



SARJEANT GALLERY

HERITAGE ASSESSMENT

for the Wanganui District Council

Sarjeant Gallery 1919

Queen's Park, Wanganui

HERITAGE ASSESSMENT

Report Prepared by

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for

THE WANGANUI DISTRICT COUNCIL
P O Box 637
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Sarjeant Gallery, 1920s.

Alexander Turnbull Library, reference no F137375 1/2

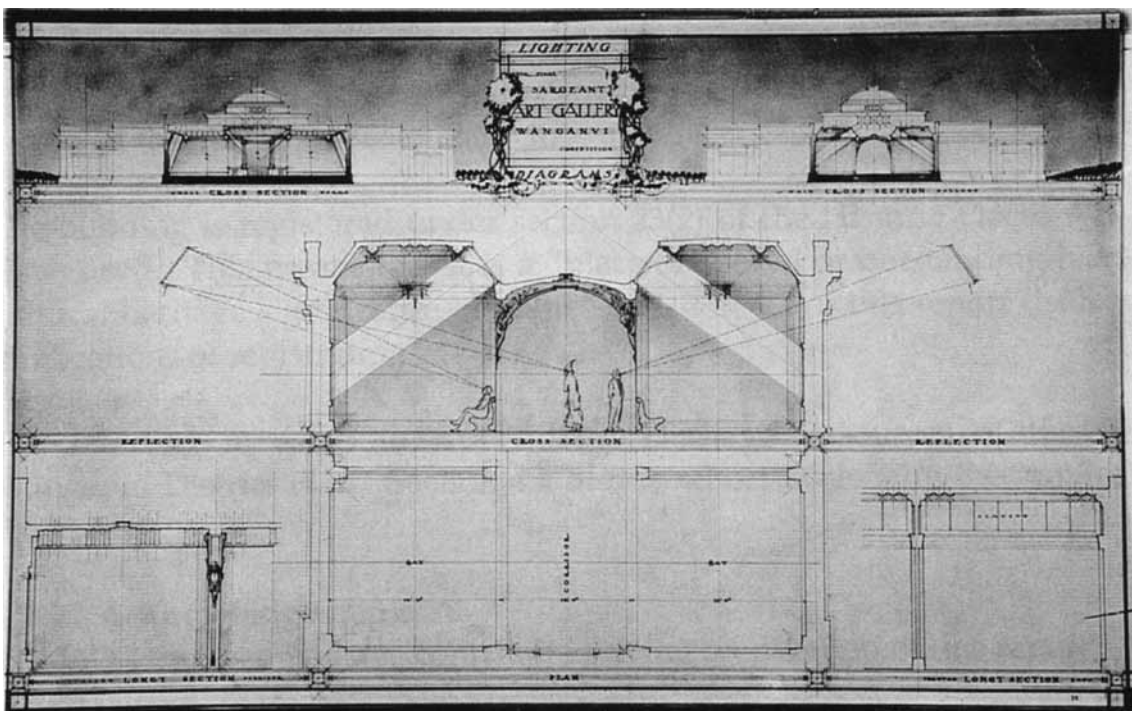
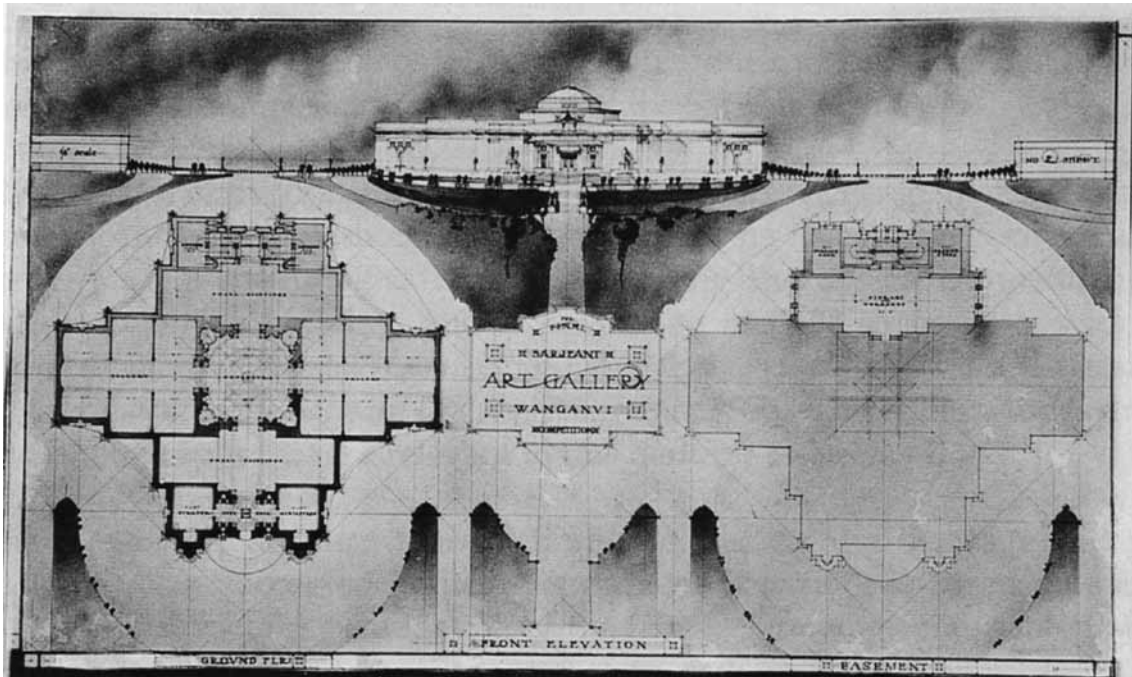
‘1830 Henry Sarjeant 1912
For love of truth and beauty
gave and endowed this building
for the pleasure and inspiration
of his fellow townsmen.’

Front cover photo, front entrance to the Sarjeant Gallery, 2012

Back cover photo, interior of the central dome, 2012

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Two of the design competition drawings by Donald Hosie, 1916, from prints held by the Gallery.

1.0 INTRODUCTION

1.1 Commission

This report is the result of a commission from Greg Morris, Deputy Property Manager, and Bruce Falk, Building Maintenance Property Group, of the Wanganui District Council.

The purpose of the document is to define the cultural heritage values of the Sarjeant Gallery, so that in designing and executing the proposed structural upgrading and refurbishment of the building, these values can be preserved.

This document is a revision of one prepared some 14 years ago, *Sarjeant Gallery, Cultural Heritage Assessment*, Cochran, 7 December 1998, for the (then) Sarjeant Gallery Trust Board. It has been brought up to date, with the history revised and extended to the present, and the assessments reviewed and confirmed or altered.

1.2 Site Visit

The building was visited on 10 January 2011, in the company of Bruce Falk, and all accessible parts were inspected and photographed.

1.3 Acknowledgements

Special thanks are extended to:

Bill Millbank, former Director of the Sarjeant Gallery, for reviewing the history section of the report and bringing it up to date. This section was originally researched and written by Celia Thompson, former Registrar at the Gallery.

Architects Warren and Mahoney, who produced the architectural drawings included in section 3.3.

1.4 Ownership and Status

The Sarjeant Gallery is owned by the Wanganui District Council. It is sited in Queen's Park which is gazetted as a reserve under the Reserves Act 1993 and vested in the Wanganui District Council.

The building is registered as Category I under Section 23(2) of the Historic Places Act 1993. This means that it is a 'place of special or outstanding historical or cultural heritage significance or value'. Section 4.2 of this report deals with the implications of registration.

The building is listed as a heritage building in Appendix A1 of the Wanganui District Plan. Section 4.3 deals with the heritage requirements of the listing.

2.0 HISTORY

2.1 Outline History

‘Many of these collections represented a conscious effort by what was called the enlightened class to donate materials for public show in order to elevate and educate our citizens. Art collections....were to be exhibited for public edification. The (donors) were concerned, as a moral issue, with the educational and cultural development of their fellow citizens....There was a strong, zealous missionary desire to uplift, to create cultural equality as one of the fundamental outgrowths of our new democracy.’¹

Henry and Ellen Sarjeant

Henry Sarjeant was born on 19 November 1830 at Rangeworthy, Gloucestershire, England, the son of farmers Sarah and William Sarjeant. He immigrated to New Zealand in the late 1850's or early 1860's, joining his brother Isaac who was farming in the Wanganui area. Henry brought two farms in the Mangamahu Valley, naming them Riverley and Oeta, and later purchased more land at Whangaehu, Lake Wairua and Fordell. By 1882 he had acquired 3,595 acres in the district.

Henry Sarjeant was 63 years old when he married Ellen Agnes Stewart, 40 years his junior, at Christ Church, Wanganui, on 11 February 1893. Ellen came from a prominent Wanganui family. She was the eldest daughter of Frances Ann Stewart and John Tiffin Stewart, formerly the Wanganui district engineer and noted surveyor.



Marble bust of Henry Sarjeant by Raffaello Romanelli, 1922.

When Sarjeant arrived in New Zealand the trappings of British society were beginning to be formalised. The first daily newspaper *The Otago Daily Times* was founded in 1861, the first telegraph line was established between Christchurch and Lyttelton in 1862 and the first railway between Christchurch and Ferrymead was laid. By 1900 Wanganui had been a bustling town for some decades. Henry Sarjeant and J T Stewart had formed the Castlecliff Railway Company and had built a railway from the town centre to the river mouth at Castlecliff to allow bigger boats to berth at Wanganui.

As a surveyor J T Stewart was a skilled artist, and in 1901 he became the founding chairman of the Wanganui Arts and Crafts Society. The Society was formed with the long-term vision of providing an Art Gallery for the burgeoning settlement. At their inaugural exhibition the Society purchased the first picture for the town's permanent collection. *Of Making Many Books There Is No End, And Much Study Is A Weariness To The Flesh* by C F Goldie. Ellen was elected to the committee in 1902 and Henry attended many meetings of the Society up to the time of its temporary recess in 1911; he also gifted regular prize money to the annual exhibition.

¹ Weil, Stephen A *Cabinet of Curiosities* p86

The Bequest

When Henry Sarjeant died on 12 February 1912 he was noted in the Wanganui Chronicle as 'a generous supporter of all that made for the social and intellectual betterment of the community, and was a prominent member of the Philosophical, Astronomical and Orchestral Societies.'²

It is thought that Ellen consolidated her husband's interest in the arts as it was to this branch of the humanities that Henry provided for so lavishly in his will.

Ellen wrote to the Wanganui Chronicle shortly after his death to announce the details of the will. 'By his will Mr Sarjeant provided that all his properties in the borough shall be mine for life ... the balance of the residue to be paid or transferred to the ... borough of Wanganui to establish and maintain in the borough ... a fine art gallery.' The estate was valued at £30,000. Sarjeant's will also outlined the standard of art he wanted to see attained.

It is my desire that works of art shall be purchased or acquired on account of their intrinsic value as work of high art only and not because they are specimens of local or colonial art so that the said gallery shall be furnished with works of the highest art in all branches as a means of inspiration for ourselves and those who come after us.³

The Sarjeant Bequest Committee was immediately formed and by April 1912 £1,000 had been set aside for the purchase of pictures from a collection of British Art bought to New Zealand by John Baillie, then showing in Wellington. In October 1912 the Wanganui Borough Council formed the Sarjeant Art Gallery Committee.

Ellen Sarjeant remarried near the end of 1913 the Wanganui Collegiate master, Mr John Armstrong Neame. They travelled to Europe in 1914 and purchased a marble copy of *The Wrestlers* from Professor Raffaello Romanelli's studio in Rome and commissioned him to make a marble bust of Henry Sarjeant. They also acquired a copy of Raphael's *Madonna Delia Sedia*, along with several other paintings to add to the fledgling collection.

When they returned to Wanganui in 1915, 'the lull in activities occasioned by their absence, came to an abrupt end.'⁴ It was not only their return but also the return to mayoral office of Mr Charles E Mackay that provided the right ingredients for the project to proceed successfully.

The Building

Mackay had been Mayor of Wanganui from 1906-1912 and was re-elected in 1915. He held this second term of office until May 1920, and these five years were crucial in terms of the establishment of the gallery. His position as both Mayor and as a member of the Sarjeant Art Gallery Committee enabled him in association with the Neames, to see through the planning, competition and construction of the Sarjeant Gallery with acumen and flair.

In March 1915 the Sarjeant Art Gallery Committee asked the Council to set aside land for the gallery in Queen's Park in the area immediately behind the Lion monument. Queen's Park had been known as Pukenuamu, Sandfly Hill, and had been used as a lookout and pa

2 Barrett 1959:7

3 Rennie: 1995:4

4 Schuiz: 1983:4

site by Ngati Tuwharetoa and Whanganui iwi.⁵ Following European settlement, the Rutland Stockade had been built on the highest part of the hill and was a landmark in the growing town between the years 1846 and 1870. The Lion monument, officially known as the Maori War Veterans Memorial, was dedicated to those who died in the New Zealand Wars, particularly in the battle between settlers, kupapa Maori and Titokawaru and his warriors at Maxwell, near Wanganui. In 1915 the Lion monument was at the top of the Veteran Steps. With the gallery eventually being granted this site, it was shifted to the bottom of the hill and incorporated into the lower landing of the Veteran Steps.

The Committee also asked the Council if they could be authorised to call for plans and specifications for a suitable building that would cost approximately £14,000. When this authorisation was granted the Committee determined a course of action for the building project by writing to the Auckland City Art Gallery, the Dunedin Public Art Gallery and to galleries in Sydney and Melbourne for information as how best to proceed.

Mr Samuel Hurst Seager, architect and lecturer in Architecture at the Canterbury College School of Art, Christchurch, responded to the Council and they appointed him assessor for the competition in September 1915. On Hurst Seager's suggestion it was agreed that the competition be organised with £35 being paid to the three best designs in the preliminary competition, on condition the architects compete again in the final stage.

Hurst Seager had published an article on the 'The Lighting of Picture Galleries and Museums' in the Royal Institute of British Architects Journal of 1912, in which he advocated a 'Top-Side-Lighted' method for lighting galleries. He stipulated that designs for the gallery had to incorporate this TSL method.

Other conditions were that the design had to reflect the memorial nature of the project, and the gallery bays and corridor system were to lead off a central sculpture hall. Ultimately this meant that all four designs in the final selection used the Greek cross shape as the fundamental structural design of the building. In his final report Hurst Seager wrote, 'The building is to be a work of architectural distinction, not by lavish expenditure of material and labour, but by the artistic quality of the design.'⁶

In 1915 the SAG committee's request to the Council for the area to the rear of the Lion monument lead the committee and the assessor to suggest that a comprehensive civic centre be planned on the Queen's Park site which would include the gallery, museum, Municipal Offices and Town Hall. The gallery was to be on the upper south-eastern part of the site where the World War I Memorial now stands.

However the Domain Board who administered Queen's Park under the Public Reserves and Domains Act 1908, said that the Council could erect any lodge, museum or other ornamental building but not municipal buildings in the park. This decision, along with the cost of such a scheme, saw the idea founder and the gallery site was moved back to its original position where it now stands.

The Competition

By June 1916 Hurst Seager had selected four designs from the 33 submissions. These four architects were informed of their placement and they then had the opportunity to work

⁵ Draft of A 75 Year History of the Sarjeant Gallery, Kirsten Rennie, 1995.

⁶ Sarjeant Art Gallery Competition. Final Report: 1916:1

further on their designs, taking account of detailed comments made on their plans by Hurst Seager.

On 9 October the SAG Committee reported to the Council that design number 16 sent in from the office of Mr Edmund Anscombe, Dunedin, had been selected as the winning design from the competition. A SAG Building Committee was established at this time.

Anscombe was telegraphed on 12 October informing him of his first prize in the competition. However behind the scenes Hurst Seager had heard that the design was not in fact by Anscombe but by his articled pupil, Donald Hosie, who was only 21 years old. In the next few days there was much to-ing and fro-ing of telegrams between Hurst Seager and Anscombe in an attempt to clarify who in fact was the designer of entry number 16, but clarity did not eventuate. Anscombe said only that the design had come from his office, and Seager resolved to visit Dunedin to interview all parties.

Seager arrived in Dunedin on 25 October and called together the Otago branch of the New Zealand Institute of Architects, which included G W Gough [chair], E W Walden, P Y Wales and J Barton. Together they conducted interviews to ascertain the author of design number 16. The committee duly reported that they 'held four meetings and obtained what evidence was possible under the circumstances. Owing to the extreme loyalty of Mr Hosie to his Principal [which we heartily appreciate] we were unable to obtain from him a clear statement of facts necessary to make the enquiry conclusive. Especially do we regret that Mr Hosie felt compelled to refuse to answer very important questions relating to matters of fact before he had had an opportunity of conferring with his Principal and Lawyer.'⁷

Hosie's reluctance to state categorically that he had been the author of the design because he was an articled pupil left Hurst Seager in a difficult position, especially as Anscombe was eager to be regarded as the architect for the project. Seager summarised Hosie's position thus: 'his feelings were that he was a young man and would have his chance again, and he would rather that his name were not mentioned at all and let Anscombe have the credit. He did not like to feel that Anscombe should have a chance of saying that he, Hosie, had not played the game while a pupil.'⁸

Another complicating factor was that Hosie had been called up for army training and service in WWI. Hurst Seager said of Hosie 'that he is I understand, a fine manly type of young fellow who is anxious to go to war, but although all other architects have allowed their pupils to cancel their indentures, I understand that Mr Anscombe refused to allow Mr Hosie to do so.'⁹

Hosie's indenture to Anscombe finished only a month after these October interviews and Hosie was in fact to die a year later on 12 October 1917 in the trenches of Paschendaele, France, as a member of the Otago Infantry Regiment. He was not to have his chance again.

Hurst Seager advised the Council of the outcome of these interviews, that had not successfully resolved the authorship of design number 16. He was certain that Hosie deserved the credit for the design but it was not clear how to award that credit. The Council subsequently sought two legal opinions which offered entirely opposing views.

7 Assessor's notes October 27th 1916

8 Assessor's notes October 27th 1916

9 Assessor's Notes October 25th 1916

The opinion of J G Findlay and A W Blair for Treadwell Gordon and Brodie, Wanganui, 18 November 1916 stated that as Hosie was an articled pupil, Anscombe as his principal owned the copyright on the design.

Findlay and Blair stated that as the design (legally at any rate) was Mr Anscombe's even though from an artistic point of view he was not the author, this meant the Council could not have the work done without Mr Anscombe's concurrence. Unless Anscombe was prepared to adopt some other course, it would be necessary to employ him as the architect. They did not believe the Council owed any liability to Hosie as he was not a competitor, and therefore not entitled to benefit from the conditions of the competition.

'That as Mr Anscombe is the author, whether in fact or not Mr Anscombe was the actual creator of the design, it seems to us that the Council has no option but to instruct Mr Anscombe to proceed with the work or make some other satisfactory arrangement allowing Mr Anscombe to carry it out. The ultimate success of the work may, to some extent suffer by not having been erected under the guidance of the creator of the scheme. To get over this difficulty, it may be possible to make some arrangement by which the benefit of Mr Hosie's services may not be altogether lost. This is a matter not for us but for the Council.'¹⁰

Duncan and Cotterill's first opinion was dated 3 November 1916 and their second opinion 14 December 1916. They wrote that Mr Anscombe was not in fact the author of the design which was sent in his name, and that the statement in clause 3 of the Conditions was merely that it was the intention of the Council to entrust the carrying out of the work to 'the author' of the design selected by the assessor.

'The author' could be regarded as meaning the person under whose name the design was sent in. However as Anscombe had obstructed the truth in 'declaring that it was his design they felt a Court would alone hold this fact to constitute sufficient justification for the Council to feel entitled not to entrust Anscombe's confidancy in carrying out important work on its behalf.'¹¹

The Council was obviously in a dilemma as Anscombe was eager to be the overseeing Architect of the project and he was clearly capable of that role. In the end, the Council acted on the opinion of Findlay and Blair and engaged Anscombe as the overseeing architect. Because of the copyright issue, and possibly Anscombe's concurrence with Findlay and Blair's attitude to Hosie's status, Hosie was not credited with the design.

The Council informed Anscombe on 12 December 1916 that he was 'appointed architect for the erection of the Sarjeant Art Gallery in accordance with design number 16 which had been submitted by you in the recent competition and which was awarded first place.'¹² The Council did not inform Hurst Seager of this decision until early in 1917.

Hurst Seager was 'deeply grieved'¹³ that the Council took this approach which did not acknowledge Hosie's authorship and he was obviously vexed to have been omitted from the final deliberations of the Council.

¹⁰ Findlay and Blair opinion

¹¹ Duncan and Cotterill opinion 1916

¹² aaf:71:1917/1305

¹³ letter from Hurst Seager to WBC 1917

In December Mackay realised that it would be preferable if Hosie was able to finish the drawings of his design. He was already in training at Featherston Military Camp, and it was only through asking Major General Sir Alfred Robin¹⁴ to grant Hosie leave, that he was able to work on the drawings through Christmas and the New Year, finishing in March 1917.

Construction

Tenders for the building were called early in April and by the end of the month P. Graham and Sons from Christchurch had been appointed builders for the construction price of £13,800.

In May the Clerk of Works Mr J C Brodie was appointed and the construction of the Sarjeant Gallery began. The site of the gallery was finally fixed with a peg being placed on the centre line of the building at a point on the axis of Maria Place, a distance of 84 feet and 3 inches from the plinth of the Lion monument.

By this time the Council realised the cost of materials had increased because of the war, and the original estimate was going to be considerably exceeded. They decided to make a joint application with the museum to the government for a subsidy towards the cost of the building. Mackay and J Armstrong Neame had an interview with the Acting Premier Sir James Allen, but to no avail.

In September the Public Trustee agreed to hand over the whole of the estate to the Council subject to Ellen Neame's life interest. In the same month the foundation stone was laid by the Governor General, the Earl of Liverpool. The public looked on from every vantage point enjoying a fine day. The dais was decorated with bunting; a welcome was performed by Maori, and a big muster of troops paraded.

Construction was slow because of labour shortages during the war, bricklayers and plasterers being especially difficult to find. Because of the cost overruns, concrete steps were installed at the front entrance instead of the recommended granite. A dispute also arose between the Neames and Anscombe over the latter's approval of drawings for the ornamental mouldings for both the interior and exterior surfaces.

The Neames had previously requested that they be able to view the designs before a final decision was made. When they finally did see the drawings of figure groups for the interior mouldings they rejected them, as they did the designs for the medallions at the head of the ornamental work on the exterior of the west and east wings. Today it can be seen that these exterior medallions are still without ornamentation.

The Opening

As the building neared completion in May 1919, the Committee under Mackay turned its attention to the question of organising an opening exhibition and the assembling of a permanent collection of works for the gallery.

The Mayor wrote to the galleries in Auckland and Dunedin and to the Australian public galleries in Sydney, Melbourne, Adelaide and Ballarat to ask if they would lend pictures for the opening exhibition. He also wrote to a wide range of New Zealand art societies, artists and private collectors with a view to borrowing work for the opening. The Committee

¹⁴ aaf: 71:1917/1305 13

received very positive responses to their requests and the opening exhibition solicited from all these sources was highly successful.

The opening day was set for Saturday 6 September 1919. The Prime Minister the Right Honourable W F Massey performed the honours before a large crowd. The Prime Minister noted that 'when people lived in a place with beautiful surroundings like Wanganui they naturally look to art'.¹⁵

Mayor Mackay's speech made reference to the many happy events that this occasion was signifying. 'Two years ago when his Excellency the Governor General laid the foundation stone of the Sarjeant Gallery, they were in the throes of the Great War ... and the completion of the building practically coincided with the establishment of a peace of justice ... he trusted that the opening of the Gallery would mark a new era in the progress and prosperity of Wanganui.'¹⁶

The Sarjeant Gallery was now officially open and it proved an overwhelming success. Visitors continued at the rate of 180 per day, and the Committee extended the opening exhibition with the lenders approval for another month.

Sarjeant Gallery

With the gallery now operating, the Council had ongoing running costs which required a different funding basis to the fixed costs of capital expenditure.

Revenue from the Sarjeant Estate went into the general fund of the Council and money for the running costs of the Sarjeant Gallery was not automatically available on a year by year basis. The Gallery was regarded as a department of the Council run by committee, and it was reliant on the fortunes of the Council and its officers for guidance. (About the time of the opening, the name by which the gallery was known was changed from the Sarjeant Art Gallery to the Sarjeant Gallery, as shows in the carved lintel over the front doors.)

However the Council never felt they had full control as Mrs Neame with Mr Neame were always referred to and acted as the guiding spirit providing the vision of the gallery. While Mackay was the Mayor the Neames had an active and capable agent in the Council who understood and was able to articulate their vision. But the Neames left New Zealand for another sojourn in Europe only days after the opening of the gallery, and in May 1920 the Mayor was sadly forced to resign over a personal issue.

Louis Cohen: First Honorary Curator

The loss to the gallery of Mackay was immeasurable but initially a member of the SG Committee was able to carry on the good work. Louis Cohen, a local barrister and solicitor, was a Wanganui citizen who was able to carry through the spirit of the will in the absence of the Neames and Mackay.

In 1921 some members of the SG Committee tried to establish an Advisory Committee of people interested in art who would report to the SG Committee. The SG Committee was made up of elected councillors with some seconded, interested citizens, so it relied on the skills of the members of the committee to carry through the Sarjeant spirit. It was thought

¹⁵ Wanganui Chronicle 8.9.19

¹⁶ Wanganui Chronicle 8.9.19



Sarjeant Gallery, 1919.

Alexander Turnbull Library, reference no G48793 1/2



Sarjeant Gallery, 1920s(?).

Alexander Turnbull Library, reference no F6129 1/2

by some that decisions regarding the purchasing, acceptance of gifts and loans, and picture hanging were best made by people for whom art was a career. Fortunately the gallery always had such people on the committees, but they had no real power to direct funds or policy until a professional director was appointed in 1974.

In 1923 Mrs Neame asked the Council if they would appoint Louis Cohen as her representative on the SGC in her absence. The Neames continued to live overseas, returning for short periods until 1928 when they settled permanently in Europe. It was at this juncture that Louis Cohen was given the title Honorary Curator and he was able to write policy concerning the authority to purchase, the acceptance of gifts and loans, and conditions of exhibition at the gallery.

Louis Cohen had a similar acumen and flair for promoting and handling the affairs of the gallery to that of Mackay. He had a judicious eye in terms of purchasing artworks. His enthusiasm and encouragement for the arts especially inspired donor's trust and faith in the gallery as a worthy recipient of their valuable works.

Many major gifts were received in the first ten years, as the gallery was keen to establish a collection worthy of the building.

Lord Leverhulme of Lever Brothers, Port Sunlight, Liverpool was so impressed by the gallery on a visit he made in 1924 that he gifted six major British and European artworks to the gallery on his return. The gift included two artworks by Edward Burne-Jones and *Curiosity* by Eugen von Blaas.

Frank Denton, a major New Zealand photographer who worked in Wanganui from 1899 to 1940s, was an active member of the Sarjeant Art Gallery committee with Mayor Mackay. In 1919, at the time of the Sarjeant opening, Mackay 'commissioned' Denton to follow his collection acquisition method to start building a collection of art photography. Denton therefore wrote to many international photographers asking if they would donate one print of their work for the Sarjeant Collection. In 1926 Denton presented eighty-four of these photographs to the Sarjeant, and then in 1965 a further fifty photographs (primarily his own images). These formed the nucleus of a significant photographic collection that Bill Milbank built on during his years as director.

In 1926 W F Barraud, the son of C D Barraud, donated a collection of 36 paintings and watercolours by British and European artists and members of the artistically talented Barraud family.

To enable the Gallery to accept this gift the committee made the decision to place them in the wing that housed the Buller Collection of Lindauer's Maori Portraits that had been gifted to Wanganui for the Sarjeant Gallery. The short term solution to the already apparent storage problem was to arrange for the portraits to be placed on view in the Whanganui Regional Museum where they remain today.

In the 1920s the gallery was the only building of its quality in the lower half of the North Island. It was not until the National Art Gallery and Museum opened in Buckle Street, Wellington, in 1936 that another purpose built gallery for artworks was available. A fire-proof, secure building was an asset that few could boast and Wanganui was justifiably proud of its gallery.

Cohen was feeling so confident with the establishment of the Advisory Committee that he commissioned Nugent Welch to paint a picture for the gallery to cost £50. The gallery was rewarded with *The Coming Storm* that is still highly regarded today. Part of the new written policy included having a bay devoted to the exhibition of works by New Zealand artists of high standing. Considering the strong reliance on European art as the benchmark of artistic excellence at this time this was an encouraging signal to New Zealand artists.

Cohen's confidence extended to his vigorous protection of the Sarjeant Gallery's strong architectural and sculptural form emerging from a green hill, to the extent that (according to oral tradition), he would, in the dead of night, root out trees that had been planted anywhere near the sight lines to and from this cultural icon of the city.

The year 1931 saw the beginnings of the Empire Art Loan Collection Scheme (EALCS) begun by Percy Sargood, President of the Dunedin Public Art Gallery. Sargood wrote to galleries in New Zealand suggesting the formation of an organisation in London that would collect and despatch artworks loaned by galleries or individuals to galleries in New Zealand and Australia. Each participating antipodean gallery would contribute a yearly sum of £25 to cover the expenses of the organisation in London and the participating galleries would bear the cost of packing, freight and insurance for an extra £35 for each exhibition.

Cohen responded enthusiastically but when the first costs came through they were regarded as too high and the gallery withdrew. However the EALCS cajoled and encouraged the galleries to participate and to accept what exhibitions they could. When the first EALCS exhibition of Contemporary British Art was shown at the Sarjeant Gallery in September 1934 the Governor General was asked to open it.

The SGC reported to the Council 'we are happy to report that the exhibition was an unqualified success in every way and that we received sufficient money to relieve the guarantors from all liability'.¹⁷

The scheme continued on until the late 1940s and the Sarjeant Gallery received many of the exhibitions, drawing large crowds and stimulating discussions on new movements in art. The scheme was the forerunner of the blockbuster exhibitions we know today, establishing the modern tradition of touring exhibitions.

Dr Herbert D Robertson: Second Honorary Curator

Louis Cohen died suddenly on the 16th March 1933 while still holding office.

Dr H D Robertson, who had joined the Sarjeant Gallery Committee in 1919, became the second honorary curator in 1934. Dr Robertson held this position until 1973, serving 40 years as Honorary Curator and a total of 55 years in the service of art for Wanganui.

Dr Robertson's time was characterised by the downturn in Wanganui's fortunes due to rail replacing shipping as the main transportation system within New Zealand. The effects of WWII sharpened this economic decline from which Wanganui has never fully recovered.

Robertson's tastes in art were conservative but soundly based and he seldom made a poor purchase in the area that was his speciality, pre-1910 British art. He was also interested in Australian and New Zealand art and there are many good contemporary purchases from this time. His leadership is characterised by sound principles and professional practice but

¹⁷ WBC Minute Book: 12 Dec 1933–30 Mar 1936 p134

he does not appear to have had the vision of Mackay or Cohen to allow the gallery to grow and expand with each decade. The gallery's administration after Cohen went into decline, caused partly by a lack of funds dedicated to the gallery and a lack of policy direction.

From 1926 until 1947 Mayor Rogers was elected to office for six consecutive terms. He appears to have been conservative in his influence and the gallery had always to generate money to cover its costs. The Council did not believe it was receiving enough return in rents from Henry Sarjeant's properties to be in a position to give generously to the gallery from the estate.

Mrs Neame died in Britain on the 10th October 1939 bringing to an end an era in the life of the Sarjeant Gallery. Mrs Neame had always been regarded as the authority on matters relating to the gallery and she had kept up a regular correspondence with the Town Clerk, Mr George Murch, while she had lived in Europe.

Dr Robertson was in England at the time of her death and Charles Duigan was appointed Honorary Curator in his absence. Dr Robertson served in the Army Medical Corps in England for the duration of the war.

Abolishment of the Advisory Committee

In early 1940 Councillor Siddells, Chairman of the SGC at this time, decided that as the Sarjeant Estate was now fully the property of the Council the Advisory Committee should be abolished, and the policies made by the Committee be rescinded. However he proposed to co-opt some of the members from the Advisory Committee onto the Council's SGC as he fully appreciated the work of the Committee and understood the advantage of the assistance gained by those conversant with art.

This action raised considerable public controversy at the time. Duigan especially did not accept his new position as a co-opted member of the SGC. He regarded the Council taking direct control of the gallery as an admission that the Council was dissatisfied with the Advisory Committee, for which they had given no previous indication.

Cr Siddell's explained in reply to Duigan's letter to the newspaper that 'the death of Mrs Neame altered the position of the Advisory Committee, in consequence of which, the whole responsibility of the management was placed on the people of Wanganui. Hence the wish of the Council to put the Art Gallery in a position to function in the interests of all. It is all very well for the late Advisory Committee to say that the Council always controlled the finances, but how could that be when it had no authority whatever in the selection of pictures or the internal management of the Gallery'.

This statement implies a charge of elitism in the way the gallery had been presenting itself and that the Council felt they had no control. However Siddell's action in abolishing the Advisory Committee against the Committee's wishes demonstrates how easily their perceived power could be withdrawn.

The issue of money is also relevant at this point. Cr Siddells statement continues: 'It is a concrete fact that prior to the death of Mrs Neame the Advisory Committee represented £8,740 in the value of the building and the Council £18,182. Now the Council represents all . . .'¹⁸

¹⁸ WBC Minute Book June 1939-Jan 1941 p190



Sarjeant Gallery, 1948.

Alexander Turnbull Library, reference no F38874 1/2 (National Archives, National Publicity Studios Collection)



Sarjeant Gallery, undated.

Alexander Turnbull Library, reference no F17177 1/1 (National Archives, National Publicity Studios Collection)

With hindsight the evidence suggests that the abolishment of the Advisory Committee resulted in a lack of direction and strength of purpose in the gallery's mission. The only period of progressive action the gallery experienced until professional direction in 1974 was during the years 1927 to 1933 when the Advisory Committee was chaired by Louis Cohen.

By mid-1940 the SGC recommended the appointment of two sub-committees: the Purchasing and the Picture Hanging Sub-Committees.

The TG MacCarthy Trust continued to donate £50 a year for the acquisition of artworks. Noel Barraud extended the Barraud collection already at the gallery by a further gift of watercolours by family members. Duigan had re-accepted the position of Honorary Curator in 1941, after Cr Siddells had stood down from public office. Cr Siddells was to die a year later at the venerable age of 83 years.

During these years Duigan arranged with members of the Gilfillan family to donate valuable artworks by John Alexander Gilfillan (1793-1864). Many exhibitions, significant gifts, and purchases were made during the remaining decades of Dr Robertson's time. Lunchtime concerts and talks were instituted after Dr Robertson had experienced these in London at the National Gallery during the war years, but a yearly budget was not formulated and there was no regular contribution to a picture purchasing fund.

In 1952 the Auckland City Art Gallery appointed Eric Westbrook director and then Peter Tomory from 1956 to 1965. They established professional standards in art gallery administration and promoted New Zealand artists through exhibitions. The Sarjeant Gallery was reluctant to show the exhibitions that were toured by Auckland because of the cost of transportation and a lack of willingness to show contemporary New Zealand painting. It was these attitudes that led in the 1960s to younger members of the Wanganui art fraternity to push for the Council to acknowledge social and cultural changes taking place world-wide. Considering Dr Robertson had served the gallery since 1919, it is perhaps not surprising that his attitudes were not in accord with those gaining currency in the 1960s.

In the mid-1960s the Council employed Arthur Vogan as assistant engineer. He was British and brought with him an appreciation of neo-classical buildings. He had the Oamaru stone cleaned from the dirty grey it had become and the exterior and interior of the dome painted. The interior lighting was upgraded with tracks and spots being provided.

In 1966 the areas under the dome and west wing were excavated and a concrete floor laid. Initially these new areas were given to the Wanganui City Library to house their overflow but in the early 1980s the gallery installed a painting store under the dome and the rest of the collection was stored under the west wing. In 1968 gas heating was installed, skylights were renewed and the exhibition area was carpeted through business sponsorship.

Growing dissatisfaction with the gallery's exhibition programme led to the QEII Arts Council stepping in and urging the Council to seriously consider professional direction. This opened the way for local Wanganui High School art teacher Mark Thomas to be asked by the City Council to write a report outlining how this could be achieved. Other co-opted members of the SGC, W E W (Ted) Lewis and Elsie Linwood were also encouraging of these changes.

Applications for Director were called in July 1973 and Gordon Brown took up the position in February 1974. Dr Robertson retired effectively taking with him the remnants of a past.



Sarjeant Gallery, 1958.

Alexander Turnbull Library, reference no F30745 1/2 (National Archives, National Publicity Studios Collection)



Sarjeant Gallery, 1958.

Alexander Turnbull Library, reference no F304502 1/2 (National Archives, National Publicity Studios Collection)

Gordon H Brown : First Professional Director

Gordon Brown had trained as an artist firstly under Ted Lewis at the Wellington Technical College, later going on to the Canterbury School of Fine Arts. He then held positions at Alexander Turnbull Library, Wellington, Waikato Museum of Art and History, and with Peter Tomory at the Auckland City Art Gallery.

He thus came to the Sarjeant Gallery with a strong professional background and he immediately set about raising the profile of the gallery through exhibitions, purchases and writing collection management policy. He established a Friends of the Gallery organisation and two new staff positions at the gallery. A registrar was appointed in 1975 to catalogue the collection and in late 1975, W H (Bill) Milbank joined the staff as the Exhibitions Technician.

Councillor Mrs Phyllis Brown chaired the S G Committee at this time, and was also President of the Wanganui Art Society; this was the new name for the Wanganui Arts and Crafts Society. Art societies had declined in influence by this time but the Wanganui society still held their annual exhibition at the Sarjeant Gallery as they had done since 1919.

Gordon Brown as Director understood his role as having jurisdiction over all exhibitions and activities that took place in the gallery, much as the Advisory Committee had established. However Cr Phyllis Brown attempted to have 'exhibitions and displays promoted by local organisations, and requests for the use of the gallery for non-artistic purposes which have not been included in the exhibition programme and approved by the Council to be individually considered by the Council. All such requests shall be channelled through the Town Clerk to the committee's monthly meetings.'¹⁹

This was the culmination of many previous minor skirmishes and Gordon Brown stated that this undermined a director's 'reasonable degree of control he should be expected to exert in an artistic area' and he consequently resigned. The final matter that drove Brown's resignation was the lack of consideration paid to a major report he had prepared, at the Council's instruction. It examined the Sarjeant Gallery's future operational and development needs and was far reaching, thoroughly researched and contained sound recommendations for a way forward. Without it being debated it left the future uncertain and Brown with no other real alternative but to resign.

The three years experience of a professional director had pitched the Council into the issues of a professionally run gallery. Not all on the Council sympathised with Cr Brown's perspective; there were many who had been especially pleased with the progress Gordon Brown had achieved and they did not want this lost. A decision to appoint a new director was deferred until the Council elections at the end of the year. Bill Milbank was appointed Acting Director and then Director in March 1978.

Bill Milbank : Second Professional Director

Milbank was conscious that the SG Committee eased up on the Gallery after his appointment but it took some years to fully establish the principle of the Director and not the Council as the arbiter of artistic excellence as regards exhibitions, activities and purchases.

¹⁹ WBC Minute Book June 1939–Jan 1941 p190

Gordon Brown established an administrative and artistic foundation that Milbank had been able to more slowly and surely build upon. The Sarjeant Gallery had taken its place as one of the major public art galleries in New Zealand through an extensive changing exhibition programme, touring exhibition programme, and the ability to purchase contemporary New Zealand art through the acquisitions fund.

Following closely on the controversy of Brown's resignation came the artistic controversy in December 1979 of removing *The Wrestlers* from their central position under the dome in the sculptural hall where they had been for sixty years. (*The Wrestlers*, already mentioned as an early purchase of the Neames, is a three-quarter sized copy of a Greek sculpture of the 3rd century BC.) The QEII Arts Council was funding the New Zealand conceptual artist Billy Apple to create 'interventionist' conceptual art.

Billy Apple arrived at the gallery and realised *The Wrestlers* was an ideal vehicle for his art. His 'vehicle' also provided Milbank an ideal public forum through which to free this space so as to better meet new demands for events, openings and installations. Also a more surprising outcome was the awakening of a huge public response to the qualities of the dome space and the internal form of the Sarjeant, once they could stand at the central spot that *The Wrestlers* had occupied for so long; the appreciation of the space continues unabated today.

The event sparked a wealth of impassioned debate from various artistic quarters. The Herald ran headlines such as 'Apple Upsets Wrestlers', 'Not Quite the Apple of Everyone's Eye' and 'Apple Art: They Hate It But They'll Buy It!'

The culmination of Brown's professional activities were brought to fruition by Milbank and his staff in 1980 when the Gallery undertook two major exhibition projects. The first was a touring exhibition and catalogue of little known but accomplished Wanganui painter Edith Collier. Brown negotiated the loan of many of the artworks for a national tour supported by the Queen Elizabeth II Arts Council of New Zealand. A catalogue was produced providing the first landmark publication by the gallery about an artist from the region. A major consequence of this focus on Collier resulted in 1985 when some 500 oils, watercolours and drawings by the artist were placed in the Sarjeant's permanent care by Collier's niece, Barbara Stewart, who inherited all of the artist's estate. At the time of the handing over ceremony the Mayor, Mr Doug Turney, made a Council commitment to work towards an extension to the Sarjeant to provide more adequate space to house, care for and exhibit that collection. Barbara Stewart also established a Trust known as The Edith Collier Trust charged with ensuring the care of the Collier collection and the promotion of Edith Collier. The Trust, subsequent to Barbara Stewart's death in 2007, now has considerably increased resources and is actively advancing conservation on the collection at present.

The second was a nationally touring exhibition *Philip Trusttum Selected Works 1962 - 1979* and this also had an accompanying catalogue. Philip Trusttum was a Raetihi born and bred artist who had trained at Ilam School of Fine Arts, University of Canterbury, Christchurch from 1960-1963. Philip worked in an expressionist style with a strong sense of colour and his vibrant, energetic paintings were nationally acclaimed by the early 1980s.

In 1984 two works from the above exhibition were purchased from Mr and Mrs Mason, Auckland. They were *Battle Plan for Genghis Khan* and *The Persian Garden*; at \$19,000 they were the most expensive works purchased by the Gallery up to that time. Today the Sarjeant's Trusttum collection is the most extensive public gallery holding in the country.

Bill Milbank's engagement with artists through their exhibiting at the gallery enabled him to see the advantage of building a collection that contained strengths of several individual artists' work. He has chosen to specialise in the work of a small number of mid-career artists. Philip Trusttum, Peter Peryer, Anne Noble, Laurence Aberhart, Gretchen Albrecht, Richard Killeen, Mervyn Williams, Matt Pine, Robert McLeod, Warren Viscoe, Richard Wotton, and Rodney Fumpston are among those strongly represented. Milbank saw the relationship between the institution and the artist as an integral part of the acquisitions policy, and the exhibition programme parallels the collection policy also in its emphasis on single artist exhibitions.

The mid-1980's was a very active time for the Sarjeant, a combination of more buoyant economic times, income generation from touring exhibitions, project funding grants from national agencies and the ready access to PEP (unemployment scheme) labour enabled the gallery to undertake more ambitious projects. In fact around 1985/86 Milbank had direct management of more than fifty PEP workers involved in cultural programmes in the city. These included mural teams, four bands, two theatre groups (all with their own co-ordinator) and up to five or six people at the Gallery.

Also at this time two important nationally focussed programmes were developed. One which grew from the Billy Apple work was the opportunity to invite artists to submit dome Installation proposals, and the first of these was Don Driver's *Bicycles* in 1986. More than 30 such installations have temporarily occupied the space, the most recent of which was a wonderful Bill Culbert light work *180 x 2 Whanganui* in 2009. Though less frequently used today, this space continues to be well recognised nationally as one of New Zealand's most challenging and important installation spaces.

Concurrent with the Dome programme, Milbank responded in 1986 to the Wanganui City Council's call for ideas for the use of the recently refurbished historic house known as Tylee Cottage. This coincided with photographer Laurence Aberhart's keenness to spend time in Whanganui recording the city's built history, and the Arts Council needing a project through which it could provide Aberhart with funding support. Tylee Cottage was the perfect project, a trilogy partnership, and the Tylee Cottage Residency came into being under the auspices of the Sarjeant Gallery. Again several dozen residencies have taken place, with a mix of well established and aspiring new talents spending from two months to a year in Whanganui. They are selected from applications from around New Zealand and abroad and this has resulted in significant exhibitions and acquisitions for the Sarjeant. Over the years the funding format has changed but it continues to provide a dynamic profile for the Gallery, and it stands as the longest established public gallery residency in New Zealand.

Through the 1980's Bill Milbank was actively involved on the councils of both the New Zealand Art Gallery Directors Council (NZAGDC) and the Art Gallery and Museums Association of New Zealand (AGMANZ). He was Chair of the Directors Council from 1979 to 1982, vice President of AGMANZ from 1980 through to 1984 and then Chair of the restructured Museums Association. This close engagement nationally had a direct impact on gallery practice at the Sarjeant and particularly its strong response to the growing awareness in New Zealand of work by Maori artists.

In May 1984 the Gallery worked with Nga Puna Waihangā to stage a Maori curated exhibition *Te Puawaitanga O Te Kakano (The Flowering)*, this being a New Zealand art museum first

in allowing the aesthetic content of contemporary Maori Art exhibition be determined by Maori. The following year Nga Puna Waihangā again held their annual conference at Ratana under the challenging banner of *Rapua Te Taumata o te Puawai* and following discussions with their President Para Matchitt the Sarjeant curated *Contemporary Works by Maori Artists from Public Collections*. This exhibition and supporting catalogue highlighted the woeful attention to collecting in this area (with the exception of the work of Ralph Hotere) across the country. In 1985 the Gallery then responded to an approach from Seven Maori Artists which resulted in an exhibition of their work *Te Ao Marama (World of Light)* opening at the Sarjeant; it was then escorted by Whanganui elders and the Mayor to an opening at the Sydney Opera House before touring other Australian venues. Following on the footsteps of this, there was a major Matt Pine touring exhibition in 1986 that surveyed the challenging modernist work of this Whanganui Maori sculptor, and the gallery received such encouragement and enthusiasm that many more like exhibitions have resulted.

In 1989 the gallery employed Rangihira Panoho, the first Maori to be employed as a curator in a New Zealand art museum (and also the first Maori to secure an Art History degree) as a member of the staff. In 1989 he curated the ground-breaking exhibitions *Whatu Aho Rua*, which was shown at the Sarjeant in conjunction with an already formed contemporary artists show called *Te Ao Maori*. In 1991 *Whatu Aho Rua* was reconfigured by Panoho and was toured by the Sarjeant with full escorting support from Whanganui Iwi to four important venues in Australia before closing at the Whanganui Regional Museum. Also in 1990 he curated the spectacular and ground breaking *Te Moemoea No Iotefa*, which went to Wellington and Auckland. This exhibition was the first to bring together traditional Pacific Island craft with contemporary craft and the work of contemporary Pacific Island artists.

Other important recent exhibitions include *Distance Looks Our Way*, 1992, an exhibition of the work of ten contemporary New Zealand artists which toured to Seville for Expo, and later to Barcelona and Madrid in Spain and Leiden in Holland. In 1996 there were over 10,000 visitors to the gallery to observe the making and destruction of a sand mandala by Tibetan monks, a remarkable event that generated wide public interest.

The gallery has continued to expand and grow in response to changes in the cultural and political arena. It should be noted that through the 1980's the pressure and expectation of 'community' use of the Gallery lived on and Councillor Brown sustained her drive for that, particularly through the Art Society. Milbank managed this in part by curating small exhibitions of work by more able artists within the community, demonstrating the issue was quality not community. This practice was aided when in the mid 1980's the Wanganui Regional Community Polytechnic opened on a new campus with the dynamic John Scott at its helm. Art practice within the city strengthened through the influx of both students and tutors.

By the mid-1980's the number of practicing artist members of the Society was dwindling and Cr Brown sought the assistance of the director. The solution adopted was that instead of the Society's Annual Exhibition the Sarjeant would organise an Annual Selected Arts Review under the sponsorship of the Arts Society, with members being able to enter for no cost, thereby hopefully building their membership and enabling non-members the same access to the Sarjeant that members had previously held. This appeared to be a good working solution but by 1989 there were enough in the Society for them to choose to withdraw from the sponsorship of the Review and set up their own annual exhibition at an alternative venue under the banner of 'Art You Can Live With'. The Sarjeant found

alternative sponsors for the Annual Review, which has gone from strength to strength and remains a key annual feature of the Sarjeant's exhibition programme. From this point the Art Society no longer held exhibitions at the Sarjeant but major milestones are still celebrated, and when the Art Society celebrated its Centennial the Gallery curated a large survey with an accompanying catalogue.

The government in 1989 enacted the Local Government Reform Act that encouraged City Councils to divest themselves of their businesses. In an act that bought the gallery into the same relationship the Advisory Committee had established, the Council instituted the Sarjeant Gallery Trust Board. This removed the Council from direct contact with the running of the gallery, providing only the bulk funding, with the Trust Board being accountable for all aspects of governance and management reporting directly to the Trust Board.

To that end The Sarjeant Gallery Trust Board was appointed in 1991 and registered as a Charitable Trust. The Wanganui District Council established a Service Provider Contract with the SGTB and the governance of the Gallery was with the Board. Membership of the Board was by recommendation of persons by the Board for appointment by the Mayor. Members of the Board were chosen from a number of relevant community sector groups not to represent any specific organisation or sector but to provide a breadth of experience that could benefit the Gallery. Sector groups that individuals were chosen from were: Wanganui District Council (2), Whanganui Iwi (2), Artists (2), Art Education (1), Gallery Membership (1), Business Community (1), and the Gallery Director (1). The SGTB administered the Gallery with an annual grant from Council along with funding from private bequests and sponsorship. The Gallery building and collection belonged to the people of Wanganui in trust and it transferred the operational responsibility of these public assets to the Board.

The Gallery Director and staff were employed and paid by the Council from funds transferred back to the Council from its annual service grant, but the staff were responsible to the Board. Council had wanted to complete the transferral process of the Board and have them employ the staff but the Trust Board resisted this pressure from Council because of the building failing to meet work and storage specifications.

The Trust Board quickly worked to prepare and adopt a Comprehensive Policy Document with a clear workable code of practice which for the first time set out all the procedures by which the Gallery operated. It gathered up all the fragments of existing Council policy, including the well developed Acquisition Policy written by Gordon Brown in 1974. The Board then negotiated with the Friends of the Sarjeant Gallery with the outcome that the Friends Organisation would cease to exist and all friends would become members of the Sarjeant Gallery and were serviced by the staff.

The Trust Board then began earnest discussions with the Wanganui District Council about the physical needs of the building and in particular how to progress an extension to the building.

The 1990s have seen changes to visitor expectation with the ease and availability of computers enabling visitors to access information about the artists and artworks held in public galleries. While this has increased visitor numbers and their willingness to participate in gallery programmes, it brings with it the need for the gallery to provide access in an efficient and enjoyable way. The function of Galleries has shifted from that of

providing moral uplift to providing information; the missionary zeal continues although it has changed in its emphasis.

Galleries are no longer viewed as a potential means of moral improvement, no longer necessarily valued as universal, timeless, and harmoniously connected to a single standard of aesthetic quality, no longer perceived solely as unique and self-contained formal exercises capable of providing pleasure to the initiated, they are now displaced objects of reverence . . .²⁰

This was the challenge of the next century and the Sarjeant Gallery was in the process of finding solutions to overcome the physical constraints of a building built almost a century earlier.

In 1992 Council, Creative New Zealand and a private benefactor helped fund the Director to visit art museums in USA and Europe that had recently been extended, to report back on options and issues that other institutions had confronted.

For most of the 1990's the progression of the extension plans moved slowly (and included the production of the predecessor of this document). By 1998 all parties were ready to contract Ron Dixon of Pepper Dixon Architects, and the developer of the brief for Te Papa, to assist the SGTB in the final stages of preparing the Sarjeant Gallery Extension Design Competition.

The SGTB and Council had chosen an open competition as the way to find the best design for the extension, as this Wanganui tradition had served the community well with the design of the Sarjeant Gallery itself and the War Memorial Mall.

The Edith Collier Trust generously advanced the \$15,000 needed for awards and from there Stage 1 Competition Documents were prepared and promoted during 1998. Entries were received from sixty architectural practises, and the seven member professional assessment panel selected five of these for further development in stage two. In August 1999 it was announced the successful entry was that of Steve McCracken of Architecture Warren & Mahoney, Auckland.

After the selection of the five finalists, the Sarjeant Gallery exhibited all of the designs, and after the announcement of the winner, exhibited the entries of the five finalists. Both occasions generated strong public interest and very positive feedback on the chosen design. The SGTB, Council and the competition assessors all received praise for the organisational process of the competition, and the professional servicing of architectural enquiries through the process. It has been described as one of New Zealand's best considered and organised architectural competitions.

In the midst of all of this building development planning the Sarjeant continued a diverse and high profile public programme, including in 1994 an address by Janet Paul celebrating its 75th anniversary. Major surveys of work by Robert McLeod and sculptor Warren Viscoe graced the gallery spaces; the Viscoe installation was one of the most splendid uses of the Sarjeant's spaces to that time, and a fine catalogue was produced with Creative New Zealand's assistance.

The Sarjeant moved into the new century with continued vigour, with collecting increasingly responding to more local achievements in response to the artistic vigour coming from within the city.

20 Weil, S: *A Cabinet of Curiosities* p122

For the SGTB and Director, and increasingly for Council itself, the process of converting a great design solution for the extension into bricks and mortar was being advanced. By the end of 2003 conditional Lotteries Grants Board funding had been obtained, also funding from the Central Government Museums Scheme, from private Auckland benefactors, from local trusts, and finally in early 2004, from the Wanganui District Council; this meant that an \$8,000,000 package was in place to execute the work.

However it was local government election year, the city was in a mood for change and Michael Laws was elected major with a mission to hold rate rises. Within days of the election the Sarjeant extension project was 'mothballed'. The Trust Board and Director were challenged over the real substance of the Auckland supporters pledge and this resulted in the resignation of all members of the Trust Board. Milbank was seen to have played a part, along with the Board, in misleading the previous Council with regard to the status of the Auckland funds, and he faced an internal investigation (which came to nothing).

Through 2005 the Gallery faced strong challenges from the Mayor with regard to the dispersement of the collection into Council buildings, and consideration of disposal of the collection. Much of this was to anger Gallery supporters, and it was a destabilising time for staff without the umbrella of the Trust Board.

At the end of 2005 Colin Whitlock, the Council CEO, retired to be replaced by Dr David Warburton. Within a month, he undertook a restructuring of the Council's cultural assets, dis-establishing the position of Sarjeant Gallery Director, which was effective from the beginning of February 2006.

Paul Rayner, Curator and Public Programmes Manager, had resigned just weeks before Milbank's position was dis-established and so Greg Donson, who was Rayner's assistant, was appointed as Curator and Public Programmes Manager. Over a year later a position of Senior Curator was established and Greg Anderson was appointed to that role.

With the management oversight moving back to the Council, the Gallery has moved on with Donson and staff maintaining a remarkably high standard of exhibitions and programming with depleted staffing support. Also over the past decade the demand for use of the Gallery for educational facilities and out of hour's functions has grown significantly, providing an important income generating stream and further increasing the need for modern facilities.

Now with the passage of time, a dedicated Gallery and Council staff, and the enthusiasm of the current Minister of Arts, Heritage and Culture, Chris Finlayson, a new drive is being mounted to secure the funding to structurally upgrade the Sarjeant Gallery and build a reviewed version of Steve McCracken's award winning design for the extension.

Sources

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Gatley, Julia, *An Expression of Pride*, New Zealand Historic Places, No 43 September 1993.

Rennie, Kirsten, *A 75 Year History of the Sarjeant Gallery*, draft of an unpublished paper, Sarjeant Gallery, 1995.

Schultz, Derek, *A Short History of the Sarjeant Gallery*, unpublished paper 1983.

Seager, S Hurst, *The Lighting of Picture Galleries and Museums*, RIBA London 1923, also Whitcombe and Tombs, 1918.

Seager, S Hurst, *Competition for Sarjeant Art Gallery, Wanganui*, Report of Assessor, December 1916. This is reproduced in Appendix I.

2.2 Description of the Building

The design of the Sarjeant Gallery was the subject of a national design competition. Samuel Hurst Seager, architect and assessor of the competition, was very prescriptive in his requirements for the design. 'The building is to be a memorial, and must therefore be a work of architectural distinction, not by lavish expenditure of material and labour, but by the artistic quality of the design. The assessor's article on *The Lighting of Picture Galleries and Museums* had to be carefully studied, and the building designed on the principles there laid down.'²¹

Style

As to style, Seager stated that 'the building should be in the Classical style, drawn in a quiet, dignified simple manner ... It is required that the treatment should be original, not a mere copy of classical buildings. Those elevations which show an original treatment in a simple dignified manner, will receive more favourable consideration than those which are strictly in accord with classical examples.'

These words come from the *Conditions and Notes for Competitors*, and they are a precise prescription for the design that was finally chosen. While possessing the Classical attributes of symmetry, formality and dignity, and Classical details of Doric columns and bracketed cornice, the novel interpretation of other details and the carefully sculpted form gives the building an entirely original conception.

Plan

The plan is symmetrical in both north-south and east-west directions. The main north-south axis has, sequentially, the entrance doors; retail space with offices to the left balanced by a reception space and library to the right; then through a pair of glazed doors there are three sequences of galleries arranged in east-west orientation. These are known as the Front (or South) Gallery; the Dome Gallery with the West and East Galleries opening to the left and right respectively, and the North Gallery. At the far end, there are toilets and a service room on the left, and on the right stairs go down to the back entrance and service areas in the basement.

The focal point of the whole composition, from which all the display spaces open, is the Dome Gallery, a beautiful vaulted space with equal openings on four sides.

²¹ Sarjeant Art Gallery Competition, Wanganui. See Appendix I.

The original designations of the gallery spaces were: 'sculpture' under the central dome; 'gallery' for medium and large paintings in the main West and East Galleries; 'small paintings' in the smaller South and North Galleries, and 'miniatures' in the space on the right of reception, which is now the library.

Structure

The main structural material is reinforced concrete. From the one working drawing that survives (1130/6) it appears that the dome is built fully of concrete and is supported on concrete poured within permanent shuttering of brickwork. Foundations are concrete supporting brick arches and concrete beams, with some modern structural work in steel. The exterior cladding is Oamaru stone above the base plinth, the plinth itself being plastered concrete.

Lighting

As mentioned earlier, Seager's article on *The Lighting of Picture Galleries and Museums* was required reading for entrants in the design competition for the building. This article laid down six principles to be followed to ensure perfect gallery lighting, and they constitute what became known as Seager's Top-Side Lighting (TSL) method. While the final design for the Sarjeant Gallery followed the principles closely, and Seager's work was published in England and the United States, the system was not fully adopted for any other gallery. This is despite the widely acclaimed quality of the lighting in the Sarjeant Gallery; the reasons for it not gaining wider acceptance are explored (and the TSL system explained) in *A Truly New Zealand Art Gallery*, a paper by Kit Cuttle, School of Architecture, University of Wellington, August 1984. (A copy is available in the Sarjeant Library.)

The natural lighting system was a great technical innovation for the time, beneficial not only for the viewing of the art on display but also for enhancing the spatial qualities of the building.

Finishes

The floor is tongue and groove matai flooring (which was sanded and varnished in 1992). Wall surfaces were finished in solid plaster, at least some of it on metal lath, with decorative work carried out in fibrous plaster. Some wall surfaces have since been lined with modern sheet material.

The original skirtings and cornices are generally still visible; in the front and back wings the dado mouldings have been removed, while in the main east-west wing the dado is lined over with the modern sheet material. Early photos show the walls painted a dark colour (at least above the level of the dado); this was part of Seager's prescription to reduce reflections. All surfaces today are painted off-white.



South elevation.



East elevation.



West elevation.



The Dome, looking west.



North elevation.



Detail, north elevation.



Detail, west elevation.



Storage area in the basement.



Brick arches in the basement.



Brick piers standing on concrete foundation.



Doors into the South Gallery.



South Gallery doors, handles.



South Gallery doors, push plates.



Decorative finish in the Reception area.



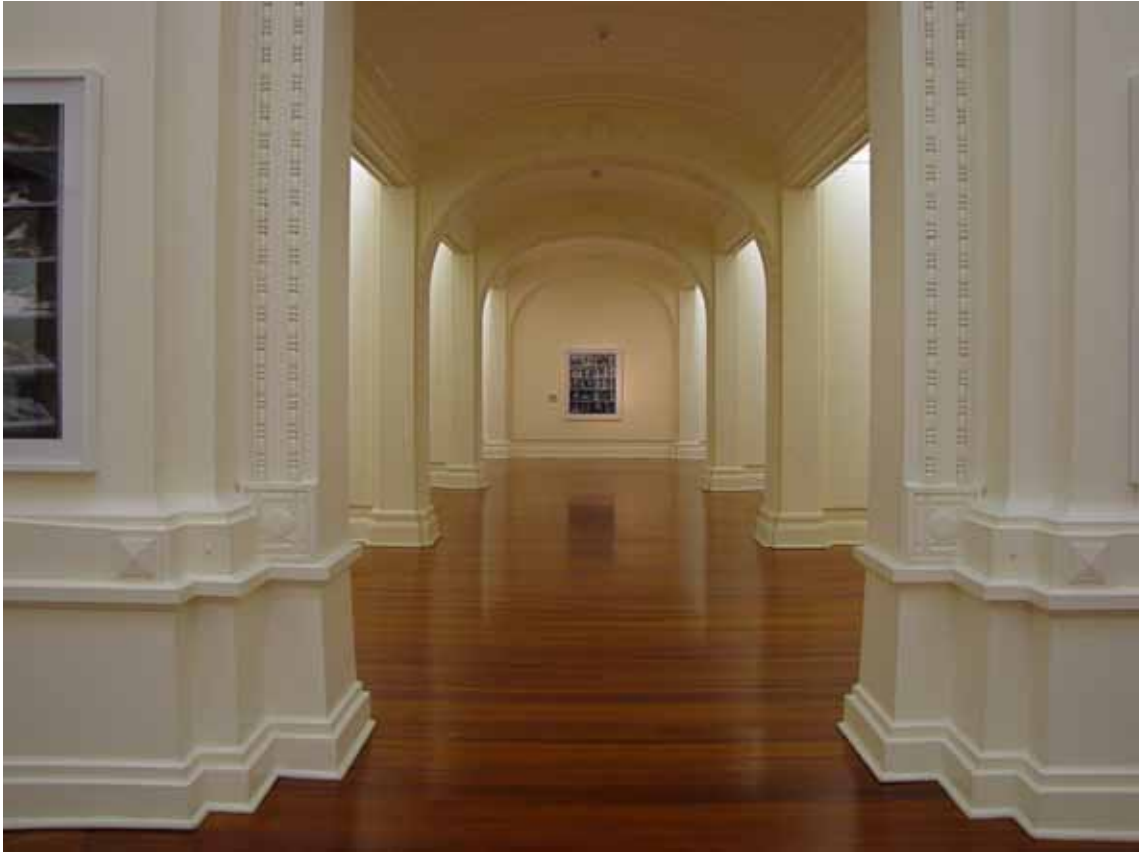
South Gallery, looking east.



Dome Gallery, East Gallery on the left.



Detail of tongue and groove matai flooring, secret nailed, in the Dome Gallery.



East Gallery.



North Gallery, looking east.



Staircase to basement.



Newell post to the north staircase.

Chronology

Important dates in the history of the fabric of the building include:

1917

Foundation stones laid by Ellen Agnes Neame and the Earl of Liverpool, Governor General of New Zealand, 20 September. Edmund Anscombe, Architect, P Graham and Son Builders.

1967

Opening between the gallery and the stairs at the north end of the building filled in and glazed doors (recycled from the old Wanganui Council Chambers building) installed.

1977

Basement space extended, with new steel load-bearing members; cost \$5,000.

1978

New public toilet and service lift installed in north-western part of the building, necessitating the removal of one of the two symmetrical flights of stairs and the original women's locker room; cost \$19,000.

1980

Curator's room to the left of the reception space made into two offices. An original door hangs in a widened opening.

1984 / 85

Loading bay and workshop built in the north-west corner of the building, opening into the basement space.

1985(?)

In the north-eastern corner of the building, with access from the landing, the original men's locker room converted to an office, with a second office on a new mezzanine floor with access via a spiral staircase.

1987

Stair built from the basement up to the extreme west end of the central wing.

1992

Major refurbishment included replacing the roof membrane; replacing the skylight glass both externally and internally; the carpet was lifted and the timber floor polished, and wall linings fixed. Doors were hung in the opening between the gallery and the stair landing.

1996

Library established in the room on the right of the reception space; this was originally gallery space for showing miniatures. An original door hangs in a wide opening.

1998 / 99

National architectural competition held for the design of a major upgrade and addition to the Sarjeant Gallery. The competition was won by Architecture Warren and Mahoney, Auckland.

2008

Stonework at the front entrance repaired, and membrane and paint coating removed from parapets.

2009

Toilets upgraded; servery installed in basement, and new exterior wall erected in basement workshop.

2009

IEP carried out by Bycroft Petherick; building assessed to meet 8% of current building code requirement for earthquake resistance (reference D-97885).

2010

Replacement of skylights completed; timber floors in east and west wings re-varnished; new fire alarm system installed. Assessment by Riley Consultants confirmed the need for further geotechnical site investigations; drilling completed by the end of June and report received in February 2011.

2011

Mechanical services upgraded, and access ramp installed at the front entrance.

3.0 ASSESSMENT OF SIGNIFICANCE

3.1 Method of Assessment

The cultural significance of a building is the summation of various cultural values that may be ascribed to it, broadly those of historic, social, physical and technical values. These four categories are taken from the *Guidelines for Preparing Conservation Plans*, New Zealand Historic Places Trust, 1994. Within each category, criteria have been developed which are loosely based on the thirteen criteria that are included in section 23 of the Historic Places Act 1991. The wording of the individual criteria is chosen to make clear distinctions within the four headings, and in each case the criteria is posed as a question which invites a clear yes or no answer.

The criteria are:

Historic Values

- 1 Is the building associated with important or representative aspects of national, regional or local history?
- 2 Is the building associated with events, people, groups of people or institutions which are of importance in national, regional or local history?
- 3 Does the building have rarity value as a particular building type, or for its age or style?

Social Values

- 4 Is the building held in high public esteem?
- 5 Does the building have symbolic, commemorative, traditional, spiritual or other cultural value for groups within the community?
- 6 Does the building have amenity value, either for its use or for the role it plays in defining the identity of the community?

Physical Values

- 7 Does the building have architectural or aesthetic value because of its design, form, scale, materials, textures, colours, patina or quality of space?
- 8 Is the building a good representative example of a particular style of architecture or period?
- 9 Does the building have townscape value for the part it plays in defining a space or street, in providing visual interest, for its role as a landmark, or for the contribution it makes to character and sense of place?
- 10 Is the building part of a group of buildings, structures or sites that taken together have a coherence because of their age, history, style, scale, materials or use?

Scientific Values

- 11 Does the building have technical value for its structure, or for the choice or use of materials, or is it a good representative example of a particular building technique?
- 12 Is the building authentic, retaining significant fabric from the time of its construction, or from later periods when important additions or modifications were carried out?

- 13 Does the building have archaeological value for its ability to provide scientific information about past human activity or life style?

No specific 'weighting' has been given to the criteria, although the four categories are judged to be of broadly equal value.

Under the Resource Management Act 1991, the Fourth Schedule identifies those matters that should be considered when assessing the effects on the environment of a particular activity. Amongst matters to be considered are 'any effect on natural and physical resources having aesthetic, recreational, scientific, historical, spiritual, or cultural, or other special value for present or future generations (part 2 (d)).

These values (with the possible exception of 'recreational') are all encompassed by those from the Historic Places Act as set out above.

3.2 Cultural Heritage Assessment

Historic Values

- 1 Is the building associated with important or representative aspects of national, regional or local history?

Yes.

The Sarjeant Gallery has played a significant national role, and a very significant regional and local role, in the artistic life of the community. It has shown the work of internationally and nationally important artists, as well as the work of artists of local interest, over a period of more than 90 years. It is the oldest purpose designed art gallery in New Zealand still fulfilling its original role, and the second oldest public art gallery (after Auckland); it has thus played an indelible role in the history of public art patronage in New Zealand.

The site occupied by the Sarjeant has great historical importance, first as part of a fortified pa site known as Pukenuamu, and later as part of Queen's Park, set aside as reserve land in the early town plan for Wanganui, settled by Europeans in 1842. The Rutland Stockade occupied the high ground of Queen's Park from 1846, being vacated by the military in 1870.

- 2 Is the building associated with events, people, groups of people or institutions which are of importance in national, regional or local history?

Yes.

People of national and regional importance have been associated with the Sarjeant. They include the Governor General Lord Liverpool who laid the foundation stone; Prime Minister William Massey who opened the building; C E Mackay, Mayor of Wanganui, who was influential in seeing the building project through to completion; S Hurst Seager, Donald Hosie and Edmund Anscombe, all architects of national importance (in the case of Hosie for this building alone), who each played a part in the design and execution of the building; Louis Cohen who chaired the Sarjeant Gallery Advisory Committee and was President of the Arts and Crafts Society, and Gordon Brown, who was the first professional director of the Gallery.

Well known artists whose work is in the permanent collection include C D Barraud, C F Goldie, G Lindauer, D K Richmond, Nugent Welch, Edith Collier, Philip Trusttum,

Peter Peryer, Anne Noble, Laurence Aberhart, Gretchen Albrecht, Richard Killeen, Mervyn Williams, Matt Pine, Richard Wotton, Rodney Fumpston and others. Groups of artists, principally the Arts and Crafts Society, have had close involvement with the running of the Gallery.

- 3 Does the building have rarity value as a particular building type, or for its age or style?

Yes.

There are few purpose built art galleries in New Zealand, and only one other that is comparable in age and style. This is the Robert McDougall Art Gallery, Christchurch, 1932 (also Classical in style and registered as Category I under the Historic Places Act, although no longer in use as a gallery).

Other galleries of note include:

the Auckland City Art Gallery (Category I, built in 1887, originally the public library and art gallery and now much altered);

the former Canterbury Society of Arts Gallery (Category I, built in 1890, now in different use);

the Suter Gallery, Nelson (Category II, built in 1899);

the former Dunedin Art Gallery (Category II, built in 1925, originally an exhibition building, now much altered and in different use), and

the former Dominion Museum and Art Gallery, Wellington (Category I, built in 1936, also much altered and in different use).

The Sarjeant thus has significant importance nationally as a purpose-built art gallery, in authentic condition and still in its original use after more than 90 years.

Social Values

- 4 Is the building held in high public esteem?

Yes.

As the art gallery for Wanganui city and the region, the Sarjeant Gallery is well known and well respected as an institution, and is much visited by local people. It is also visited by many people from outside the region, as it is known for its quality viewing experience and for the artistic interest of its collection and exhibitions.

- 5 Does the building have symbolic, commemorative, traditional, spiritual or other cultural value for groups within the community?

Yes.

The building commemorates a distinguished citizen of Wanganui, Henry Sarjeant, 1830-1912. His bequest enabled the gallery to be built and a collection of art works to be established, and his wife Ellen Neame helped to build the collection.

The Sarjeant Gallery has particular cultural value for those (of all ages and ethnicities) who are interested in art in all its forms.

There are no special traditional and spiritual values associated with the building.

- 6 Does the building have amenity value, either for its use or for the role it plays in defining the identity of the community?

Yes.

The building has continuing and high amenity value as it pursues today a vigorous and well tabilizat programme of showing art. In its exhibiting of local art, it has helped to build a strong community identity around its artists, of value not just to residents of the city but to national and international visitors. In the permanent collection, the Sarjeant serves its community by collecting and preserving representative art of the region and country.

The art-educational role played by the Sarjeant further strengthens the identity of the community.

Physical Values

- 7 Does the building have architectural or artistic value because of its design, form, scale, materials, textures, colours, patina or quality of space?

Yes.

The Sarjeant Gallery has very great architectural value. In Hurst Seager's words 'The excellence of (the) design consists in the carefully studied grouping and the fine proportion of the essential features ... The design throughout is tabilization by studied simplicity acting as a foil or giving emphasis ... to the few parts where architectural or sculptured enrichments are placed.'

The building has a strong sculptural form; it is built of quality materials, and is well detailed and finished both outside and inside. The scale of the building, the natural and appropriate lighting, and the ease of use, make the Sarjeant Gallery fit for its purpose even today.

The space that comprises the main exhibition area has a quality of serenity and calm, yet also anticipation and mystery as the wings and bays progressively open out, that is rarely matched in any New Zealand building.

- 8 Is the building a good representative example of a particular style of architecture or period?

Yes.

The Sarjeant Gallery belongs in a general sense to the Classical tradition of the 19th century. It uses the Classical language of architecture to create an original design, so that while it is not 'representative' in that it avoids the more common approach of copying from antique models, it achieves the more difficult aim of creating from the old something new and appropriate to the time. To some extent, it foreshadows the 'stripped Classical' style that became popular in the 1930s (the former Dominion Museum and Art Gallery being a good example of the style).

The Sarjeant rates among the finest buildings of the period in New Zealand, the more remarkable in that it was built during a period of extreme austerity during the First World War.

- 9 Does the building have townscape value for the part it plays in defining a space or street, in providing visual interest, for its role as a landmark, or for the contribution it makes to character and sense of place?

Yes.

The townscape value of the Sarjeant Gallery is immense, as it occupies an elevated and open site, it is well seen from places within the city, and it terminates the view north along the Queen's Park-Cooks Gardens axis that is one of the most important planned

streetscapes in the country. The symmetry of the building strengthens the axis, and provides a distinctive silhouette around the central feature of the dome.

The silhouette of the Sarjeant is in fact a symbol of Wanganui, as closely associated with the city as the river and the Durie Hill tower.

- 10 Is the building part of a group of buildings, structures or sites that taken together have a coherence because of their age, history, style, scale, materials or use?

Yes.

The Sarjeant Gallery is formally related to:

Whanganui Regional Museum, 1928, and
War Memorial Hall, 1958

by way of the Veterans' Steps and the Queen's Park-Cooks Gardens axis.

These three buildings, and the Veteran's Steps, are arranged symmetrically on the axis, running at right angles to the main thoroughfare of the city, Victoria Street. Strengthened by the formal landscaping of the area, they make up one of the most dramatic civic spaces in the country, bringing together in high quality period buildings civic, social and cultural functions.

Other heritage structures that have a strong visual relationship with the Sarjeant Gallery, although less formally arranged, include:

Alexander Library, 1933, to the west, and
Cenotaph, 1923, on the rise to the east.

Other structures in Queen's Park include the Davis Library, 1980; Tylee Cottage, 1853, moved to its present site in 1985; the War Memorial Gates to the former Queen's Park School; and the Garrison Band Room; these make discreet contributions to the main group of buildings, and enhance the heritage importance of the whole precinct.

The Golden Gates and obelisk in Cooks Gardens, which terminate the south end of the Queen's Park-Cooks Gardens axis, form part of the wider group of buildings that is relevant to the Sarjeant Gallery. To a lesser extent, all the commercial buildings in Maria Place along the axis are part of the setting of the Sarjeant.

In this whole central Wanganui complex, the Sarjeant is the dominant structure, the focus of the planned layout of the city.

Scientific Value

- 11 Does the building have technical value for its structure, or for the choice or use of materials, or is it a good representative example of a particular building technique?

Yes.

The Sarjeant Gallery has modest technical value for its combined reinforced concrete/Oamaru stone construction, and for the extremely high level of finish achieved both outside and inside. The technical value of the TSL lighting system is very high, and worthy of study today.

- 12 Is the building authentic, retaining significant fabric from the time of its construction, or from later periods when important additions or modifications were carried out?

Yes.

The degree of authenticity is remarkable given the 93 years of life and changing demands on an art gallery. One exterior addition at basement level, modification of the basement and stairs, and other minor alterations have altered the plan layout, they have been on such a scale as to leave the original conception of the building largely intact.

While finishes have been altered and secondary elements have been renewed, these changes have again not fundamentally altered the original form of the building.

- 13 Does the building have archaeological value for its ability to provide scientific information about past human activity or life style?

Yes.

Because of its authenticity, the building can provide information about state-of-the-art gallery design in the first decades of the 20th century. It has some international interest in this regard. Aspects of the management of an art gallery, and of art appreciation of the time can also be ascertained from the building.

In summary, the Sarjeant Gallery meets, in varying degrees, all thirteen criteria. While its most significant attribute is its aesthetic quality as a purpose-built art gallery and an original work of architecture in the Classical tradition, its historical and social value to Wanganui is also extremely high. Nationally, the Sarjeany Gallery is important as a work of architecture, and it houses a vitally important regional art gallery and art collection.

It is thus a building of very great cultural heritage significance, tabilizat by its Category I status under the Historic Places Act, and by its listing on the Wanganui District Plan.



The Veterans' Steps, leading up to the Sarjeant Gallery.



From the Sarjeant, looking along the axis to Cooks Gardens.



War Memorial Hall 1959.



Whanganui Regional Museum 1928.

3.3 Significant Spaces and Fabric

In terms of the spatial qualities of the building, a hierarchy has been established that takes account of the historic, social, physical and scientific values previously identified. Areas are coloured on the architectural drawings following, and have the following meanings:

Cultural Heritage Value 3

This means the space or element has considerable cultural heritage value.

Allowable processes of change include **preservation** (stabilisation, maintenance and repair), **restoration** and **reconstruction**.

(See definitions in the Charter, Appendix II.)

Cultural Heritage Value 2

This means the space or element has some cultural heritage value.

Allowable processes of change include **preservation, restoration, reconstruction** and **adaptation**. Adaptation may be carried out to effect distinct functional improvement.

Cultural Heritage Value 1

This means the space or element has little or no cultural heritage value.

Allowable processes of change include **preservation, restoration, reconstruction** and **adaptation**. Adaptation may be carried out to effect any functional improvement.

Negative Cultural Heritage Value

This means the space or element detracts from identified heritage values. For preference, restoration of the original form should be carried out, as set out in the following section 3.4.

Within each of the spaces, all original fabric is judged to be of equal value. This is because of the strong sculptural quality of the building, and the contribution of all apparently minor parts to the quality of the whole. This is especially true of the following elements, which are assessed as having **cultural heritage value 3**:

Exterior

Oamaru stonework of all four elevations.

Concrete and plasterwork of the foundation walls and dome.

Timber joinery of the entrance doors.

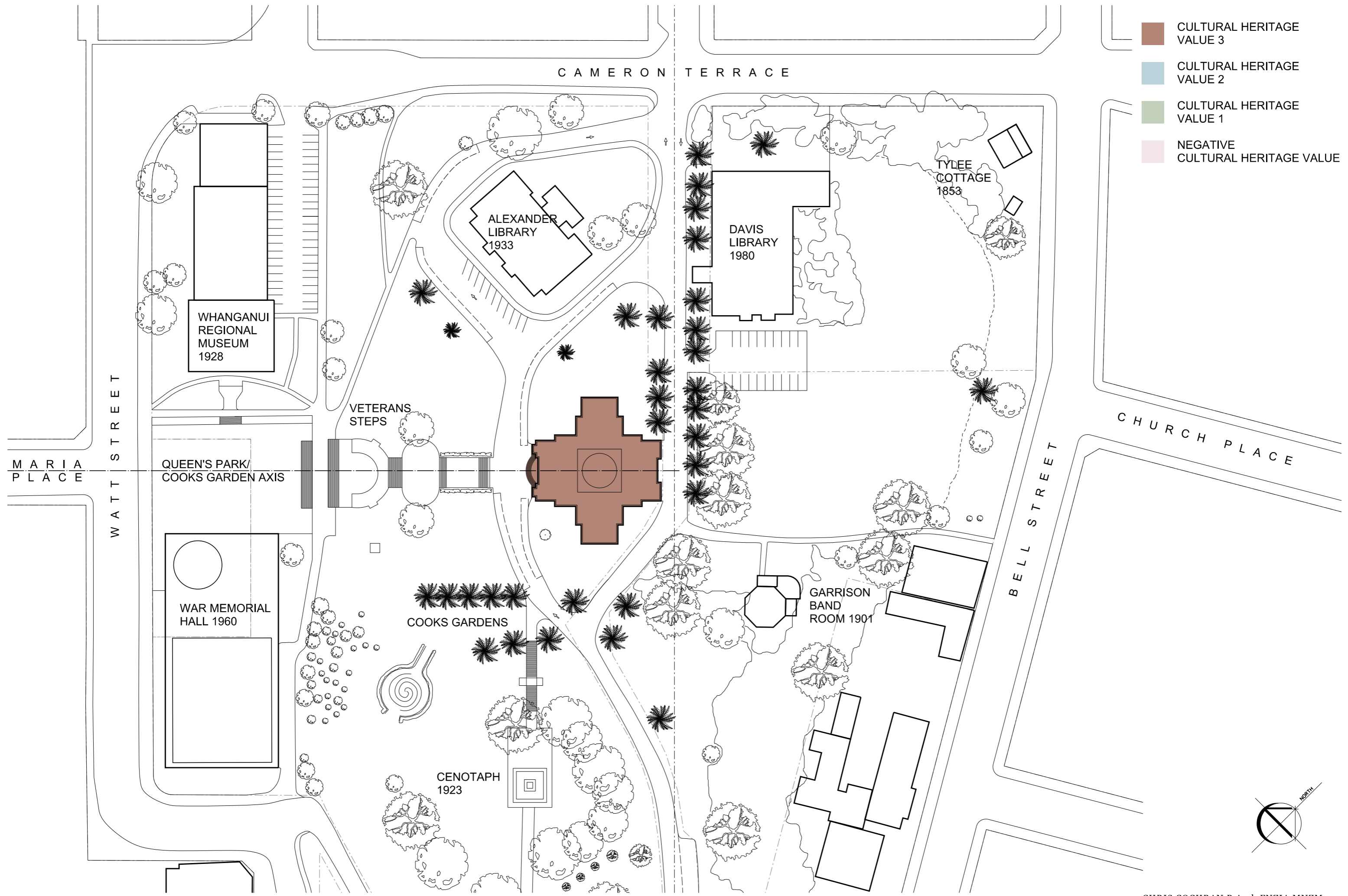
Interior

All original decorative and plain plasterwork.

Ceiling lights.

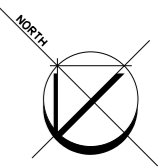
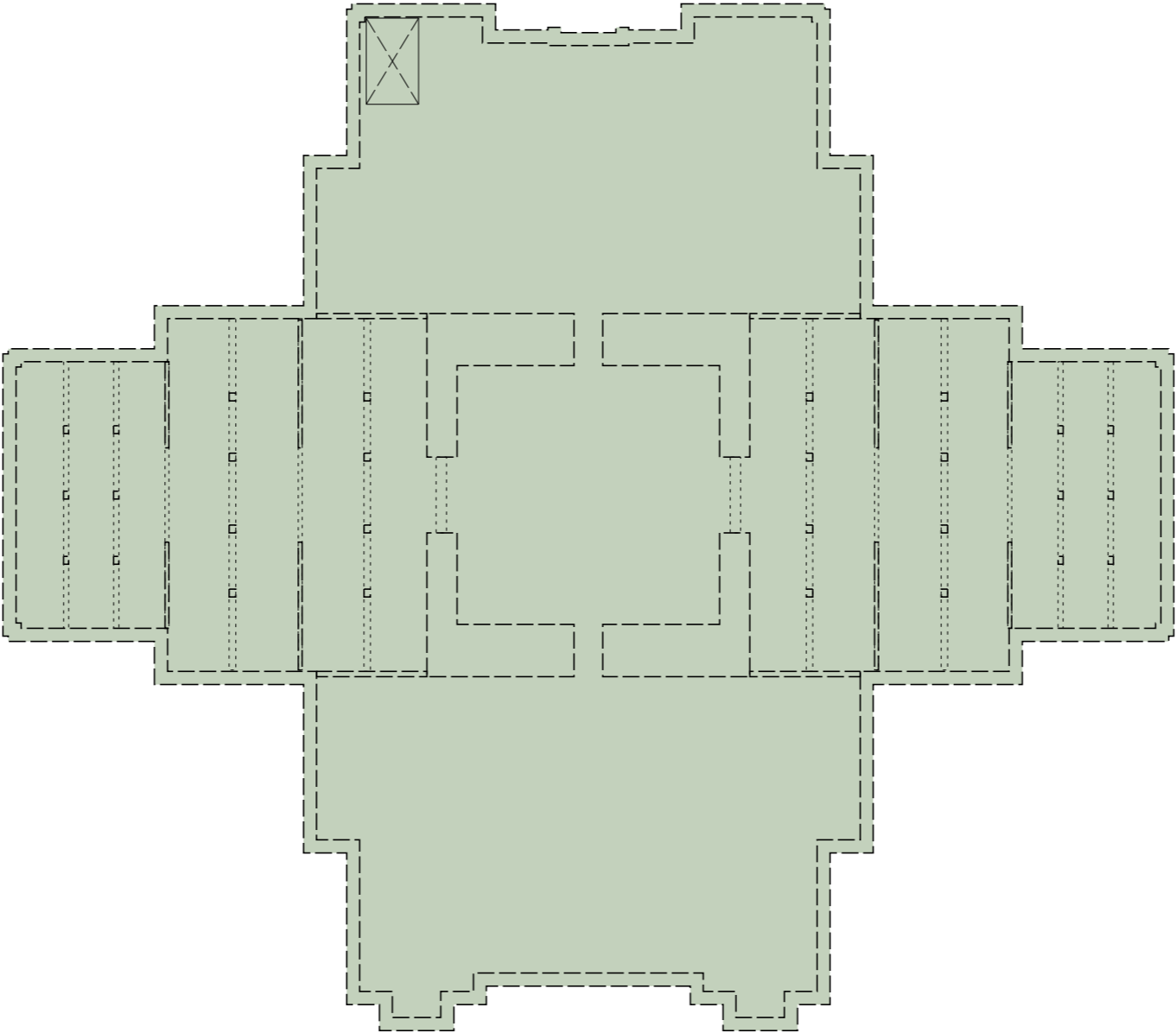
Matai flooring.

Timber joinery.

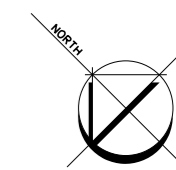
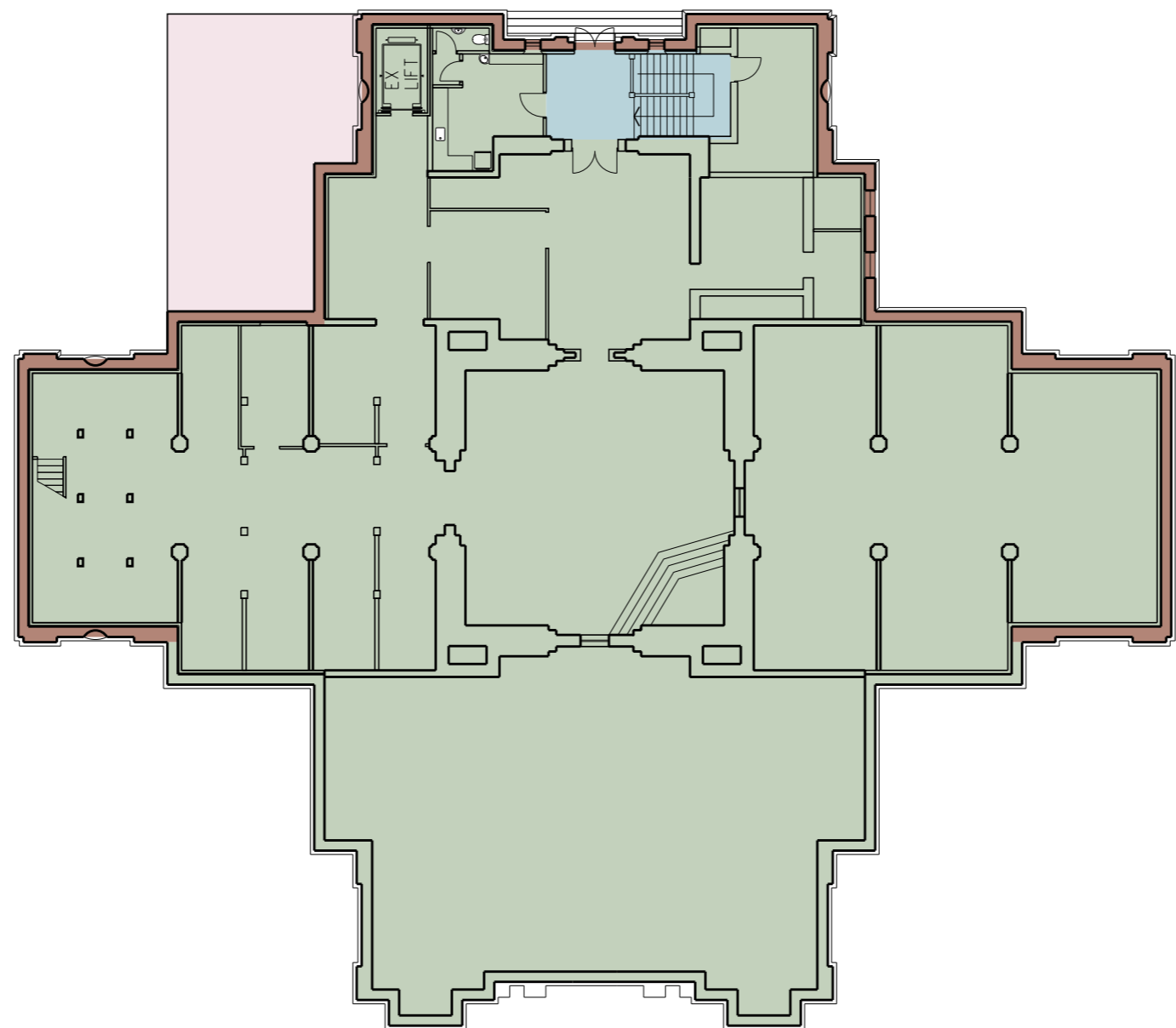


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- NEGATIVE CULTURAL HERITAGE VALUE

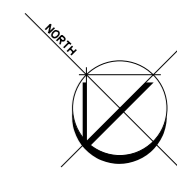
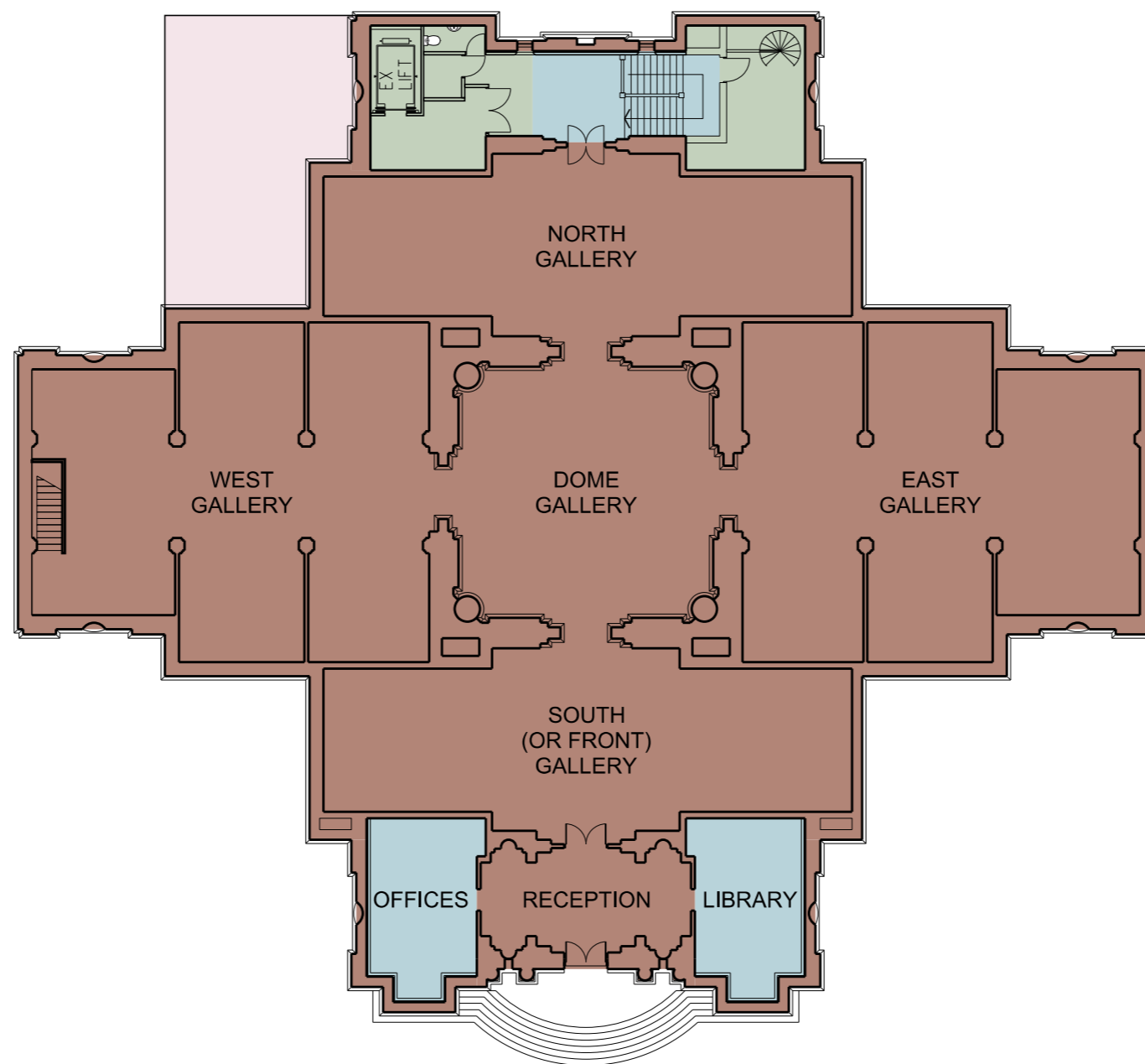
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- NEGATIVE
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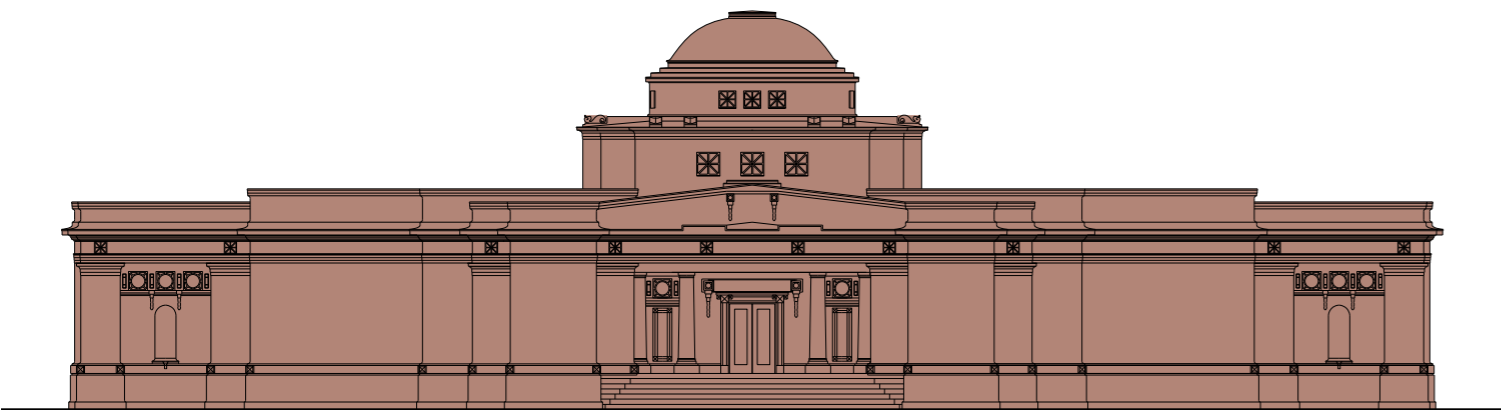
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VALUE 1
- NEGATIVE
CULTURAL HERITAGE VALUE



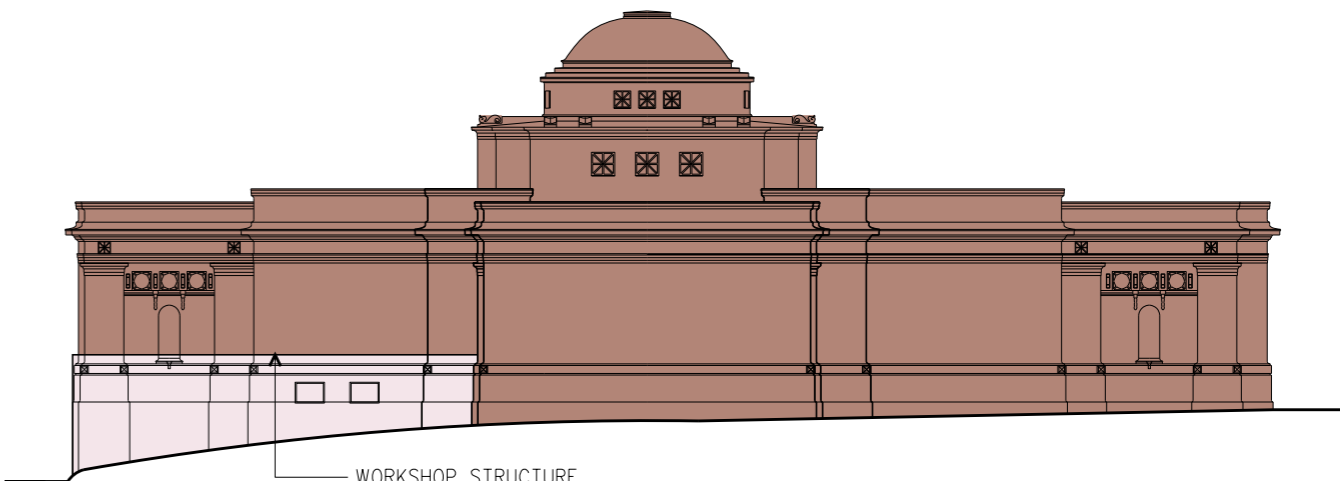
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VALUE 1
- NEGATIVE
CULTURAL HERITAGE VALUE



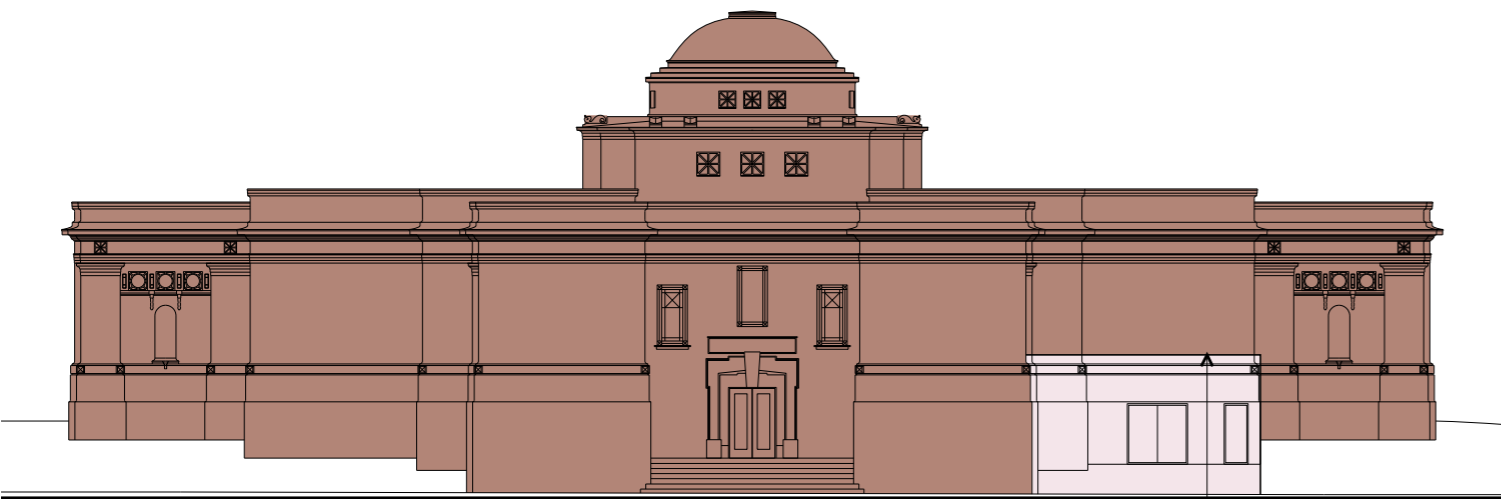
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- CULTURAL HERITAGE VALUE 2
- CULTURAL HERITAGE VALUE 1
- NEGATIVE CULTURAL HERITAGE VALUE



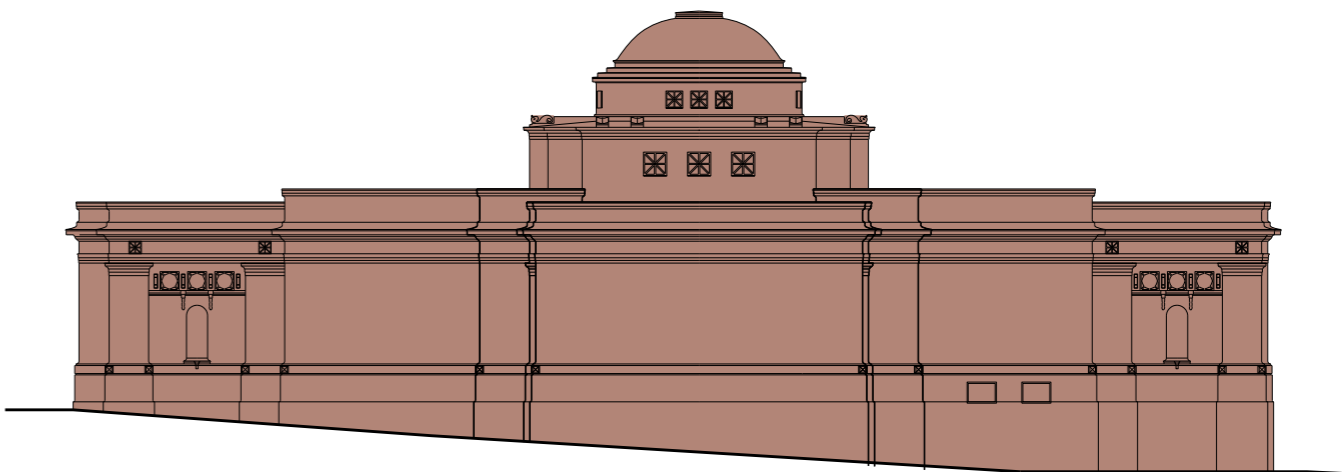
SOUTH ELEVATION



WEST ELEVATION



NORTH ELEVATION



EAST ELEVATION

3.4 Recommended Restoration

Some of the alterations carried out to the Sarjeant Gallery over its long life have tended to lessen the qualities of the original. It is therefore recommended that, as part of the proposed upgrading and development of the Gallery, certain works of a restorative nature be investigated and undertaken wherever appropriate.

Any such changes would be subject to an assessment of their compatibility with the brief for the upgraded gallery.

They include:

Exterior

Removal of the loading bay and workshop (identified as of negative cultural heritage value), in the north-west corner of the building, and restoration of original external finishes.

Interior

Reinstatement of the original openings and door joinery to the spaces on the left and right of the reception space.

Reinstatement of the original spaces on the left and right of the reception space, especially that to the right, presently the library, where more original fabric remains.

Removal of the stair from the basement up to the extreme west end of the West Gallery.

Removal of the screen in the North Gallery in front of the opening to the stair landing.

Reinstatement of lost mouldings in gallery spaces.

A detailed survey of the Top-Side Lighting system should be carried out with the aim of ensuring that, at least in part, the system is functioning as it was designed to.

Repairs and Structural Upgrading

This heritage assessment was not required to include information on the condition of the fabric of the Gallery. Others have surveyed the condition of the building, and prepared documents dealing with necessary repair, especially of the exterior fabric.

Suffice to say that during the site survey work, various faults were observed, especially to the Oamaru stonework. There is cracking and spalling; some surfaces have been poorly scraped, and there is loss of mortar in the joints; at parapet level, stonework has been coated and painted. The exterior cladding is thus in need of significant repair and restoration.

An engineering assessment of the earthquake prone-ness of the building has been carried out, and structural strengthening methods are presently being investigated. Structural strengthening work should be designed to be as non-invasive as possible, and disturb original fabric and finishes to the least possible extent.

From experience gained elsewhere with the strengthening of important heritage buildings (in particular Parliament Buildings, the Parliamentary Library and the Supreme Court, all in Wellington), base isolation of the structure might provide a good strengthening

solution, one that can guarantee life safety and give the building itself a very long life while requiring minimal intervention in the fabric above floor level.

A design life of 100 years, adding to the near-100 year life of the building to the present, would be entirely appropriate for a place of such cultural heritage importance to New Zealand as the Sarjeant Gallery.

No evaluation of the impact on heritage values of different structural strengthening methods has yet been carried; this report will provide guidance for a proper evaluation.

4.0 FACTORS INFLUENCING CONSERVATION

4.1 Owner's Objectives

These words were provided by Bruce Falk on behalf of the Wanganui District Council.

The aim of the Wanganui District Council in carrying out the proposed development work is:

To improve the environment for the display and storage of art work.

(The art collection is growing and is significant in its scope both locally and nationally. The current climatic conditions fluctuate to extremes, which is detrimental to the art works both on display and in storage.)

To install a climate control system in the iconic heritage building.

(This will help attract nationally touring exhibitions to Wanganui. Currently due to adverse environmental conditions, such exhibitions are denied to Wanganui.)

To store the Gallery's Collection in a safe, climatically controlled area, to ensure their preservation in good condition for future generations.

(Moving the Collection storage from the cramped and poor environmental conditions of the existing basement, to a specially designed area in the new extension, will remove the current risk of deterioration and damage.)

To preserve and strengthen Wanganui's most iconic heritage building.

(The building is unlikely to survive a moderate to severe earthquake in its present condition. It is proposed to strengthen the building to 100% of the National Building Code requirements, or as near to this as is reasonably practicable.

To provide a modern architecturally designed building extension at the rear to complement the existing building. The reasons for this are:

To be more culturally sensitive in a partnership with Iwi, by allowing for areas where important protocols can be observed;

To increase the size of the cramped classroom space, used to teach school groups;

To provide space for artist's presentations and events (public and commercial);

To provide an auditorium for lectures and other public and commercial events;

To provide additional exhibition space;

To provide new space for the Gallery Library;

To provide a retail outlet;

To provide a café;

To improve working conditions for staff, and finally for

The Art Gallery to be available to be used for the Wanganui District Council's business continuity protocols following a major event such as an earthquake.

4.2 Registration Under the Historic Places Act

The Sarjeant Gallery is registered as Category I under the Historic Places Act 1993, meaning that it is a 'place of special or outstanding historical or cultural heritage significance or value'. The meaning and implications of registration is set out below.

The purpose of the Historic Places Act is 'to promote the identification, protection, preservation, and conservation of the historical and cultural heritage of New Zealand' (section 4). In achieving the purpose of the Act, cognisance is to be given to

- '(a) The principle that historic places have lasting value in their own right and provide evidence of the origins of New Zealand's distinct society; and
- (b) The principle that the identification, protection, preservation, and conservation of New Zealand's historical and cultural heritage should –
 - (i) Take account of all relevant cultural values, knowledge, and disciplines; and
 - (ii) Take account of material of cultural heritage value and involve the least possible alteration or loss of it; and
 - (iii) Safeguard the options of present and future generations; and
 - (iv) Be fully researched, documented, and recorded, where culturally appropriate; and
- (c) The relationship of Maori and their culture and traditions with their ancestral lands, water, sites, wahi tapu, and other taonga.'

The New Zealand Historic Places Trust maintains a register of historic places, and acts in a variety of ways to ensure the preservation of heritage.

Registration

Registration under the Historic Places Act is recognition of heritage significance, and it does not of itself impose legal obligations on an owner.

Archaeology

The Historic Places Act contains a consent process for any person intending to do work that may affect an archaeological site. The Act defines an archaeological site as any place that was 'associated with human activity that occurred before 1900' and is 'able through investigation by archaeological methods to provide evidence relating to the history of New Zealand' (section 2).

Any person intending to undertake work that may damage, modify or destroy an archaeological site must first obtain an authority from the NZHPT for that work. An authority is required for any site which meets the definition, regardless of whether it is recorded, scheduled in the District Plan or otherwise unknown. In issuing an authority to carry out work, conditions can be imposed by the NZHPT.

Certain below ground works at the Sarjeant Gallery may require an archaeological authority, and enquiries should be made with the Historic Places Trust before any work affecting the ground is carried out.

4.3 Listing on the District Plan

The Resource Management Act 1991 is concerned with the sustainable management of natural and physical resources; it aims to avoid, remedy or mitigate any adverse effects of development on the environment. The Act identifies (section 6) the protection of historic heritage from inappropriate subdivision, use and development as a matter of national importance, and defines historic heritage as:

‘those natural and physical resources that contribute to an understanding and appreciation of New Zealand’s history and cultures, deriving from any of the following qualities:

archaeological, architectural, cultural, historic, scientific, technological’

and includes sites, structures, places and areas; archaeological sites; sites of significance to Maori, including wahi tapu, and surroundings associated with the natural and physical resources.

The Act establishes the framework for the preparation and administration of district plans ‘to assist territorial authorities to carry out their functions in order to achieve the purpose of this Act’ (section 72). A district plan may include rules which ‘prohibit, regulate or allow activities’ (section 76) in order to achieve the plan’s objectives.

Section 88 of the Act requires an application for a resource consent to carry out work on a listed heritage item to include an assessment of any actual or potential effects of the work, and lists matters to be considered in the Fourth Schedule of the Act. These can include ‘any effect on those in the neighbourhood, and where relevant, the wider community’ and ‘any effect on natural and physical resources having aesthetic, recreational, scientific, historical, spiritual, or cultural, or other special value for present or future generations.’

Wanganui District Plan

In the Wanganui District Plan, the Sarjeant Gallery is listed in Appendix A1 as a heritage building; the interior is specifically included in the listing. Section R17 General Rule, Natural and Cultural Resources sets out rules covering the treatment of heritage buildings.

Permitted Activities include ‘maintenance of registered features’ provided there is ‘no physical alteration to the external appearance’ (except where colours or components are similar to the original). See parts 1 and 2 for precise words.

Discretionary Activities (Restricted) (see part 3) include permitted activities which do not comply with relevant conditions.

Restricted Activities (see part 4) include ‘alterations to, or adaptive re-use of, registered buildings ... provided that for major physical alterations a Conservation Plan shall be prepared by persons suitably qualified in heritage conservation prior to the physical work being undertaken.’

Non-complying activities (see part 5) include demolition or relocation of a registered building.

Heritage Orders

Under section 187 of the Act, a heritage order can be sought for an historic building (not necessarily a registered historic building) by a heritage protection authority. A heritage order is a provision made in a district plan to protect ‘any place of special interest, character, intrinsic or amenity value or visual appeal, or of special significance to the tangata whenua for spiritual, cultural, or historical reasons’, also ‘such area of land surrounding that place as is reasonably necessary for the purpose of ensuring the protection and reasonable enjoyment of that place’ (section 189).

A heritage order can be sought by a Minister of the Crown, a territorial authority, the Historic Places Trust, or by a specially approved heritage protection authority (sections 187 and 188). The effect of an order is to prevent the owner changing the place in a way that would ‘nullify the effect of the heritage order’ unless with the consent of the heritage protection authority (section 193 and 194).

Such orders are rarely sought, and generally only as a last resort where a very important structure is threatened with severe alteration or demolition.

4.4 Building Act 2004

The Building Act 2004 controls all matters relating to building construction. The following matters are of particular relevance when considering repairs, maintenance and alterations to existing and historic buildings.

Repair and Maintenance (Schedule 1 Exempt Building Work)

A building consent is not required for ‘any lawful repair and maintenance using comparable materials’.

However, all exempt work is required to comply with the Building Code. This means compliance with durability requirements (clause B2): for structural elements, not less than a 50 year life; for secondary elements which are difficult to replace, 15 years; and for linings and other elements that are easily accessible, 5 years. In dealing with heritage buildings, it is appropriate to design for at least a 50 year life for all elements.

Principles to be Applied (Section 4)

Assessment of building work subject to the Act is required to take into account, amongst others things,

‘the importance of recognising any special traditional and cultural aspects of the intended use of a building’, and ‘the need to facilitate the preservation of buildings of significant cultural, historical or heritage value’ (sub-sections d and l); also

‘the need to facilitate the efficient and sustainable use in buildings of materials and material conservation’ (sub-section n).

Historic Places (Section 39)

When a territorial authority receives an application for a project information memorandum or a building consent for a registered historic place, historic area or wahi tapu, it must inform the New Zealand Historic Places Trust.

Building Consents (Section 40 - 41)

It is an offence to carry out building work not in accordance with a building consent, except for exempted buildings and work as set out in Schedule 1 of the Act. (These include certain signs, walls, tanks etc, as well as repairs and maintenance.)

Section 41(c) allows for certain urgent work, such as emergency repairs, to be carried out without a consent, but such work is required to obtain a Certificate of Acceptance directly after completion.

Compliance Schedule and Warrant of Fitness (Sections 100 – 111)

A compliance schedule is required for a building that has specified systems relating to means of escape from fire, safety barriers, means of access and facilities for use by people with disabilities, fire fighting equipment and signage.

Such systems must be regularly inspected and maintained, and an annual building warrant of fitness supplied to the territorial authority. The purpose of the warrant of fitness is to ensure that the systems are performing as set out in the relevant building consent. A copy of the warrant of fitness must be on public display in the building.

Alterations to Existing Buildings (Section 112)

Alterations to existing buildings require a building consent, which will be issued by the consent authority if they are satisfied that after the alteration the building will ‘comply, as nearly as is reasonably practicable and to the same extent as if it were a new building, with the provisions of the building code that relate to:

- (i) means of escape from fire; and
- (ii) access and facilities for persons with disabilities, and
continue to comply with the other provisions of the building code to at least the same extent as before the alteration’.

Alterations that do not comply with full requirements of the building code may be allowed by the territorial authority if they are satisfied that:

- ‘(a) if the alteration were required to comply ... the alteration would not take place; and
- (b) the alteration will result in improvements to attributes of the building that relate to (i) means of escape from fire; or (ii) access and facilities for persons with disabilities; and
- (c) the improvements referred to in paragraph (b) outweigh any detriment that is likely to arise as a result of the building not complying with the relevant provisions of the building code.’

Change of Use (Section 115)

This section of the Act deals with buildings being put to new uses, and sets high building performance standards for any new use – as if for a new building.

Upgrading requirements made under this section of the Act can have serious implications for heritage buildings – the extent of change required to achieve compliance can sometimes be incompatible with the protection of heritage values, or at least come in to conflict with the protection of heritage values.

While the provisions in section 112 can sometimes be called upon to help balance heritage values and upgrading requirements, very careful design of remedial and upgrading work is required to minimise adverse effects on heritage values.

The Act states that an owner of a building must not change the use of a building –

- ‘(b) ...unless the territorial authority gives the owner written notice that the territorial authority is satisfied, on reasonable grounds, that the building, in its new use, will—
- (i) comply, as nearly as is reasonably practicable and to the same extent as if it were a new building, with the provisions of the building code that relate to—
 - (A) means of escape from fire, protection of other property, sanitary facilities, structural performance, and fire-rating performance; and
 - (B) access and facilities for persons with disabilities (if this is a requirement under section 118); and
 - (ii) continue to comply with the other provisions of the building code to at least the same extent as before the change of use.’

Written notice is usually in the form of an approved building consent.

Access (Sections 117 – 120)

In carrying out alterations to any building ‘to which members of the public are to be admitted ... reasonable and adequate provision by way of access, parking provisions and sanitary facilities must be made for persons with disabilities’.

In reference to Section 112 (ii) and Sections 117 - 120 above, building code requirements for access and facilities for persons with disabilities can be met by following NZS 4121: 2001 *Design for Access and Mobility – Buildings and Associated Facilities*. This has sections on the design of ramps, entrances, doors, toilet facilities etc.

Dangerous, Earthquake-prone and Insanitary Buildings (Sections 121 – 132)

A dangerous building is one likely to cause injury or death, whether through collapse or fire. An earthquake-prone building is one that will have its ultimate capacity exceeded in a moderate earthquake and would be likely to cause injury or death. An insanitary building is one that is offensive or likely to be injurious to health because of its condition or lack of appropriate facilities.

A territorial authority can, if it judges a building to be dangerous, earthquake prone or insanitary, require work to be done to reduce or remove the danger or to render it sanitary.

4.5 *Appropriate Standards*

The most appropriate conservation standards for use in New Zealand are those set out in the *ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value*. (ICOMOS stands for the International Committee on Monuments and Sites.) The charter has been formally adopted by the New Zealand Historic Places Trust, the Department of Conservation and a number of territorial authorities. It is recommended that all relevant requirements of the Charter be followed.

Important conservation principles contained in the charter are explained below; the full text of the Charter is included in Appendix II.

Carry Out Regular Maintenance

Regular maintenance is essential to the long life of heritage buildings. If maintenance is not carried out on a planned basis, repairs become progressively more difficult and expensive, and fabric of heritage value can be lost, thus diminishing the significance of the building. A well maintained building will survive the effects of storms and other natural disasters better than one that is poorly maintained.

Repair Rather than Replace

When repairs are necessary, cut out and replace only decayed material. It is better to have fabric that is worn and carefully patched than modern replica material, however faithfully copied.

Repair in Compatible Materials

In carrying out repairs, materials matching the original should generally be used if they are available. Work to a higher technical standard is good practice in some circumstances, and may be required by the Building Code.

Restore with Care

Restoration of lost features should be carried out only if there is clear evidence of the original form and detail. Such evidence could come from original drawings, early photographs or elements relocated to other parts of the building. Detailed examination of the fabric of the building can often reveal information that is not available from other sources.

Keep Change to the Minimum

Where alterations are carried out, change should be the minimum necessary to suit the new functional requirements. There should be the least possible loss of building fabric of heritage value.

Use

Ideally, the original use of a heritage building should be continued; where this is no longer appropriate, a compatible use should be the aim.

Make New Work Reversible

Where possible, new work should be reversible, so that change back to the present form remains a possibility should this be required in the future. Recycle or store early fabric that has to be removed, and make new junctions with the old fabric as lightly as possible.

Respect Alterations

Additions and alterations to heritage buildings can have historic or aesthetic significance in their own right. Returning a building to its original form is recommended only when the significance of the original structure is outstanding and later alterations have compromised its integrity.

Document Changes

Changes should be fully documented in drawings and photographs, with the latter taken before, during and after conservation work. New materials should be identified by date stamping.

Respect the Patina of Age

Patina, the visible evidence of age, is something to protect carefully. Buildings should look old as they mature, as age is one of the qualities we value them for.

Respect the Contents and Setting

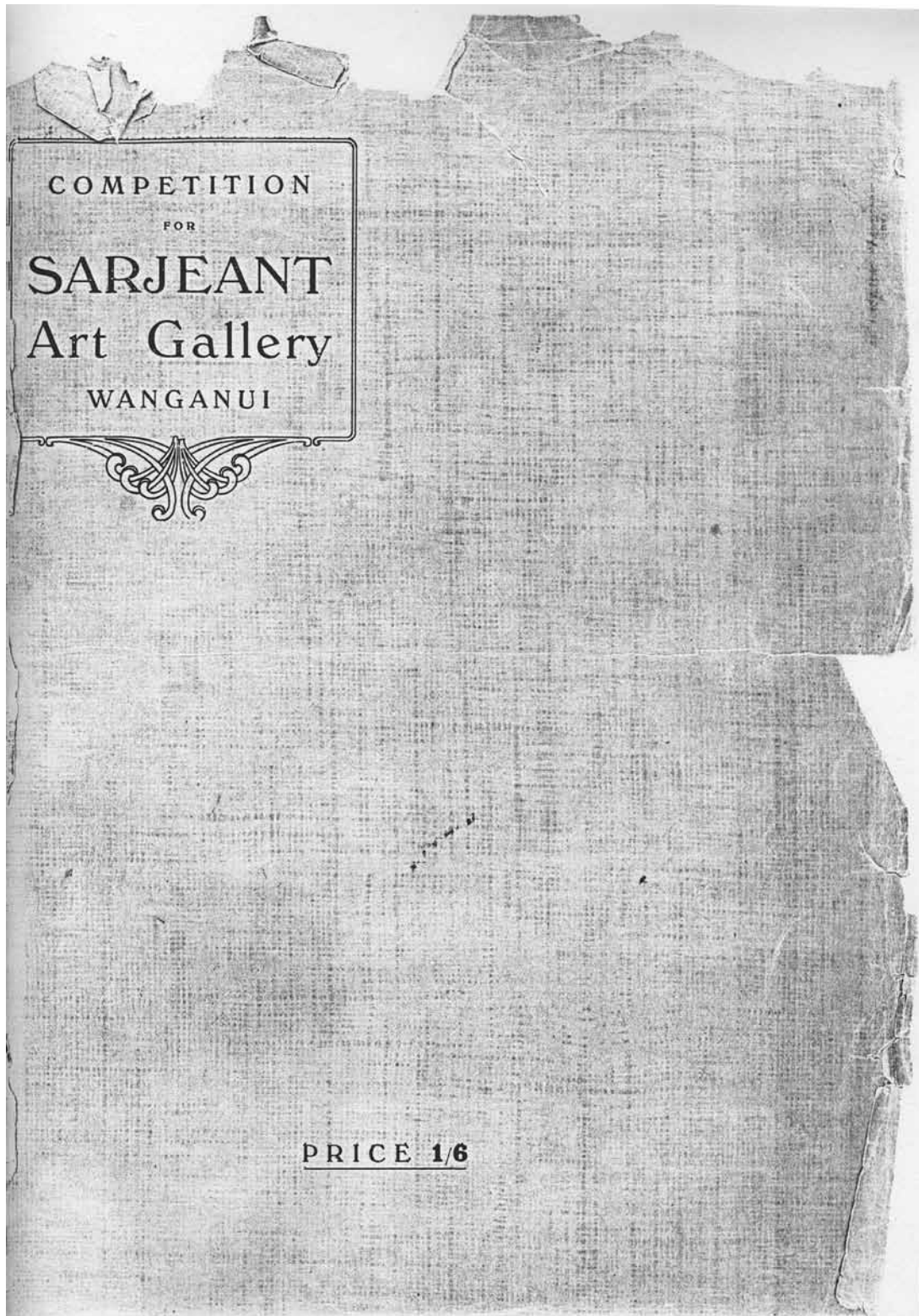
The contents and setting of a heritage building can often have heritage value in their own right and both should be regarded as integral with the building.

APPENDIX I

Competition for Sarjeant Art Gallery, Wanganui

Report of S Hurst Seager, Assessor, December 1916

This report is reproduced from the copy held by the Sarjeant Gallery.



Sarjeant Art Gallery Competition WANGANUI.

The Sarjeant Bequest

Won by Design No. 16

The assessor in this competition, Mr. S. Hurst Seager, F.R.I.B.A. gave his decision in the final competition in October, but owing to some question having been raised regarding one of the designs, we were unable to publish the details till now.

The following is the result:—Design No. 16 emanating from the office of Mr. Edmund Ancombe of Dunedin, 166 marks out of a possible 168, first; Design No. 2 by H.M. Helm, Wanganui, 149 marks, second; Design No. 1 by Messrs. W. G. & H. B. Young of Wellington, 143 marks, third; Design No. 33 by C. Winter, C/o Government Architect's Office, Sydney, 131 marks, fourth.

The Wanganui Council has appointed Mr. Ancombe architect for the carrying out of the work.

Architects were asked to compete first of all in a Preliminary Competition from which three designs were to be selected, the authors of which were to receive £35 providing they agreed to compete again in the final competition. The winner of this final competition was to carry out the work.

The sum of £9,000 was named as the amount which was not to be exceeded in the preliminary competition, and a builder's tender was asked for. Drawings to be 8-ft. to the inch and in pencil, with the walls and sections tinted in. Studies for elevations, and sections to be shaded to represent horizontal and vertical projection. Sections to be made through all points, and four elevations were required.

Although this competition was for the Art Gallery only, it was desired that the Art Gallery shall form part of a scheme including a Museum corresponding to the Art Gallery, and a central block of Municipal Offices and Town Hall.

The assessor drew attention to the necessity of correct lighting in the conditions, and warned competitors that "the recent additions to the National Gallery and the Picture Galleries in the Victorian and Albert Museum failed wholly in respect to their lighting—that is, they failed wholly to fulfil the purpose for which they were erected."

The Assessor did not wish to hamper competitors in the conception of their designs but there are certain dominant thoughts which must be kept clearly in mind in the preparation of them, i.e., the building is to be a memorial, and must therefore be a work of architectural distinction, not by lavish expenditure of material and labour, but by the artistic quality of the design.

The Assessor's article on "The Lighting of Picture Galleries and Museums" (published in the R.I.B.A. Journal, 3rd Series, Vol. XX., 1912), had to be carefully studied, and the building designed on the principles there laid down.

Report on Preliminary Competition

The Chairman,

Sarjeant Art Gallery Committee.

Dear Sir,—

I have the honour to report that thirty-three designs were received. These were first carefully examined in conjunction with the descriptions and estimates. It is to be regretted that but little reliance could be placed on the builders' estimates which accompanied the plans—how little can be at once seen from the fact that designs varying from 6,228 superficial floor area up to 12,576 superficial feet were valued by the builders equally at £9,000, and that even when the larger designs were often of a more expensive character than the smaller ones. I was compelled therefore, to disregard the estimates, and to measure up each design and assess the value as far as possible.

This naturally entailed a large amount of work which need not have been given if more honesty had been shown on the part of competitors and their builders. Any competitor should have known that a building of the monumental character asked for and measuring 318,008 cubic feet, could not possibly be carried out for the amount stated. Yet the builders' estimate for this large work was £9,000 and many other estimates were nearly as erroneous.

Some competitors have made an honest attempt to keep within the amount allowed, but the builder's estimate exceeding their expectations they have stated how the design might be reduced in order to comply with the Conditions. These designs have been adjudged on their merits on the reduced basis, as also were all designs which came within a reasonable distance of the amount allowed. Extravagant designs which could not possibly be executed as shown, and could not be carried out in part in such a way as to comply with paragraph 2 on page 9 of the Conditions which states that:

"The work when the £9,000 has been expended must not in any way suggest an unfinished building."

were rejected. It is pleasing to note that no outstanding first class design had to be rejected on these grounds, although among many so rejected, considerable skill was shown,—skill which would have perhaps placed the competitors in the first rank if this very important condition as to cost had been honestly fulfilled.

From the whole number, nine designs,—having the distinguishing numbers 1, 2, 7, 10, 15, 16, 19, 29, and 33—were selected for detailed examination.

A general survey of these showed that many competitors had again, as in the Dunedin Town Hall Competition, disregarded the request that they

should "present their ideas with the minimum amount of labour and expense." Some of the designs were most elaborately and fully drawn, involving a large expenditure of time, which in many cases could have been far better devoted to thought and study of the essential features of the problem.

As before stated, a professional assessor is not in the least influenced by the display of skilful draughtsmanship. In this preliminary competition it is the ideas only which are judged. These should be presented in as concise and direct a form as possible. It should be remembered that the possession of sufficient power of draughtsmanship to materialize an architectural erection can be shown to a fellow architect as well by a preliminary sketch as by elaborately finished drawings.

The method of competition here adopted—the submission of preliminary rough sketches by all who wish to compete, and of carefully finished and detailed drawings by the few selected from them—is a very valuable one both for the competitors and the promoters. It enables busy professional men to present their ideas with a minimum of time and expense and thus to take part in the competition, when otherwise they would be unable to do so, and it enables those who finally compete to amend their designs where necessary in the light of the Assessor's criticism and report. It is to be hoped that competitors in future competitions will not nullify the advantages of the system by the useless attempt to influence the decision by elaborate presentation.

It is necessary in the final competition that the drawings should be as accurately and highly finished as the skill of the competitor and his draughtsman will allow, for the Assessor in this case would naturally be influenced by the skill shown in details, and, moreover, the drawings would also have to make their appeal to the promoters and the public.

In assessing the value of the designs, they were compared under twenty-two headings as shown by the accompanying table, with the result that No. 33 comes first with 127 marks out of a possible 168; No. 1 second with 125; and Nos. 16 and 2 equal with 123 marks.

The individual marks vary exceedingly, and no one design takes a leading place in any two of the groupings shown.

The headings were grouped under:—

1. General Scheme	..	..	10 marks.
2. The Plan	..	..	50 "
3. The Elevations	..	..	48 "
4. The Interior Design	..	..	30 "
5. Lighting	..	..	30 "

Total .. 168 "

For the General Scheme, No. 2 was easily 1st; Nos. 33 and 16, 2nd, equal; No. 1 a weak 4th.

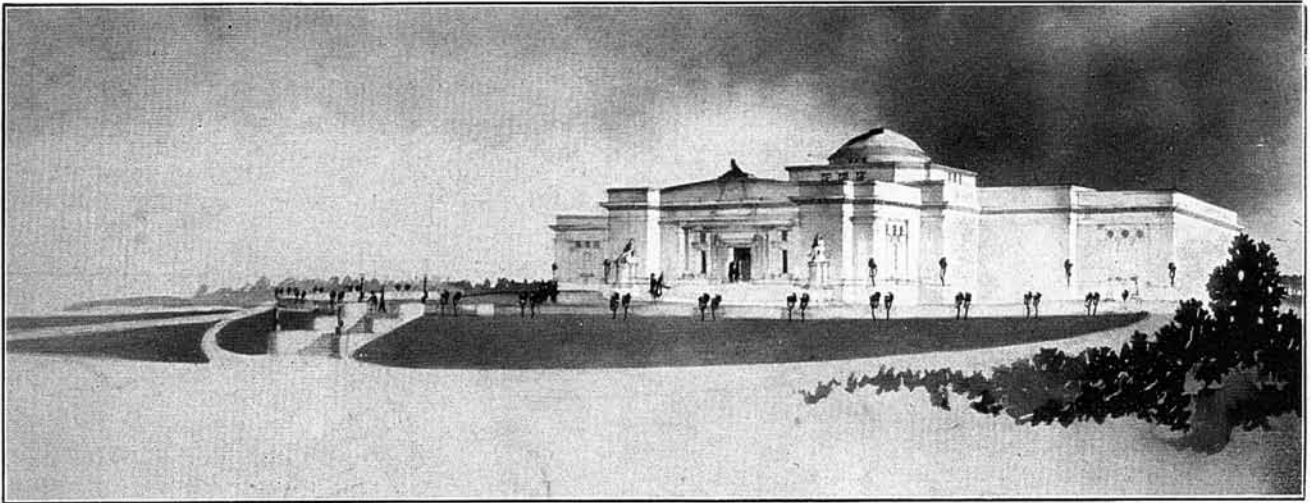
For the Plan, No. 33 was 1st; No. 1 was 2nd; Nos. 16 and 2, 3rd equal.

For the elevations, No. 16 was easily first; No. 1 2nd; No. 33 3rd; No. 2 4th; (These three were separated by only 1 mark).

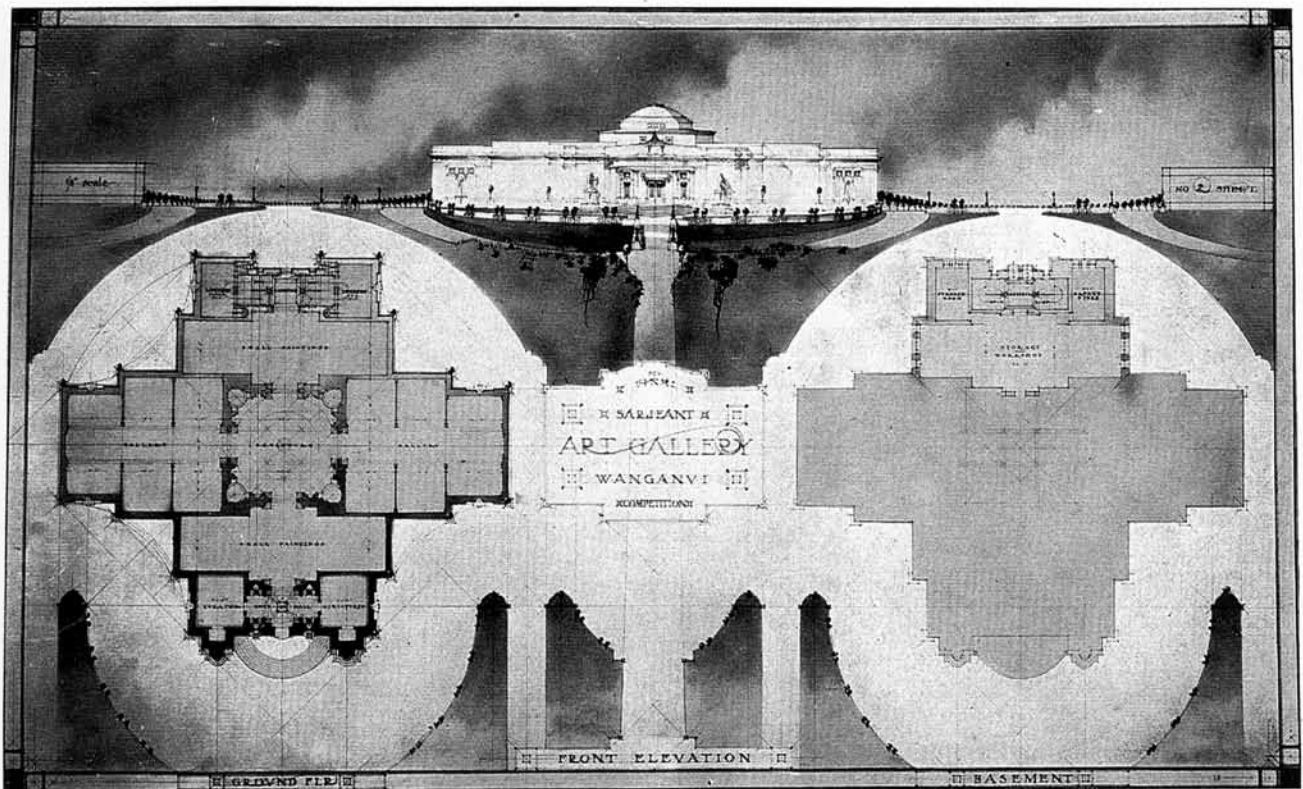
Marks obtained by First Nine Competitors

General Scheme	Maxm.	No. 33	No. 1	No. 16	No. 2	No. 7	No. 15	No. 10	No. 19	No. 29
The approach	5	4	2	3	5	2	5	3	4	4
The site	5	3	2	4	5	2	4	2	5	4
	— 10	— 7	— 4	— 7	— 10	— 4	— 9	— 5	— 9	— 8
The Plan										
General arrangement	6	3	5	4	5	3	6	4	3	2
Entrance Hall	4	3	3	4	1	3	4	4	0	2
Central Space	4	2	2	4	4	2	4	2	1	2
Oil Painting Gallery	4	4	3	2	1	4	4	2	2	2
Water Colour Gallery	4	4	3	2	2	3	4	2	2	2
Engravings Gallery	4	3	3	2	4	3	3	4	2	2
Miniature Room	4	3	3	4	3	3	2	4	2	2
Male latrines and locker room	4	4	4	2	3	4	4	0	3	1
Ladies' lavatories and lockers	4	4	4	2	2	4	4	0	3	1
Basement	4	4	1	2	2	1	1	1	1	1
Stairs	4	3	2	2	2	2	1	2	0	2
Curator's room	4	3	4	4	4	0	2	4	0	2
	— 50	— 40	— 37	— 33	— 33	— 32	— 39	— 29	— 19	— 21
Elevations										
Front	12	8	6	12	9	8	6	7	8	6
Sides	12	7	10	12	7	8	7	10	10	7
Back	12	9	9	12	7	9	4	10	6	6
Dome	12	8	8	12	8	8	4	6	8	4
	— 48	— 32	— 33	— 48	— 31	— 33	— 21	— 33	— 32	— 23
Interior Design										
Entrance Hall	8	5	4	8	3	5	4	7	0	3
Central Space	10	5	9	5	10	6	5	5	5	9
Galleries	12	8	8	6	16	8	10	8	6	6
	— 30	— 18	— 21	— 19	— 29	— 19	— 19	— 20	— 11	— 18
Lighting										
Oils and Water Colours	30	30	30	16	30	30	30	30	30	24
	— 30	— 30	— 30	— 16	— 30	— 30	— 30	— 30	— 30	— 24
TOTAL	168	127	125	123	123	118	118	116	101	..

S. HURST SEAGER, F.R.I.B.A.
Assessor.



Perspective of Winning Design No. 16



Plans and Elevation of Winning Design No. 16

For Interior Design No. 1 was 1st; Nos. 16 and 2 2nd equal; No. 33 3rd.

For lighting, Nos. 33, 1 and 2, 1st equal; No. 16 a weak 2nd.

It will thus be seen that each design will require to be considerably altered before any of them could be recommended for adoption. They are all good designs, but all have good and bad features in about equal degree.

Notes for Final Competitors

In making a selection of designs from the thirty-three designs submitted, the Assessor has found that there are four which are of such equal merit that he has recommended the Council to award a fourth premium and to ask the authors of the four selected designs to compete in the final competition.

The four designs selected in this competition each show good and bad features. There are none that could be recommended as they stand, for adoption by the Council, although the points gained by each competitor vary exceedingly in detail, the resulting totals are very close. The final selection would depend on the skill and care shown by the competitors in re-modelling their designs so as to eliminate the bad features and strengthen those which are not quite as satisfactory as they should be. The Assessor has marked with a blue cross in each set of plans, those points to which reconsideration must be given.

How far they depart from what the Assessor considers perfect arrangement is indicated by the copy of the marks gained by the competitors for the various parts of the design.

A mere enlarging and re-drawing the designs submitted would serve no useful purpose. The position is that four competitors have been selected by reason of the evidence they have given that they are capable of designing a perfectly satisfactory work, and they are now asked to reconsider, and where necessary entirely re-model, their designs in the light of the Assessor's criticisms and notes, and to produce altered designs in accord with them for his final decision.

The blue crosses on the plans will show to which portions of the design special attention must be given but the Assessor has not given any hint as to the manner in which the alterations must be made. In preparing their fresh designs, competitors must carefully re-read the Conditions and Notes for Competitors originally issued, together with the detailed notes here following.

GENERAL SCHEME

Full advantage must be taken by the competitors of the sloping bank which at present exists and to form as much of their roadway as possible on the side of this bank. There should be a space between each of the blocks of buildings. It would not be absolutely imperative that vehicles should be able to drive between the three blocks but they should be able to drive all round and there should be space left for turning. It is very important that com-

petitors give their close consideration to convenience of vehicular approach. Footway approach may rightly be by flights of steps.

THE PLANS

None of the selected competitors have quite grasped the meaning of the Assessor when he stated that the Sculpture Hall should be a "central" space. In every reference the Sculpture Hall is spoken of as a central space. Competitors are asked to read again the last clause of page 10 of the original Conditions. The Assessor does not think that the Entrance Hall which would also be a place for sculpture—not for pictures—should open directly into the Sculpture Hall. Far better effect would be produced as indicated by the Assessor in the original Conditions, that the Entrance Hall should give access to a picture gallery which should in turn lead to the central space by which each of the other galleries might be approached. The Entrance Hall should have some architectural dignity and competitors are to remember that it is asked that it should be spacious. 300 superficial feet would not be regarded as extravagant. It must be thoroughly well top-lighted.

THE CENTRAL SPACE

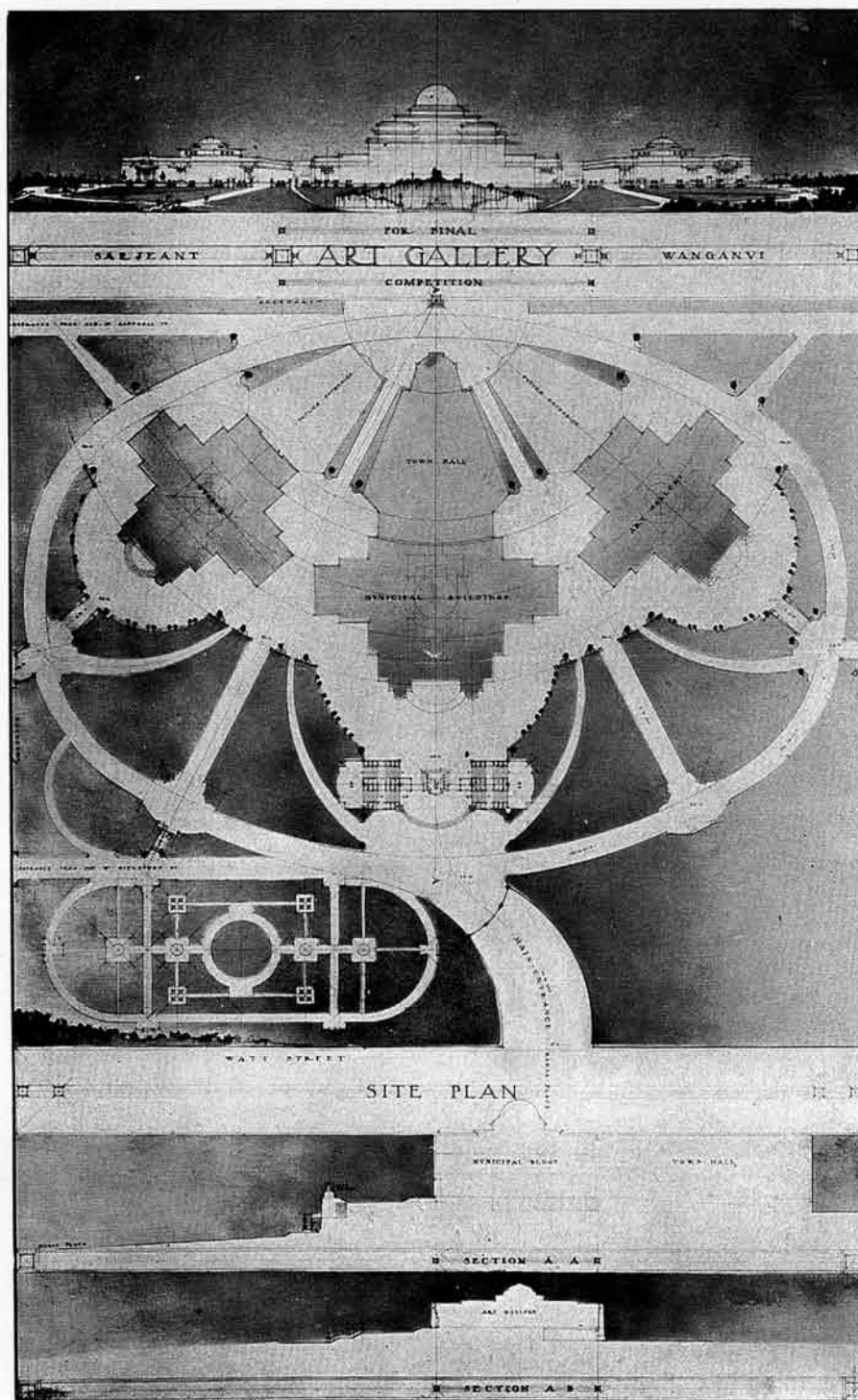
None of the competitors have shown a suitable Sculpture Hall. It should be about 30 feet in diameter, certainly not less, and would not be regarded as extravagant if it were a few feet more. In designing this central space some competitors have not given sufficient lighting. It should be well lighted as stated in the original Conditions, by windows in the drum of the dome and the central light in the crown of the dome would also have a good effect but it would not be advisable to make this too large. Certainly the whole of the dome should not be of glass, but should be of solid construction. If the light in the eye of the dome is thought necessary, it should not be more than about 4 feet in diameter.

The openings into the corridors from the central space should be about 10 feet wide so that a fine vista may be obtained in each direction.

OIL PAINTINGS, &c. GALLERIES

It should be noticed in reference to the galleries, that although oil, water colour and engravings galleries are spoken of, a well-lighted gallery would be equally useful for any of these exhibits, the only thing to remember is that oil paintings are likely to be larger than water colour paintings, and that the distance for viewing them should not be less than the 16 feet stated in the Assessor's paper on lighting, and the width of the avenues should not be less than 12 ft. Some of the competitors have shown narrow passage ways, which would not be desirable.

It is very important and imperative that the galleries should be formed as suggested in the Assessor's paper. The old method of rectangular rooms even when the skylights are made to throw the light on the walls, cannot possibly be as satisfactory as the corridor system with well-lighted bays. The area of the buildings varies considerably



Site Plan of Winning Design No. 16

and in order that competitors may be on a perfectly equal footing in respect to the size of the building, the lengths of wall surfaces are now given and must be adhered to.

For Oils and Water Colours there must be a length of outer wall of 250 feet and the possibility of extension must be kept in view. If the building is arranged or planned as suggested, the arms of the cross might be omitted or extended, and the building yet present a perfectly finished appearance at any time.

In giving the length of the outside wall required for oil and water colours the Assessor wishes it to be borne in mind by the competitors that the promoters may wish to spend at first only the £9000 at present allotted. So that it would be well to point out how much of the design can be erected for that sum and also to suggest possible enlargements. The work at any stage must not present an unfinished appearance.

ENGRAVINGS

These may be provided for in a bay or in a separate room. In either case the wall surface of about 60 feet would be sufficient and in both cases the sky-light should be so arranged that each wall is equally well lighted. (See notes on lighting).

MINIATURES

The Miniatures should be placed in a separate room and this should certainly be off the Entrance Vestibule opposite the Curator's room. A room having a superficial space of between 200 and 225 feet will be ample.

LATRINES & LOCKER ROOMS

These have in some cases been well designed and placed, but in considering these and the entrance to them from the basement, it must be remembered that the Art Gallery will be very often used for conversaziones, and at these times these locker rooms and lavatories would be used as cloak rooms so that the entrance to them must be direct, that is to say it must not be necessary to pass through the main portion of the building before reaching them. A double doorway should be arranged for entrance and exit. The lavatories need not be partitioned off, it would be sufficient if the basin were in a recess off the locker room with entrance to the w.c. from the recess. The locker rooms might well be rather larger than originally stated. It would be better that the superficial area should be about 200 feet including the lavatory recess.

BASEMENT

It should be kept in mind that it is necessary that the basement entrance should have some architectural dignity as when the building is used for conversaziones this would be the entrance for the guests and the stairs leading from the basement entrance hall would give access to the retiring rooms. It may be considered more convenient to have two staircases leading on either side to the men's and ladies' retiring rooms for in this way the rooms can be approached perhaps more readily than by the central staircase leading at first into the gallery.

The locker rooms may be as stated in the original conditions as at the basement level, but wherever they are placed, a point to remember is that it must be possible to reach them off the basement vestibule having a dignified architectural treatment and that it must be possible to get access and egress without any chance of crowding. Wherever the locker rooms and lavatories are placed, their position must not be apparent from the exterior.

STAIRS

From what has been stated it can be seen that it is not imperative to have a single staircase to carry out the desired arrangements, and that it may be thought more desirable to have two staircases but in either case the staircase and stairs must be treated in an architectural manner, and be of sufficient importance to make them suitable for exhibition purposes. They must therefore be thoroughly well lighted.

CURATOR'S ROOM

The Curator's room should undoubtedly be off the Entrance Hall, opposite the room for miniatures. It may be of the size already given for miniatures.

ELEVATIONS

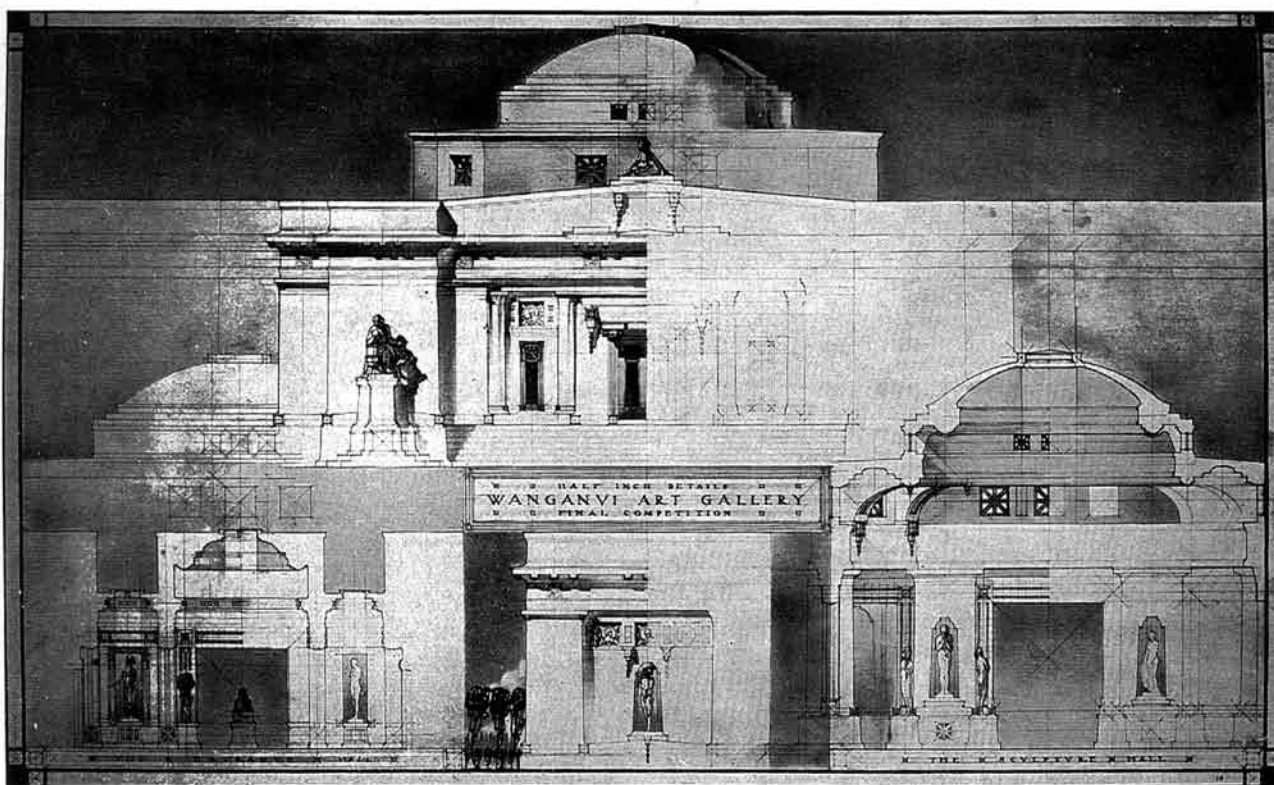
It was stated in the original Conditions, page 8, that the building should be in the classical style, drawn in a quiet, dignified simple manner. Although this is desired the building should still appear as if designed for the purpose of an art gallery. Competitors must be careful to avoid any appearance that would give a suggestion that it was designed for a mausoleum. It is required that the treatment should be original, not a mere copy of classical buildings. Those elevations which show an original treatment in a simple dignified manner, will receive more favourable consideration than those which are strictly in accord with classical examples or which show an unnecessarily ornate treatment.

As stated above, it would be a great blot on the design if the elevations showed the position of the lavatories. It must be remembered that the that it is important that the treatment should be elevations will be seen from every point of view and artistic and dignified on all fronts.

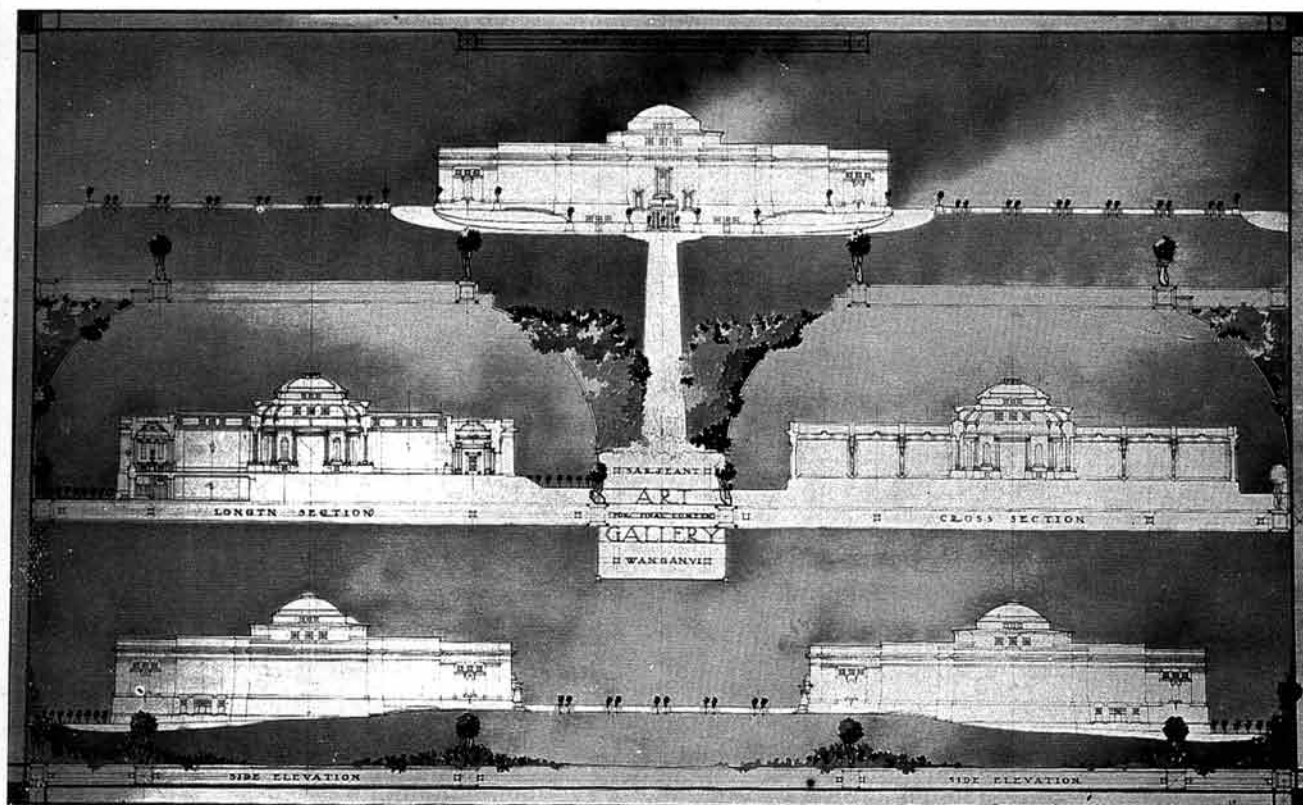
INTERIOR DESIGN

The two portions of the design which seem to call for carefully considered architectural treatment, are the Vestibule and the Sculpture Hall, but in either case it must be remembered that however fine an architectural treatment may be, if it is not suitable for sculpture it will not serve the end in view.

In the galleries the bays which are formed by the cross partitions, can be wider than shown by many competitors. It will be found by working out the diagram for the lighting on the partition walls that probably a width of bay of about 18 feet will be possible. This of course will vary according to the position of the sky-light. Very few competitors have worked out the lighting problem on



Half-inch Detail of No. 16's Design



Winning Design No. 16—Sections and Side Elevations

the partition wall. It must be remembered that it is not desired to put pictures on the inner part of the partition wall, but there should be a good, lighted space of about 6 feet from the corridor upon which single pictures might be hung.

The corridors should be kept lower than the skylight of the bays and might well be arched or ceiled lower in an architectural manner, but it is not desired that columns should form the termination of the partitions. It would be better that these should have an original artistic treatment of modelled ornament. There is a good opportunity for the design of original work in this part of which the Assessor hopes the competitors will make full use. It requires to be simple and refined but not stereo-typed.

LIGHTING

The competitors generally have followed the course laid down in the Assessor's article with the result that the lighting generally is quite satisfactory. Some good designs have been spoilt by want of attention to the principles laid down. It must be remembered that if the light falls vertically over the pictures, there will be an absence of reflections but in the case of oil colour pictures painted in a thick rough manner, the projections of the colours would cast shadows, so what would be intended by the painter to be a high bright light, would be dulled in consequence of the mass of shadow.

The skylight should be kept back as far from the wall surface as possible to avoid reflections. It will be seen that the rule laid down by the Assessor is the one which gives this result best. In the Engravings room and also in the Small Water Colour room this objection does not hold, for in those cases the light may be only a few feet from the wall surface without any disadvantage. The lighting of the central space has already been referred to. In all cases competitors must show clearly by sectional diagrams both longitudinally and transversely, the exact effect of the lighting and the position of reflecting surfaces. The end walls of the corridors, it should be noted are very suitable for hanging large pictures upon and these should therefore be well lighted.

THE COST

Definite dimensions are now given in lieu of a definite cost so that competitors are now required to furnish a definite tender from a reliable builder stating the sum for which he is prepared to carry out the work. This will naturally be in excess of the amount previously allowed but the cost must not exceed that which is necessary to carry out the work in accord with the spirit of the Conditions and the attached notes.

In reference to the above competitors are requested to bear in mind the views stated in clause 10 of the conditions.

Many competitors in designing their dome have forgotten that it will be seen principally from points much below the level of the site so that what may appear to be a good proportion on paper would in

execution be so much foreshortened that it would become quite insignificant.

The whole of the exterior design must be of stone. Competitors are at liberty, as in the preliminary competition to ask questions up to the end of July.

S. HURST SEAGER, F.R.I.B.A., F.N.Z.I.A.
Assessor.

Assessor's Report on Final Competition

The Chairman,
Sarjeant Art Gallery Committee.

Sir,

I have the honor to report that the authors of the four designs, No. 33, 1, 16 and 2, selected in the preliminary competition for the final, have each presented excellent sets of drawings. These drawings show that each competitor has earnestly endeavoured to embody in his design the suggestions given them in the "Notes to Competitors Final Competition." They have all succeeded in improving on their first designs. The extent of the improvements is clearly shown by a comparison of the marks in the two competitions:

	No. 33	No. 1	No. 16	No. 2
Final Competition	131	143	166	149
First Competition	127	125	123	123
Additional marks gained	4	18	43	26

It will thus be seen that No. 16, though bracketed with No. 2 for third place in the first competition, is now easily first, while No. 2 takes a good second place, No. 1 third, and No. 33 fourth.

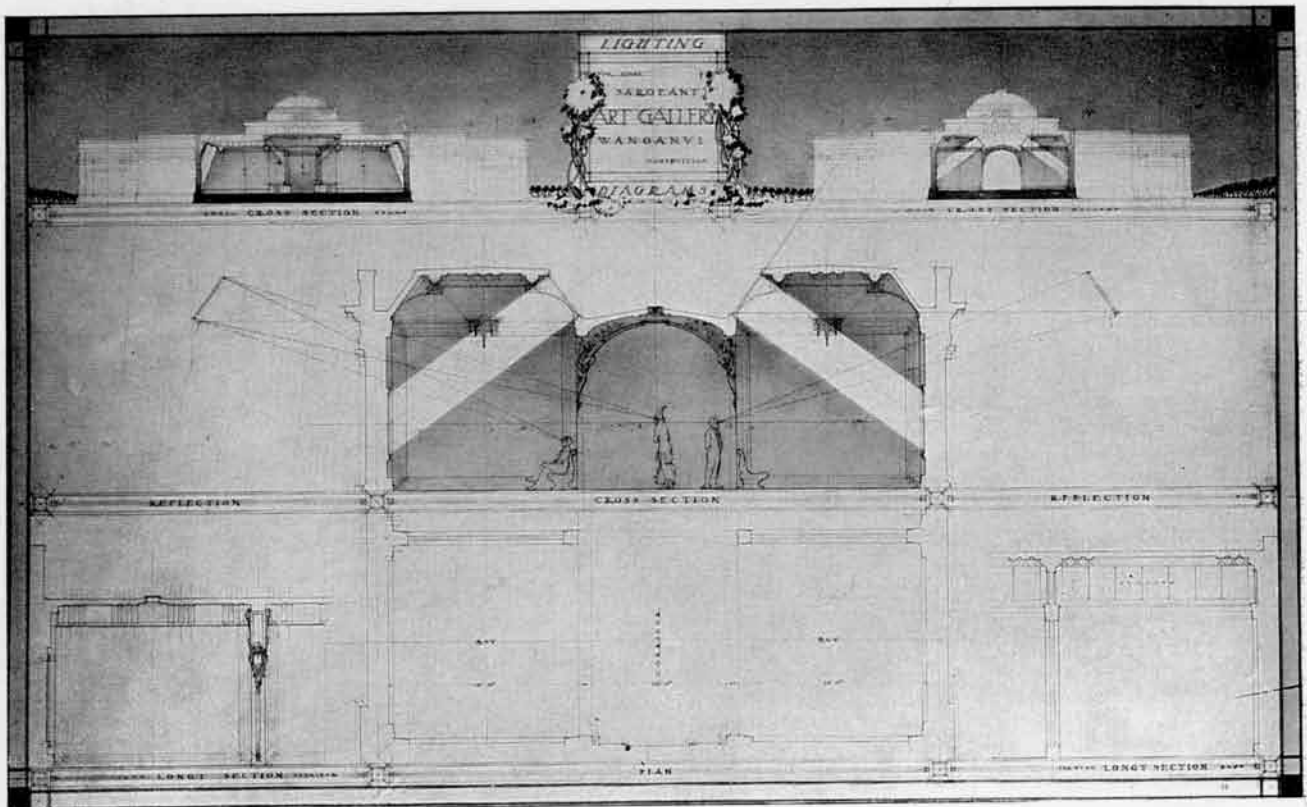
It is interesting also to note that whereas in the first competition No. 16 was first only in the "Design of Elevations," it is now equal with No. 2 in the "General Scheme," first in "The Plan," first in "Design of Elevations," first in "Design of Interior" and equal with others in "Lighting."

LENGTH OF PICTURE SPACE

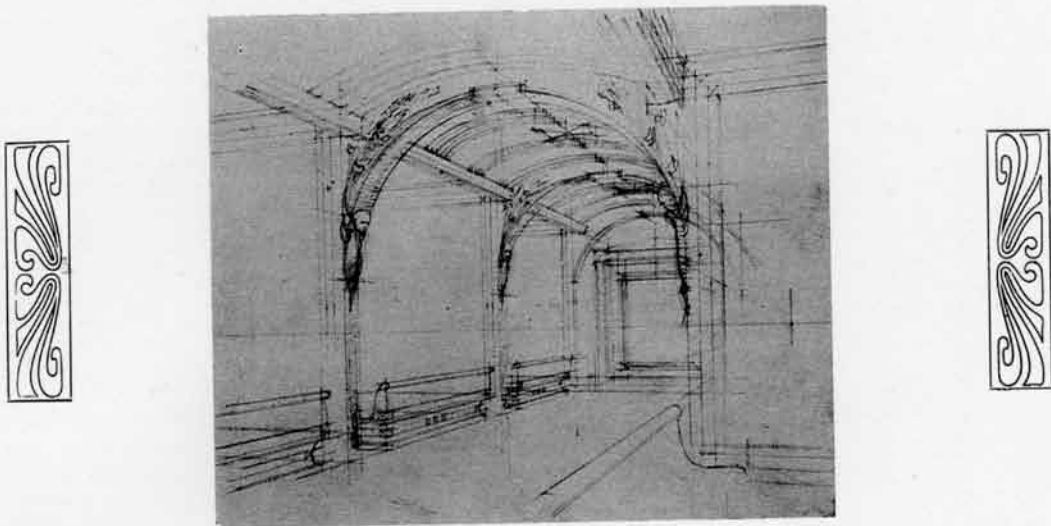
In the first competition, the competitors were asked to design a building which would not cost more than £9,000. In the final competition, in lieu of a definite amount, an exact length (250 feet) of well lighted wall surface was asked for, and the competitors have kept very closely to the conditions in this respect. The extra surface available on the partitions and at the ends of the corridors depends upon the arrangement of the plan. The total length of wall spaces in the designs as drawn, exclusive of the miniature room is:—No. 16, 568 feet run; No. 2, 486 feet run; No. 1, 434 feet run; No. 33, 408 feet run.

In No. 16 design there are two wings which might be omitted for the present if thought desirable, and still leave the building complete as demanded in the conditions. These wings give 104 feet of wall surface, which if omitted, would place this design on the same footing as the others, for 568 less 104 gives 464 feet, only 30 feet more than No. 1, and 22 feet less than No. 2.

Competitors were asked to provide estimates from reliable builders stating what the building, as designed, could be executed for. As in the first



Winning Design No. 16, showing Lighting



Main Gallery showing Bays

competition the estimates are obviously most unreliable. The superficial areas of the designs as drawn and the estimates submitted are as follows:— No. 16, area 11,632, estimate £10,800; No. 1, area 9,994, estimate £13,750; No. 2, area 9,428, estimate £12,500; No. 33, area 8,994, estimate £18,050.

I am of opinion that the estimate of No. 16 is lower than the value of his building as drawn, and the estimates of the others are higher, No. 33 especially so. I had the value of the design No. 16 in the first competition carefully estimated by a reliable builder, and the estimate coincided with my own opinion, viz., that the work will cost somewhere about £1 per superficial foot of the main floor and wall area. At any rate, as all the designs are somewhat of the same character, they would have the same relative value. Comparing these values with the builders' estimates we have:—

No. 16—£10,800	.....	£11,632
No. 1—13,750	.....	9,994
No. 2—12,500	.....	9,428
No. 33—18,050	.....	8,994

If the two wings are omitted from No. 16 the superficial area will be reduced by 1368 superficial feet, making the area of the reduced building 11,632—1368 = 10,264 superficial feet, (230 suppl., feet more than No. 1), and the relative cost £10,264.

I do not advise the omission of the two wings. I am, on the contrary, strongly of opinion that the building should be erected exactly as drawn, subject only to such minor modifications as are hereafter suggested. If a sufficient amount of money is not at present available, then the work might be reduced as suggested, with the knowledge that a perfect and complete work will result, giving no evidence of an unfinished structure. The wings could in that case be added at any time.

In respect to the estimates, it must be remembered that at the present time prices are fluctuating to such an extent and are so much higher than the prices of normal times, that it is impossible to accurately foretell what the actual tenders will be. It should be said in reference to No. 16, that if there is any difference in the relative value of the designs, it is in its favour, for while its close competitors have obtained their effects by added decorative features, No. 16 has shown throughout an artistic restraint. The excellence of his design consists in the carefully studied grouping and the fine proportion of the essential features of the design. The design throughout is characterised by studied simplicity acting as a foil or giving emphasis and added value to the few parts where architectural or sculptured enrichments are placed.

THE DESIGNS

The careful system of marking adopted renders it unnecessary that I should criticise designs in detail. Competitors can see at once why they have succeeded or failed by comparing the marks gained for any feature with those gained by the other competitors, and by studying designs in relation to them. It must be remembered that all the marks are relative. Each feature of the designs has in turn been placed side by side and the order of merit determined. Then that placed first for that feature was, if it had no defects, given full marks, and the others were marked in

relation to it. There are many features in all the designs whilst having no actual faults would have secured full marks, had there not been a design which in that particular was better.

Competitor No. 1 for instance, would certainly have obtained full marks for his well drawn Ionic portico if No. 16 had not shown an appropriate original treatment which placed it well ahead of the careful copy of antique forms. The same applies to Competitor No. 2.

The markings show the actual position in respect to the essential utilities and their artistic treatment. In this there is not a very great difference between Nos. 2, 1, and 33, but there is an artistic quality in No. 16 which carries the author far ahead of the other competitors. This quality can be readily felt by all who examine this excellent design, presented, as it is, by superb draughtsmanship. But though readily felt, the feeling cannot be translated into cold terms of numbers of marks. The system of marking ensures that the utilities of the problem have been as carefully as possible determined. The total marks of 166 out of a possible 168 indicate truly my opinion of the manner in which the author has solved the essential demands the conditions imposed. The drawings alone will reveal the manner in which he has embodied the essentials in an appropriate and artistic structure. A structure which will when erected make Wanganui distinguished as possessing the most beautiful Art Gallery in the Dominion, and one in which the essentials of Art Gallery design have been more fully complied with than in any gallery I am acquainted with elsewhere.

I have therefore no hesitation in recommending that the author of Design No. 16 be appointed as architect for the work. That he be instructed to prepare the working drawings and call for tenders.

All the competitors are now entitled to receive the honorariums offered.

I have the honor to be,

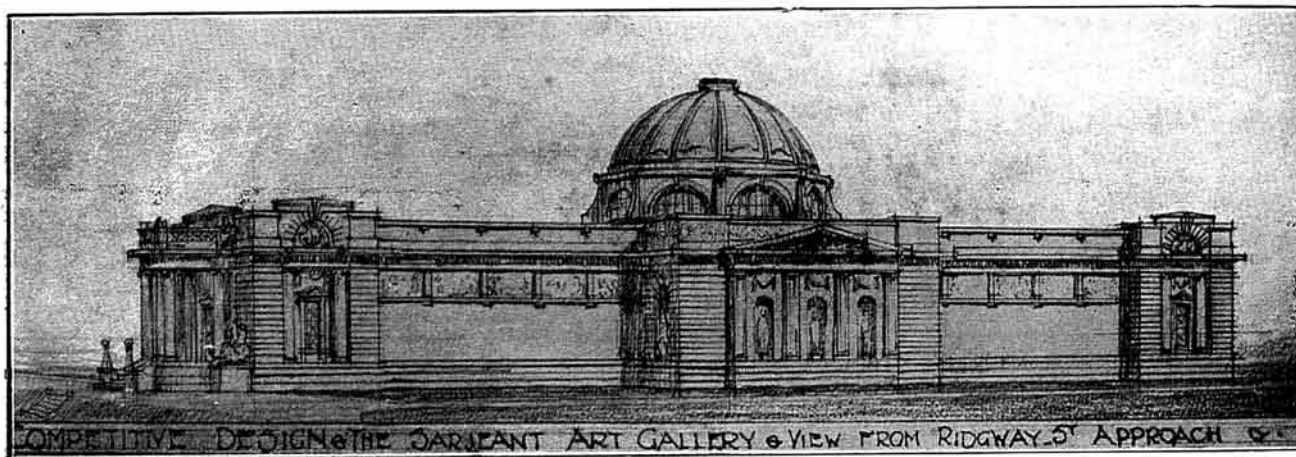
Yours faithfully,

S. HURST SEAGER, F.R.I.B.A., F.N.Z.I.A.
Wanganui, 9th October, 1916 Assessor.

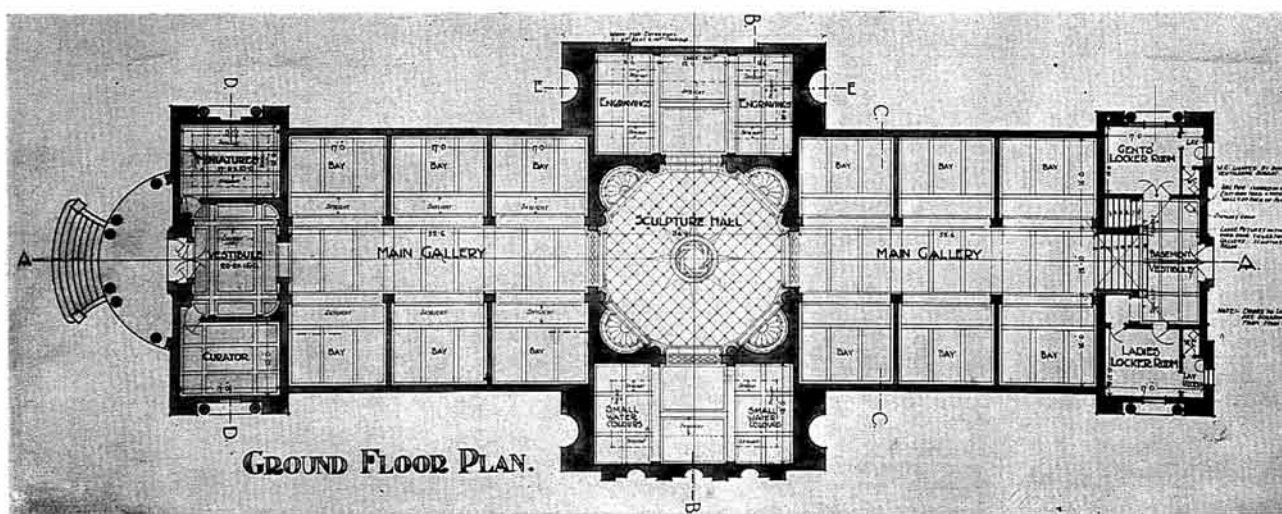
Marks obtained in Final Competition

	Maxm.	No. 16	No. 2	No. 1	No. 33
General Scheme					
Convenience of approach ..	5	5	5	4	3
The lay-out of site ..	5	5	5	4	3
	— 10	— 10	— 10	— 8	— 6
The Plan					
General arrangement ..	6	6	6	6	5
Entrance Hall ..	4	3	3	3	3
Central space ..	4	4	3	3	3
The Galleries ..	12	12	12	12	11
Miniature room ..	4	4	4	4	4
Male latrines and locker room	4	4	3	3	1
Ladies' lavatories & locker rm.	4	4	2	3	1
Basement ..	4	4	2	3	3
Stairs & access to locker room	4	4	2	3	2
Curator's room ..	4	4	4	4	4
	— 50	— 49	— 41	— 44	— 73
Design of Elevations					
Front ..	12	12	10	9	10
Sides ..	12	12	11	9	9
Back ..	12	12	10	10	10
Decme ..	12	12	11	10	10
	— 48	— 48	— 42	— 38	— 39

(Continued on page 12)



Perspective of Design placed Second—No. 2



Ground Plan of No. 2's Design placed Second

Design of Interior	Maxm.	No. 16	No. 2	No. 1	No. 33
Entrance Hall ..	8	8	7	7	7
Central space ..	10	9	8	7	6
Galleries ..	12	12	11	9	8
	— 30	— 29	— 26	— 23	— 21
Lighting	30	30	30	30	28
TOTAL ..	168	166	149	143	113

Suggested Modifications

There are a few minor alterations which I think should be made in Design No. 16. In respect to the gallery itself these are:—

- 1st. Omit window at landing between stairs and put in a top light so that a large scale picture may be hung there and be well seen from the "Central Space."
- 2nd. The windows shown in the raised base on which the dome rests should, I think, be omitted, and their place taken by solid sculptured panels, as for instance reproductions of the metopes of the Parthenon. The number of the windows in the drum of the dome might be increased, so that a brilliant light may be obtained without any chance of the direct rays falling in the spectators' eyes.
- 3rd. The windows at the sides of the raised flat ceiling over the "Small Paintings" galleries, should be omitted for if not, direct rays may fall upon the spectators and cause reflections on the pictures on the end walls.
- 4th. The Entrance Hall is excellent in design but should be made about 3 feet wider, making it 12 ft. instead of 9 ft. between the projections. If carried out as at present, it would be somewhat cramped.

NOTES.—Mr. Macleod, Demonstrator in Physics at Canterbury College, has at my request made experiments with the different kinds of translucent glass, and I have a sample of the one which gives the best results.

Spring roller white blinds must be provided working from a roller *at the bottom*, of the skylight.

It will be better that clear sheet glass should be fixed a few inches away from the outer glass, in order that an equal temperature may be maintained in the galleries. The blinds can be arranged to work between the two glasses.

S. HURST SEAGER,
Assessor.

Report on General Scheme

The Chairman of the Sarjeant Art Gallery,
Sir,—

Apart from the actual design for the Art Gallery the question of the General Scheme for the lay-out of the site has received most careful consideration. I am of opinion that the scheme presented by No. 16 is one which your Committee can mostly heartily recommend for adoption by the City Council.

The site is a magnificent one and can be converted into the finest civic centre in the Dominion. It is a level rectangular space with the long sides

parallel with Victoria Avenue. There is ample room for the Art Gallery, the Museum, the Municipal Buildings and Town Hall. The conditions stated that the Art Gallery should be placed on the S.E. end, the Museum at the N.W. end and the Town Hall and Municipal Offices as a central block, and the competitors were asked how these buildings could best be arranged.

The difficulties presented are that it stands some 35 feet above the upper part of Maria Place which forms the only direct approach from Victoria Avenue.

No. 2 has overcome the difficulties with considerable skill, but No. 16 shows a finer conception and one which would make the site very easy of approach from Wicksteed Street, Maria Place and Guyton Street, along Wicksteed Street and Campbell Street, crossing Cameron Terrace.

By adopting an encircling oval roadway as the main approach for vehicles he has been able to obtain roadings of very easy grade (1 in 20.5), which rise up to the level of the site at about the centre of the S.E. and N.W. boundaries. Other roadways having a gradient of 1 in 11 lead up to the space between the buildings. A wide terrace runs in front of the group of buildings at the main level.

Directly in front of the Municipal Office and in the same axial line a monumental flight of steps is shown and on the landing is placed the Lion monument. The Lion monument would I think be more appropriately placed in that portion of the park overlooking the river as it is here the memories of the Maori War and the fallen British soldiers are more forcibly revived.

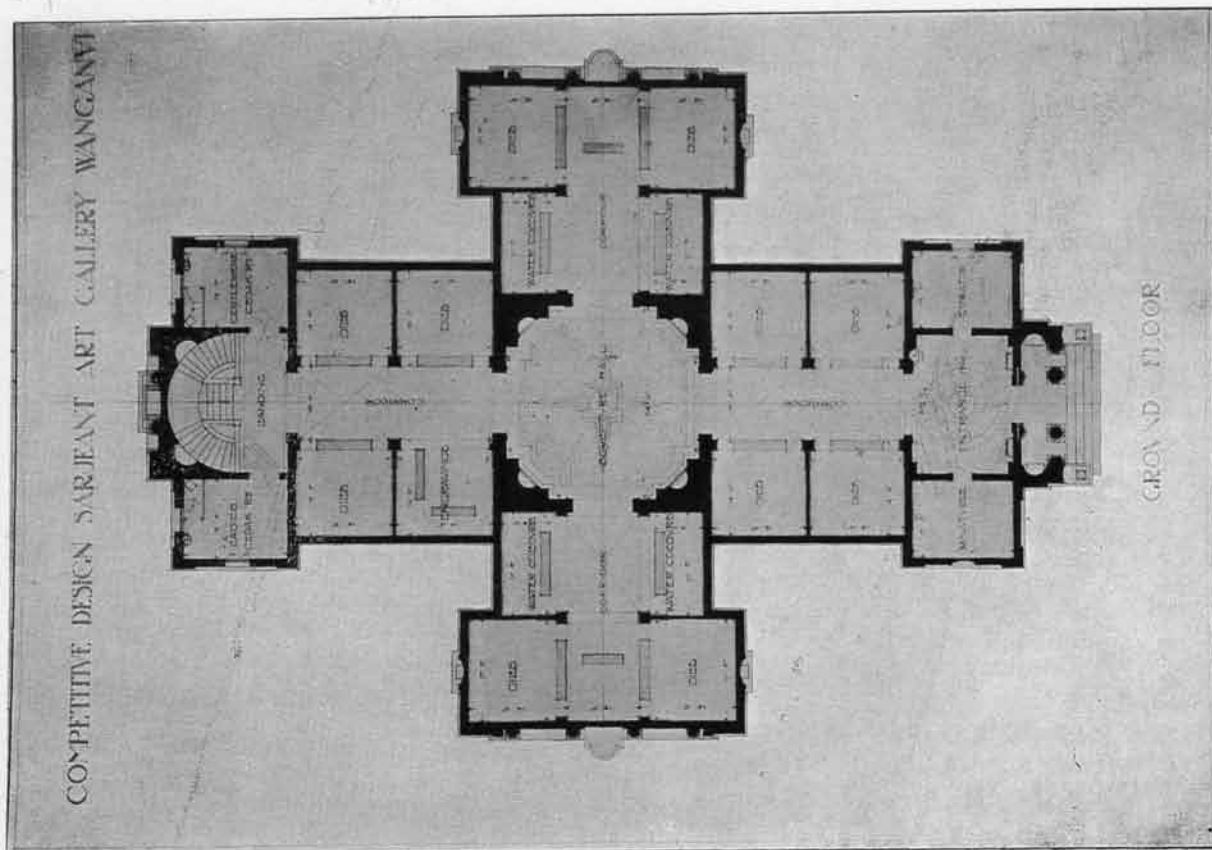
I am of opinion that the landing of the steps would be the most suitable position for a memorial to those who have fallen in the present war; when designed in harmony with the Art Gallery and other buildings, this monumental stair and memorial would form an approach of the deepest interest.

I am of opinion that it would be better that the Art Gallery should have the front turned more towards the S.W. as shown on the tracing submitted. An Art Gallery is mostly frequented in the afternoon, and by turning the front more to the S.W. it will be well lighted by the late afternoon sun. Moreover, the front would be better seen from the end of Maria Place. The southern portion of the oval roadway, the grading of the upper part of Maria Place, and the steps, should be undertaken in connection with the erection of the Art Gallery, as also the forming and planting of that portion of the park lying to the S.W. and S.E. of it.

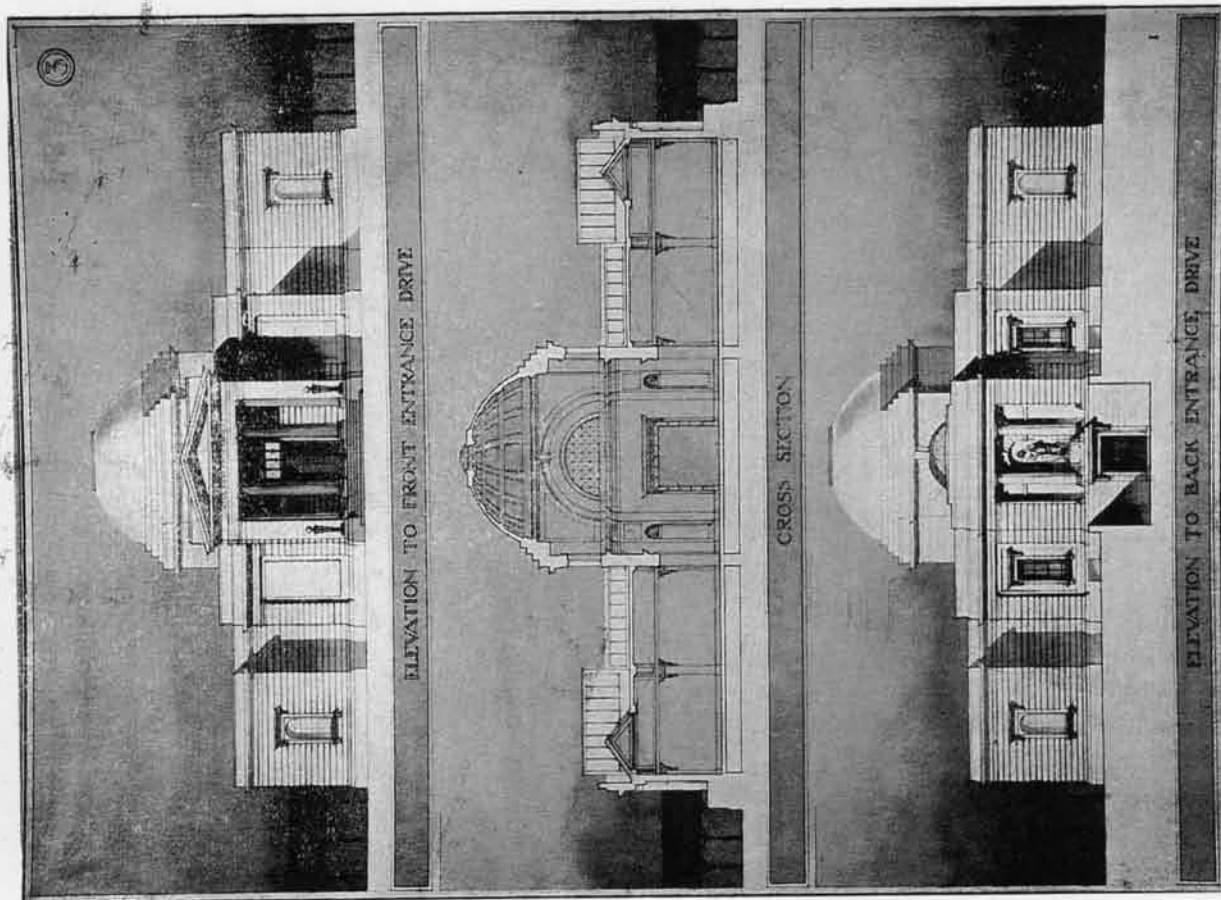
I have also suggested in the tracing an alteration to the setting out of the ground in front of the steps so that a symmetrical and more dignified effect may be produced. The band room would of course have to be moved to some less conspicuous and more appropriate position.

The scheme as a whole is certainly a fine one and it is sincerely to be hoped that the City Council will agree to carry it out in its entirety as opportunity occurs.

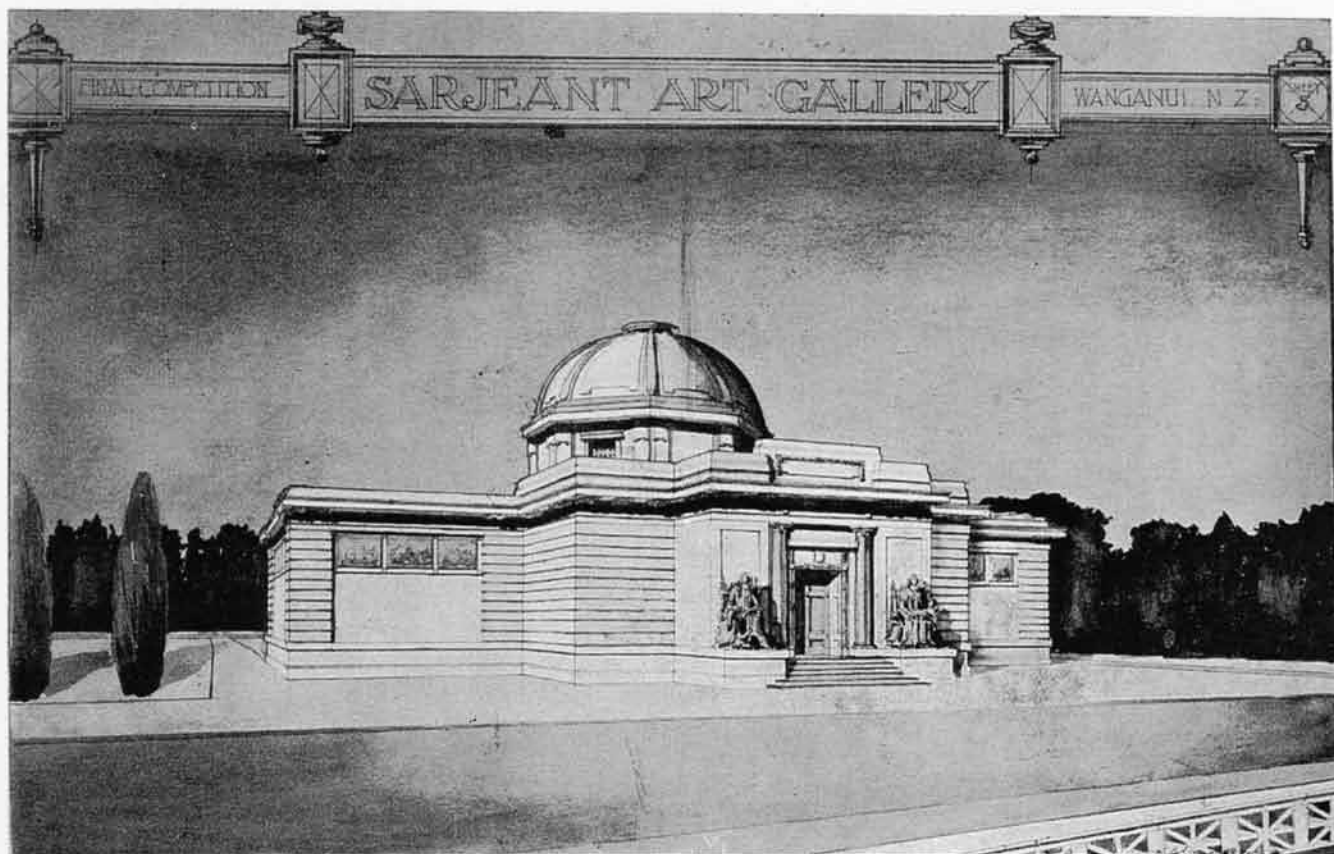
S. HURST SEAGER,
Assessor.



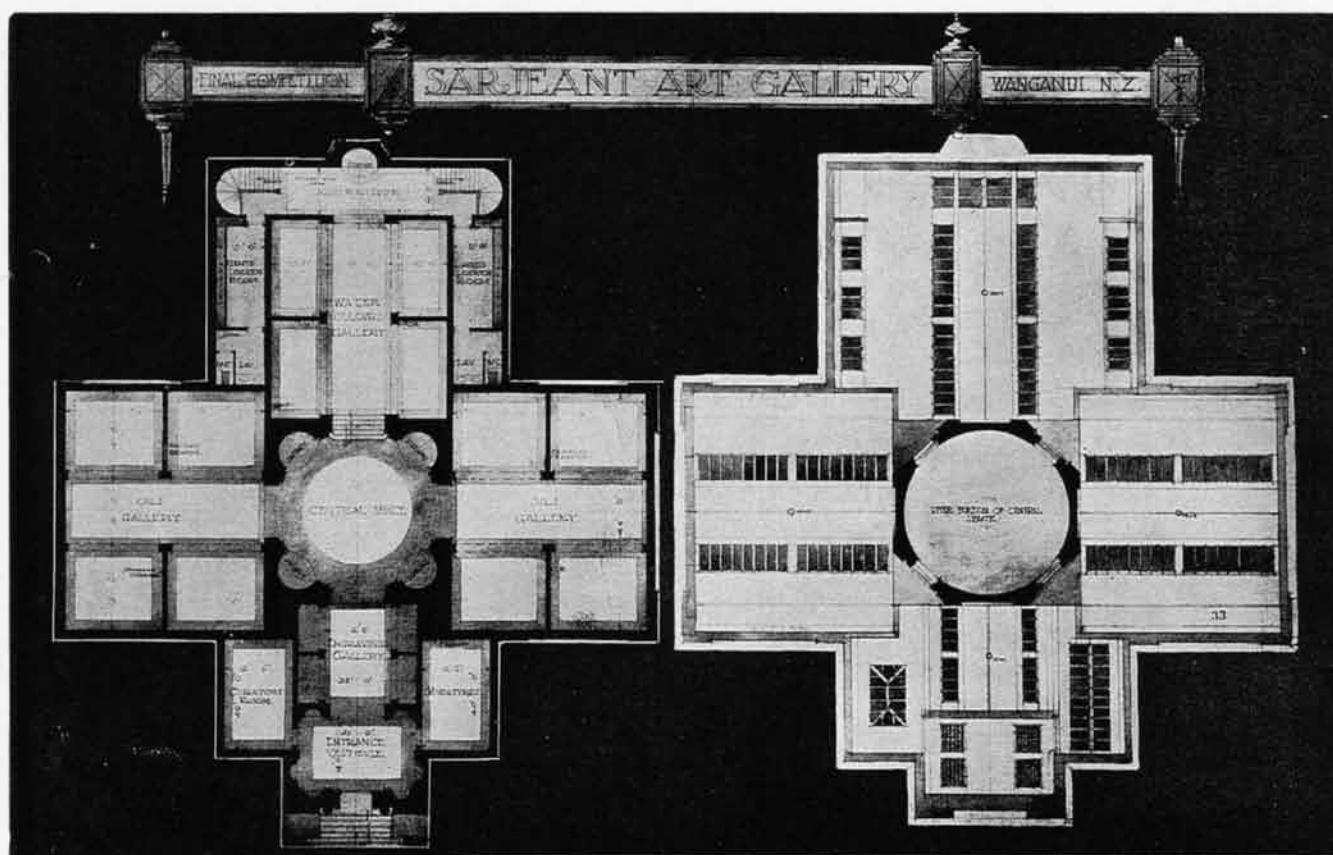
Ground Plan of Design No. 1 placed Third



Design No. 1 placed Third



Perspective of Design No. 55 placed Fourth



Plans of Design placed Fourth—No. 55

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ICOMOS New Zealand Charter

for the Conservation of Places of Cultural Heritage Value

Revised 2010

Preamble

New Zealand retains a unique assemblage of **places of cultural heritage value** relating to its indigenous and more recent peoples. These areas, **cultural landscapes** and features, buildings and **structures**, gardens, archaeological sites, traditional sites, monuments, and sacred **places** are treasures of distinctive value that have accrued meanings over time. New Zealand shares a general responsibility with the rest of humanity to safeguard its cultural heritage **places** for present and future generations. More specifically, the people of New Zealand have particular ways of perceiving, relating to, and conserving their cultural heritage **places**.

Following the spirit of the International Charter for the Conservation and Restoration of Monuments and Sites (the Venice Charter - 1964), this charter sets out principles to guide the **conservation** of **places of cultural heritage value** in New Zealand. It is a statement of professional principles for members of ICOMOS New Zealand.

This charter is also intended to guide all those involved in the various aspects of **conservation** work, including owners, guardians, managers, developers, planners, architects, engineers, craftspeople and those in the construction trades, heritage practitioners and advisors, and local and central government authorities. It offers guidance for communities, organisations, and individuals involved with the **conservation** and management of cultural heritage **places**.

This charter should be made an integral part of statutory or regulatory heritage management policies or plans, and should provide support for decision makers in statutory or regulatory processes.

Each article of this charter must be read in the light of all the others. Words in bold in the text are defined in the definitions section of this charter.

This revised charter was adopted by the New Zealand National Committee of the International Council on Monuments and Sites at its meeting on 4 September 2010.

Purpose of conservation

1. The purpose of conservation

The purpose of **conservation** is to care for **places of cultural heritage value**.

In general, such **places**:

- (i) have lasting values and can be appreciated in their own right;
- (ii) inform us about the past and the cultures of those who came before us;
- (iii) provide tangible evidence of the continuity between past, present, and future;
- (iv) underpin and reinforce community identity and relationships to ancestors and the land; and
- (v) provide a measure against which the achievements of the present can be compared.

It is the purpose of **conservation** to retain and reveal such values, and to support the ongoing meanings and functions of **places of cultural heritage value**, in the interests of present and future generations.

Conservation principles

2. Understanding cultural heritage value

Conservation of a **place** should be based on an understanding and appreciation of all aspects of its **cultural heritage value**, both **tangible** and **intangible**. All available forms of knowledge and evidence provide the means of understanding a **place** and its **cultural heritage value** and **cultural heritage significance**. **Cultural heritage value** should be understood through consultation with **connected people**, systematic documentary and oral research, physical investigation and **recording** of the **place**, and other relevant methods.

All relevant **cultural heritage values** should be recognised, respected, and, where appropriate, revealed, including values which differ, conflict, or compete.

The policy for managing all aspects of a **place**, including its **conservation** and its **use**, and the implementation of the policy, must be based on an understanding of its **cultural heritage value**.

3. Indigenous cultural heritage

The indigenous cultural heritage of **tangata whenua** relates to **whanau**, **hapu**, and **iwi** groups. It shapes identity and enhances well-being, and it has particular cultural meanings and values for the present, and associations with those who have gone before. Indigenous cultural heritage brings with it responsibilities of guardianship and the practical application and passing on of associated knowledge, traditional skills, and practices.

The Treaty of Waitangi is the founding document of our nation. Article 2 of the Treaty recognises and guarantees the protection of **fino rangatiratanga**, and so empowers **kaitiakitanga** as customary trusteeship to be exercised by **tangata whenua**. This customary trusteeship is exercised over their **taonga**, such as sacred and traditional **places**, built heritage, traditional practices, and other cultural heritage resources. This obligation extends beyond current legal ownership wherever such cultural heritage exists.

Particular **matauranga**, or knowledge of cultural heritage meaning, value, and practice, is associated with **places**. **Matauranga** is sustained and transmitted through oral, written, and physical forms determined by **tangata whenua**. The **conservation** of such **places** is therefore conditional on decisions made in associated **tangata whenua** communities, and should proceed only in this context. In particular, protocols of access, authority, ritual, and practice are determined at a local level and should be respected.

4. Planning for conservation

Conservation should be subject to prior documented assessment and planning.

All **conservation** work should be based on a **conservation plan** which identifies the **cultural heritage value** and **cultural heritage significance** of the **place**, the **conservation** policies, and the extent of the recommended works.

The **conservation plan** should give the highest priority to the **authenticity** and **integrity** of the **place**.

Other guiding documents such as, but not limited to, management plans, cyclical **maintenance** plans, specifications for **conservation** work, interpretation plans, risk mitigation plans, or emergency plans should be guided by a **conservation plan**.

5. Respect for surviving evidence and knowledge

Conservation maintains and reveals the **authenticity** and **integrity** of a **place**, and involves the least possible loss of **fabric** or evidence of **cultural heritage value**. Respect for all forms of knowledge and existing evidence, of both **tangible** and **intangible values**, is essential to the **authenticity** and **integrity** of the **place**.

Conservation recognises the evidence of time and the contributions of all periods. The **conservation** of a **place** should identify and respect all aspects of its **cultural heritage value** without unwarranted emphasis on any one value at the expense of others.

The removal or obscuring of any physical evidence of any period or activity should be minimised, and should be explicitly justified where it does occur. The **fabric** of a particular period or activity may be obscured or removed if assessment shows that its removal would not diminish the **cultural heritage value** of the **place**.

In **conservation**, evidence of the functions and intangible meanings of **places** of **cultural heritage value** should be respected.

6. Minimum intervention

Work undertaken at a **place** of **cultural heritage value** should involve the least degree of **intervention** consistent with **conservation** and the principles of this charter.

Intervention should be the minimum necessary to ensure the retention of **tangible** and **intangible values** and the continuation of **uses** integral to those values. The removal of **fabric** or the alteration of features and spaces that have **cultural heritage value** should be avoided.

7. Physical investigation

Physical investigation of a **place** provides primary evidence that cannot be gained from any other source. Physical investigation should be carried out according to currently accepted professional standards, and should be documented through systematic **recording**.

Invasive investigation of **fabric** of any period should be carried out only where knowledge may be significantly extended, or where it is necessary to establish the existence of **fabric** of **cultural heritage value**, or where it is necessary for **conservation** work, or where such **fabric** is about to be damaged or destroyed or made inaccessible. The extent of invasive investigation should minimise the disturbance of significant **fabric**.

8. Use

The **conservation** of a **place** of **cultural heritage value** is usually facilitated by the **place** serving a useful purpose.

Where the **use** of a **place** is integral to its **cultural heritage value**, that **use** should be retained.

Where a change of **use** is proposed, the new **use** should be compatible with the **cultural heritage value** of the **place**, and should have little or no adverse effect on the **cultural heritage value**.

9. Setting

Where the **setting** of a **place** is integral to its **cultural heritage value**, that **setting** should be conserved with the **place** itself. If the **setting** no longer contributes to the **cultural heritage value** of the **place**, and if **reconstruction** of the **setting** can be justified, any **reconstruction** of the **setting** should be based on an understanding of all aspects of the **cultural heritage value** of the **place**.

10. Relocation

The on-going association of a **structure** or feature of **cultural heritage value** with its location, site, curtilage, and **setting** is essential to its **authenticity** and **integrity**. Therefore, a **structure** or feature of **cultural heritage value** should remain on its original site.

Relocation of a **structure** or feature of **cultural heritage value**, where its removal is required in order to clear its site for a different purpose or construction, or where its removal is required to enable its **use** on a different site, is not a desirable outcome and is not a **conservation** process.

In exceptional circumstances, a **structure** of **cultural heritage value** may be relocated if its current site is in imminent danger, and if all other means of retaining the **structure** in its current location have been exhausted. In this event, the new location should provide a **setting** compatible with the **cultural heritage value** of the **structure**.

11. Documentation and archiving

The **cultural heritage value** and **cultural heritage significance** of a **place**, and all aspects of its **conservation**, should be fully documented to ensure that this information is available to present and future generations.

Documentation includes information about all changes to the **place** and any decisions made during the **conservation** process.

Documentation should be carried out to archival standards to maximise the longevity of the record, and should be placed in an appropriate archival repository.

Documentation should be made available to **connected people** and other interested parties. Where reasons for confidentiality exist, such as security, privacy, or cultural appropriateness, some information may not always be publicly accessible.

12. Recording

Evidence provided by the **fabric** of a **place** should be identified and understood through systematic research, **recording**, and analysis.

Recording is an essential part of the physical investigation of a **place**. It informs and guides the **conservation** process and its planning. Systematic **recording** should occur prior to, during, and following any **intervention**. It should include the **recording** of new evidence revealed, and any **fabric** obscured or removed.

Recording of the changes to a **place** should continue throughout its life.

13. Fixtures, fittings, and contents

Fixtures, fittings, and **contents** that are integral to the **cultural heritage value** of a **place** should be retained and conserved with the **place**. Such fixtures, fittings, and **contents** may include carving, painting, weaving, stained glass, wallpaper, surface decoration, works of art, equipment and machinery, furniture, and personal belongings.

Conservation of any such material should involve specialist **conservation** expertise appropriate to the material. Where it is necessary to remove any such material, it should be recorded, retained, and protected, until such time as it can be reinstated.

Conservation processes and practice

14. Conservation plans

A **conservation plan**, based on the principles of this charter, should:

- (i) be based on a comprehensive understanding of the **cultural heritage value** of the **place** and assessment of its **cultural heritage significance**;
- (ii) include an assessment of the **fabric** of the **place**, and its condition;
- (iii) give the highest priority to the **authenticity** and **integrity** of the **place**;
- (iv) include the entirety of the **place**, including the **setting**;
- (v) be prepared by objective professionals in appropriate disciplines;
- (vi) consider the needs, abilities, and resources of **connected people**;
- (vii) not be influenced by prior expectations of change or development;
- (viii) specify **conservation** policies to guide decision making and to guide any work to be undertaken;
- (ix) make recommendations for the **conservation** of the **place**; and
- (x) be regularly revised and kept up to date.

15. Conservation projects

Conservation projects should include the following:

- (i) consultation with interested parties and **connected people**, continuing throughout the project;
- (ii) opportunities for interested parties and **connected people** to contribute to and participate in the project;
- (iii) research into documentary and oral history, using all relevant sources and repositories of knowledge;
- (iv) physical investigation of the **place** as appropriate;
- (v) use of all appropriate methods of **recording**, such as written, drawn, and photographic;
- (vi) the preparation of a **conservation plan** which meets the principles of this charter;
- (vii) guidance on appropriate **use** of the **place**;
- (viii) the implementation of any planned **conservation** work;
- (ix) the **documentation** of the **conservation** work as it proceeds; and
- (x) where appropriate, the deposit of all records in an archival repository.

A **conservation** project must not be commenced until any required statutory authorisation has been granted.

16. Professional, trade, and craft skills

All aspects of **conservation** work should be planned, directed, supervised, and undertaken by people with appropriate **conservation** training and experience directly relevant to the project.

All **conservation** disciplines, arts, crafts, trades, and traditional skills and practices that are relevant to the project should be applied and promoted.

17. Degrees of intervention for conservation purposes

Following research, **recording**, assessment, and planning, **intervention** for **conservation** purposes may include, in increasing degrees of **intervention**:

- (i) **preservation**, through **stabilisation**, **maintenance**, or **repair**;
- (ii) **restoration**, through **reassembly**, **reinstatement**, or removal;
- (iii) **reconstruction**; and
- (iv) **adaptation**.

In many **conservation** projects a range of processes may be utilised. Where appropriate, **conservation** processes may be applied to individual parts or components of a **place** of **cultural heritage value**.

The extent of any **intervention** for **conservation** purposes should be guided by the **cultural heritage value** of a **place** and the policies for its management as identified in a **conservation plan**. Any **intervention** which would reduce or compromise **cultural heritage value** is undesirable and should not occur.

Preference should be given to the least degree of **intervention**, consistent with this charter.

Re-creation, meaning the conjectural **reconstruction** of a **structure** or **place**; replication, meaning to make a copy of an existing or former **structure** or **place**; or the construction of generalised representations of typical features or **structures**, are not **conservation** processes and are outside the scope of this charter.

18. Preservation

Preservation of a **place** involves as little **intervention** as possible, to ensure its long-term survival and the continuation of its **cultural heritage value**.

Preservation processes should not obscure or remove the patina of age, particularly where it contributes to the **authenticity** and **integrity** of the **place**, or where it contributes to the structural stability of materials.

i. Stabilisation

Processes of decay should be slowed by providing treatment or support.

ii. Maintenance

A **place** of **cultural heritage value** should be maintained regularly. **Maintenance** should be carried out according to a plan or work programme.

iii. Repair

Repair of a **place** of **cultural heritage value** should utilise matching or similar materials. Where it is necessary to employ new materials, they should be distinguishable by experts, and should be documented.

Traditional methods and materials should be given preference in **conservation** work.

Repair of a technically higher standard than that achieved with the existing materials or construction practices may be justified only where the stability or life expectancy of the site or material is increased, where the new material is compatible with the old, and where the **cultural heritage value** is not diminished.

19. Restoration

The process of **restoration** typically involves **reassembly** and **reinstatement**, and may involve the removal of accretions that detract from the **cultural heritage value** of a **place**.

Restoration is based on respect for existing **fabric**, and on the identification and analysis of all available evidence, so that the **cultural heritage value** of a **place** is recovered or revealed. **Restoration** should be carried out only if the **cultural heritage value** of the **place** is recovered or revealed by the process.

Restoration does not involve conjecture.

i. Reassembly and reinstatement

Reassembly uses existing material and, through the process of **reinstatement**, returns it to its former position. **Reassembly** is more likely to involve work on part of a **place** rather than the whole **place**.

ii. Removal

Occasionally, existing **fabric** may need to be permanently removed from a **place**. This may be for reasons of advanced decay, or loss of structural **integrity**, or because particular **fabric** has been identified in a **conservation plan** as detracting from the **cultural heritage value** of the **place**.

The **fabric** removed should be systematically **recorded** before and during its removal. In some cases it may be appropriate to store, on a long-term basis, material of evidential value that has been removed.

20. Reconstruction

Reconstruction is distinguished from **restoration** by the introduction of new material to replace material that has been lost.

Reconstruction is appropriate if it is essential to the function, **integrity**, **intangible value**, or understanding of a **place**, if sufficient physical and documentary evidence exists to minimise conjecture, and if surviving **cultural heritage value** is preserved.

Reconstructed elements should not usually constitute the majority of a **place** or **structure**.

21. Adaptation

The **conservation** of a **place** of **cultural heritage value** is usually facilitated by the **place** serving a useful purpose. Proposals for **adaptation** of a **place** may arise from maintaining its continuing **use**, or from a proposed change of **use**.

Alterations and additions may be acceptable where they are necessary for a **compatible use** of the **place**. Any change should be the minimum necessary, should be substantially reversible, and should have little or no adverse effect on the **cultural heritage value** of the **place**.

Any alterations or additions should be compatible with the original form and **fabric** of the **place**, and should avoid inappropriate or incompatible contrasts of form, scale, mass, colour, and material.

Adaptation should not dominate or substantially obscure the original form and **fabric**, and should not adversely affect the **setting** of a **place** of **cultural heritage value**. New work should complement the original form and **fabric**.

22. Non-intervention

In some circumstances, assessment of the **cultural heritage value** of a **place** may show that it is not desirable to undertake any **conservation intervention** at that time. This approach may be appropriate where undisturbed constancy of **intangible values**, such as the spiritual associations of a sacred **place**, may be more important than its physical attributes.

23. Interpretation

Interpretation actively enhances public understanding of all aspects of **places** of **cultural heritage value** and their **conservation**. Relevant cultural protocols are integral to that understanding, and should be identified and observed.

Where appropriate, interpretation should assist the understanding of **tangible** and **intangible values** of a **place** which may not be readily perceived, such as the sequence of construction and change, and the meanings and associations of the **place** for **connected people**.

Any interpretation should respect the **cultural heritage value** of a **place**. Interpretation methods should be appropriate to the **place**. Physical **interventions** for interpretation purposes should not detract from the experience of the **place**, and should not have an adverse effect on its **tangible** or **intangible values**.

24. Risk mitigation

Places of **cultural heritage value** may be vulnerable to natural disasters such as flood, storm, or earthquake; or to humanly induced threats and risks such as those arising from earthworks, subdivision and development, buildings works, or wilful damage or neglect. In order to safeguard **cultural heritage value**, planning for risk mitigation and emergency management is necessary.

Potential risks to any **place** of **cultural heritage value** should be assessed. Where appropriate, a risk mitigation plan, an emergency plan, and/or a protection plan should be prepared, and implemented as far as possible, with reference to a conservation plan.

Definitions

For the purposes of this charter:

Adaptation means the process(es) of modifying a **place** for a **compatible use** while retaining its **cultural heritage value**. **Adaptation** processes include alteration and addition.

Authenticity means the credibility or truthfulness of the surviving evidence and knowledge of the **cultural heritage value** of a **place**. Relevant evidence includes form and design, substance and **fabric**, technology and craftsmanship, location and surroundings, context and **setting, use** and function, traditions, spiritual essence, and sense of place, and includes **tangible** and **intangible values**. Assessment of **authenticity** is based on identification and analysis of relevant evidence and knowledge, and respect for its cultural context.

Compatible use means a **use** which is consistent with the **cultural heritage value** of a **place**, and which has little or no adverse impact on its **authenticity** and **integrity**.

Connected people means any groups, organisations, or individuals having a sense of association with or responsibility for a **place** of **cultural heritage value**.

Conservation means all the processes of understanding and caring for a **place** so as to safeguard its **cultural heritage value**. **Conservation** is based on respect for the existing **fabric**, associations, meanings, and **use** of the **place**. It requires a cautious approach of doing as much work as necessary but as little as possible, and retaining **authenticity** and **integrity**, to ensure that the **place** and its values are passed on to future generations.

Conservation plan means an objective report which documents the history, **fabric**, and **cultural heritage value** of a **place**, assesses its **cultural heritage significance**, describes the condition of the **place**, outlines **conservation** policies for managing the **place**, and makes recommendations for the **conservation** of the **place**.

Contents means moveable objects, collections, chattels, documents, works of art, and ephemera that are not fixed or fitted to a **place**, and which have been assessed as being integral to its **cultural heritage value**.

Cultural heritage significance means the **cultural heritage value** of a **place** relative to other similar or comparable **places**, recognising the particular cultural context of the **place**.

Cultural heritage value/s means possessing aesthetic, archaeological, architectural, commemorative, functional, historical, landscape, monumental, scientific, social, spiritual, symbolic, technological, traditional, or other **tangible** or **intangible values**, associated with human activity.

Cultural landscapes means an area possessing **cultural heritage value** arising from the relationships between people and the environment. **Cultural landscapes** may have been designed, such as gardens, or may have evolved from human settlement and land use over time, resulting in a diversity of distinctive landscapes in different areas. Associative **cultural landscapes**, such as sacred mountains, may lack **tangible** cultural elements but may have strong **intangible** cultural or spiritual associations.

Documentation means collecting, **recording**, keeping, and managing information about a **place** and its **cultural heritage value**, including information about its history, **fabric**, and meaning; information about decisions taken; and information about physical changes and **interventions** made to the **place**.

Fabric means all the physical material of a **place**, including subsurface material, **structures**, and interior and exterior surfaces including the patina of age; and including fixtures and fittings, and gardens and plantings.

Hapu means a section of a large tribe of the **tangata whenua**.

Intangible value means the abstract **cultural heritage value** of the meanings or associations of a **place**, including commemorative, historical, social, spiritual, symbolic, or traditional values.

Integrity means the wholeness or intactness of a **place**, including its meaning and sense of **place**, and all the **tangible** and **intangible** attributes and elements necessary to express its **cultural heritage value**.

Intervention means any activity that causes disturbance of or alteration to a **place** or its **fabric**.
Intervention includes archaeological excavation, invasive investigation of built **structures**, and any **intervention** for **conservation** purposes.

Iwi means a tribe of the **tangata whenua**.

Kaitiakitanga means the duty of customary trusteeship, stewardship, guardianship, and protection of land, resources, or **taonga**.

Maintenance means regular and on-going protective care of a **place** to prevent deterioration and to retain its **cultural heritage value**.

Matauranga means traditional or cultural knowledge of the **tangata whenua**.

Non-intervention means to choose not to undertake any activity that causes disturbance of or alteration to a **place** or its **fabric**.

Place means any land having **cultural heritage value** in New Zealand, including areas; **cultural landscapes**; buildings, **structures**, and monuments; groups of buildings, **structures**, or monuments; gardens and plantings; archaeological sites and features; traditional sites; sacred **places**; townscapes and streetscapes; and settlements. **Place** may also include land covered by water, and any body of water. **Place** includes the **setting** of any such **place**.

Preservation means to maintain a **place** with as little change as possible.

Reassembly means to put existing but disarticulated parts of a **structure** back together.

Reconstruction means to build again as closely as possible to a documented earlier form, using new materials.

Recording means the process of capturing information and creating an archival record of the **fabric** and **setting** of a **place**, including its configuration, condition, **use**, and change over time.

Reinstatement means to put material components of a **place**, including the products of **reassembly**, back in position.

Repair means to make good decayed or damaged **fabric** using identical, closely similar, or otherwise appropriate material.

Restoration means to return a **place** to a known earlier form, by **reassembly** and **reinstatement**, and/or by removal of elements that detract from its **cultural heritage value**.

Setting means the area around and/or adjacent to a **place** of **cultural heritage value** that is integral to its function, meaning, and relationships. **Setting** includes the **structures**, outbuildings, features, gardens, curtilage, airspace, and accessways forming the spatial context of the **place** or used

in association with the **place**. **Setting** also includes **cultural landscapes**, townscapes, and streetscapes; perspectives, views, and viewshafts to and from a **place**; and relationships with other **places** which contribute to the **cultural heritage value** of the **place**. **Setting** may extend beyond the area defined by legal title, and may include a buffer zone necessary for the long-term protection of the **cultural heritage value** of the **place**.

Stabilisation means the arrest or slowing of the processes of decay.

Structure means any building, standing remains, equipment, device, or other facility made by people and which is fixed to the land.

Tangata whenua means generally the original indigenous inhabitants of the land; and means specifically the people exercising **kaitiakitanga** over particular land, resources, or **taonga**.

Tangible value means the physically observable **cultural heritage value** of a **place**, including archaeological, architectural, landscape, monumental, scientific, or technological values.

Taonga means anything highly prized for its cultural, economic, historical, spiritual, or traditional value, including land and natural and cultural resources.

Tino rangatiratanga means the exercise of full chieftainship, authority, and responsibility.

Use means the functions of a **place**, and the activities and practices that may occur at the **place**. The functions, activities, and practices may in themselves be of **cultural heritage value**.

Whanau means an extended family which is part of a **hapu** or **iwi**.

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