

# DON PEEBLES RETROSPECTIVE 1973-74



No 52 'Relief Painting' 1966.  
Auckland City Art Gallery

Oil/Composition Board, 48" x 48"

DON PEEBLES was born in 1922 at Taneatua, eight miles south of Whakatae. At the age of two he moved with his parents to Wellington, where he eventually attended Wadestown School and Wellington College. Although his main interests at school were sport and art, rather than the academic subjects, it was the long term result of an ear ailment that led him to leave school at fifteen. He joined the Post Office as a telegraph boy but continued his schooling in the evenings and passed his Public Service Entrance Examination.

During the Second World War, Don Peebles went into the Army, where he became a signalman, serving first in the Solomon Islands and finally in Italy. On the cessation of hostilities, the British Army organised various schemes to fill in the time between the cease fire and demobilization. Don Peebles rejected a furlough in Britain, preferring to go to Florence where the Royal College of Art had organised a study programme. Although he had shown an interest in art as a child—his mother remembers very early interest in drawing—this was his first experience of academic teaching. Besides the lessons there were visits to the frescoes and sculptures of the Italian Quattrocento—or rather, to those examples still on public view.

Don Peebles returned to New Zealand with an awakened desire to paint seriously. Accordingly, he enrolled for evening classes at the Wellington Technical College, the Art School then being under the directorship of F.V. Ellis. From 1947 to 1950 working days at the Post Office were followed by a trip in a number 11 Newtown tram to the Tech, where he joined classes in painting, anatomy and drawing from the antique. It was not long, however, before he found the traditionally orientated courses limiting and frustrating. In view of his then preoccupation with the formal elegance of James Mc. Whistler and for the subtle tone design of P.W. Steer, this reaction was hardly surprising.

To be a painter in New Zealand in the forties was not easy, but the Post Office clerical division meant money for food and painting materials. Peebles' work

during this early student period was that of a fairly competent representational artist. Few works remain of these years, most having been given away or destroyed in moments of dissatisfaction. Those that do remain reveal a grasp of the fundamentals of pictorial structure. His frequent use of watercolours when painting outdoors emphasised the sureness with which he was able to place the colour on the paper. It also illustrates his strong interest in tonal organisation.

Many of these early works were done after a day's work at the Post Office. Grabbing his colour box and walking briskly to the Railway Station, Don Peebles would then ride out to the Hutt, Porirua Harbour, or the coastline around Paekakariki, and in the summer months have three hours of painting before dusk turned to night. Painting in such light seemed to accentuate through shadow and silhouette, the basic angular structure of the Wellington landscape. This preference for the angular and emphatic rather than the softly flowing is still a noticeable feature in the artist's work.

During 1951, Don Peebles moved to Australia where he stayed for three years. He enrolled at the **Julian Ashton Art School**, Sydney, as a full-time student, supporting himself by working in the evenings until 11.00 p.m. as a cleaner in the David Jones department store. He was tutored by Henry Gibbons in antique and by John Passmore in painting and design. Passmore who had just returned from 17 years in England was one of the forerunners of the non-figurative revolution who were transforming art in Sydney as they were ultimately to do throughout Australia. Passmore's masterly style, derived from a thorough study of Cezanne, resulted in works rich in ambiguities of space, form and atmosphere. The teaching of this reserved and intense man, with his understanding of such artists as Braque, Picasso, Matisse, Mondrian and Bonnard, as well as his outstanding competence in the principles and practice of draughtsmanship, opened up a new world for the young New Zealander.

Peebles' interest in structure, emerging in his early watercolours, received

great stimulation in Sydney. Inspired by Passmore and indebted to Cezanne, his work now started to become a slow but steady progression towards abstraction. A comparison between one of the Sydney period "Cezannes" and "Girl with a Ball" 1954, illustrates this clearly.

On his return from Australia, Don Peebles held his first one-man show at the **Architectural Centre Gallery**, Wellington, in 1954. For those who remembered his representational watercolours prior to the Julian Ashton Art School, this exhibition must have been either a tremendous shock or a stimulating experience. As it was possibly the first exhibition of indigenous abstract art shown in the Capital City, there should have been no surprise at the flurry of correspondence in the press.

The review in the **Evening Post** was a statement of patronising ignorance. Abstract painting was referred to as this "obscure cult". Some of the works "might well be the product of children", but as the reviewer went on to say in amazement, "the difference, is, of course, that Mr Peebles deliberately paints that way". A few, however, rallied to the cause of contemporary art, one commenting in a letter to the **Evening Post** that having seen the then current **N.Z. Academy of Fine Arts Exhibition**, it was a pleasure to see work which was in vivid contrast to the "miles of monotony" and "wishy-washy utterances" of that show<sup>1</sup>.

During the fifties, the battle of the styles was fought with enthusiasm. The **Evening Post**, through the critiques of Eric Ramsden, gave public utterances to the voices of the reactionary. The Academy set its face sternly against modern work, while the **National Gallery of New Zealand** under the chairmanship of G.G. Gibbes Watson, regarded it as his particular duty to "keep the Charlatan out of art".

On the other side, there was the **Architectural Centre Gallery**, the Trojan Horse in the camp of the conservatives, assisted when possible by Graeme Dowling's **Willeston Gallery**. Younger artists like Melvin Day, John Pine Snadden, Victor Gray, John Drawbridge, L.D. McCormack,



Jacqueline Fahey, Pat Williams and Don Peebles manned the barricades and noisily parried the verbal blows that came their way. Older artists like Helen Stewart, Gwen Knight and R.J. Waghorn quietly, and with humour, gave their support to the cause. Twenty years later and the battle won, it is hard to appreciate the intensity of feeling that raged between the "representational" and the "modern" painters.

The most splendid act of defiance was the open-air exhibition held behind the Wellington Public Library during the warm December of 1955, when Don Peebles, along with his young contemporaries, showed a number of works. This exhibition attracted a great deal of public attention, enthusiasm, puzzlement and scorn. Eric Ramsden came to the solemn conclusion that "modern Wellington artists" were producing "a collection of weird and wonderful abstractions—work that, in the main, has neither rhyme nor reason"<sup>2</sup>

If the Wellington art establishment disowned the work of young contemporary artists, Auckland did not. Led by Peter Tomory, Director of the **City of Auckland Art Gallery**, active patronage was now exercised to the benefit of contemporary painters. From 1959, Peebles, along with others, began to show in Auckland. Localism, which had dominated so much of this country's artistic life from its earliest days, was being challenged seriously. Exhibitions selected nationally by the Auckland Gallery and toured throughout the country, were to become part of the New Zealand scene.

During the fifties, Peebles continued his quiet but determined search for pure abstraction. The **Wellington Series** of 1957 to 1960 represented the culmination of his thinking up until that time. These rather austere, blue-black abstractions, although inspired by the harbour which lay below Wadestown, were dedicated to Wellington rather than abstracted from it. The seductive quality of colour was played down in favour of strong emphatic tonal contrasts. A factor which forces the viewer to disassociate himself from the naturalistic, compelling him to observe

the "firm structural underpinning (which) gave his work a vital challenging quality . . . quite unparalleled in New Zealand painting"<sup>3</sup>

In 1960, following on the success of his **Wellington Series**, Don Peebles was granted the \$2,000 fellowship by the **Association of New Zealand Art Societies**. He went to London accompanied by his recently married partner, Prudence Corkill of Wellington, and eventually settled in a flat in St. John's Wood, where downstairs another recently married Wellingtonian, John Drawbridge had arrived with Tanya. For two years Peebles painted full time. It was, until then, the most stimulating and fruitful period of his painting career for it provided him with opportunities to meet people and to view art in European galleries. As well, the general support and financial assistance given by the artist's wife, who resumed her profession as a dietitian in the Royal Free Hospital, was important in making possible a continuity of work in the studio.

In 1961 he met Victor Pasmore, an experimental English artist. This man had moved in his own work from figuration to pure abstraction after the war, and then in the early fifties, commenced constructing abstract reliefs. An article Victor Pasmore wrote in the **Observer** on abstract art attracted the interest of Peebles. He wrote to him and from this initial correspondence the two men met and a mutual respect for each other and each other's work developed. Peebles, on Pasmore's invitation, joined in the exhibition at the 1962 **Aldeburgh Festival** where British constructions and collages were exhibited by such people as John Piper, Ceri Richards, Anthony Hill, Roy Ascott, Matt Rugg, and Pasmore himself.

The Constructions that Peebles had commenced making in 1961 were now becoming a positive part of his overall philosophy. He strove as he had done in his Wellington paintings to pare away incidental effect and strive for purity of form. The imagery now owed nothing to the external objects around him. Rather it emerged intuitively from his mind and from an interaction with the materials he chose. He was, in other

words, moving away from abstraction with its reliance upon external objects as a source of ideas, into a more concrete world with its own dynamism and visual vocabulary. For this work, Peebles found stimulation in the example of Mondrian and of the English Constructivists around him. "Seeing their work was like a kick in the guts for me. It pushed things home. Made me realise that the only justification for painting was to get at the essence of things—to keep pushing back the boundaries"<sup>4</sup>

Two years after his return to New Zealand, Don Peebles was appointed lecturer in Basic Design at the Canterbury School of Fine Arts in 1965. Here he was expected to teach, amongst other things, the theory and practice of colour. Unlike some painters, to whom teaching and painting are an impossible combination, Peebles finds the teaching studio a source of stimulation, rather than a drain on his creative energy. Organising and researching projects for students often leads towards fresh starting points and new ideas.

It was to some extent through teaching that he began once more to investigate the possibilities of colour. But again it was not the seductive quality of colour that interested him. Nor was it a desire to move into the optical frenzy which marked a great deal of "op art". Rather it was the desire to explore the possibilities of combining his interest in area division with that of colour interaction. To some, his work seemed and still does seem, rigid and geometrical—the product of inductive reasoning and the psychology of perception. He is, some claim, an intellectual designer, rather than a warm-blooded artist. But, he might well reply, if elements such as colour, light, line, form, mass and volume are intimately experienced, they too can result in a very personal imagery.

Beneath the deceptive guise of simplicity, in fact, lie many hours of intuitive reasoning, scrupulous editing, deliberately chosen colours and disciplined shapes. Reviewing the Auckland Festival Exhibition at Barry Lett Galleries in 1967, T.J. McNamara commented in the **New Zealand Herald** "that each

(painting) is a final solution reached by deep thought . . . every element in them has a carefully balanced part to play in the picture area and nothing could be altered without a loss of subtle tensions that hold the picture together"<sup>5</sup>

Peebles' art continues; he feels that he has barely scratched the surface of things, for to him art is an ethical pursuit that knows no end. It is the search for the quintessence of relationships, whether these be shapes, colours, volumes or space. It is a search for the ideal. As John Coley commented, "To him the integrity required in facing a canvas and having to make the right choices adds a dimension to life that makes the difference between living and merely existing"<sup>6</sup>

This introduction was made possible by co-operating closely with artist and by frequent reference to the very full scrapbook his wife, Prudence, has kept of his painting life.

David P. Millar,  
Director,  
The Dowse Art Gallery.

November 1973

#### Notes

1. Artist's scrapbook
2. *ibid.*
3. D.F. McKenzie, *Landfall* June 1964, p.161
4. Artist's scrapbook
5. *op. cit.* 9 May 1967
6. *Time Off* 17 July 1973

Period	Title	Year	Medium	Dimensions	Owner	Where Previously Exhibited
Italy Pre-Australian Period 1947-1950	1. Old Tower, Florence	1945	Oil	8" x 7 1/4"	Mrs H.A. Peebles, Wellington	
	2. The Little Beach	c1950	Oil/Board	8 1/2" x 10 1/4"	Mrs H.A. Peebles, Wellington	N.Z. Academy of Fine Arts
	3. Late Afternoon, Hutt Estuary	1950	Water Colour	12 1/4" x 15 1/2"	Mr & Mrs W.D.P. Norris, Wellington	N.Z. Academy of Fine Arts
	4. Karori Light	1950	Water Colour	13 1/4" x 14 1/4"	Mr & Mrs W.D.P. Norris, Wellington	N.Z. Academy of Fine Arts
	5. Oil Drums	1950	Water Colour	12 3/4" x 16 3/4"	Mrs H.A. Peebles	N.Z. Academy of Fine Arts
	6. Paremata	1950	Water Colour	10 1/4" x 12 3/4"	Mrs T.F. Corkill, Wellington	N.Z. Academy of Fine Arts
Period 1950-1953	7. Bathers	1952	Oil/Board	8" x 9 1/2"	The artist	
	8. Bathers	1953	Oil/Board	10" x 13"	Mrs D.C. Peebles	
	9. Landscape	1953	Oil/Canvas	14 3/4" x 18 3/4"	Mrs H.A. Peebles	
Pre-Wellington Series Period 1954-1957	10. Early Abstract	c1954	Oil/Canvas	31" x 21"	Elva Bett, Wellington	Architectural Centre, Wellington, 1954
	11. Girl with Ball	1954	Oil/Canvas	28 1/2" x 22 1/4"	The artist	Architectural Centre, Wellington, 1954
	12. Man with Buildings	1954	Oil/Board	29 1/2" x 22 3/4"	Mrs H.A. Peebles	Architectural Centre, Wellington, 1954
	13. Abstract Painting	1958	Oil/Canvas	36" x 32"	Canterbury Public Library	Architectural Centre 1958 Gallery 91, Christchurch, 1959
Wellington Series 1956-1960	14. Wellington	1960	Oil/Board	36 1/4" x 61"	The artist	
	15. Wellington	c1958	Oil/Canvas	30 1/2" x 46 3/4"	Mr & Mrs G.R. Peebles, Wellington	
	16. Wellington IV	c1957	Oil/Canvas	31 1/4" x 42 1/4"	Mrs H.A. Peebles	Manawatu Art Gallery
	17. Wellington Abstract	1960	Oil/Board	23" x 37"	Mrs H.A. Peebles	
	18. Wellington	c1959	Oil/Board	30" x 48"	Victoria University, Wellington	
	19. Wellington	1958	Oil/Board	34 1/4" x 38 1/2"	Mona Edgar Collection University of Otago	Hocken Library,
	20. Wellington	1960	Oil/Board	43 1/2" x 48 1/2"	Dr T.H. Beaglehole, Wellington	
	21. Wellington	1960	Oil/Paper	30 1/2" x 43 1/2"	National Art Gallery	
	22. Wellington XII	1959	Oil/Canvas	58 1/4" x 36 3/4"	Auckland City Art Gallery	
	England 1960-1962	23. Orange Painting	1967	Acrylic & Metallic/Canvas	60 1/2" x 72 1/2"	The artist
24. Red Painting		1967	Acrylic/Canvas	60" x 72"	The artist	
25. Painting, Green and Ochre		1962	Oil	28 1/2" x 40"	The artist	Centre Gallery, Wellington 1963
26. Painting with relief element No. 6		1962	Enamel on Wood	48" x 48 1/4"	The artist	Centre Gallery, Wellington 1963 Group show, Christchurch 1965
Wellington 1963-1964 Linear Series 1965-1969	27. Red Abstract	1963	Oil/Canvas	30" x 18"	Colin Peebles	Group show, Christchurch 1965
	28. Painting No. 16	1967	Acrylic/Canvas	60" x 65 1/2"	The artist	Bonython Gallery, Sydney 1968 Barry Lett Galleries, 1967
	29. Painting No. 3	1969	Acrylic/Canvas	64" x 60"	The artist	Barry Lett Galleries, 1969
Canterbury Period	30. Painting No. 17	1967	Oil/Canvas	85" high	The artist	Barry Lett Galleries, 1967 Bonython Gallery, 1968
	31. Painting No. 1	1966	Acrylic/Canvas	60 1/2" x 64 1/4"	The artist	Barry Lett Galleries, 1967 Bonython Gallery, 1968
	32. Painting No. 19	1967	Acrylic/Canvas	60" x 64 1/4"	The artist	Barry Lett Galleries, 1967
	33. Painting No. 6 Diptych	1969	Acrylic & Metallic/Canvas	Diptych 64 1/4" x 72 1/2" each panel	The artist	Barry Lett Galleries, 1969
	34. Painting No 3	1968	Acrylic/Metallic Canvas	64 1/4" x 64 1/4"	The artist	
	35. Painting Canterbury E	1968	Acrylic/Canvas	64 1/4" x 64 1/4"	Mrs D.C. Peebles	
	36. Painting Canterbury No. 2	1969	Acrylic/Canvas	84" x 30"	The artist	Smithsonian Institute & other galleries, U.S.A.
	37. Painting Canterbury No. 1	1969	Acrylic/Canvas	84" x 30"	The artist	Smithsonian Institute & other galleries, U.S.A.
	38. Orange Painting	1968	Acrylic/Metallic	60 1/2" x 72 1/2"	Mrs D.C. Peebles	
	39. Painting No. 9	1969	Acrylic/Canvas	48" x 48" (2 panels) 84" x 16 1/2" (2 panels)	Mrs D.C. Peebles	Barry Lett Galleries, 1969 C.S.A. Gallery Christchurch 1970
	40. Painting No. 6	1969	Acrylic/Metallic/ Canvas	87 1/2" x 68 1/2"	The artist	C.S.A. Gallery 1970
	41. Painting No. 7	1970	Acrylic/Canvas	60" x 72"	The artist	
42. Painting F	1972	Acrylic/Canvas	60" x 60"	The artist	Barry Lett Galleries, 1972 C.S.A. Gallery, 1973	

Period	Title	Year	Medium	Dimensions	Owner	Where Previously Exhibited
	43. Painting H	1972	Acrylic/Canvas	60" x 60"	The artist	C.S.A. Galleries, 1973
	44. Painting No. 6	1971	Acrylic/Canvas	33¼" x 40¼"	The artist	
	45. Narrow Blue Painting Version 2	1972	Acrylic/Canvas/Wood	72" x 4"	The artist	

#### FREE-STANDING STRUCTURES

Title	Year	Medium	Dimensions	Owner	Where Previously Exhibited
46. Red form	1963	Painted Wood	9½" x 15"	Mrs D.C. Peebles	Barry Lett Galleries, 1967
47. Red Forms—Two Pieces	1963	Painted Wood	12" x 12" & 10" x 10"	Mr & Mrs O.R. Barron, Christchurch	

#### RELIEFS

Period	Title	Year	Medium	Dimensions	Owner	Where Previously Exhibited
United Kingdom	48. Relief	1961	Linoleum/Wood	11¾" x 13¾"	Mrs D.C. Peebles	Aldeburgh Festival, England 1962
	49. Relief Drawing	1962	Wood/Chalk /Collage Elements	16¾" x 16"	John Peebles	
	50. Relief Painting No. 11	1962	Oil/Canvas	48" x 36"	The artist	Centre Gallery, Wellington 1963
Christchurch	51. Relief Construction	1965	Composition Board/Linoleum	34¼" x 30"	The artist	Bett Duncan Gallery, Wellington
	52. Relief Painting	1966	Oil/Composition Board	48" x 48"	Auckland City Art Gallery	Barry Lett Galleries, 1966
	53. Relief Construction	1966	Composition Board & Natural Wood	43¼" x 36¾"	Barry Lett Galleries	Barry Lett Galleries, 1966
	54. Relief D	1967/72	Oil/Pencil /Wood	25¼" x 20¾"	The artist	
	55. Relief	1970	Painted /Natural Wood	14¼" x 16½"	The artist	

	56. Relief H	1972	Painted /Natural Wood	19¼" x 17½"	Mrs D.C. Peebles	
	57. Relief I	1972	Wood/Plastic /Oil	36" x 36"	The artist	C.S.A. Gallery, 1973

#### DRAWINGS

Period	Title	Year	Medium	Dimensions	Owner	Where Previously Exhibited
1953	58. Figure	1953	Charcoal/ /Watercolour	11" x 4¾"	The artist	Architectural Centre, 1954
1954	59. Figure	1954	Ink	13¾" x 9"	The artist	
1954	60. Figures—Fishermen	1954	Charcoal	8¼" x 11½"	The artist	
1963	61. 5 drawings towards paintings	1963	Charcoal/Pencil	29½" x 21¾"	The artist	
1963	62. Drawing No. 10	1963	Oil/Acrylic /Charcoal	15½" x 14¼"	The artist	
1967	63. Figure in Movement Series, No. 3	1967	Acrylic	6½" x 6½"	John Peebles	
1968	64. Seated Figure	1968	Ink	6¼" x 7½"	The artist	
1968	65. Figure reading	1968	Charcoal	13¾" x 11"	The artist	
1970	66. Figure in the studio	1970	Ink	12" x 16¾"	The artist	
1970	67. Studio interior	1970	Ink	12½" x 16"	Colin Peebles	
1971	68. Wellington	1971	Ink	14½" x 12¾"	The artist	
1972	69. Drawing 1972 No. 7	1972	Acrylic/Chalk	18¼" x 15½"	Mrs D.C. Peebles	
1959	70. Abstract No. 1, Wellington Series	1959	Charcoal	29¾" x 21½"	The artist	
1959	71. Abstract No. 2, Wellington Series	1959	Charcoal	29¾" x 21½"	Mrs D.C. Peebles	

#### SMALL WORKS

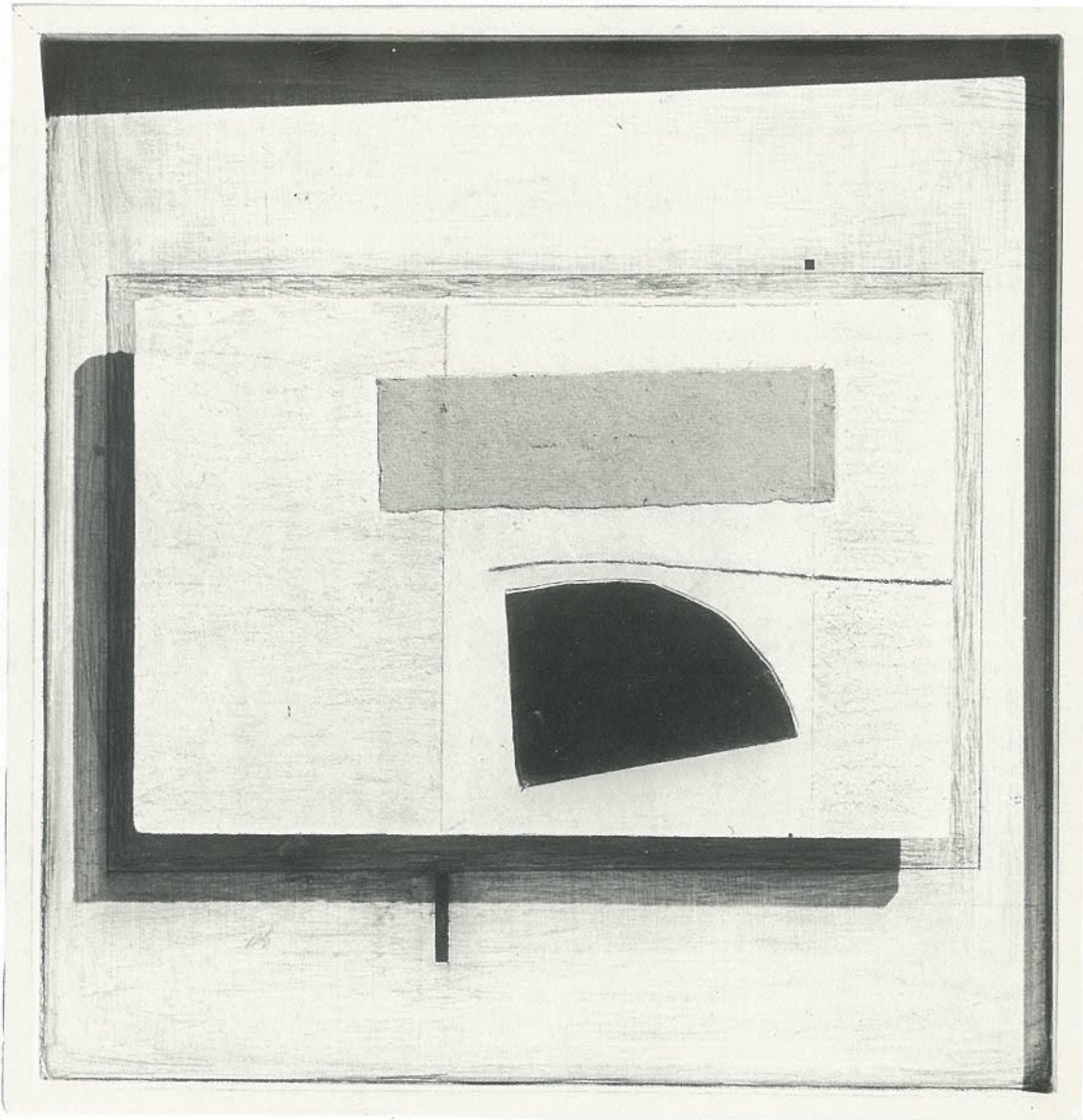
Title	Year	Medium	Dimensions	Owner	Where Previously Exhibited
72. Painting 1968	1968	Acrylic/Canvas	14" x 14"	Mrs D.C. Peebles	
73. Painting 1969	1969	Acrylic/Canvas	14¼" x 14¼"	The artist	
74. Painting 1969	1969	Acrylic/Canvas	12¼" x 16¼"	Karen Peebles	
75. Painting 1970	1970	Acrylic/Canvas	14¼" x 14½"	The artist	
76. Painting 1971	1971	Acrylic/Canvas	14¼" x 14¼"	The artist	
77. Painting 1970	1970	Acrylic/Canvas	16" x 12"	Karen Peebles	
78. Painting 1972	1972	Acrylic /Chalk/Canvas	17½" x 16"	The artist	

WORKS IN PUBLIC COLLECTIONS

Auckland City Art Gallery  
National Art Gallery  
McDougall Art Gallery  
Victoria University  
Mona Edgar Collection, Dunedin  
Canterbury Society of Arts  
Canterbury Public Library

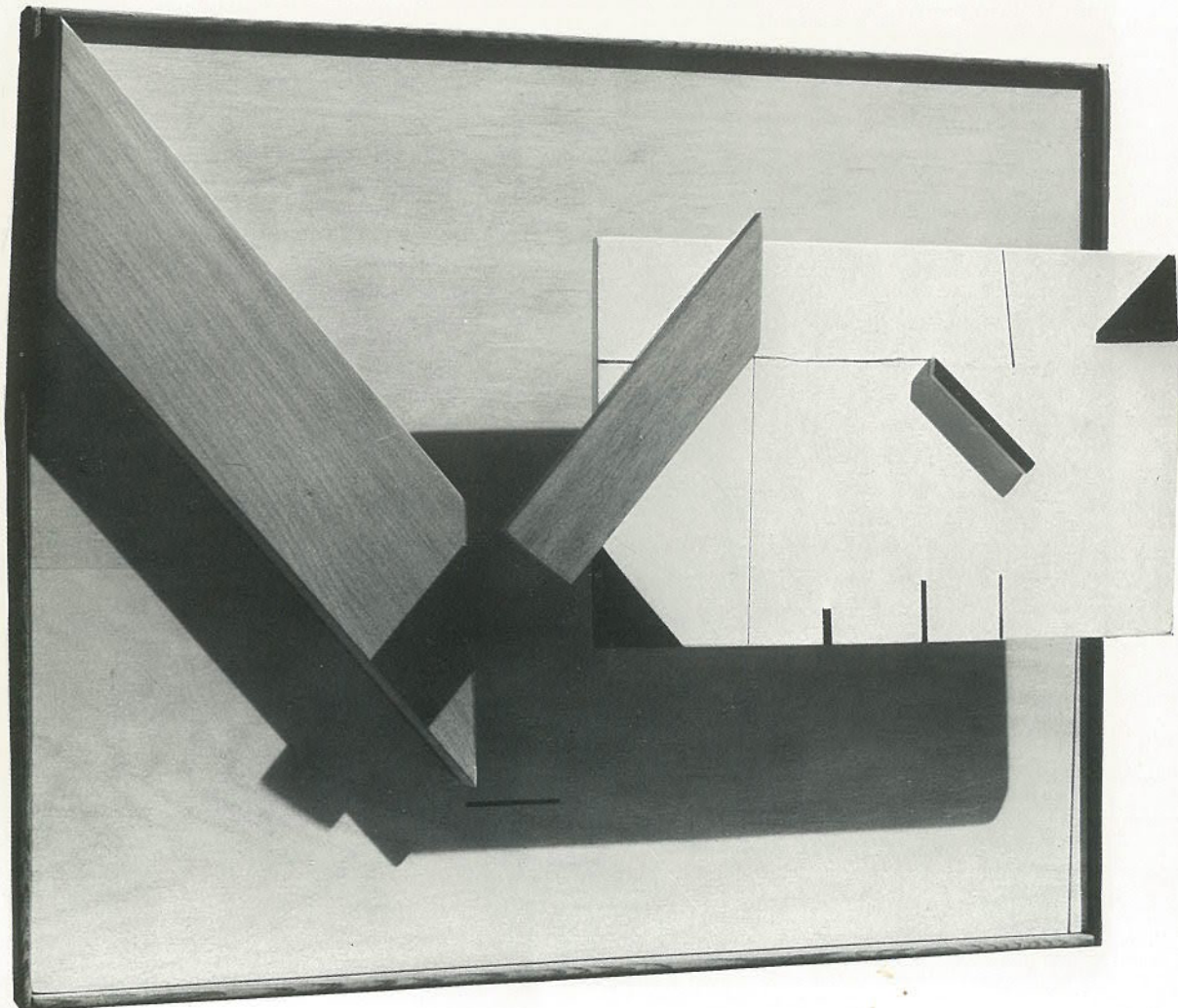
No. 49

'Relief Drawing', 1962, Wood, Chalk, Collage,  
16¾" x 16"



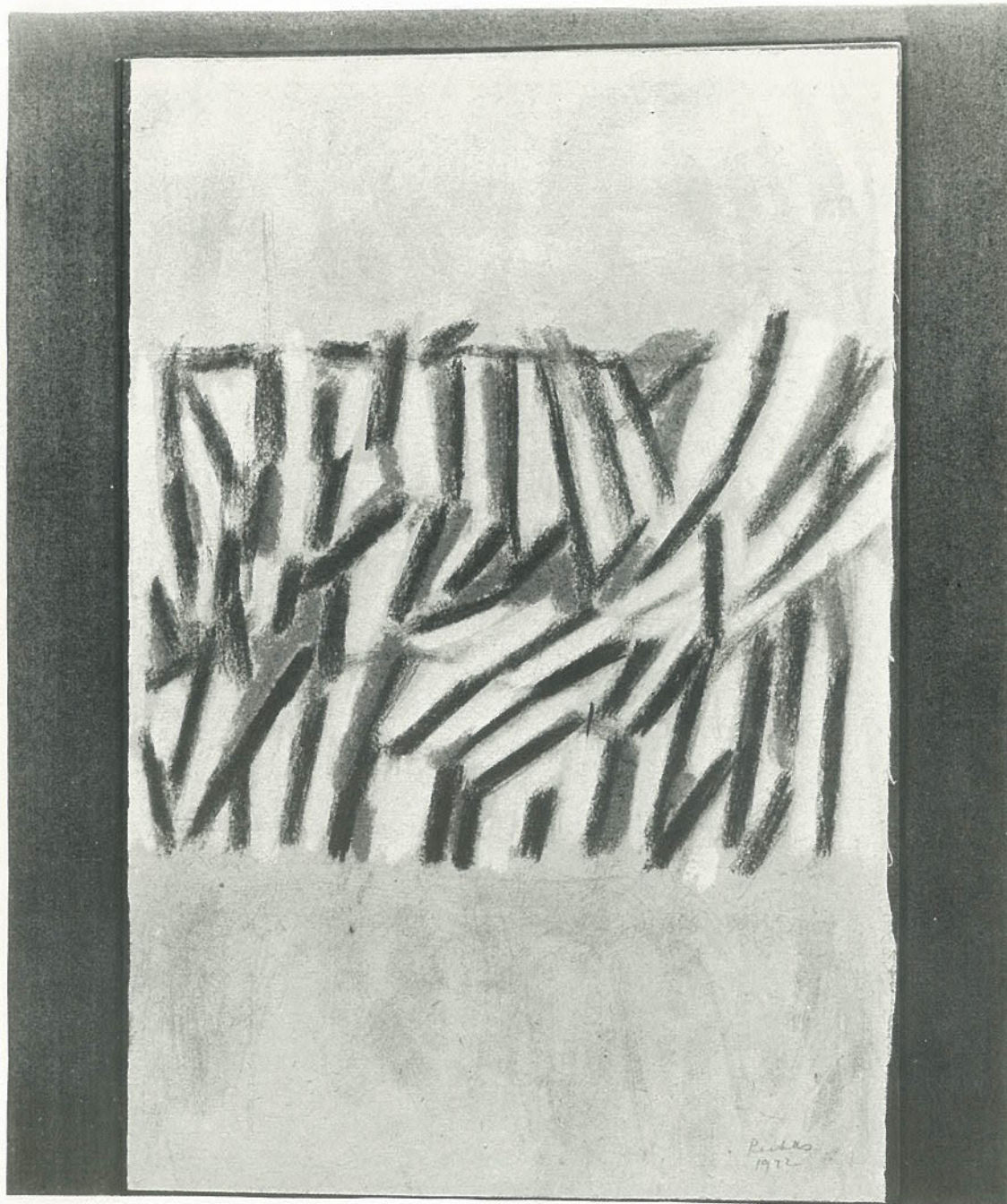
No. 55,

'Relief', 1970 Painted & Natural Wood,  
14¼" x 16½"



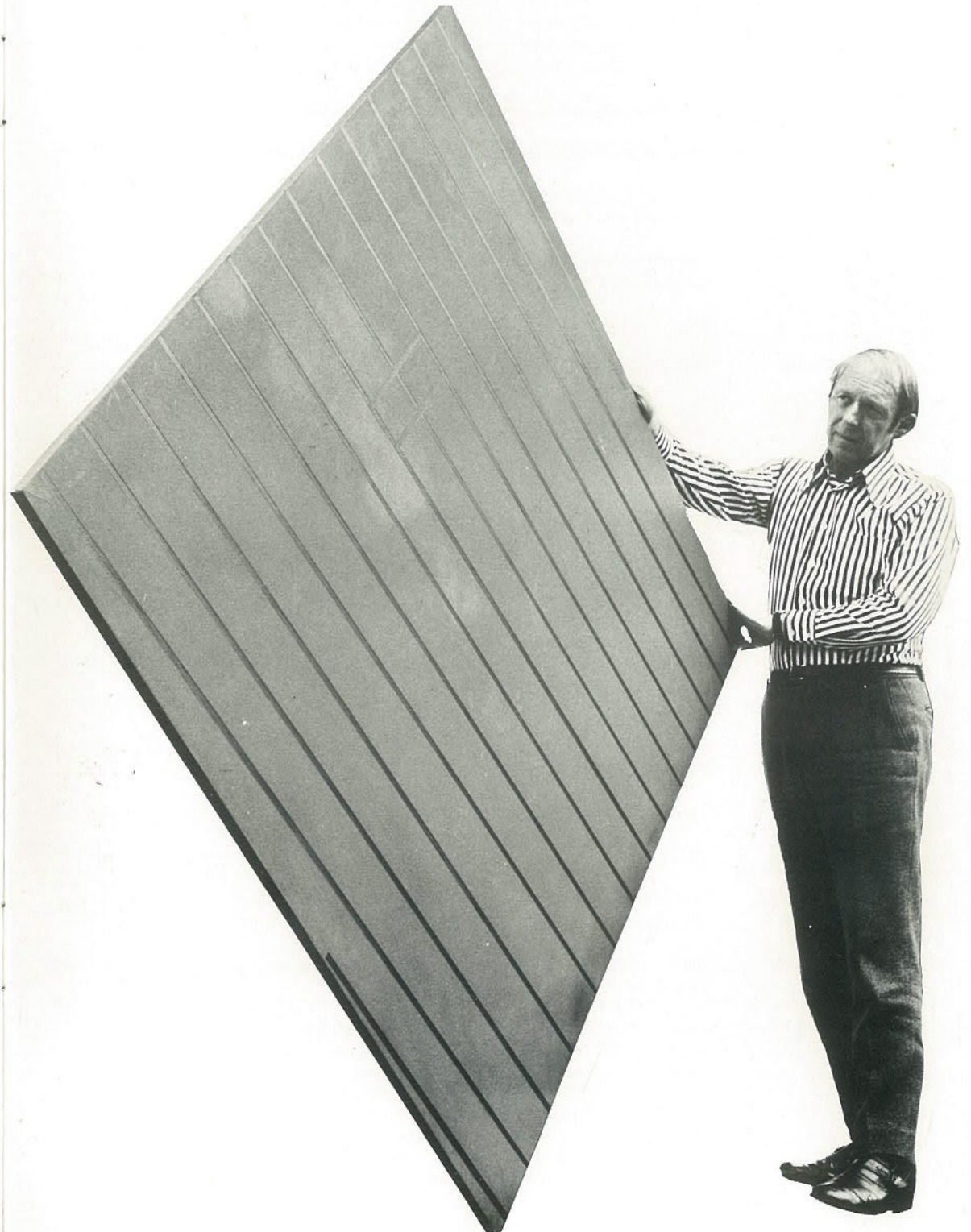
No 69.

'Drawing' 1972 Chalk/Acrylic,  
18¼" x 15½",



No. 30

'Painting-Linear Series 17', 1967 Oil/Canvas,



Exhibitions in New Zealand

- 1948-51 Annual N.Z. Academy of Fine Arts exhibition.
- 1954 One-man show, Wellington Centre Gallery.
- 1958 Two-man exhibition (with M.N. Day), Wellington.
- 1959 Wellington Festival Exhibition of Contemporary Painting.  
Eight New Zealand Painters III –  
arranged and toured by Auckland Art Gallery.
- 1960 Contemporary New Zealand Painting & Sculpture,  
arranged and toured by Auckland Art Gallery.  
New Zealand Abstract Paintings, Wellington.
- 1961 Painting from the Pacific, Auckland Art Gallery.
- 1963 Contemporary New Zealand Painting,  
arranged and toured by Auckland Art Gallery.
- 1964 Exhibited with 'The Group', Christchurch.  
Contemporary New Zealand Painting,  
arranged and toured by Auckland Art Gallery.
- 1965 Exhibited with 'The Group', Christchurch.  
Contemporary New Zealand Painting,  
arranged and toured by Auckland Art Gallery.
- 1966 Hay's Prize, exhibition, Christchurch.  
20/20 Vision exhibition, Christchurch.  
Five 20/20 Painters, Auckland.  
Exhibited with 'The Group', Christchurch.
- 1968 20/20 print exhibition, Christchurch.  
Ten years of New Zealand Painting,  
arranged by Auckland Art Gallery.
- 1969 Guest artist New Zealand Academy of Fine Arts,  
special exhibition.
- 1970 Two-man exhibition (with Edward Francis), Christchurch.  
Royal Visit Exhibition, New Zealand.  
Art of the Sixties, Auckland.  
Kim Wright Collection,  
Govett-Brewster Art Gallery, New Plymouth, N.Z.

- 1971 Ten big paintings Exhibition,  
arranged and toured by Auckland Art Gallery.  
Ten New Zealand Artists, Suter Gallery, Nelson, N.Z.  
Paintings from the Victoria University, Wellington,  
at the N.Z. Academy of Fine Arts.
- 1972 One-man show, Barry Lett Galleries, Auckland (August).
- 1973 One-man show, C.S.A. Gallery, Christchurch (August).

Exhibitions overseas

- 1953 New South Wales Art Society, Australia.
- 1961 Fore Street Gallery, St. Ives, England.  
Penwith Art Society, St. Ives, England.
- 1962 The fifteenth Aldeburgh Festival of Music and Arts, England.  
Commonwealth Art Today, London.  
London Group, England.
- 1964-65 New Zealand Contemporary paintings & ceramics,  
Japan, Malaysia, India.
- 1965 Contemporary Painting in New Zealand, London.
- 1966 Brandeis University, Washington D.C., U.S.A.
- 1968 5 New Zealand Artists, Bonython Art Gallery,  
Sydney, Australia.
- 1969 Smithsonian Institute, Washington D.C., U.S.A.
- 1970 Expo 70, Japan.

Awards

- Philip Musket Award for Landscape, Australia, 1953.  
Fellowship Award of N.Z. Art Societies, 1960-62.  
Merit Award, Hay's Prize, 1966.



Dowse Art Gallery  
Lower Hutt, December 1973  
Design: Lindsay Missen  
Setting: Armadillo Typesetting  
Printing: Kel Aiken Print