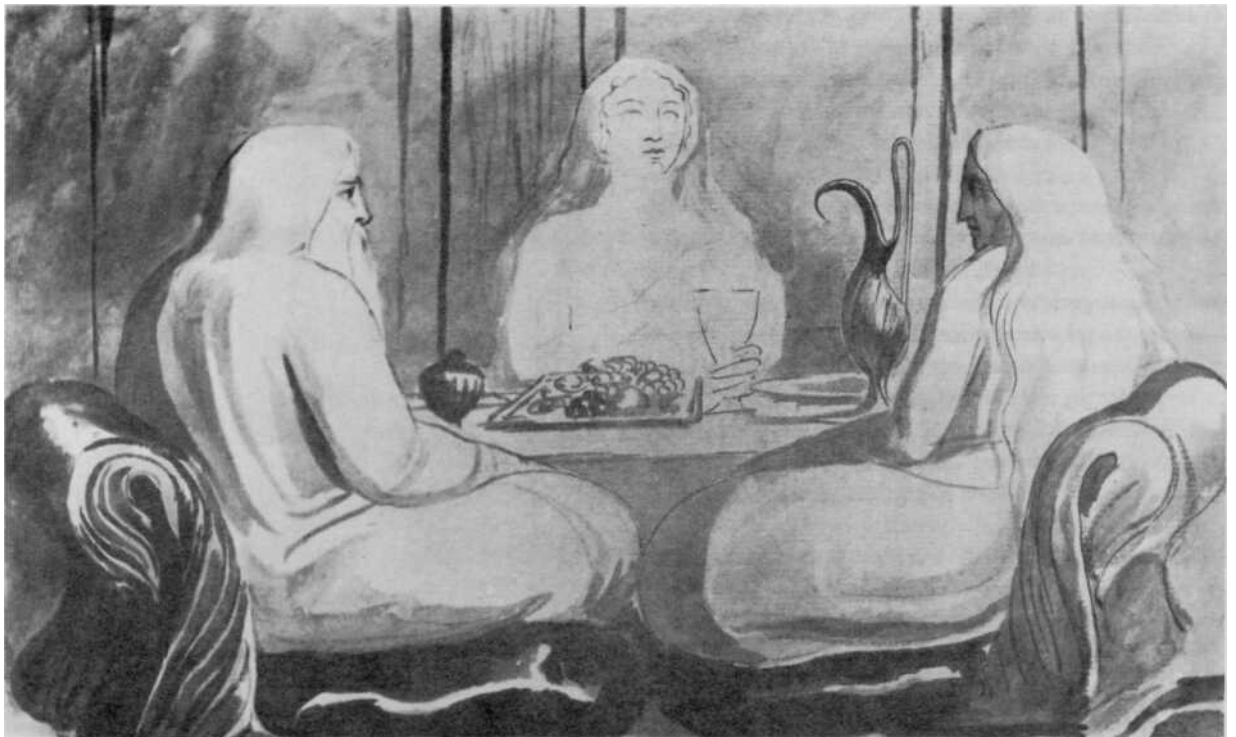
On 27 November 1890, the Mayor, Mr J. H. Upton, made a statement to the Council about the Mackelvie gift. The trustees, he informed it, had now agreed that the boxes containing the collection, many of which had never been unpacked, could be given into the custody of the Council, pending the erection of a permanent building in which the works could be shown.

What the Mayor proposed was that a building be erected behind the present gallery, the present outer walls forming



Programme for the ceremony of the opening of the building, the year before the gallery's separate opening

WILLIAM BLAKE *Lot and his daughters* wash drawing The Grey Collection

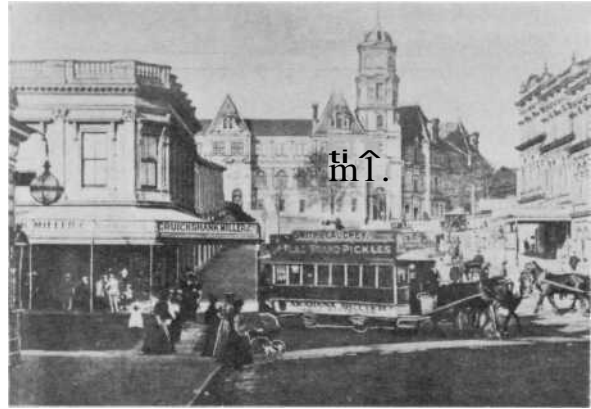


a wall of the new annexe. This would remain as part of the Council's own building but would be called the Mackelvie Gallery. To the cost of this the Mackelvie trustees would contribute the £5,000 presently at their disposal, and the Council £2,000. This proposal was subsequently agreed to by the trustees, ratified by the Supreme Court, and the Mackelvie annexe was opened in 1893.

The Mackelvie Collection of 1885

The collection that Mr Mackelvie gave to the City, as one finds it detailed in his *Catalogue of the Mackelvie Collection for Auckland New Zealand 1885*, contained not only paintings, but also books, bronzes, coins, various articles of decorative art, clocks, armour, rock crystals and jade. (Many of the latter were placed in 1931 on long-term loan to the Auckland Museum.) Mr Mackelvie's catalogue also lists, apart from the main collection, paintings and other items sent out separately in the seventies and eighties, previous to his bequest.

The most notable of the paintings sent earlier were the Guido Reni *Saint Sebastian*, from the Hamilton Palace Sale, sent in 1882; a portfolio of Turner pencil drawings, in 1883; and a bronze described as an '*Antique Bronze Statue*



The building from Queen Street, £1894.

of a Roman Lady, said to have been found at Pompeii and formerly in the collection of Murat, King of Naples'. This bronze, for long an intriguing puzzle to us, has since, on the information of Professor Martin Robinson, been found to be a replica of a marble in the Louvre (No 682) that may be connected with the marbles at Naples of the daughters of Balbus, found at Herculaneum in the early eighteenth century (*Quarterly* 14).

The building from Wellesley Street, 1905





THOMAS ROWLANDSON *Before the ball pen & watercolour* The Mackelvie Collection

The 1885 list of paintings in Mr Mackelvie's catalogue contains a very fine collection of pen and watercolour drawings by Thomas Rowlandson. There was also a small head of Sir Joshua Reynolds by James Northcote, two oils by Edouard Frere, works by nineteenth century English artists and some New Zealand works of the period.

The First Decade

In its first decade the art gallery seems to have led a rather uneventful existence - somewhat subordinate as it was to the library and under the control of the City Librarian Mr Edward Shillington. (Mr Shillington had his difficulties: in July 1891 he was asking if his salary, which had been reduced during a regime of retrenchment, might be raised, as he was finding it difficult to make ends meet. It was raised - from £100 to £120!).

In the year of the gallery's opening, Mr C. D. Whitcombe, secretary of the Auckland Society of Arts, prepared a *Descriptive and historical handbook to the Auckland Art Gallery and Mackelvie Collection*. Items concerning the gallery that one finds in reading newspaper reports of Council meetings in the eighties and nineties are such things as requests for permission to copy works in the gallery; the Society of

Arts wanting space to hold its annual exhibition and a *conversazione*, notes of works presented to the Gallery by Auckland citizens. In 1889 permission was asked to hold classes of the Elam School of Art and Design in the gallery, and the Mayor offered some upstairs rooms. In 1891 there was a great stir over whether the gallery should or should not open on a Sunday that filled columns in the papers.

A Royal Visit

Nineteen hundred and one was the year of the gallery's first Royal Visit - that of the Duke and Duchess of Cornwall and York. R. A. Loughnan, the Official Historian of the Tour, has quite an access of enthusiasm in his description of the event!

'Auckland possesses the best Public Library and the best Art Gallery in New Zealand. These are on the first floor in the Town Hall, and between them and the Council Chamber at the northern end almost the whole of the floor is occupied. By a judicious cutting of doors through the partition-walls all these rooms were made available, and by the exercise of a fine taste in furniture, in hanging of flags and such stuffs, pot plants, flowers, and crimson carpets, they were made very handsome. The Art Gallery required little aid

from the decorative arts, for the fine collection of pictures and bronzes were sufficiently ornamental in themselves. ...'

In 1902, a note in the volume of *The Cyclopaedia of New Zealand* that deals with the Auckland province, informs us that 'The Mackelvie Collection, which occupies an annexe of about the same size as the original gallery, is valued at over £40,000'; and, doubtless trying to find something more to say, concedes that 'The Art Gallery, like the Free Library, is a most creditable institution. Many of the pictures are so beautiful as to be ever full of interest, and the rooms are delightfully cool even on the hottest day.'

By 1911, with the growth of the collections owned by the City and the Mackelvie Trustees, there was a serious lack of space for the gallery. Therefore, when in that year the Municipal Offices which had previously occupied rooms in the Library and Art Gallery building were transferred to the newly built Town Hall, alterations were made to these vacated rooms to make them suitable for gallery use. These completed extensions were formally opened on 28 January 1913.

John Barr

Nineteen thirteen was the year of John Barr's appointment as City Librarian - a position which, as will be realised, still included curatorship of the gallery. John Barr, originally

from the Mitchell Library, Glasgow, in 1913 had been chief cataloguer in the Fisher Library at Sydney University.

In January 1914 John Barr wrote the introduction to a *Catalogue of the Auckland Municipal Art Gallery - also of the Mackelvie Collection With Brief Illustrative Notes on the Artists, etc.* The catalogue was prepared by S. Stuart, Secretary of the Auckland Society of Arts, and in October 1914 was reviewed in *The Connoisseur*, London. This journal struck a somewhat insular note as it commented:

'The Catalogue of the Municipal Art Gallery of Auckland, New Zealand is an interesting and gratifying document to Englishmen. It shows that in art, as in politics, our kinsmen of the Southern Seas have consistently followed the ideals of the Old Country, so that while they are wisely giving every encouragement to the rising and already strong school of New Zealand artists, they are also buying large numbers of English works . . . The Collection . . . is described as being "one of the finest south of the line", a description which appears to be fully justified. Certainly it will compare favourably with those of the majority of the larger English provincial towns, and contains a fine representation of modern British painting. The Purchasing Committee, which has been aided by the advice of Mr Marcus Stone, RA, appears generally to have performed its task with excellent judgement.'

A corner in the old City Gallery



Nothing of great note seems to have happened at the gallery during the period of the 1914-18 War, apart from the fact that in 1916 a further new gallery, measuring 100 x 30 feet was added. It was named the City Gallery and was opened on 12 December by Mr (afterwards Sir) James Gunson, the Mayor, with Mr Upton, chairman of the Mackelvie Trustees, delivering a short address.

In 1915 the gallery acquired the Partridge collection of paintings, mainly portraits of Maoris, by Gottfried Lindauer - a gift made by Mr Henry Edward Partridge conditional on the people of Auckland raising £10,000 toward a fund for the relief of Belgian refugees in this early stage of the war.

A New Art Gallery?

As early as 1923 the desirability of a new art gallery being built was discussed by Council, and the question was to be raised again at various times throughout the twenties and thirties. The library had need of more bookspace; and the gallery, so it was said, was just as short of picture space. Various sites were discussed. The idea was raised that the gallery might be incorporated in the civic square. Plans were actually drawn up for a new gallery: but nothing was to come of any of these proposals.

Acquisitions of the Twenties

In 1924 the collection benefitted from Viscount Leverhulme's gift of three works by Burne-Jones (he had already presented the charming Tissot *Still on Top* several years before). Apart from this there was a steady acquisition of works - few of which are hung today.

Criticism of the purchase by the Mackelvie Trust from an itinerant dealer of a very poor Leighton, *A Mother's Dream* (it had never been exhibited) and a Millais in his later more disastrous manner, came from the critic W. Page Rowe and others at this time. The undeniable deficiencies of the collection were discussed in the press on a number of occasions. Among others Angus Wilson wrote suggesting that, as there were no examples of post-Cezanne painting in the collection, the advice in England of Roger Fry or Clive Bell might be sought.

'Mr Fry . . . would be only too glad to place his great knowledge of both contemporary and old masters at the disposal of the selection committee. He would not direct them to the Royal Academy . . . but to the studios of the artists themselves, where the best and, incidentally, the least expensive pictures may be acquired.'

Throughout the nineteen-twenties, Mr Moss Davis gave the gallery a number of paintings and pieces of sculpture - two Leightons, *The Spirit of the Summit* and *Melittion*, a bust of Napoleon by Thorwaldsen (in 1931 he was to present a late painting by Millais, *Blow Blow thou Winter Wind!*); and in 1928 a very early Augustus John portrait, a landscape by Raffaelli and a portrait by Thomas Beach were

bought with the aid of the Sir Arthur Myers Bequest.

There were various exhibitions of graphic art in the late twenties - the result perhaps of a growing interest in the media of printmaking: in 1927, 1929 and 1930 exhibitions of etchings and other original prints lent by Auckland collectors. These exhibitions were arranged and catalogued by T. V. Gulliver in collaboration with John Barr. In 1927 an exhibition of eighteenth and nineteenth century Japanese woodblock prints was lent by Mr H. S. Dadley and Captain Humphreys-Davies.

In 1930 it was agreed by the Council that a print collection would be started, and among the first works bought were etchings by Charles Meryon.

In 1931 the Empire Art Loan Collection Society was formed in London by Mr (later Sir) Percy Rolfe Sargood, president of the Dunedin Art Gallery Society, with the purpose of sending loan collections of works of art to 'Empire' galleries. The first exhibition, of recent and contemporary British art including etchings and other prints, was shown in Auckland in 1934. The collection included artists such as Whistler, Augustus John, Wilson Steer, Orpen, William Roberts. Admission was charged to this exhibition and season tickets issued at five shillings.

Some other exhibitions through the thirties were: in 1936, a memorial exhibition of paintings by Dorothy Kate Richmond (died 1935); in 1937 a loan exhibition of 148 Australian paintings from the Sydney Art Gallery, including many early paintings; also in 1937 a collection of modern prints and drawings lent by the Contemporary Art Society, London. In the same year, 1937, the second Empire Art Loan Collection Society exhibition of eighteenth, nineteenth and twentieth century English painting was shown. Contemporary Canadian Paintings from the National Gallery of Canada were shown in 1938.

In November of 1937 Mr Harry Kinder presented forty-eight watercolours by the Reverend John Kinder.

The Auckland Art Society continued to hold its annual exhibitions in the gallery throughout the thirties and forties. There were also various exhibitions of the Auckland Camera Club. In 1940 the Empire Art Loan Collection Society exhibition of Twentieth Century British Art provoked dark mutterings by newspaper critics on the subject of 'surrealism'.

The National Centennial Exhibition of New Zealand Art, which opened in Auckland in June, aimed to provide a comprehensive view of New Zealand art from the time of Cook to the present day (it toured sixteen metropolitan and provincial centres). The catalogue, which is still a useful one, was prepared by Dr A. H. McLintock, organiser and director of the exhibition. Associated with this exhibition was the display in the gallery of Frank Salisbury's enormous painting of the Coronation of King George VI.

In November 1940 a question that was constantly being discussed - that of a new art gallery building - was raised

in Council once again. Sir Ernest Davis, the Mayor, suggested such a project might be a fitting work to have prepared for any unemployment emergency that might arise after the war. Later, a block of property owned by the Council in Princes Street, extending from Alfred Street to O'Rorke Street, was being considered.

English and Dutch oils of the seventeenth and eighteenth centuries were presented in 1940 by Dr H. Wansey Bayly, a Londoner who had visited Auckland as ship's surgeon on one of the New Zealand Shipping Company's lines. Some of these were only school pictures: but the gift included the John Hoppner *Portrait of Dr Simmonds*, a George Morland, and *The Wood-gatherers* by Thomas Barker of Bath.

War pictures by British artists, British war posters, and a sensational collection of photographs of bombed London were shown in 1941. In the same year there was a showing of about 140 pictures presented by New Zealand artists for sale in aid of patriotic funds.

At this time some works from the gallery's collection were moved to what was considered greater security for the duration of the war.

In 1944 several exhibitions of works by New Zealand war artists - Captain Peter McIntyre (Tunis) and Lieutenant A. B. Barnes-Graham (The Pacific) were shown; and in 1945 there was an exhibition of soldier artists in the Pacific.

First News of the Edmiston Bequest

In October 1946 it was announced that Mr P. A. Edmiston had died in Sydney and left a sum of approximately £100,000 for the purpose of providing Auckland with an adequate art gallery building. The Mayor, Mr (later Sir) John Allum, in welcoming the news of this bequest stated that a modern art gallery for Auckland was long overdue. The Edmiston bequest was in fact to lead, twenty years later, to the provision of just such a gallery for the city (see below).

In January 1948 fifty-eight paintings by C. F. Goldie which had been on loan to the gallery for many years were withdrawn after the artist's death by his widow. This left the gallery with only a few Goldies; and older visitors come to the gallery to this day still under the impression that the gallery possesses more Goldies than in fact we do.

THOMAS BARKER OF BATH *The Woodgatherers* Oil Presented by Dr H. Wansey Bayly



The Lucy Wertheim Gift

At the end of 1948 the gallery received a gift of 44 oils and no watercolours by various young contemporary artists, mainly English. They came to us out of the generosity of a Derbyshire collector and dealer, Mrs Lucy Carrington Wertheim, and from the efforts of the poet A. R. D. Fairburn. Fairburn, an enthusiastic amateur of the visual arts, had met Mrs Wertheim when he was in London in the early thirties. He described much later in an article, reprinted in his *Collected Prose*, having tea with Frances Hodgkins at Mrs Wertheim's house. Fairburn's article came to Mrs Wertheim's attention and began a correspondence that led to her giving the paintings.

In retrospect, the Wertheim collection can be seen to contain many works by unformed artists - aspiring painters always found a warm-hearted advocate in Lucy Wertheim - but at the time it did something toward bringing the gallery's displays up to the present, and inevitably created a lot of public comment (mainly in the direction of violent dislike). The collection does contain a few more distinguished pieces: a Christopher Wood, an Alfred Wallis, the Hodgkins' oil of 1930, *Bridesmaids*.

The Wertheim Collection was hung in the domed room leading to the City and Mackelvie Galleries which until the present reconstruction became known as the Wertheim Room.

In 1949 there were two exhibitions of watercolours:

The Chairman of the Library and Art Gallery Committee, John Barr, A. R. D. Fairburn and the Mayor with the Wertheim pictures



FRANCES HODGKINS *Bridesmaids* Oil The Wertheim Collection





The Mackelvie Gallery in 1952, not long before its 'transformation'

British watercolours from the English galleries, under the auspices of the Empire Loan Society, and an exhibition of Canadian watercolours.

That same year the gallery showed the Hodgkins gouache *The Pleasure Garden*, which had been given to, but notoriously rejected by the Christchurch City Council. Mr Kealy, chairman of the library committee, in a species of one-upmanship, said that Auckland would be glad to have the picture. 'What we want to avoid in Auckland is a completely dead gallery', he said. 'Paintings of this nature are of value in establishing interest in the gallery and making it alive. We are trying to do what we can within the limits of our space and we wish to encourage as many outside exhibitions as possible.' Exhibited with *The Pleasure Garden* were six other works by Hodgkins already in the City collection.

In 1950 paintings of early Auckland by Captain R. A. Oliver, RN, who commanded a frigate HMS *Fly* in New Zealand waters from 1847—51, were lent by the painter's grandson in England.

Further reconstruction of exhibition areas was carried out in 1950. In April the question of a new art gallery or arts centre (on the Princes Street site) was raised: but again nothing came of it.

In June of 1950, a second gift of paintings from Mrs Lucy Wertheim arrived at the gallery (they were displayed the following year). It was intended that these could be used as travelling exhibits, interchangeably with the original 1948 gift.

The Mackelvie Trust made a start on its collection of modern sculpture in this year, acquiring among other pieces a Bourdelle, a small Henry Moore, two Epsteins.

In March 1950 the repaired and altered gallery areas were opened with the exhibition of the sixty-six-piece Vincent Massey collection of modern British art. In 1951 *Twenty-five Masterpieces of Contemporary British Painting*, a touring exhibition of The British Council provided an introduction, perhaps, for Aucklanders to such artists as Graham Sutherland, Ivon Kitchens and Ben Nicholson.

In July of 1951, with John Barr due for retirement the next year, the Council decided to create the separate post of director of the Auckland Art Gallery (at a salary of £1,250 - an income just a little higher than that received by the director of the National Art Gallery, Wellington, which at the time was £1,150). As a result of applications received from advertisements throughout Europe, the United States and the Commonwealth, Eric Westbrook was appointed to the position.

Eric Westbrook

Eric Westbrook, the first full-time director of the Auckland Art Gallery, was at the time of his appointment chief exhibitions officer for the fine arts department of The British Council. Before that, from 1946 to 1949, he had been director of the Wakefield Art Gallery, in Yorkshire.

Between the time of his appointment in January 1952 and that when he was officially to take up the post in the following April, Eric Westbrook travelled in the United States and England, inspecting various art galleries and museums.

As soon as he took up his job as director, Westbrook embarked on a vigorous course of change and innovation, which was eventually to have the desirable effect of focusing the attention of the whole city on the gallery.

Working along a number of different but complementary lines Eric Westbrook managed to project to people a picture of the gallery as a place where something exciting was always going on - where all sections of the community were welcome.

He was frank from the start about the enormous gaps evident in the permanent collection. This needed to be remedied step by step. He was especially severe about depressingly mediocre nineteenth century painting - the bulk of the bad painting in the collection. It was evident from his comments to newspapers that he had a special interest in

latterday English art, and he mentioned the names of Augustus John, Whistler, Sickert, as being conspicuous by their absence. Absent from the collection too, he pointed out, were adequate examples of the work of living English artists - making the exception of small sculptures by Henry Moore and Epstein in the Mackelvie Collection, 'for which the trustees must be thanked'. As well, he said, he would be very interested to see the development of a truly indigenous New Zealand art.

He concluded an interview with the *Herald* on a hopeful note:

'I am by no means discouraged by what I have already seen. I am very optimistic about the possibilities of this gallery. There is in this city a vitality and real interest which, if guided into the right channels, should make the gallery known not only through the Southern Hemisphere, but over a much wider field. That, in its turn, should have a beneficial effect on every other aspect of the city's life.'

Westbrook announced his desire to initiate a series of temporary exhibitions ranging over various periods and countries. People must be attracted to the gallery: and not only during the day, which many couldn't manage, but in the evenings. For that the gallery would have to install an adequate lighting system. This and other renovations he wanted carried out would also extend the functions of the gallery as a venue for evening concerts, various gatherings and so on.

School children in the Mackelvie Gallery



Renovation of the Mackelvie Gallery

One of the first things for which Eric Westbrook obtained the approval of the Council and the Mackelvie Trust was a project for alterations involving construction of a mezzanine floor in the back Mackelvie Gallery - with a sculpture court in the central well. Off this court would lead an administrative area with a small library on one side, and storage rooms on the other. The Mezzanine Gallery was to be lit (none of the galleries had contained artificial lighting before), as was the Wertheim Room.

It was estimated that this reconstruction would cost £7,800. The Council also allocated in June 1952 £750 for the purchase of works of art. Works by Harold Gilman, Charles Ginner, Henry Moore, Augustus John and Charles Keene were bought in July, and in October a Sickert pen drawing.

Another scheme of this time to inject new life into the collection was the borrowing for five years of five largish British works from the Tate. Westbrook persuaded the British Arts Council to stretch its provincial galleries scheme to include Auckland. The paintings, sent in 1953, were: *Noonday Rest* by John Linnell, *The Siesta* by John Lewis, *A Quiet Corner* by F. H. Potter, *Swanage Bay* by Charles Conder, and *Tlie Foundry* by Graham Sutherland.

A Summer School of Art

At the beginning of 1953, Adult Education's summer school in art and design was moved into the gallery, which was to be the venue for this annual ten-day programme in subsequent years. With these and similar programmes Eric Westbrook had the greatest success in making people feel at home in the gallery, and in dissolving any impression that may have been held of a gallery as some absurd high-temple or mausoleum of art. His many lectures too, both inside the gallery and out of it, created much interest and goodwill.

The art gallery seemed to be acquiring a lot of British art in 1953; and this was increased by a generous gift of 311 lithographs, woodcuts and wood-engravings presented by Mr Rex Nan Kivell, a New Zealander and director of the Redfern Gallery, London.

The Nan Kivell gifts, the loans from the Tate Gallery and all other recent acquisitions were shown in an exhibition, *Acquisitions 1952-3* in September. In his introduction to the catalogue Eric Westbrook discussed changes in attitudes to collecting by municipal galleries, suggested that acquiring prints and drawings by distinguished artists might be one way a small gallery could make its collection more representative, and strongly urged that there should be a concentration on the work of *New Zealand* artists. Discussing one aspect of this last he wrote:

'A sub-section of the New Zealand collection, to which much attention is now being given, is the work of Frances



The Mayor, Councillors, Eric Westbrook, inspecting the new sculpture court and mezzanine gallery

The renovated sculpture court



Hodgkins, and it is hoped here to create a fully representative selection of her work which will be of interest beyond the shores of New Zealand.'

The Frances Hodgkins Collection

A start was made toward the consolidation of the Frances Hodgkins Collection (though the gallery already had some pieces, such as the beautiful pencil drawing, *Flute Players*, presented in 1939 by Messrs Angus Wilson and Odo Cross) by the acquisition, with the help of the Winstone bequest, of fourteen works in the possession of Frances Hodgkins' friend and supporter Miss Dorothy Selby.

Nineteen fifty-three ended in something of a blaze of glory with the opening of the completed sculpture court and mezzanine gallery - the first stage in the modernising and expansion of the gallery. In April of the following year the Auckland Gallery Associates was formed.

Frances Hodgkins and Her Circle

The exhibition that the gallery arranged for the 1954 Festival, *Frances Hodgkins and her Circle*, was perhaps our biggest undertaking to that date. An introduction and notes in the substantial catalogue to this exhibition were contributed by Dr Eric McCormick, Hodgkins' biographer, whose book *Works of Frances Hodgkins in New Zealand* was to be published by the gallery later that year; and it placed Hodgkins in the perspective of numerous forerunners, teachers and contemporaries.

An important exhibition in April of 1955 was the large John Weeks retrospective - the first one-man show of a painter who was very influential in his day - and there was

at this time, as there had been in the previous year, an exhibition of painting by post-primary school children in schools throughout the Auckland province that attracted a good deal of attention.

In June of 1955 it was announced that Eric Westbrook was to leave the gallery in six months to take up an appointment as Director of the National Gallery, Melbourne. His loss was of course regretted: but it was resolved to advertise the gallery directorship in New Zealand and abroad.

Bid for Influence by a Group of Citizens

Not long after Westbrook had announced his resignation, Dr V. J. Chapman of the library and art gallery committee received a deputation from a group of citizens (A. J. Fisher, Vernon Brown, A. R. D. Fairburn, Pascoe Redwood) proposing that a sub-committee be set up to advise the art gallery, including purchase of works of art, and to make 'recommendations' to the committee. This was not the first time such a group had made a bid for influence in the gallery's affairs.

Eric Westbrook's view on the issue was, understandably, that the Director, as a qualified professional, ought not to have his authority in such matters as purchasing taken out of his hands by a sub-committee of artists and architects. It was astonishing, he added, that although art interests in Auckland could not for many years make a major success of the gallery, they were willing to run it again once the City Council had made it a going concern.

In the event, after discussions and some airing of views in the press, the situation remained as it had been - with a purchasing advisory committee consisting of Mr Brown

FRANCES HODGKINS *The Spanish shrine* oil





Staff hanging an exhibition in the mid-fifties

and Mr Redwood, the Director and the Chairman of the Parks and Library Committee.

On 11 November the Council announced that it had been decided to appoint Peter Tomory as the new Director of the Gallery.

Peter Tomory

Peter Alexander Tomory was an Englishman who had taken his Master of Arts in Art History at Edinburgh after the War, and had subsequently been Assistant at the Art Gallery, York, and Keeper at the Art Gallery in Leicester. At the time he applied for the Auckland job he was Assistant Regional Director for the Arts Council of Great Britain.

Peter Tomory arrived to find a gallery in which much was underway, including a programme of modernisation of the building, and with a staff of eleven. The task that lay before him was primarily one of consolidation. He had a good first-hand knowledge of the London art market (he had been adviser to the Kettering Art Gallery on the purchase of paintings) and it was his achievement during his years here to build up the Auckland collection in all departments.

Tomory had a special interest in Italian painting - particularly that of the seventeenth century. With a number of careful acquisitions, partly from the picture purchase fund, and partly from gifts (notably those of Mr N. B. Spencer and the Mackelvie Trust) the gallery's small but fine Italian collection was built up.

During the late fifties and early sixties the gallery also

added to its collection works by nineteenth and twentieth century painters and printmakers, and, with the assistance of the Mackelvie Trust, a fine collection of modern sculpture, mainly French, was made. Both early and contemporary New Zealand paintings were bought, and the Hodgkins collection added to.

The Art Gallery Quarterly

From 1956 so many new works were acquired that it is difficult to single any out for mention in these pages. However, in the winter of that year the gallery *Quarterly* was started; and to the present day this has continued to print brief essays by members of staff on all our most important acquisitions.

In some interviews given to the papers in his first few weeks in Auckland Peter Tomory expressed his views on the future of the gallery. He was concerned to raise professional standards, and he saw the immediate need in the gallery for an enormous number of good pictures. New Zealand's case was no worse than that of many provincial galleries in England, where there was about a fifty-year gap to be filled. He promised that the gallery would buy young artists' work from time to time: 'but it is much better if we put our money into high professional work so as to stimulate both the local artist and the public'. He said that he would like to see more small galleries round the city where the local painters could have their one-man or two-man exhibitions. The City gallery 'should be dedicated to the public, not so much to the artist'.

The Henry Moore Furore

Soon after Peter Tomory's arrival, an exhibition of sculpture and drawings by Henry Moore, organised by the British Council to tour Canada and New Zealand, opened at the gallery. It is no exaggeration to say that the Henry Moore exhibition of 1956 created a sensation in Auckland. Perhaps no other single exhibition in the gallery has aroused so much interest and controversy. Several persons in public positions were drawn into expressing condemnatory statements in the strongest terms. It is probable that few people in the city had neither seen nor heard of the exhibition.

Tomory was delighted with this *succes de scandak*, and wrote in an article in the *Star* of 'the genuine pleasure which on these all-too-rare occasions brings a lump to the throat; the pleasure of seeing as a fortnight ago, nearly six thousand people pour into the art gallery in one day. No Ziegfield or Cochran ever felt the elation of hitting so monumental a jackpot.'

By the end of 1956 the new entrance providing access to the Wertheim Room, and the reconstructed Mackelvie Gallery with its new glass ceiling were completed. The picture-hanging in the Mackelvie Gallery integrated the City and the Mackelvie collections as the result of an agreement with the Trustees, later ratified by act of parliament.

Early New Zealand Painters

In June of 1957 the gallery put on an exhibition of paintings by J. C. Hoyte. This was one of the first of a series of exhibitions exploring the foundations of New Zealand painting, many of which were the result of the devoted work of Una Platts (whose *Old Identities* and *Frank and Walter Wright* exhibitions had been held several years before). The gallery eventually published catalogues on John Kinder, John Gully, J. C. Richmond, Petrus van der Velden, James Nairn and Edward Fristrom, and others, which were in effect pioneer works on these artists.

Some of the exhibitions organised by Peter Tomory during his first years as director were *Twentieth Century French Painting* (1957); *British Fine Crafts* (1957); *British Abstract Painting* (1958); *Picasso: Lithographs and Aquatints* (1958); *Old Master Paintings . . . from New Zealand* (1959); *New Zealand Crafts* (1959); *Contemporary Japanese Art* (1959). There were others of course - they can all be traced through the exhibition calendars on the back pages of the *Quarterly*.

Some of the above exhibitions were supplied by the Auckland Art Gallery to other centres, at a very moderate cost, the gallery assuming a role it continued to play: that of a sort of unofficial national arts council.

Contemporary New Zealand Painting

The first exhibition of a series devoted to living New Zealand painters was begun with *Eight New Zealand Painters* 1958. This more or less retrospective series ran for three consecutive years - then merged into the *Contemporary*



Visitors at the Henry Moore exhibition of 1956

New Zealand Painting and Sculpture series from 1960 to 1966. These annual exhibitions provided an opportunity for a look at work done during the previous year or two by serious artists throughout the whole country.

By May of 1958 the gallery was clear of glaziers, carpenters, plasterers, scaffolding and roped-off rooms for the first time in four years, and the City Gallery, next door to the Mackelvie Gallery, to house New Zealand paintings, was completed.

In 1958 *The Times* reviewed three publications issued by the gallery in that year, describing special aspects of the permanent collection: *Twentieth Century Sculpture*, a handbook to the collection of modern sculpture acquired for the gallery largely with the aid of the Mackelvie Trust; a catalogue of the Mackelvie Collection of *Drawings by Thomas Rои'landson*; and *A Colonial View*, an illustrated selection of early New Zealand paintings in the collection, with biographies of the artists.

The Threat of an Import Ban

A new crisis in 1958 - and one that affected the whole country - was the discovery of the Government's intention to place a ban on the importation of travelling exhibitions and works of art into New Zealand. This would have involved a virtual cessation of the activities of the New Zealand art galleries. In the end, however, after a nearly unanimous chorus of protest and letters in the local papers

and in *The Times* by Peter Tomory and the President of the British Museums Association, the Minister of Customs relented and the gallery was allowed an import licence for the coming year. Museums and galleries throughout the country were later granted a pool licence through the New Zealand Art Galleries and Museums Association.

The Hiroshima Panels were exhibited in Auckland through October of 1958 and it may have been their horrifying subject matter that brought record crowds of Aucklanders into the gallery to see them.

Toward the end of 1959 some minor alterations of the entrance and repairs and redecoration in the Wertheim Room marked the completion of a renovation programme that had lasted six years and cost £47,000. Peter Tomory commented in the press: 'This redecoration work has made the gallery one of the best-equipped among smaller galleries in the Commonwealth and certainly the best in New Zealand.'

In 1960 Tomory made plans for a four months' trip to Europe on gallery business. In order to purchase works for the collection he was to have in his pocket, so to speak, £2,500 from the Mackelvie Trust, as well as the £2,000 from the picture purchase fund. Most of the twenty works purchased on this trip are discussed in *Quarterlies* 17 and 18.

The first result of the various exhibitions that Tomory had organised on his trip was a retrospective of works by Jacob Epstein (died 1959). One of the pieces in this exhibition, *The Rock Drill* - a seminal work in the history of modern sculpture - was bought for the collection.



Peter Tomory and student at one of the classes

Classes in Art and Appreciation

In April of 1961 the gallery launched a programme of classes, talks, lectures and films, which continued throughout several years. In addition, children's holiday clubs were held at the gallery in the May and August school holidays.

The gallery's Auckland Festival exhibition for 1961,

Visitor looking at paintings in the Italian collection



Painting from the Pacific, perhaps indicated a growing awareness that New Zealand's geographical position at least linked her to countries bordering the Pacific rather than to Europe. This exhibition attempted to place contemporary New Zealand painting experimentally in the context of work from Australia, Japan, West Coast America . . .

The 1962 Festival exhibition, *Recent British Sculpture*, stirred up something of the same reactions as the Henry Moore exhibition of six years before: but it was evident from the reception by the press if nothing else that a new sophistication was abroad in these matters. The nerves perhaps of those offended by the works of such contemporary British sculptors as Kenneth Armitage and Eduardo Paolozzi were soothed by Peter Tomory's interesting *British Taste in the Nineteenth Century*, the other Festival exhibition, which brought together British paintings and drawings from the gallery's and other collections throughout the country, covering the approximate period 1820 to 1880.

Toward the end of 1962 the gallery held its own 'little festival' of the arts, *A November Season of the Arts*, which ran for a fortnight and included poetry readings, concerts, jazz, New Zealand films and a play. It was intended to repeat this festival in succeeding years, but somehow this never eventuated - which seems rather a pity.

The Barbara Hepworth Affair

Public attention was focussed on sculpture again in July 1963 when a proposal to buy a recent bronze by Barbara Hepworth (the purchase had been arranged with the co-Barbara Hepworth's *Torso II* on exhibition, September 1963

operation of the fine arts department of The British Council) provoked an angry reaction from a City Councillor. Much rather uninformed criticism was made of the work - *Torso II* - both in the letter columns of the papers and in a Council debate that was packed with very vocal members of the public.

What was interesting about the whole affair was that it indicated the presence - apart from a degree of ill-informed public prejudice - of a great deal of support for the gallery, and a recognition of the importance of its place in the community. A public petition was got up by a member of the Gallery Associates supporting the gallery's purchase of the bronze.

Torso II was finally bought and presented to the gallery by an anonymous donor (only recently revealed to have been Mr George Wooller). One thousand seven hundred people came to see the bronze on the first morning it was on display.

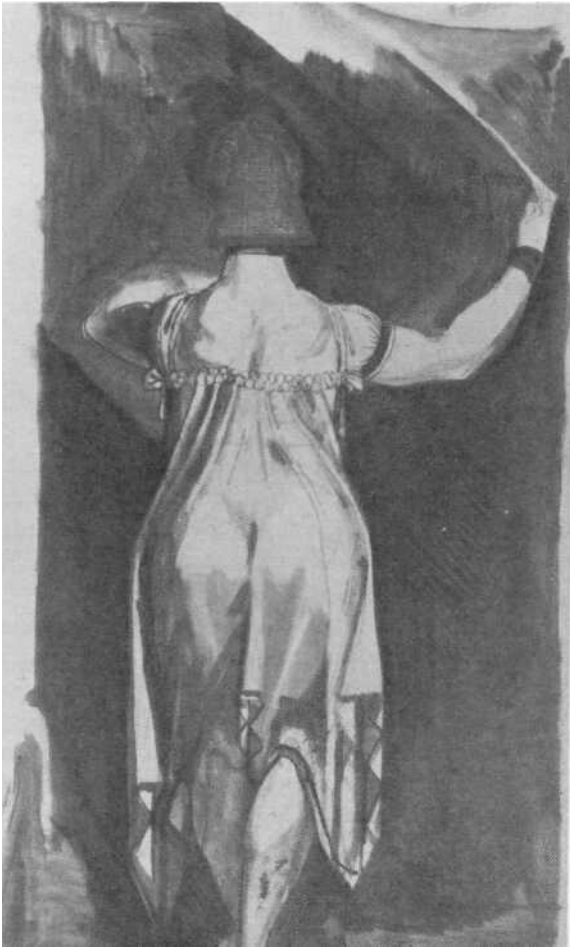
In August of 1964 Peter Tomory was appointed Senior Lecturer in the History of Art at the Auckland University School of Fine Art: his resignation from the gallery taking effect in February of 1965.

Drawings by Henry Fuseli

Not long before he was due to leave the gallery Peter Tomory made the visit to a private collector in Dunedin which led to the gallery acquiring its superb and representative collection of drawings by a leading figure in the Romantic movement, Henry Fuseli.

The story is a somewhat dramatic one. Peter Tomory





HENRY FUSELI *Woman drawing a curtain aside wash drawing*

had gone to a Dunedin house to look at some paintings when, as they were drinking some tea, his hosts told him rather diffidently about some drawings they had that *might* be worth looking at. He persuaded them to show him the portfolio, which turned out to contain thirty-seven Fuselis, in perfect condition and from most periods of the artist's *oeuvre*. It was one of those things that turn up once in an art historian's lifetime.

The gallery later purchased the set and they are fully described and lavishly illustrated in Peter Tomory's catalogue, published by the gallery with the aid of the Paul Mellon Foundation for British Art. The Fuselis attracted a great deal of attention in London when they were shown in an exhibition at Messrs Roland Browse and Delbanco in 1968.

Gil Docking

The man appointed as Director succeeding Peter Tomory, and the present Director of the gallery, was an Australian, Gil Docking - at the time of his appointment Director of

the Newcastle Gallery in New South Wales. He was a graduate of Melbourne University and had previously been Education Officer at the National Gallery of Victoria, Melbourne.

A Gothic Collection

Not long after he arrived Gil Docking spoke of the desirability of the gallery supplementing its present collection with some works of the Gothic period. His recommendation to the Council that the £4,680 Watson Bequest be directed to this end was adopted in August 1965, and we acquired a painting and two carvings as a beginning in the representation of this period. (See *Quarterly* 34: subsequent acquisitions in later *Quarterlies*.) Purchase of one work, a painted panel of *St Bartholomew* by Antonio Veneziano, was assisted by a grant from the National Art-Collections Fund, London.

There are other gaps in the collection that the gallery is anxious to fill: apropos of this is the desirability of some representation of the Byzantine period, examples of art from Oceania, Eastern art. A small start has been made in the collection of some pieces of Indian art with the acquisition of two miniatures of the Rajasthani School and a sandstone figure of an apsara (see *Quarterly* 48).

Temporary Exhibitions

Some of the exhibitions in the second part of the nineteen-sixties were: *Captain James Cook: his Artists and Draughtsmen* (1964); *Nineteenth and Twentieth Century Australian Painting* (1964); *Contemporary American Painting from the James A. Mitchener Collection* (1965); *Contemporary Italian Sculpture* (1965); *Aspects of Australian Art* (1966); *Fifty Scroll Paintings by Sengai* (1966); *Marcel Duchamp: the Mary Sisler Collection* (1967); two exhibitions of paintings by Sydney

Gil Docking looking at the Gothic carving *Christ in majesty*



Nolan: *The Ned Kelly Paintings* and *The Riverbend Panels* (1968).

In 1968 too, a decade of painting in Auckland was examined in the exhibition *Ten Years of New Zealand Painting in Auckland 1958-1967*.

The Frances Hodgkins Centenary

In 1969, as an act of homage toward the painter Frances Hodgkins, Dr McCormick and the gallery organised a large retrospective, selected from the whole range of her work in Britain, New Zealand and Australia - the result of a commission from the Queen Elizabeth II Arts Council. A catalogue was published by the gallery, illustrating each one of the works, and the exhibition was toured throughout New Zealand, and also shown in Melbourne and London.

In March 1970 the gallery was visited by Her Majesty the Queen to view a special exhibition, *New Zealand Art of the Sixties*, made up of the work of 34 painters, 7 printmakers, 5 sculptors and 17 potters, presented in honour of the Royal Visit by the Queen Elizabeth II Arts Council. The exhibition was organised by Gil Docking, from public collections in New Zealand, and the pottery selected by Trevor Bayliss, Curator of the Applied Arts Collection, Auckland Institute and Museum. On this visit to the Auckland Art Gallery a number of artists whose work was in the exhibition were introduced to the Queen.

School children looking at Archipenko's *Gondolier*



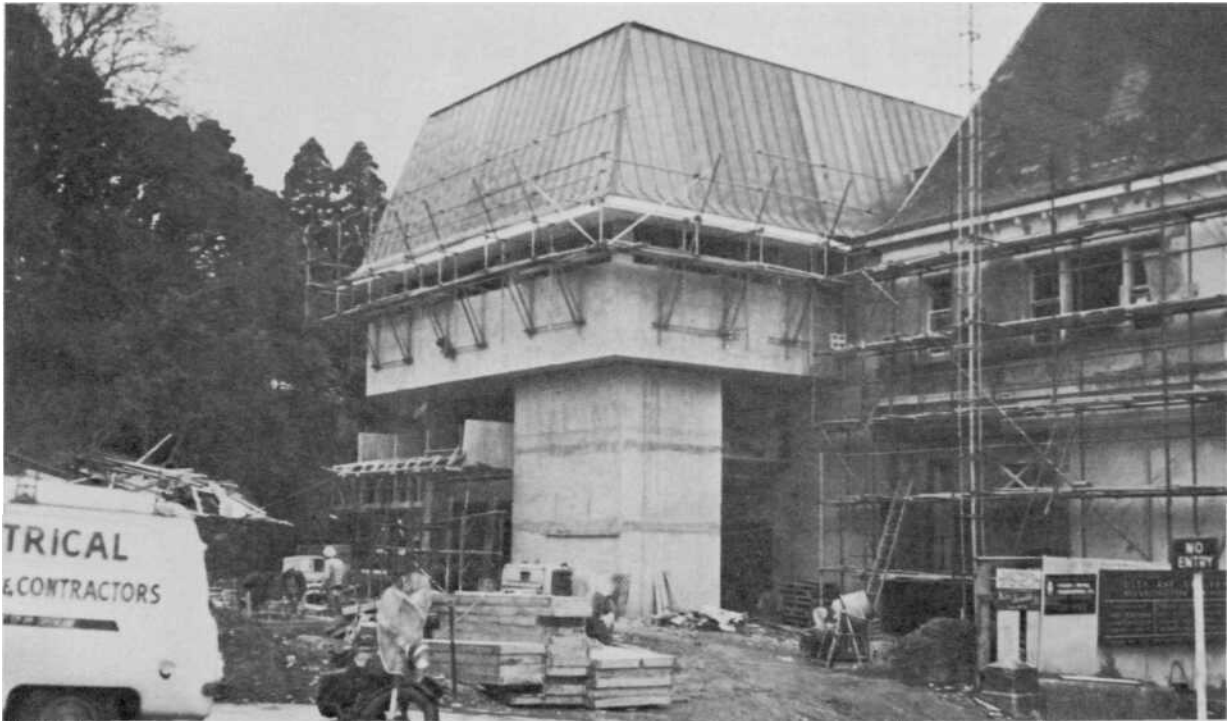
The Edmiston Bequest

In March of 1967 it was announced that the Edmiston Trust was to spend funds of approximately £250,000 in re-developing the gallery and in providing an adjacent open-air sculpture garden in Kitchener Street.

Philip Augustus Edmiston was a prominent citizen of Auckland and general manager of the former New Zealand Accident Insurance Company, who died in Sydney in 1946. In 1958 the Edmiston Trust Board was set up empowered with administering the capital and income in such a way as would further the wishes of the donor as revealed in his will.

Briefly the will stated that provided in the opinion of the Trust Board a suitable site was made available within the Provincial District of Auckland for the erection of a gallery, the Board could erect or co-operate in financing the erection of a gallery building. Also the Trust Fund could be used to purchase works of art as well as beautifying any public place or park.

There was no serious possibility of building a new gallery - even if in fact a suitable site had been available - and in 1953 the Council had made it a matter of policy that, upon the erection of a new City Library, the Art Gallery would take over the present Library areas in the old building. And besides this, the present site of the City Art Gallery would seem to be ideal. It is situated right at the centre of the City.



Reconstruction of the north facade, August 1970

It forms part of an established cultural grouping linking Albert Park, the new Central Library, the University, the Technical School and the Civic Centre - all within a few minutes' walking distance of each other.

The Edmiston Trust Board had not been sympathetic to earlier suggestions from the Council that money at their disposal be spent initially on the purchase of works for the collection, as they did not think that this would be in line with the donor's intentions. They were however prepared to consider the ideas of the present Director which have led to the new reconstruction.

A Two-Stage Programme

The newly opened reconstructions are the first phase of a development programme in two stages. The only external changes that have taken place are in the construction of the sculpture garden and the north facade facing it. The Colonial-Victorian street facade has been preserved. To replace the Wertheim Room, and the old Newspaper Store and photographic studio above, a new block has been constructed consisting of a basement with four floors above ground level. The new block has a garden entrance to replace the former steep Kitchener Street entrance. This garden entrance leads into a new foyer and bookshop at ground level, with an art reference library above, offices on the second floor, and staffrooms on the top level.

New galleries have been constructed within the areas of the old Mackelvie and City galleries at first floor level - galleries that link up with the floor level of the existing eastern (mezzanine) gallery. This, with the two existing lower galleries, will make a total of five galleries: the upper providing space for temporary exhibitions, the lower at the disposal of the permanent collections - with scope for the housing of Pacific and Oriental collections when these are established.

An elevator will serve all floor levels, ensuring that each

Construction of the sculpture garden



exhibition area will be easily accessible to visitors.

The main exhibition areas and conservation studios are fully air-conditioned. Much thought has gone into fittings, lighting systems, and the important matter of the scale of exhibition spaces. By using specially designed movable screen walls larger gallery areas can be broken up to form environmental settings for different periods and cultures.

The Sculpture Garden

The sculpture garden plan has resolved itself into a series of terraced patios partially screened from the street (Kitchener Street). The old existing pohutukawa trees are incorporated as an essential part of the garden and provide shade, colour and contrast. Change of levels provides a degree of independence to each patio or open-air court and an element of discovery as the visitor comes on each new level.

The Second Stage

The 1967 agreement between the City Corporation and the Edmiston Trust Board involved the Council agreeing to finance the integration of the areas at present occupied by the Library into a unified art gallery plan. In this part of the building, stairs from the corner entrance will lead to the first floor (the present City reference library) where a gallery hall will accommodate about three hundred people. It is hoped to use this hall for lectures and films, music and intimate theatre.

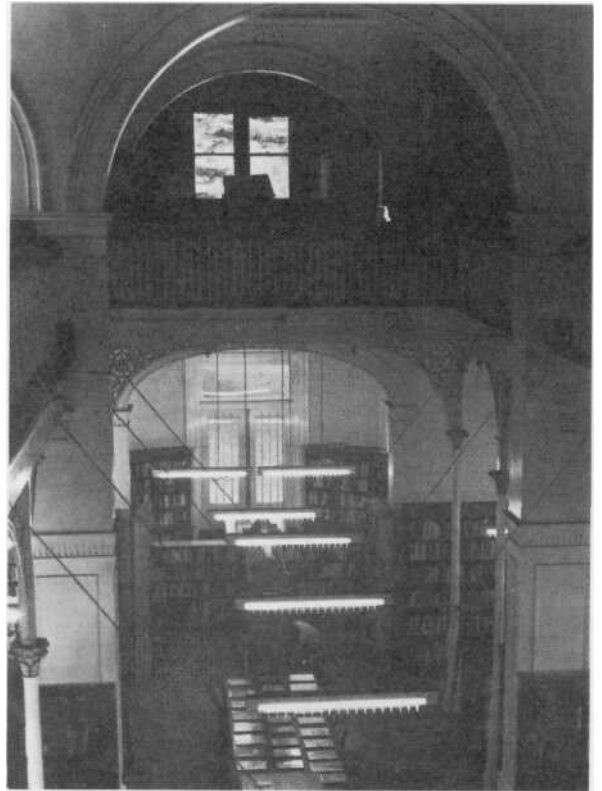
On the first floor a lounge-foyer, exhibition spaces, and offices for future education and gallery extension services will be situated adjacent to the foyer, and a series of small galleries along the Kitchener Street frontage will display works from the collection of prints and drawings.

The second floor of the Wellesley Street wing will contain a room for the Gallery Associates. Existing rooms will be converted to serve as air-conditioned storage areas for the City collections.

The Future

After a life of eighty-odd years the gallery is entering into a new phase. The frustrations of the last three years - with most of the exhibition areas closed down and the administration removed to the Town Hall building - are over. The collection, which it has not been possible to show properly for some time, is being rehung; and there is an extensive programme of special exhibitions planned: so that the gallery will once again be able to play its proper part in the life of the community.

The re-opening of the gallery takes place in the City's Centennial year and marks the completion of *stage one* of the reconstruction. When *stage two* is complete, the Edmiston Trust and the City Council between them will have spent over a million dollars on what will amount to the construction of a new and up-to-date gallery inside the shell of the old building.



The present City Reference Library, to be restored and converted in stage two

Because work on the building was not quite completed at the time of publication, a future issue of the Quarterly will be devoted to views of the new building and sculpture garden, exhibition installations and facilities.

Grateful acknowledgement for photographs is made to The New Zealand Herald, The Auckland Star, the Auckland Public Library and Mr L. Charles Lloyd.



Art of the Space Age shown in one of the new first-floor galleries

A Note and Some Sources

In writing this very short history of the gallery I became aware that there was much detail I should not be able to include. I have not had space, for instance, to mention individual members of staff, apart from the directors: though it is evident that without the devoted efforts of staff in the various departments, both now and in the past, the gallery would scarcely be what it is today. Then again, so many changes and events have taken place at the gallery - especially since the fifties - and these are so often entangled with threads leading off into the arts and life in the city, that I could only attempt to embody the main events directly concerning the gallery in some sort of connected and readable story. For the use of anyone who may wish to pursue this story in more detail, a list of a few sources follows, including the books of newspaper clippings relating to the art gallery which are held in the gallery's own library.

John Barr, *City of Auckland . . . Public Library, Art Gallery and Old Colonists' Museum - brief historical and descriptive account*. Auckland. 1922.

Catalogue of the Mackelvie Collection for Auckland New Zealand. 1885.

Catalogue of the Auckland Municipal Art Gallery, also of the Mackelvie Collection, with brief illustrative notes on the artists,

etc, compiled under the direction of the Auckland City Council, and of the Trustees of the Mackelvie Collection. Auckland, January 1914.

Catalogue of the Auckland Municipal Art Gallery, also of the Mackelvie Collection . . . Revision of the above. Introduction by John Barr. Auckland, January 1921.

Auckland Municipal Art Gallery and the Mackelvie Collection. Supplementary catalogue. Auckland, January 1922.

Scrapbooks of newspaper clippings of Council meetings from 1888.

Scrapbooks of newspaper clippings relating to the Art Gallery and Library from 1913. (Above two items held in the New Zealand Room, Auckland Public Library.)

Scrapbooks of newspaper clippings relating to the Art Gallery from 1938.

Scrapbook of newspaper clippings relating to the Lindauer Collection of Maori paintings in the possession of the Auckland Art Gallery, 1915. (Above two items held in the Auckland City Art Gallery Library.)

John Stacpoole, *Sir George Grey's paintings*. *Ascent*, November 1969.

C. D. Whitcombe, *Descriptive and historical handbook to the Auckland Art (lottery and Mackelvie Collection)*. Auckland, 1888.

Cover:

New centre gallery,
Edmiston Wing:
Art of the Space Age
on display

• EXHIBITION CALENDAR •

Frederic Remington

7 APRIL TO 30 APRIL

Pacific Cities Loan Exhibition

17 APRIL TO 30 MAY

Contemporary French Tapestries

17 APRIL TO 15 MAY

*The Auckland City
Art Gallery*

AUCKLAND CITY COUNCIL PARKS AND LIBRARY COMMITTEE: His Worship the Mayor Sir Dove-Myer Robinson, JP; *Chairman*, Councillor H. E. Watts, JP; F. N. Ambler, QBE, JP; W. J. H. Clark; J. A. Alcorn; A. J. R. Dreaver, JP; Dr R. H. L. Ferguson; A. O. Glasse, QBE, MC, JP; Mrs W. M. Holland.

CO-OPTED MEMBERS : Geoffrey Rix-Trott, *Chairman Mackelvie Trustees*; John Stacpoole.

GALLERY BOOK-SHOP AND PUBLICATIONS COMMITTEE: Dr R. H. L. Ferguson; Mrs W. M. Holland.

STAFF: *Director*, Gil Docking, BA; *Conservator*, L. Charles Lloyd, FIIC; *Trainee Conservators*, Joyce C. Begbie, DIPFA, Robert L. Stewart; *Curator of Paintings and Sculpture*, (vacant); *Curator of Prints and Drawings*, Anne Kirker, DIPFA; *Honorary Consultant (Prints)*, Dr Walter Auburn; *Exhibitions Officer*, David Armitage, DIPFA; *Exhibitions Technician*, Ross Ritchie; *Librarian and Editor of the Quarterly*, Ross Fraser; *Secretary*, Dorothy J. Wherry; *Senior Typist*, Brenda Gamble; *Shorthand Typist*, Suzanne Carr; *Foreman Attendant*, Laurie Teixeira; *Senior Attendant*, William Quelch; *Attendants*, Douglas Mitchell, Andrew Milliken.

LOCATION : During alterations to the Gallery Building the entrance is off Wellesley Street East along the path behind the Auckland Public Library and bordering Albert Park.

ADMINISTRATION: Second Floor Town Hall, Auckland i.

TELEPHONE : 31-796 (Town Hall 74-650) POSTAL ADDRESS : PO Box 6842 Auckland

GALLERY HOURS : Monday to Saturday 10 am to 4.30 pm. Friday remains open until 8.30 pm. Sunday 2 pm to 4.30 pm.

AUCKLAND GALLERY ASSOCIATES: The aims of the Associates are to stimulate and sustain public interest in the Art Gallery; to extend the Gallery's influence throughout the community; and to acquire funds through gifts, subscriptions and bequests, for the purpose of adding to the Art Gallery's collection of painting, drawings and sculpture.

Any member of the public is eligible for membership. Members are invited to previews of exhibitions arranged by the Art Gallery, to lectures, discussions, film evenings, and social functions arranged by the Associates. Regular newsletters are sent out, and Members also receive the Art Gallery's *Quarterly*. Further information can be obtained from the Honorary Secretary, c/o Auckland City Art Gallery.

GIFTS AND BEQUESTS : Gifts to the Art Gallery in the form of *cash from income* upward to \$100 are allowable for purposes of income tax deductions. Gifts in the form of paintings, or other property do not qualify for such deductions. Gifts to the Art Gallery of money or property would not attract gift duty, and the value of such gifts made during the donor's lifetime would not form part of his dutiable estate. An exception to this is where an intending donor declares a gift to the Art Gallery, but reserves to himself, during his life, an interest in the property so that the full beneficial interest does not attract duty, but the property remains part of the donor's estate and qualifies for purposes of estate duty.

The *Auckland City Art Gallery Quarterly* is published by the Art Gallery, Parks and Library Division, Auckland City Council; and is concerned primarily with presenting information about works of art acquired by the Auckland City Art Gallery.

Editor: Ross Fraser.

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