

dramatic effect. Other artists of the period are also represented, including von Tempsky and Lt. H. Stratton Bates.

Added interest derives from proclamations issued by Gold during the emergency at New Plymouth, with contemporary newspaper extracts, other photographs and a variety of appropriate militaria such as soldiers' belts and cartridge boxes, together with an arresting arrangement of a regimental colour, a sword and a rifle complete with fixed bayonet. Acknowledgement is made to the National Museum and Mr Baillie for the loan of such items.

LAUNCHING OF GOLD PRINTS

The usual reception held by the Endowment Trust to launch each new issue of prints took place on 17 September. The guest speaker at the pre-view was the Chief of Defence Staff, Lieutenant-General Sir Richard Webb, K.B.E., C.B., a particularly appropriate choice in that Charles Emilius Gold, C.B., assumed command of the armed forces in New Zealand in 1858 and, ten years later, also attained the rank of Lieutenant-General. Sir Richard, however, denied any artistic ability on his own part, in response to a suggestion that last century this had been a useful attribute in gaining general rank. General Webb spoke of Gold both as a soldier and as an artist: in the former capacity his ability has been much criticised, both in his own time and subsequently, although Professor Sinclair among other critics admits that Gold's position was not an easy one. Gold's paternalistic attitude to his young married officers was exemplified by his admonishing them they should not be imprudent in action but should remember that they were family men.

Introducing General Webb, Sir Alister McIntosh, K.C.M.G., chairman of the National Library Trustees and of the Alexander Turnbull Library Endowment Trust, noted the Library's 'double responsibility of preserving its collections and making them available to the people of New Zealand. Inevitably there are conflicts between preservation and use and the conflict is possibly sharpest over the collection of original paintings and drawings. Our major climatic blessings are the worst enemies of watercolour paintings. The moisture encourages fungal growth, the foxing so noticeable on books and pictures on paper, and the hard sunlight bleaches. Even in the carefully controlled conditions in the Library it is unwise to expose watercolour paintings to artificial light for extended periods of time.' Sir Alister continued that one solution to making at least some of the important pictorial records of