



Ivy Fife Retrospective Exhibition

1938-1976

THE ROBERT McDOUGALL ART GALLERY, CHRISTCHURCH FEBRUARY 16 – MARCH 18, 1977

759.
993
FIF

CONTENTS	1 ESSAY
	7 BIBLIOGRAPHY
	8 ANALYSIS OF THE EXHIBITION
	11 ILLUSTRATIONS
	21 CATALOGUE

FOREWORD

The conviction—largely an intuitive one at the time, although I was familiar with some aspects of her work, that Ivy Fife warranted wider acknowledgement and recognition as a painter, first led me to propose a Retrospective Exhibition of her work about four years ago.

That Exhibition has now finally come about, but most regretably, not in time for the results to be seen by the artist herself. Regretable though this is, it is nevertheless fitting, I feel, for the Exhibition to come to completion so soon after her death. It was characteristic of the artist that the real state of her health was known to so few.

This Retrospective Exhibition is perhaps the most fitting memorial to the name and reputation of Ivy Fife. It is also, largely, the result of her own work in providing a well-selected list of representative works from her own collection as well as public and other private collections.

Much of the text in this catalogue is drawn from her conscientiously kept records, newspaper articles and reviews, and personal anecdotes both written and oral. To her must go my first and most grateful thanks.

Alan Forrester, Ivy Fife's husband has also been of inestimable assistance at very short notice. But for his patience and close interest the work might not have been completed. All members of the McDougall Art Gallery Staff have greatly contributed their interest and assistance in assembling and presenting the collection. The Christchurch City Council has most willingly and generously met the financial costs of its presentation.

All those who have so readily, willingly, and generously made their pictures available I most gratefully acknowledge.

B. D. Muir
Director
December, 1976

IVY G. FIFE (1905-1976)

Ivy Fife is a painter whose work is not well known outside Christchurch and Canterbury although for a good number of years she exhibited widely throughout the country. Compared with most artists of her period working in New Zealand her total oeuvre is not great, and whenever her work was shown it was most frequently seen at annual art society exhibitions at Christchurch, Dunedin, Invercargill and Nelson, as well as the Gallery of the New Zealand Academy in Wellington. She never travelled outside New Zealand, and never had a one-man show. Consequently her work was nearly always assessed, if in any depth at all, along with a number of other painters, especially from Christchurch with whom she was at least roughly contemporary. As far as New Zealand was concerned there could not have been much better company to be amongst than Archibald Nicoll, W. A. Sutton, Olivia Spencer Bower, Juliet Peter, Nugent Welch, Austen Deans, Elizabeth Wallwork, Mabel Hill, R. N. Field, Russell Clark and Sydney Thompson. In fact, when she first left home she took a flat above Larges Garage opposite the Christchurch Club in Worcester Street, where she shared a studio with Nicoll and Sutton.

It remained a noticeable feature of Ivy Fife's career and a lifetime totally dedicated to art, and to painting in particular, that as far as the art world was concerned, or even the public for that matter, she was rarely seen to stand alone. Of the major histories and surveys of painting in New Zealand, such as Gil Docking's *Two Hundred Years of New Zealand Painting*, the Keith/Tomory/Young series, *New Zealand Painting 1827-1967* and Hamish Keith's and Gordon Brown's *An Introduction to New Zealand Painting* (1969) she is referred to only on one occasion and that is in the latter, in passing, in a reference to the series of exhibitions organised in 1957 by the Auckland City Art Gallery surveying contemporary New Zealand Painting. These took the form of eight painter shows which, according to the authors, 'Established a few reputations and deflated some established ones'. The Eight New Zealand Painters Exhibitions were marked by the uneven quality of previous New Zealand Group Shows and grouped such disparate painters as Sydney Thompson and Ivy Fife with Michael Nicholson and Milan Mrkusich. The Exhibitions did, however, have the advantage of bringing together for the first time serious painting from throughout the country, and became the first annual exhibition to tour New Zealand centres.

Perhaps Ivy Fife would have regarded it a victory to be associated with Sydney Thompson as a serious painter and given recognition at a national level. Never had she thought of herself as anything other than an artist. Her self confidence as far as her own self-image was concerned, seems to have been quite unshakeable. Ivy Grace Fife was born in Christchurch. She was a contemporary of Olivia Spencer Bower and Russell Clark almost to the year. She grew up in the Christchurch suburb of Fendalton, first going to school at Elmwood and later attending Christchurch Girls' High School. She was one of four children—3 girls and 1 boy, and was the second born. The brother was born after her. One of her Mother's cousins, Winifred Ritchie, had attended Art School in Christchurch when R. Herdman Smith was Head of the School from 1905 to 1917. These years in fact covered the childhood and the most impressionable years of the young Ivy Fife. Although she was conscious of her Aunt's interests and ability, none of her sisters or her brother, showed any interest in art whatsoever. However, her parents gave her the freedom to do what she wanted. In fact, at times she was greatly encouraged. For example she recalled having done all the drawings for her older sister's schoolwork. She began drawing as a very young child. At Elmwood School her drawing ability made a great impression on the headmaster who also encouraged her to continue with her talent, but at Girls' High she felt less at home and found little enjoyment in the forty minute art sessions where anatomy and physiology were considered more important than creativity.

'My father took me to exhibitions', she wrote. 'I used to sometimes play the wag (from Sunday School) and spend the afternoon studying the permanent collection of the C.S.A. then always on view in the old Art Gallery (Durham Street). The portraiture was what interested me most in those days; Sir William Orpen particularly, later Augustus John.' 'All vacations were for painting—I set out laden with canvasses, easel, and well stocked paint box. Train or bus travel was my only means of transport, so large paintings were out of the question. Struggling on to the midnight goods train (the "Perishable" as it was called) and at Springfield transferring to the guard's van of a slower train and arriving at Cass about 2 or 3 a.m. pitch black morning and very still and frightening although it was exciting. Some of us used to rent an old house up there and really roughed it. The foothills of the mountains were a great draw, cold mountainous streams splashing over interesting rocks. It was fun sitting on a rock in mid-stream and painting a watercolour—just dipping one's brush in the stream. My feet used to get numb with the cold water. Then the mountains—great heavy mounds of rock, heavy and grand cloud formations changing the appearance of everything so quickly; one just had to go for the basics'.

In 1920 Ivy Fife enrolled at the Canterbury College School of Fine Arts, where the staff then consisted of Cecil Kelly, who taught landscape painting, who she remembered as being very shy, Archibald Nicholl, F. A. Shurrock, Richard Wallwork who taught life drawing, and Leonard Booth. Shurrock, she thought, had the greatest influence on her development, although Nicholl received her praise for portraiture. 'He was,' she said, 'Good natured, straight forward in his approach to painting and very conscientious'. He is said to have told Rona Fleming that, 'Young Ivy Fife could paint anything and he didn't know why she didn't'. 'I suppose,' she said, 'I was going through one of my non-painting periods.'

She was a great admirer of technical facility, and there was perhaps no greater exponent of technical skill in painting in New Zealand at that time than Nicholl. He taught a high degree of finish which Russell Clark, later in life, told her he found a burden that was difficult to free himself from in order to arrive at his own mode of expression.

Mr Kelly's main word was 'saturation'. He was obsessed with the painting of light.

Leonard Booth, who was a pupil of Van der Velden, the highly talented Dutch painter who settled in Christchurch in 1890, and whose work was reminiscent of his Master's superb draughtsmanship, taught antique drawing at the Art School. Ivy Fife recalled his very sound construction and how he could build up a fine head in charcoal or pencil, working from a live model. After she had left the school Booth invited her back on a number of occasions to continue to work from the model so impressed he was with her own ability to draw. He was especially fond of the way she handled antique heads. Richard Wallwork she remembered as a good draughtsman, who could draw anything. Shurrock taught modelling, and she well recalled the fascination of the range of stimulating subjects he talked about to his students.

To gain entry to the School of Fine Arts she had to draw an antique head, and did it so well that she went straight into the advanced class. 'Those were happy days with plenty of fun thrown in as well as hard work', she said 'The models we employed played quite a large part. We had some real characters at times'.

Mr Kelly set landscape subjects a long way away at times. I remember cycling all the way to the brick kilns at Cashmere Road down Colombo Street balancing a canvas easel and heavy oil paint box on the handle bars. We were so exhausted we found it hard to work. (One) afternoon some of us played the wag and went to see a film. Next morning we were sent in to the Director for a telling off—it ended happily, Mr Nicoll giving me a nice ripe peach!

Ivy Fife's association with the Art School began with her entry as a student in 1920, and ended with her retirement in 1959. 'I was there', she said later, 'for thirty-nine years.' After she had completed her own student days she stayed on as an instructor. She taught the whole wide range from modelling to metalwork. As a student she was awarded the College Medal for painting, and received a scholarship each year of £25 which was awarded on the syllabus of work which had to be completed.

As a student, Ivy Fife remembered Evelyn Polson (now Page) who had studied at the School slightly earlier, but who came back during her own student days for a refresher course. Of other students of her era Russell Clark was one of the outstanding figures after James Cook (1904-1961) had made such an impression and had gone abroad to London to further his studies. Rita Angus and Jessie Lloyd were seen to be moving along more adventurous lines of development than the others, even in the late 1920s.

Ivy Fife was presented with her Diploma of Fine Arts in 1931 along with a large group of others. It was the beginning of the awarding of the Diploma by the Canterbury School. Thereafter for several years she stayed on as a student teacher, helping Mr Shurrock on Saturday mornings for two hours at a time for payment of 1/9d an hour. Later the number of hours each week were extended and she was given her own classes. She taught only the juniors, those who, she said in her own words, 'stayed for a couple of years then usually disappeared when they reached sixteen years of age and were not heard of again. Only a few ever went on to more advanced studies'.

In 1934 Ivy Fife was made a fulltime staff member of the School of Fine Arts, with particular responsibility for landscape painting, one of the forms she loved so well and devoted so much of her own work towards.

During the long illness of Mr J. A. Johnstone, who taught metalcraft at the school, Ivy Fife was appointed to take all the metalwork classes. The studio was an old shed near the Student's Association Building. She taught the use of copper, silver and brassware, making trays, bowls and jewellery including enamelling, the melting down of silver ingots, pulling wire, and making rings through steel drawplates. She remembers the awful noise of these processes.

This Retrospective Exhibition of the work of Ivy G. Fife does not include any of the efforts of her student years most of which she claimed to have destroyed during numerous sortings when she could be quite ruthless at getting rid of anything that she was not happy with. The items selected from her existing oeuvre date from the late 1930's and include works in gouache, oils, watercolours, ink and wash, and pencil drawings. From that time onwards she worked consistently on portraits, landscapes, flower paintings, old buildings, and commissioned portraits which she greatly enjoyed doing.

Among the many objects which she utilised in her work she listed farm implements, sheep dips, cowsheds, five bar gates, railway signals, telegraph poles, mountains and mountain streams, bush and old buildings, difficult constructions of all kinds, unusual light effects, early morning light on bush and mountain, stones, lichens, grasses and of course, portraits. Early influences on the development of her work were Russell Flint, for watercolour (it is interesting to note the comparison with Flint's influence on the watercolour work of W. A. Sutton) Sir William Orpen (also influenced Russell Clark) for portraiture, and Augustus John. Other influences were the early works of Giotto for their simplicity of line and strong composition, Toulouse Lautrec, El Greco (no doubt for his bold brushwork) Stanley Spencer and John Piper.

As a student she sent works to Auckland where it was shown at the Society of Arts Winter Exhibition, as well as work sent by the School to Canada, and to the Wembley Exhibition.



Alan and Ivy Forrester, 1956

One of the earliest references to her work was made by a Wellington critic reviewing the annual exhibition at the Academy of Fine Arts in 1941 where he selected Ivy Fife as 'one of the few artists who had striven to actually say something,' along with A. Lois White and Russell Clark (whose entry was the decorative wood carving 'The Tohunga'). Ivy Fife's exhibit on that occasion was the gouache portrait titled 'Bardi', (catalogued as 'Bardie' No 259). (not in this exhibition).

The following year (1942) a critic reviewing the Canterbury Society of Arts Exhibition said '... other artists whose work shows interesting developments are Ivy Fife and Juliet Peter. Ivy Fife's still life of a cat, a book, and a pencil is clever work, and her mountain 'Near Hanmer' shows a feeling for landscape as well as good handling of watercolour'.

Ivy Fife claimed that she had not been taught even the rudiments of good watercolour use at Art School, nor anywhere else, believing that her skilfulness in the use of this medium was entirely natural ability. 'No one taught watercolour painting at the Art School', she said, though she made reference to the work of Ronald McKenzie, whose watercolour style made such an impact on Russell Clark's development.

A. H. McLintock, reviewing the Annual Exhibition of the Otago Art Society in 1942, after discussing the work of W. A. Sutton, Mabel Hill, Sydney Thompson, and R. N. Field in most complimentary terms, went on '... perhaps the most outstanding portrait in the whole exhibition is another child study, this by the Canterbury artist Ivy Fife whose beautifully drawn and modelled 'Peter' is extraordinarily good, capable of holding its own in the best of company'.

The watercolour section of the Academy's Exhibition in Wellington, 1943, was dominated by several well-known exhibitors. 'T. A. McCormick (had) a number of pictures of his characteristic style ... Nugent Welch, W. S. Wauchop, and I. G. Fife among others' ... exhibit very distinctive work in this section'. The review stated: 'Ivy Fife contributes a quite sincere study of a boy, somewhat disturbed by the strong pattern of the background'. The painting was 'Peter' the same one referred to in the Canterbury Exhibition.

The Portrait of 'Peter' which had aroused so much comment when it had been shown in other centres, was purchased by the Auckland City Council when it appeared in Auckland in 1944. It was shown at the Annual Exhibition of the Auckland Society of Arts and was described as 'an exceedingly fine piece of portraiture'.

The portrait of 'Peter' was a milestone in the development of her work, and the establishment of her reputation as a portrait painter, though it by no means conformed to the rigid academic conventions that Archibald Nicoll would have felt happiest with.



Ivy Fife with 1950-52 Art School Group

In 1945 she again exhibited a portrait at the Academy in Wellington. This time it was 'Colin'. (N.Z. Academy Exhibition Catalogue No 74), which a critic said was '... remarkably well done ...'. By 1945 her work was familiar to Canterbury viewers. 'Not by any means a new contributor, but one whose work is more prominent than it has previously been is Ivy Fife.' 'Ping Pong', one of her submissions for the C.S.A. Exhibition for that year was referred to as 'a clever piece of patterning', and 'Mountain Range' impressive in its massiveness'. Another reviewer referred to 'the landscapes of Ivy Fife as being 'among the most impressive of the exhibition'. 'Looking Up the Valley' (catalogue No 118) is broadly treated, but never harsh in colour. It has an easy strength, which appears also in 'Bush covered Bank' (catalogue No 133), with its heavy tree shapes'. The present whereabouts of these works is unfortunately unknown.

'Old Shops, Lyttelton,' an oil (not in the exhibition) was illustrated in the Yearbook of the Arts in New Zealand (page 43) in 1949, and represented the combination of old buildings and the rather rugged New Zealand environment that Ivy Fife was so fond of interpreting. Railways and Railway stations in the back country of Canterbury also appealed to her sensitive eye. One of these – what might almost be called landscape 'character studies,' bears some resemblance to another well-known painting by Rita Angus. Both artists used the same title—the name of the location, at 'Cass'. Of the period when she concentrated on painting old buildings she records: 'Arrowtown gave plenty of scope before the town planners started spoiling it all by tidying it up ... Lyttelton was another haunt.

The *Auckland Star* in 1948 commented on one of the 'Railway' paintings exhibited that year at the Auckland Society of Arts, '... a small but interesting landscape 'Railroad to the West' ... it is delightfully handled and harmonious in tone and colour'.

Harmony in tone and colour were skills and qualities with which the artist was greatly concerned. It was part of the discipline which she always maintained in painting. It was perhaps the greatest asset she inherited from her teachers, Archibald Nicoll and Richard Wallwork. The *Otago Daily Times* commented about this time on this very subject '... in the main Gallery (Otago Art Society) Ivy Fife's 'Rocks' is a lovely pattern of light on stone created with the discipline which is an invariable feature of her work'. The same writer also referred to her as 'a gifted painter', a statement that by now should have been obvious to anyone familiar with her work.

'Ivy Fife's snow and mountain scenes are the very spirit of the country she paints so often – The Bealey and Cass area', commented the review of the 1969 Autumn Exhibition of the Suter Art Society in Nelson. Ivy Fife and Rona Fleming, her close companion for many years, both loved the spirit of this back country, and they would set off along the lonely railway tracks with paints and easels and paint all day. 'Cass' was purchased by the Southland University Association for the Invercargill Civic collection.



Ivy Fife, Ernest Empson and portrait, 1968

The Nelson reviewer again wrote in the following year (1950), 'some parts of the country have become so associated with certain painters that their work has almost a "regional" flavour. 'Cass', and 'The Village', are by that fine painter Ivy Fife who works in the country around Arthur's Pass'.

It is true, perhaps, that Ivy Fife did become so closely associated with the Canterbury Region that she was regarded primarily as a 'regional' painter and greatly overlooked and underestimated in other parts of the country. It is also true that her Canterbury and South Island identity somehow satisfied her own sense of identity and ambition. It is certainly true that very little of her work was seen further north than Nelson.

She was a full time teacher when the School became a part of the University of Canterbury in 1950, and staff automatically became lecturers, (she remained until her retirement at an early age at the end of 1959, as a result of ill health).

H. V. Miller of Dunedin wrote at this time (1950) 'The paintings that impress at once are those that possess not merely an attractive similitude to nature's scene, nor even a technical efficiency in painting, but rather those everlastings attributes—rhythmic unity, nicely adjusted tone relationships, perfect colour harmony. Two that go far towards meeting these ideals are first, Ivy Fife's 'Mountain Stream', a small compact arrangement of subtle greys, owing its vitality to tone rather than blatant colour contrasts'. Of the two entries in the 1950 Otago Art Society's Exhibition Ivy G. Fife's 'Boats' and 'Kowhai Bush' are the strongest and surest paintings we have enjoyed from her brush so far. Indeed, they set the standard for the exhibition in both restrained and perfectly unified colour and in drawing'.

F. G. Shewell of Otago wrote in the same year ... 'Another watercolourist deserving close study is Ivy G. Fife, whose fresh and spontaneous interpretations breathe the clear cold atmosphere of the mountains'. She has recorded that she was particularly interested in mountains for their clarity of form. She was not so interested in painting the bush on hills because '... it conceals their form, but things in the bush such as stones, tree roots, lichens, were of great interest and I have painted these things many times'.

'Boats', was submitted to the 1952 New Zealand Academy of Fine Arts Exhibition in Wellington and was illustrated in the 'Evening Post' in April of that year.

A watercolour 'Mount Temple from Upper Twin Creek', had appeared the previous year as an illustration to a paper by Ngaio Marsh O.B.E. (now Dame Ngaio Marsh) called 'The development of the Arts in New Zealand', in the *Journal of the Royal Society of Arts*, No. 4840, Vol.XCIX, 9th February, 1951. In that paper Ngaio Marsh, (who had once been a student of the Canterbury College School of Fine Arts herself), wrote, 'Many New Zealand painters have studied abroad, and some of these have returned to their own country. Those who do return, saturated in a specific European approach to their work, see their native landscape afresh it is true, but not as an unfamiliar landscape. Most of them set about painting it in the manner they had adopted abroad, merely intensifying their palettes or reducing the violence of New Zealand colour to a style they cannot forgo'.

This could hardly be true of Ivy Fife who had never been exposed to the unshakeable influences of Britain and Europe, and must have been one of those who came nearest to being a regional painter of some distinctive New Zealand quality, which may account for the illustration of her painting of 'Mount Temple' being the only contemporary example of New Zealand painting accompanying Ngaio Marsh's paper. In 1951 numerous critics had responded to Ivy Fife's sense of harmony and rhythmic patterning in the colour and structure of her works, and the reviewer for the *Otago Daily Times* (E.A.A.), writing on October 13, 1951, went further '... women artists are very much to the fore in this exhibition. (Otago Art Society). Ivy G. Fife whose sense of form has made an outstanding contribution for some years, acquires new strength in such vigorously drawn oils as 'In for Repairs', and 'Boats'.

This same sense of form and its crisp modelled expression is nowhere more evident than in the series of watercolours which she painted of round water-worn boulders in stream beds. These works seem to parallel the work of W. A. Sutton of about this period and to foreshadow the later work of Michael Smither.

In 1952 her painting 'Nor-wester', was purchased by the Canterbury Society of Arts for its permanent collection. She shared the honours for purchase by the Society that year with Austen Deans. The Society also purchased her watercolour 'Punakaiki' a study of the famous group of rocks on the west coast of the South Island. By this stage, things of local identity had led her from the lonely railroad tracks and platforms and old buildings of character to the vast rock-strewn river beds that are so typical of the Canterbury region. She was not alone in using these 'icons' of expressive form, for the work of W. A. Sutton and Rata Lovell-Smith reveal them too. They were she said the most interesting things that happened to be around. Her mastery of subdued colour and her fine draughtsmanship was perceived once more by the critic of the Nelson Suter Art Society's Exhibition in 1952, where these strengths were seen to lift what might otherwise have been a humdrum subject in 'The Last Tenant', to a peak of interest. Similarly, when her paintings 'Frog Rock, Weka Pass', and 'Mountains, Cass', were shown in Otago that year, they were seen as '... vigorous, forthright paintings, displaying an unusual gift for direct statement'.

'Evening, Cass' was described in the *Otago Daily Times*, 1953, as 'as fine an example of correct colour values as the display provides. The other, 'Arrowtown', decorative strong outlines – Ivy Fife goes from strength to strength'. Another Dunedin review of the same two paintings referred to her 'refined sense of colour'.

Two further works were purchased for public collections; 'Diesel', a gouache bought for the Southland Technical College in 1955, and 'The Royal Visit', a painting which caused considerable anguish over how to finish it. It lacked sparkle until she thought of adding the flags that were being erected for the Royal visit. It was purchased by the Canterbury Society of Arts in 1954.

In the same year she was appointed by the City Council, on the recommendation of the Canterbury Society of Arts, as a member of the Robert McDougall Art Advisory Committee. She shared this honour with Russell Clark, E. J. Doudney, H. G. Helmore, W. A. Sutton, and Richard Wallwork, who was the sole surviving foundation member of the committee, which advised the City Council on purchases and acquisitions for the City Art Gallery. She remained a member of the Committee until 1957.

1957 marked the removal of the Fine Arts Faculty of the University of Canterbury to the new university site at Ilam. It was the first Faculty to move. 'We occupied the old house (Neave) and a set of new studios. It was delightful there, surrounded with open land and the remnants of the old garden. Chinese gooseberries abounded. The paddocks were filled with sheep.' Painting at that time was mostly restricted to vacations, especially after her marriage in 1956.

1958 saw Ivy Fife included in an exhibition of Eight New Zealand Artists along with W. A. Sutton (Christchurch), Milan Mrkusich (Auckland), Rita Angus (Christchurch), Clifford Murray (Dunedin), Michael Nicholson, Sydney Thompson (Christchurch), and Dennis Knight Turner (Auckland), organised by the Auckland City Art Gallery. Each artist was represented by five paintings.

This was a major event and important recognition for Ivy Fife's work. Interviewed by the Christchurch Press at the time, she said of her career, 'I love painting and have been doing it ever since I can remember. Portraits are my favourite work, and recently I painted Mr George Weston who was a prominent lawyer in Christchurch, and Mr J. R. Templin, who came to New Zealand from the U.S.A. some years ago. Landscape is my second choice and I like to dabble in pottery, spinning and weaving in my spare time. I am not an authority on the last three because I am only a learner.' The reporter recorded that '... Miss Fife is a lecturer and design teacher at the Canterbury University School of Art at Ilam. Most of her time is spent with the life drawing class. 'I would,' she said, 'love to be able to spend more time just painting for pleasure but there does not seem to be enough time to fit everything in. I have not been out of New Zealand — there was so much to see in this country. One day I hope to travel.'

'In 1951, at the Festival of Britain held in London, some of my work was selected for exhibition in the International Women's Art Club stand. It was one of the ten paintings selected by a Wellington Art Committee.' Grace Butler and Rata Lovell-Smith were among the nine artists represented in the Women's International Art Club Exhibit.

The Auckland Exhibition of Eight New Zealand Artists showed five of her paintings which were chosen by the Director of the Gallery, Mr Peter Tomory. Not all of them had been painted recently. One of the portraits, 'Peter', was painted in 1942. The other included 'Back Yards', (1956), a large painted showing a big crate being unloaded at Lyttelton, 'Backyards No.2' (1956), and 'Sign of the Times — T.A.B.' (1956).

By the following year (1959) her work had taken a dramatic new direction. The Christchurch Star, reporting the annual Canterbury Society of Arts Exhibition said that 'This year the well known Ivy Fife has gone into the garden for her subjects. One painting features a huge golden sunflower against a dark background'. In 1961 one of the sunflower series in oils was presented to the Trustees of the Bishop Suter Art Gallery in Nelson by the Suter Art Society. This was to be a very popular series for which she will long be remembered.

The Suter Gallery painting was described as '... a vivid oil painting which is one of the outstanding exhibits in the Nelson Suter Art Society's current exhibition'. It was considered '... to be a fine example of the work of Ivy Fife who was an artist with a high reputation in New Zealand art circles'.

Ivy Fife was reported as '... in private life, Mrs Alan Forrester, ... until recently a lecturer in Fine Arts at the University of Canterbury and ... a council member of the Canterbury Society of Arts.'

The year 1959 also saw her work represented in an exhibition of New Zealand paintings that toured the U.S.S.R.

In 1963 the Otago Daily Times of May 29 was able to report that Ivy Fife maintained her 'eminent position among oil painters, while her 'Snow covered Bank' (was) an example of brilliant palette-knife technique'. The skilful use of the palette knife had already appeared in the 'Sunflower' series. She was always liberal with the quantity of paint which she invariably used to achieve the greatest possible effect. The Dunedin Evening Star of Monday May 31, 1965, in a review by H. V. Miller said, 'Ivy Fife, who revels in a more energetic use of oils, but restrains her colour to sensitive greys and creamy yellows, has a masterly 'Sunflower, No.10'.

John Oakley, writing about the sunflower painting owned by the Canterbury Society of Arts in the Christchurch Star of Saturday October 10, 1970, where it featured as 'Picture of the Week', said, 'This large painting is a bold interpretation of the lush growth of the sunflowers. The composition looks deceptively informal, but is really cleverly contrived. The eye is lead up to the large flowers by the radiation of leaves to make a complete and

satisfying statement. One can also enjoy this painting for the lush quality of generously applied paint — as well as its brush work'.

Such a summary, though brief and to the point, would probably have pleased Ivy Fife. She was a concise, clear, and to the point, type of person, highly perceptive and totally immersed in her painting which made up almost her total way of life. She seemed more at ease and at home with herself in the wide open spaces of the Canterbury backcountry which she loved so well, or among the rocks and flowers of her own private backyard, than with people, though she had one or two very close painting friends with whom she felt an affinity, if not full agreement. As a member and Council Member of the Canterbury Society of Arts from 1949 to 1966, and a member of the Advisory Committee of the Robert McDougall Art Gallery, she played her own, quiet, yet significant, role in the development of the arts in Christchurch and Canterbury.

1968 marked a major event in the long sequence of her commissioned portraits with a large portrait of Ernest Empson. For this she was commissioned by the Christchurch Civic Music Council, and the Christchurch Star of Saturday, November 23, 1968, showed the portrait being presented to the Mayor of Christchurch, Mr A. R. Guthrey, who was also President of the Civic Music Council.

Of her portrait work she said: 'Being a solitary I found painting portraits a bit of a strain, i.e. having to get involved with the sitter. The actual painting I revelled in ... to take on any commission went against the grain. I preferred to pick and choose. I dare say had I been in need of money I would have had to paint all and sundry ... I never really got very interested in painting women.'

The ill-health which appeared in 1959, by 1975 had resulted in a serious heart condition, and brought an end to her painting career. Initially, however, her enforced confinement to her home had resulted in the sunflower series. She '... had to paint anything at hand', she commented, 'including vegetables — even silver beet.'

'Small animals have played a large part in my life — cats have always lived in comfort in our homes, at least one, always. I have painted and drawn them many times.'

Although she was a staunch exponent of good drawing, colour harmony, and conventions that many painters of a younger generation might have felt belonged more to the past than the present, she was not beyond experimentation and development in the way she applied her paint, reaching fulfilment in the bold use of the palette knife. Nevertheless the rigid formal training of her youth never left her, and remained throughout her career, the great underlying strength of her considerable natural ability. She saw clearly, and translated into painterly terms, her kind of country and the kind of country that so many New Zealanders found that they could, in some way, identify with.

Ivy Fife lived and painted through the period of an emerging sense of nationalism, and both a conscious and unconscious quest for national and regional identity. Whether or not that quest was a false avenue of development will perhaps take a longer period of time to determine, and such an evaluation will perhaps rest with generations who follow after. Nevertheless, such theories do not diminish the sound and immensely satisfying contribution that Ivy Fife has made to the history of painting in the Canterbury Province. The quiet quality of her work is more likely to be remembered than her role as a teacher, but that, too, should not be overlooked. Tom Field is one of the most prominent of her pupils, along with Alan Pearson, Michael Eaton, Stephen Furlonger, Tony Fomison, John Panting, and Carl Sydow.

Ivy Fife was a person for whom identity posed no real problem. Though her manner sometimes tended to isolate her from other people, what some thought to be a rather sharp, abrasive manner, was in fact a very penetrating directness and sense of humour. She was aware of her environment, and contented with it. She sought no wider recognition than her region could give her. This, combined with her own natural talent and the solid academic foundation on which her artwork stood, was the basis of her confidence and identity. Her attributes were clarity of vision, good draughtsmanship, and a refined and harmonious sense of colour, to which she added varying degrees of vitality and atmosphere.

Her reliance on one particular region of the country for her source of material should no more make of her a purely regional painter than the Otira and Arthurs' Pass did for Van der Velden. Perhaps in time the more universal qualities in her paintings will emerge to give a wider appreciation and recognition to her work.

Brian Muir
December, 1976

BIBLIOGRAPHY

- Arts in New Zealand Year Book
(H.H. Tombs Ltd.) 1945-1949, Vols. 1, 2, 3, 4, 5.
Scrapbook of Newspaper clippings kept by the artist.
Journal of the Royal Society of Arts, No. 4840, Vol. XCIX, 9th February, 1951.
Hamish Keith and Gordon Brown, An Introduction to New Zealand Painting (Collins, 1969).
The text of this catalogue also owes much to interviews between the artist and the writer, and the artist's husband, Alan Forrester.
Dunedin Centenary Booklet, 1948. Reproduction of The Main Street of Arrowtown, (watercolour) on the cover.

ANALYSIS OF THE EXHIBITION

As Michael Dunn, Senior Lecturer in Art History at the University of Auckland, in his introduction to the Russell Clark Retrospective Exhibition (Robert McDougall Art Gallery, 1975) has said, '... the 'thirties and 'forties have only been superficially treated as far as painting in New Zealand is concerned'. The Russell Clark Exhibition was one of the efforts made to throw more light on a period that saw the real beginnings of modern art in this country. This Retrospective Exhibition of Ivy Fife's work will, it is hoped, add further to the study of the period.

Many of the same sources and influences that affected Russell Clark's development effected hers. Her work spans the watershed of development from realist painting through to abstraction. Unlike Russell Clark, Ivy Fife did not venture into the field of commercial art, only one of her work was specifically produced for illustration purposes, though works like 'Wayside, Sandilands', would not have been unsuitable. It is a small oil of a view through a grove of tall pine trees, given a decorative treatment of rhythmical, flowing lines, in which verticals and horizontals achieve a satisfying balance of line, and the warm bright tones of her colour add visual variation and seem to fill the picture with filtered light. It is the first example of her work to show patterns of light and colour. Critics were to comment very early in her career on the qualities that appear in this charming work—a strong, clean pattern of lines, and forms and flowing rhythm, and a light palette of harmonious colour. There is nothing in this work that could link it to the awakenings of a national identity in art, although it was painted only two years before the celebration of the New Zealand Centennial in 1940.

'Mountain in September', a softly painted watercolour, shows the artist's love of the mountainous areas of the South Island. Here she has used broad washes, slightly reminiscent of Russell Flint's work, and comparable with similar works by Russell Clark and W. A. Sutton, to convey the solid, rounded forms of the foothills lodged firmly between the horizontal line of the plain in the foreground and the upthrust snow-covered peak in the background. This is a fairly conventional landscape of the then current realist school of painting, and a sharp contrast to 'Ice on Lake Lyndon', where the peaks are shrouded in mist, showing only the lower ridges, which are rhythmically repeated across the full width of the painting, a repetition of the flowing line and a surface pattern of colour alternating bare slopes and patches of snow. The greater part of the picture is made up of a vast area representing the frozen lake surface, an area of subtle variation of light tones forming a contrast against the strong buttressing forms of the intruding land masses. The painter has been highly selective with an eye for contrasts of forms and of textures.

By comparison, 'Morning', is a strange contrast, although the selective eye has once more used the deserted highway running in from the lower right hand corner of the picture, into the middle distance, to lead the eye into the painting, as well as to dominate the greater portion of it as a structural component in much the same way, but much less obviously, as the broad expanse of frozen water in 'Ice on Lake Lyndon'. There are elements in 'Morning' such as the fences, hedgerows, and grasses that are almost childlike and primitive in their symbolism, and the overall effect of the gouache medium is rather poster-like and flat.

The 'Long Look-Out' is a major work, and a monumental handling of watercolour washes, modelling the underlying forms of the rolling land mass towering in front of a flat and extensive sea. It is a rather lavish exercise in the expression of form using a fragment of landscape as the starting point. It is an exercise in flowing line and bulging form, superbly handled in broad textured washes. The rhythmical flow of solid forms in the 'Long Look Out' gives way to the illusion of actual movement of rushing water in 'Peg-Leg Creek'. Once again in 'Peg Leg Creek' the eye has made a conscious selection of rocks which are treated with her consummate skill of using modulated tone to express the solid, rounded forms. These create a visual contrast with the rushing water which is represented with great economy of paint. The highlights have been skilfully produced by the white of the paper being left in reserve. An apparently simple fragment of nature grows gradually into a more and more complex arrangement of forms, tones, and lines, which are just the kind of complexity of construction that the painter found so challenging and enjoyable.

Ivy Fife's paintings have little to do with the picturesque, however much they might be derived from subjects that might have been seen by others as picturesque. The little oil 'Nor-Wester', comes closest to it among the paintings selected so far. It bears some resemblance to the post-impressionist palette and brush work of Sydney Thompson at about this period. Its subject matter of a simple shed among tall grass and trees against a dark blue hilly landscape is quite typical of the romantic realist subject matter of a number of painters in New Zealand during the forties and fifties. There is an echo also of Francis Hunt's little oil (Auckland City Art Gallery) painted during the late thirties, of huts in a public works camp. A similar post-impressionist brushwork is evident here. This simple, practical type of structure, was part of man's contribution to the environment so far. Ivy Fife, like most of the other painters in New Zealand and of her generation, found difficulty fitting man into the landscape of a land which she and others so frequently portrayed in almost surrealist terms of unreality and stark loneliness.

Many painters were still self consciously looking at this land as though it was some strange and alien creation. This sense of strangeness is most evident in 'Alcithoe Swainsoni Marahau', where a shell floats above a stylised sandbank and a coastal range in the background. Ivy Fife's eye for the rhythmical line, so often found in nature, is nowhere

better portrayed than in this work. It is interesting to compare it with a surrealist painting by W. A. Sutton called 'Bone and Shadow'.

The posterish style which she has used to express the play of light and shade on a variety of soft flowing and rounded forms, extends into her portrayal of groups of monumental rocks at Castlehill in Canterbury, and the water-worn boulders of Canterbury river beds. The 'rock' series is one of the major moments in the development of her work. The paintings in this group range from well-modelled and composed groups of stones like 'Rocks, Bealey,' through the more stylised 'Lime-stone Rocks, Castle Hill', which are static and totally monumental, to the agitated movement expressed in 'Stone in the Kowai', of 1952.

The 'rocks' were a theme that she was to return to in 1956, where they seem to reach their most highly developed and realist form in 'Stones, No.1'. The 'stones' or 'rock' paintings were painted on numerous excursions with her husband, Alan Forrester, out into Canterbury river beds. The stones are posed like live sitters. Ivy Fife was much happier posing and painting stones than people.

Old Buildings, and the character and mood that they could convey, began to replace the smooth, rounded, rather predictable forms of worn rocks and stones. 'Royal Visit' is the earliest successful example of these. The accent once again is on the use of strong line rather than an expression of essential form. Here the striking contrast is between the accentuated vertical lines of the edges of the towers, the tall, narrow windows, the chimney and finials on the roof, and the flag and power poles in the foreground, against the rounded gothic-topped windows, and the fluid moving mass of humanity in the foreground. Further interest is added with the ornate light poles and strong contrasts between light and shadow that are repeated across the picture surface. Here the architectural features of a man-made environment recall those repetitive buttress-like mountain ridges in 'Ice on Lake Lyndon' of 1946. Here, however, is an exceedingly difficult grouping of contrasts, all orchestrated with a flourish of genius into a most satisfying result. Compared to this great milestone in her work, the ink and wash drawing, 'Old House', is 'stagey' and somewhat contrived as well as bordering on the sentimental. This is the talented type of romanticised descriptive painting that was popular during the nineteen fifties, particularly in the work of Eric Lee-Johnson.

An interest in complicated structures and forms, appears in 'The Big Crate'. A large crate on a railway waggon is seen here in sculptural terms. This was one of the five paintings which were selected by Peter Tomory for the eight New Zealand Painters Exhibition in 1957.

The use of man-made structures—old, decayed, or being demolished, is taken a stage further in 'The Last Tenant'. Here the artist moved back to her old apartment in St. Elmo Courts which was being remodelled, to record its demise. One of the cats that was so well loved is in there too.

A pattern of line, forms, and spatial arrangements, held together by a strong sense of balance and order, is enlivened by her use of bright, warm, but always harmonious colour. 'Backyards' is a variation on this theme, but it deals with more solid forms. It is equally successful, and is in spite of its subject matter amazingly decorative. One recalls the words of Ivy Fife's tutor, Archibald Nicoll—'She could paint anything'.

Her exploration of forms within forms, and the spatial arrangement of objects, is taken further in the glowing oil 'Pipes and Bricks'.

A rare aside into human activity appears in 'Bar', but her treatment of the subject relies heavily on the use of heavy descriptive outlines and the whole effect, while interesting is rather unreal and unconvincing largely perhaps because the faceless figures appear so ghostlike. They are deliberately like this because she hated painting what she called 'frozen movement'.

The development of Ivy Fife's portrait painting has deliberately been left until this point because it tends to exist in a category of its own, and largely aside from the very well defined and definite development that occurs in her treatment of landscape and still life. She enjoyed painting portraits, but, as she said, she felt uneasy about them and disliked the feeling of having to get to know the sitter. This reserve on her part can be discerned in the poses of the sitters in 'Colin' (1943) and 'Eighty Seven Years' (1945). These are academically well painted works. So unconventional are the poses, however, that they appear as though fleetingly, and as only just caught by the canvas. There is much of the camera 'snapshot' idea, no doubt intentionally introduced into these works. Here is seen something of the effect of William Orpen on twentieth century portrait painting.

'Portrait of a Young Man' is no longer academically conventional in its brushwork, and it appears even today to be much more modern in approach, closely resembling the portrait of Sir Hubert Wilkins, by Russell Clark, though there is easily twenty years between them. Nevertheless, this is by far the most satisfying all of the portraits with the possible exception of 'Peter' which was an early work. 'Portrait of a Young Man' shows the artist's greater enjoyment of painting outdoor things.

The later sitters tended to be much more formal, conforming more to the way sitters would have wanted to see themselves presented and tending towards the stiff and artificial. Nevertheless these works are always marked by good drawing and careful colour relationship, and the whole work holds together superbly. She is usually at her best when most economical with paint, more free in the use of brushwork, and leaving areas of the canvas in reserve. She was opposed to any claim of frozen movement which accounts for

the often obvious poses. She chose to show her sitters in obvious poses rather than try to capture natural, or what she called 'frozen' movement.

By 1960 the brush was starting to give way to the use of the palette knife. Ivy Fife experimented little with her media, but she did experiment to some extent with the method of application, and she used the palette knife with considerable success. 'Cust', of 1960, shows the use of flat palette knife and scratch technique which gives an interesting overall textural effect that is another dimension to what would otherwise be a rather limited variety of forms.

In 'For Sale', and 'Building', the subject is reduced to almost minimal proportions. Still the emphasis is on strong outline, variety of line and form, such as the elegant iron gate, to punctuate the simple vertical lines of the picket fence, and to relieve the monotony of the red timbered facade. 'Building' has become a quest for the essential and only the essential form, enlivened by the palette knife textural effect.

Concern for and interest in pattern — the patterns created by solid forms or by effects of light and shadow, stayed with her always and kept re-appearing as they did in 'Painting (Blue Sunflower)', 'Snow covered Bank', 'Fern', and 'Leaves', where the natural forms almost disappear into pure geometric shapes.

From 1959 onwards confinement to her house and garden produced the final (and one of the most admired and successful phases) the Sunflower series. These pictures, mostly painted with the palette knife, radiate warmth and sunshine, and give to her last major series of painting a brilliant splash of colour and excitement. Their leaves, stems and petals provide wonderful excuses for her love of pattern making and arrangement of shape and colour. There is a boldness and a strength about the sunflower series that quite obscures the rapidly failing physical strength of the painter.

In the midst of the sunflower series and the seeking of joy in simple things came the commissioned portrait of Ernest Empson, who was for many years a great and honoured figure in the musical life of the city. She said that she had to struggle hard to face and truthfully convey the thing she feared, the inevitable effect of old age. When she had finished the painting she had come to terms with it very well.

What a fitting end the portrait and the sunflowers are to a lifetime of seeking, in her own environment, the essential qualities of the things that drew her attention, her eye for selective order and harmony, and an evolution towards greater economy of expression. If abstraction had not been the goal of her age, her own concern for simplicity and clarity would no doubt have led to this refinement in any case.

Brian Muir



Ivy Fife painting in her garden



1 Wayside, Sandilands



2 Peter



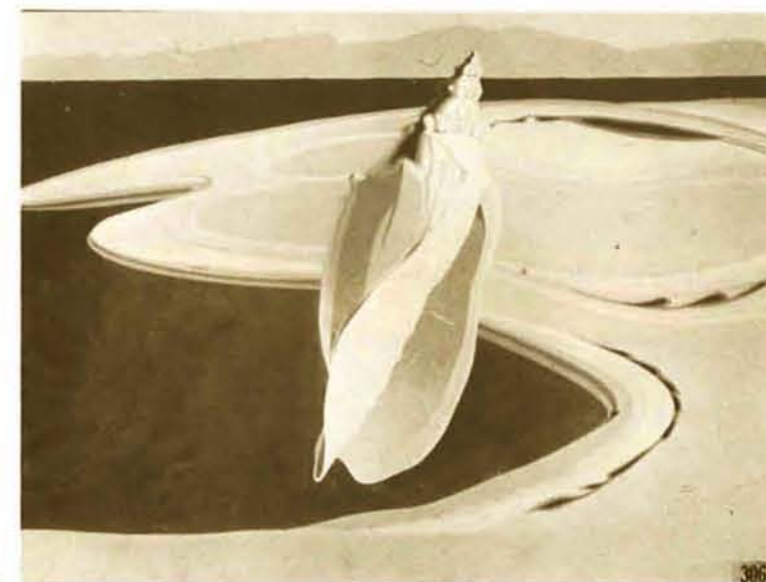
4 Eightyseven Years



13 Peg-Leg Creek, Westland



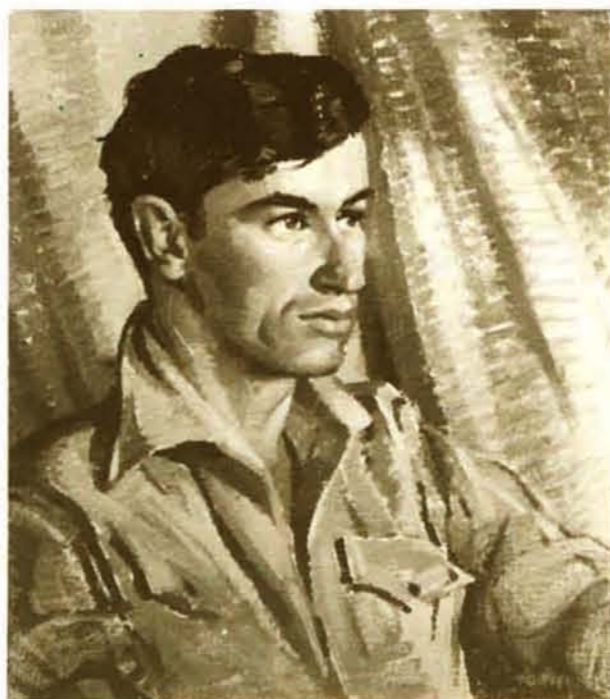
17 Rocks, Bealey



18 Alcithoe Swainsoni Marahau



9 Ice on Lake Lyndon



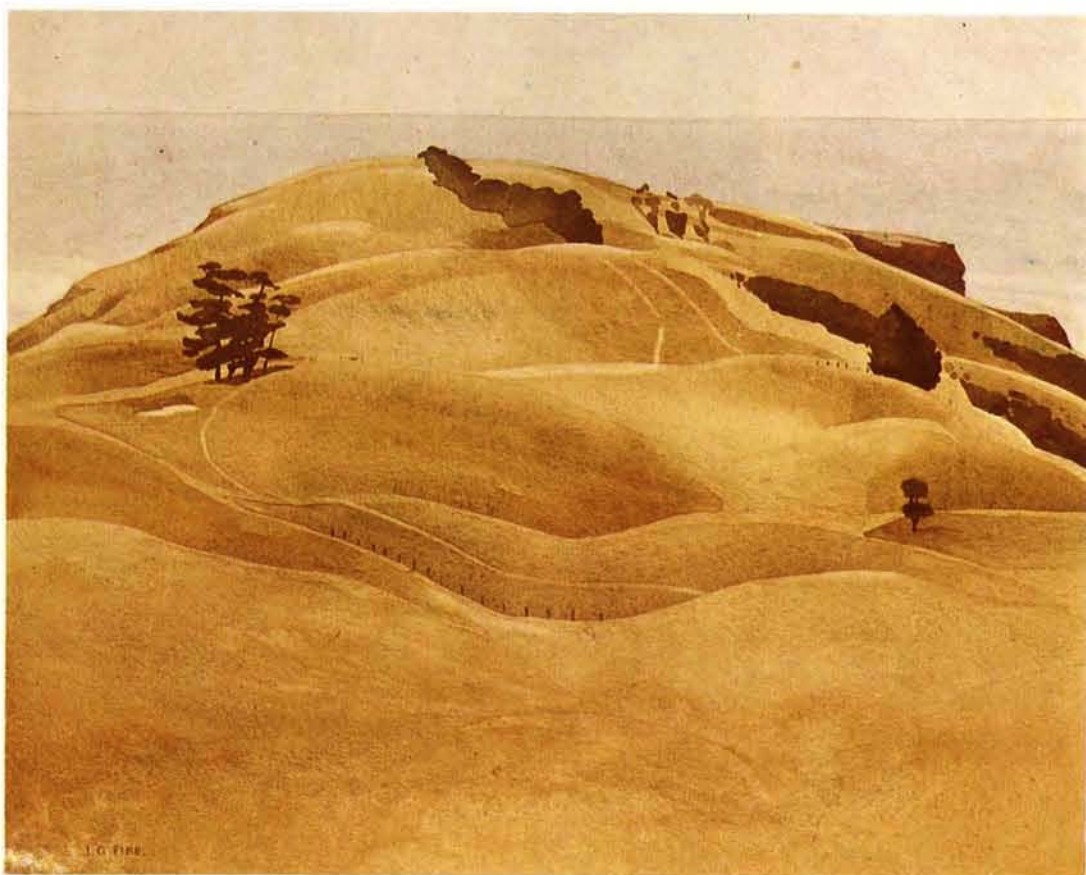
14 Portrait of a Young Man



19 Limestone Rocks, Castle Hill



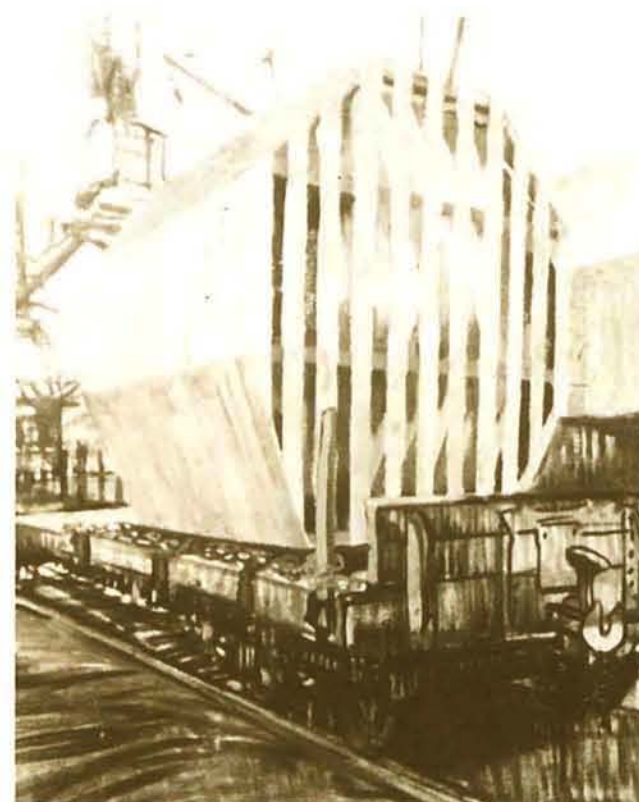
5 Mountain In September



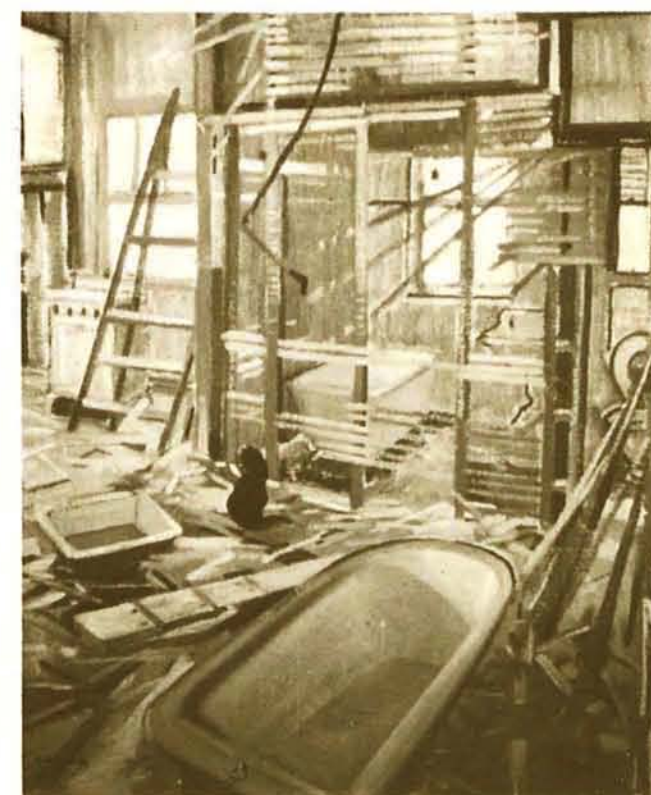
11 The Long Lookout



52 Barn



27 The Big Crate



30 The Last Tenant



31 Backyards



42 Stones No. 1



47 The Bar
16



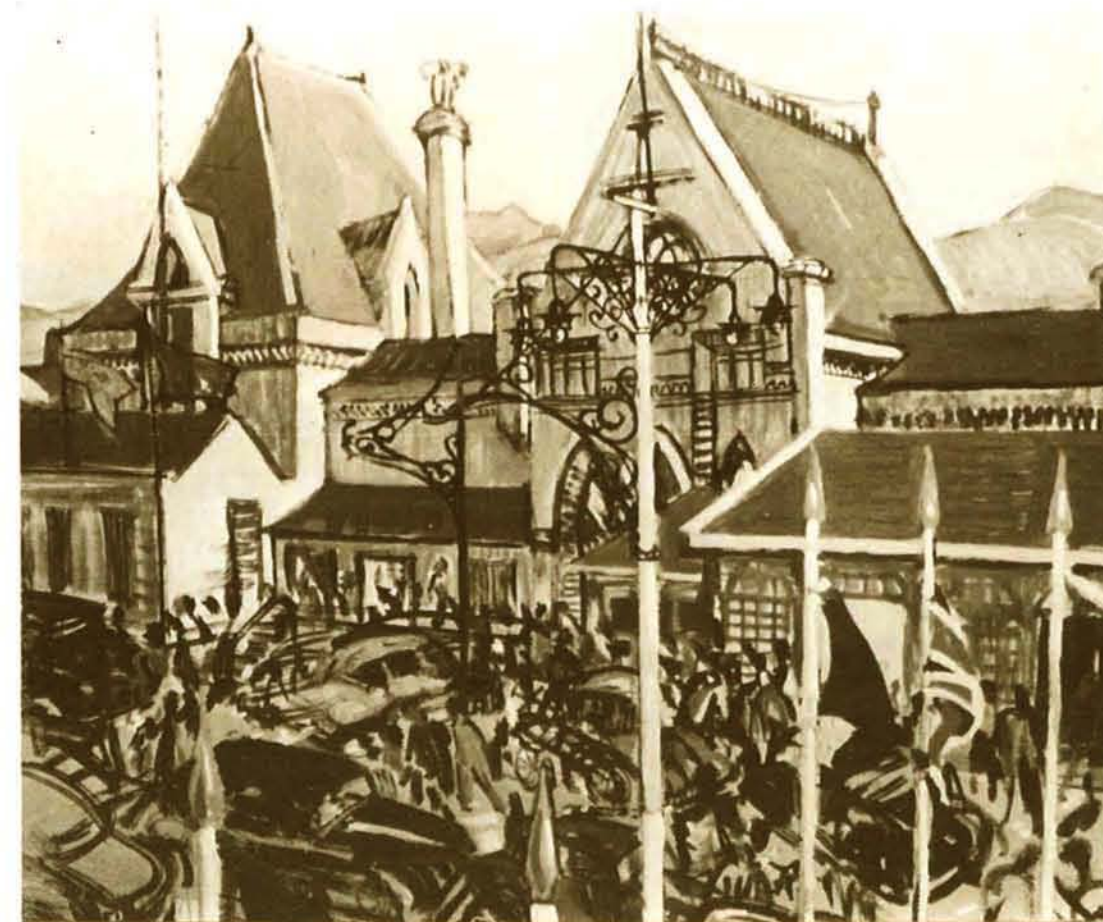
46 Pipes and Bricks



48 Up The Garden Path



53 Nicole Jane



22 The Queen's Visit



54 Cust



57 Building



60 Painting (Blue Sunflower)



62 Leaves



64 Fern



65 Snow covered Bank



69 Sunflower



72 Kowai Landscape



73 Sunflower



74 Ernest Empson

CATALOGUE

Measurements are given in centimetres, height before width (sight).

- 1 Wayside, Sandilands
1938
Gouache 38.5 x 34.3cm
Signed bottom left
Collection: Mr W. K. Smith, Christchurch
Exhibited: N.Z. Academy, Wellington, 1941
C.S.A., Christchurch, 1942
- 2 Peter *Bardi*
1942
Oil on card, 59.7 x 48.5cm
Signed bottom left
Collection: Auckland City Art Gallery
Exhibited: C.S.A. Annual Exhibition, 1943
Auckland City Art Gallery, Eight N.Z. Painters
Exhibition, First Series, 1957
- 3 Colin
1943 (Dated 1944 on reverse)
Oil on canvas 46.7 x 43.6cm
Signed bottom right
Collection: Mr Colin Cameron, Christchurch
Exhibited: C.S.A. 1945; catalogue No.116
- 4 Eighty Seven Years
1945
Oil on canvas 60.0 x 48.5cm
Signed and dated bottom left
Collection: Waikato Art Museum
Reproduced in *Arts in New Zealand Year Book*, Vol. 1,
1945
- 5 Mountain in September
1945
Watercolour 36.1 x 40.9cm
Signed and dated bottom right
Collection: Mr & Mrs B. A. Barrer, Christchurch
Exhibited: C.S.A., 1946, Cat. No. 68
- 6 Railroad to the West.
1946
Oil on canvas 28.5 x 35.5
Signed bottom right
Collection: Estate of the Artist
Exhibited: Auckland Society of Arts 1948
- 7 Oscar
1946
Oil on canvas 28.5 x 35.5cm
Signed bottom right
Collection: Mr O. Coberger, Arthur's Pass
Exhibited: C.S.A. 1949
- 8 Oscar In his Ski-Shop
1946
Watercolour 31.8 x 35.2cm
Signed bottom right
Collection: Mr O. Coberger, Arthur's Pass
- 9 Ice on Lake Lyndon
1946
Watercolour 40.1 x 49.5cm
Signed bottom left
Collection: Mona Edgar Collection, Hocken Library,
University of Otago
Exhibited: C.S.A. 1948, N.Z. Academy, 1948
- 10 Morning
1949
Gouache 35.4 x 30.4cm
- Signed bottom left
Collection: Mrs Gerald Anderson, Christchurch
Exhibited: C.S.A., 1950
- 11 The Long Look-Out
1950
Watercolour, 46.5 x 58.5cm
Signed bottom left
Collection: Canterbury Public Library, Christchurch
Exhibited: Nelson Suter Art Society, 1958
- 12 Boats
1950
Oil on board, 44.8 x 54.3cm
Signed bottom left
Collection: Mona Edgar Collection, Hocken Library,
University of Otago.
Exhibited: C.S.A. 1951. N.Z. Academy, Wellington,
1952,
Otago, 1951, Nelson 1954, Timaru 1954
- 13 Peg-Leg Creek, Westland
1950
Watercolour, 40.7 x 35.8
Signed bottom left
Collection: Mrs Zoe Fife, Palmerston North
Exhibited: N.Z. Academy, Wellington, 1950, C.S.A. 1951
- 14 Portrait of a Young Man
1951
Oil on canvas, 56.00 x 48.5cm
Signed bottom right
Collection: Dunedin Public Art Gallery
Exhibited: C.S.A., 1952
- 15 Landscape
1951
Oil on canvas 35.0 x 44.5cm
Signed bottom right
Collection: Sarjeant Art Gallery, Wanganui
- 16 Norwester
1952
Oil on board, 29.3 x 36.9cm
Signed and dated bottom right
Collection: Canterbury Society of Arts, Christchurch
Exhibited: C.S.A., 1952
- 17 Rocks, Bealey
1952
Gouache, 34.5 x 39.8cm
Signed bottom left
Collection: The Estate of the Artist
Exhibited: C.S.A. 1953, N.Z. Academy, Wellington,
1953, Otago, 1954, Nelson 1954, Timaru 1954
- 18 Alcithoe Swainsoni, Marahau
1952
Gouache, 34.7 x 39.8cm
Signed bottom left
Collection: Anderson Park Art Gallery, Invercargill
Exhibited: C.S.A., 1953
- 19 Limestone Rocks, Castle Hill
1952
Gouache, 38.7 x 47.6cm
Signed bottom left
Collection: Mr & Mrs H. Adams, Christchurch
Exhibited: C.S.A., 1952
- 20 Stones In The Kowai
1952
Watercolour, 45.0 36.0cm
Signed bottom left
Collection: Mr & Mrs R. Conway, Christchurch
Exhibited: C.S.A. 1959, N.Z. Academy, 1959

- 21 Sketch
1953
Oil on canvas on board 41.0 x 36.3cm
Signed bottom left
Collection: Mr and Mrs T. J.D. Holderness, Christchurch
- 22 The Queen's Visit (Royal Visit). January 18, 1954
1954
Oil on board, 48.7 x 58.3cm
Signed bottom left
Collection: Canterbury Society of Arts, Christchurch
Exhibited: C.S.A. 1954, N.Z. Art to Russia, 1959-61
- 23 Gerald Urquhart
1954
Oil on canvas on board 59 x 49cm
Signed bottom left
Collection: Mrs D. Urquhart, Darfield
Exhibited: Wellington. 1954. C.S.A. 1955
- 24 The Old Homestead
1954
Oil on cardboard 57.4 x 44.6cm
Signed bottom left
Collection: Mrs D. Urquhart, Darfield
- 25 Trawler (On the slipway, Lyttelton)
1954
Signed bottom left
Watercolour, 43.5 x 35.0cm
Collection: Mr & Mrs G. A. Genet, Christchurch
- 26 Snow
1954
Oil on cardboard, 45.0 x 36.6cm
Signed bottom right
Collection: The estate of the Artist
Exhibited: C.S.A. 1954, Otago 1954, Timaru 1954, N.Z. Academy, Wellington 1955, Nelson 1955.
- 27 The Big Crate
1954
Oil on board on canvas, 52.6 x 43.7cm
Signed bottom left
Collection: The Estate of the Artist
Exhibited: C.S.A. 1954, Hawera 1954, Otago 1955
Eight New Zealand Painters, First Series, 1957
- 28 Old House
1955
Ink and Wash, 59.2 x 42.0cm
Signed and dated bottom left
Collection: The Estate of the Artist
Exhibited: The Group, 1956, Otago 1957, Auckland 1957, N.Z. Academy, Wellington 1958, Nelson 1958
- 29 Lake Pearson From Flock Hill
1955
Watercolour, 48.5 x 59.0cm
Signed bottom right
Collection: Mr & Mrs Les Taylor, Christchurch
Exhibited: C.S.A., 1955
- 30 The Last Tenant
1956
Oil on canvas, 75.5 x 62.2cm
Signed bottom left
Collection: The estate of the Artist
Exhibited: N.Z. Academy, Wellington, 1955, C.S.A., 1956, Otago 1956, Nelson 1956
- 31 Backyards
1956
Oil on board, 72.0 x 94.5cm
Signed bottom left
Collection: The Estate of the Artist
- 22
- Exhibited: C.S.A. 1956, N.Z. Academy 1956, Otago 1956, Eight N.Z. Painters, First Series, 1957
- 32 On the River-bed
1956
Watercolour, 35.5 x 44.5cm
Signed bottom right
Collection: Mr & Mrs H Webb, Prebbleton
- 33 Sign of the Times, T.A.B.
1956
Oil on Cardboard, 33.2 x 42.5cm
Signed bottom right
Collection: The Estate of the Artist
Exhibited: Eight New Zealand Painters, Series 1, 1957, C.S.A., (Cat. No. 56) 1956, N. Academy, 1956
- 34 Christchurch Rooftops
1956
Ink and wash, 35.0 x 43.5cm
Signed bottom left
Collection: Mr & Mrs Austen Deans, Peel Forest
Exhibited: C.S.A. 1957
- 35 Canon Knights
1956
Oil
Collection: The Misses Knights, Christchurch
- 36 George Weston
1956
Oil
Collection: Mrs G. T. Weston, Christchurch
- 37 Roof-tops
1956
Ink Drawing, 45.5 x 33.0cm
Signed bottom left
Collection: Aigantighe Art Gallery, Timaru
Exhibited: C.S.A., 1957
- 38 Roof-tops
1956
Drawing, 33.5 x 20.8cm
Signed bottom right
Collection: The Estate of the Artist
Exhibited: C.S.A. 1957, Nelson 1958, Invercargill 1959
- 39 Stones In Water (In the stream).
1956
Watercolour, 35.0 x 44.0cm
Signed and dated bottom right
Collection: Sir Clifford and Lady Perry, Auckland
Exhibited: C.S.A., 1956
- 40 Stones ("Rocks in Water")
1956
Watercolour, 36.0 x 43.5cm
Signed bottom left
Collection: Estate of the Artist
Exhibited: C.S.A., 1957
- 41 Backyards
1956
Monoprint, 57.0 x 43.0cm
Signed bottom left
Collection: The Estate of the Artist
- 42 Stones No. 1
1956
Watercolour 36.0 x 45.0cm
Signed bottom right
Collection: Mr & Mrs H. Henning-Hansen, Christchurch
Exhibited: C.S.A. 1957
- 43 J. R. Templin
1957
- Oil on canvas 75.0 x 60.0cm
Signed bottom right
Collection: Canterbury Horticultural Society, Christchurch
- 44 Arthur Cooney
1958
Oil on canvas, 59.8 x 49.8cm
Signed bottom left
Collection: Mr E. A. Cooney, Darfield
Exhibited: C.S.A. 1958
- 45 Cross-cut
1958
Oil
Collection: Mr F. Miles Warren, Christchurch
Exhibited: C.S.A., 1958, Auckland 1958
- 46 Pipes and Bricks
1959
Oil on board, 62.8 x 75.4cm
Signed bottom right
Collection: The Estate of the Artist
Exhibited: C.S.A. 1961, Nelson 1961, Timaru 1961
- 47 The Bar
1960
Oil on board, 59.5 x 67.0cm
Signed and dated bottom left
Collection: Dunedin Public Art Gallery
Exhibited: Canterbury Society of Arts, 1961. Otago 1961
- 48 Up the Garden Path
1959
Oil on canvas, 100.00 x 60.00cm
Signed bottom left
Collection: The Estate of the Artist
Exhibited: Canterbury Society of Arts 1959, N.Z. Academy Wellington, 1959, Nelson, 1960, Invercargill 1961
- 49 W. Williamson
1960
Oil on canvas on board, 90.5 x 75.3cm
Signed bottom right
Collection: Williamson Construction Co, Christchurch
Exhibited: Canterbury Society of Arts, 1960
- 50 I.G.F.
1960
Oil on board, 70.0 x 34.5cm
Signed bottom right
Collection: Mrs R. Duncan, Nelson
Exhibited: Canterbury Society of Arts, 1960, Otago 1961, Nelson 1961, Timaru, 1961
- 51 Kiln
1960
Oil on board, 66.0 x 44.7cm
Collection: The Estate of the Artist
Exhibited: Canterbury Society of Arts, 1961, Otago 1961, Timaru 1963, Invercargill 1962
- 52 Barn
1960
Oil on board, 59.0 x 74.0cm
Signed bottom right
Collection: Mrs J. Mair, Christchurch
Exhibited: Canterbury Society of Arts, 1960
- 53 Nicole Jane
1959, (Dated on reverse 4/4/59)
Oil on canvas on board 39.3 x 35.0cm
Signed bottom left
Collection: Mr & Mrs H. Mees, Christchurch
Exhibited: Canterbury Society of Arts, 1959
- 54 Cust
1960
Oil on board, 56.7 x 120.3cm
Signed bottom left
Collection: The Estate of the Artist
- 55 Sunflower
1961
Oil
Collection: The Bishop Suter Art Gallery, Nelson
Exhibited: Canterbury Society of Arts, 1961
- 56 For Sale
1961
Oil on board, 78.5 x 38.7cm
Signed bottom right
Collection: Canterbury Public Library, Christchurch
Exhibited: Canterbury Society of Arts, 1961, New Zealand Academy, Wellington 1961, Otago 1961, Invercargill 1961
- 57 Building
1961
Oil on board, 74.5 x 59.5cm
Signed bottom left
Collection: Mr & Mrs John Summers, Christchurch
Exhibited: Canterbury Society of Arts, 1962
- 58 Sunflowers
1961
Oil on Panel
Collection: Robert McDougall Art Gallery, Christchurch
Exhibited: Canterbury Society of Arts, 1961
- 59 Irene
1961
Oil on canvas, 75.2 x 60.0cm
Signed bottom right
Collection: Mr & Mrs B. C. Boulton, Christchurch
- 60 Painting (Blue Sunflower)
1962
Oil on board, 120.0 x 89.3cm
Signed bottom right
Collection: The Estate of the Artist
Exhibited: Canterbury Society of Arts, 1962
- 61 Wet Day, Lyttelton
1963
Watercolour, 47.2 x 67.5cm
Signed bottom left
Collection: Mrs M. Knowles, Riccarton
- 62 Leaves
1963
Oil on board, 42.2 x 53.0cm
Signed bottom right
Collection: The Estate of the Artist
- 63 Margaret
1963
Oil on board, unsigned
Collection: Dr H. J. Gossett, Christchurch
- 64 Fern
1963
Oil on board, 52.4 x 42.2cm
Signed bottom left
Collection: The Estate of the Artist
Exhibited: Canterbury Society of Arts, 1964, Otago 1964
- 65 Snow-covered Bank
1962
Oil on board, 38.7 x 59.5cm
Signed bottom left
Collection: Mrs J. Ellis, Nelson

Exhibited: Canterbury Society of Arts 1963, Otago 1963,
Nelson 1964

- 66 Sunflower
1964
Oil on board, 57.0 x 77.2cm
Signed bottom left
Collection: Aigantighe Art Gallery, Timaru
Exhibited: Canterbury Society of Arts, 1964, Otago
1964,
Timaru 1965
- 67 Porters' Pass, West Canterbury
1965
Watercolour, 53.0 x 72.7cm
Signed bottom right
Collection: Canterbury Public Library, Christchurch
- 68 Tramping Near Porter's Pass
1965
Oil on canvas, 130.0 x 69.5cm
Signed bottom right
Collection: Christchurch International Airport
- 69 Sunflower
1965
Oil on board, 61.7 x 52.6cm
Signed bottom left
Collection: The Estate of the Artist
- 70 Sunflower
1965
Watercolour
Collection: Mr Ian Bennetts, Christchurch
- 71 Painting (Abstract)
1966
Oil on board 125.0 x 49.0cm
Signed bottom left
Collection: The Estate of the Artist
Exhibited: Canterbury Society of Arts 1966
- 72 Kowai Landscape
1967
Oil on board, 49.8 x 59.0cm
Signed bottom left
Collection: The Estate of the Artist
Exhibited: Canterbury Society of Arts, 1967
- 73 Sunflower
1965
Oil on board, 86.7 x 58.5cm
Signed and dated bottom left
Collection: The Staff Club, Canterbury University
Exhibited: Canterbury Society of Arts, 1967
- 74 Ernest Empson
1968
Oil on canvas on board, 91.3 x 76.3cm
Signed bottom left
Collection: The Robert McDougall Art Gallery,
Christchurch
- 75 D. W. Lyle
1969
Oil on canvas on hardboard 90 x 66cm
Signed bottom left
Collection: Christchurch Technical Institute
- 76 H. P. Wise
1969
Oil on canvas on hardboard 90 x 66cm
Signed bottom left
Collection: Christchurch Technical Institute
- 77 Limestone
1970
Oil on board, 52.5 x 64.5cm
Signed bottom right
Collection: The Estate of the Artist
- 78 Autumn
1971
Oil on board, 120.3 x 56.7cm
Signed bottom left
Collection: The Estate of the Artist

C C C LIBRARY



C01219563

PRINTED AT THE CAXTON PRESS
CHRISTCHURCH NEW ZEALAND