

TE PUNA O WAIWHETU  
CHRISTCHURCH ART GALLERY

**W.A. SUTTON / A RETROSPECTIVE**

## **WILLIAM A. SUTTON**

William A. Sutton (1917–2000) was a key figure in twentieth century landscape painting in New Zealand. In the 1940s and 1950s Sutton, along with fellow Canterbury artists, such as Rita Angus, developed a distinctive interpretation of the region's landscape. They are known as the Canterbury School.

In later decades Sutton's vision became more abstract as he gave a new identity to the imagery of Canterbury. As well as his passion for the landscape, William Sutton was a skilled portraitist, fine calligrapher, influential teacher and a wry social commentator.

**COVER - THRESHOLD IV, 1973**

Oil on canvas, 112 x 290cm

Collection: Christchurch Art Gallery Te Puna o Waiwhetu





CATALOGUE NO. 1

**NOR'WESTER IN THE CEMETERY, 1950**

Oil on canvas, 152.0 x 183.0 cm

Collection: Auckland Art Gallery Toi o Tāmaki  
Purchased 1954



CATALOGUE NO. 20  
**COUNTRY CHURCH**, 1953  
Oil on canvas, 51.3 x 61.3 cm  
Private collection



CATALOGUE NO. 27  
**COUNTRY CHURCH KIRWEE, 1956**  
Oil on hardboard, 105.0 x 122.0 cm  
Collection: The Dowse, Lower Hutt



CATALOGUE NO. 15  
**DRY SEPTEMBER, 1949**  
Oil on canvas, 63.5 x 76.0 cm  
Collection: Christchurch Art Gallery  
Te Puna o Waiwhetu



CATALOGUE NO. 5  
**SOMEWHERE UP COUNTRY**, 1944  
Oil on canvas, 70.0 x 105.5 cm  
Collection: Dunedin Public Art Gallery



CATALOGUE NO. 26

**HILLS AND PLAINS, WAIKARI, 1956**

Oil on board, 83.5 x 113.5 cm

Collection: Christchurch Art Gallery Te Puna o Waiwhetu



CATALOGUE NO. 12

**LANDSCAPE, ROOFTOPS OF LONDON, 1948**

Oil on canvas, 56.5 x 60.0 cm

Collection: Dunedin Public Art Gallery



CATALOGUE NO. 29

**THREE CHAIRS, 1958**

Oil on hardboard, 57.5 x 83.5 cm

Collection: Christchurch Art Gallery Te Puna o Waiwhetu

CATALOGUE NO. 17  
**PORTRAIT OF TOM TAYLOR, 1951**  
Oil on canvas, 70.5 x 50.7 cm  
Collection: Paddy Taylor





CATALOGUE NO. 73

**PORTRAIT OF MISS EILEEN FAIRBAIRN, 1977**

Oil on canvas, 91.0 x 72.0 cm

Collection: Christchurch Girls' High School



CATALOGUE NO. 102

**SATURDAY AFTERNOON, 1940**

Charcoal and black-coloured pencil with chalk  
highlights on tinted paper, 36.4 x 56.0 cm

Collection: Shirley Intermediate School, Christchurch



CATALOGUE NO. 19

**St SEBASTIAN**, 1951

Oil on canvas, 213.5 x 106.5 cm

Collection: Lethbridge and family



CATALOGUE NO. 31

**THE FOUR SEASONS: AUTUMN, 1968**

Oil on hardboard, 91.4 x 234.5 cm

Collection: Museum of New Zealand Te Papa Tongarewa  
Negative number: B. 041065



CATALOGUE NO. 32

**THE FOUR SEASONS: WINTER, 1968**

Oil on Swedish hardboard, 92.0 x 234.5 cm

Collection: Christchurch Art Gallery Te Puna o Waiwhetu



CATALOGUE NO. 33

**THE FOUR SEASONS: SPRING, 1970**

Oil on Swedish hardboard, 92.0 x 234.5 cm

Collection: Canterbury Club, Christchurch



CATALOGUE NO. 34

**THE FOUR SEASONS: SUMMER, 1970**

Oil on Swedish hardboard, 92.0 x 234.5 cm

Collection: University of Canterbury

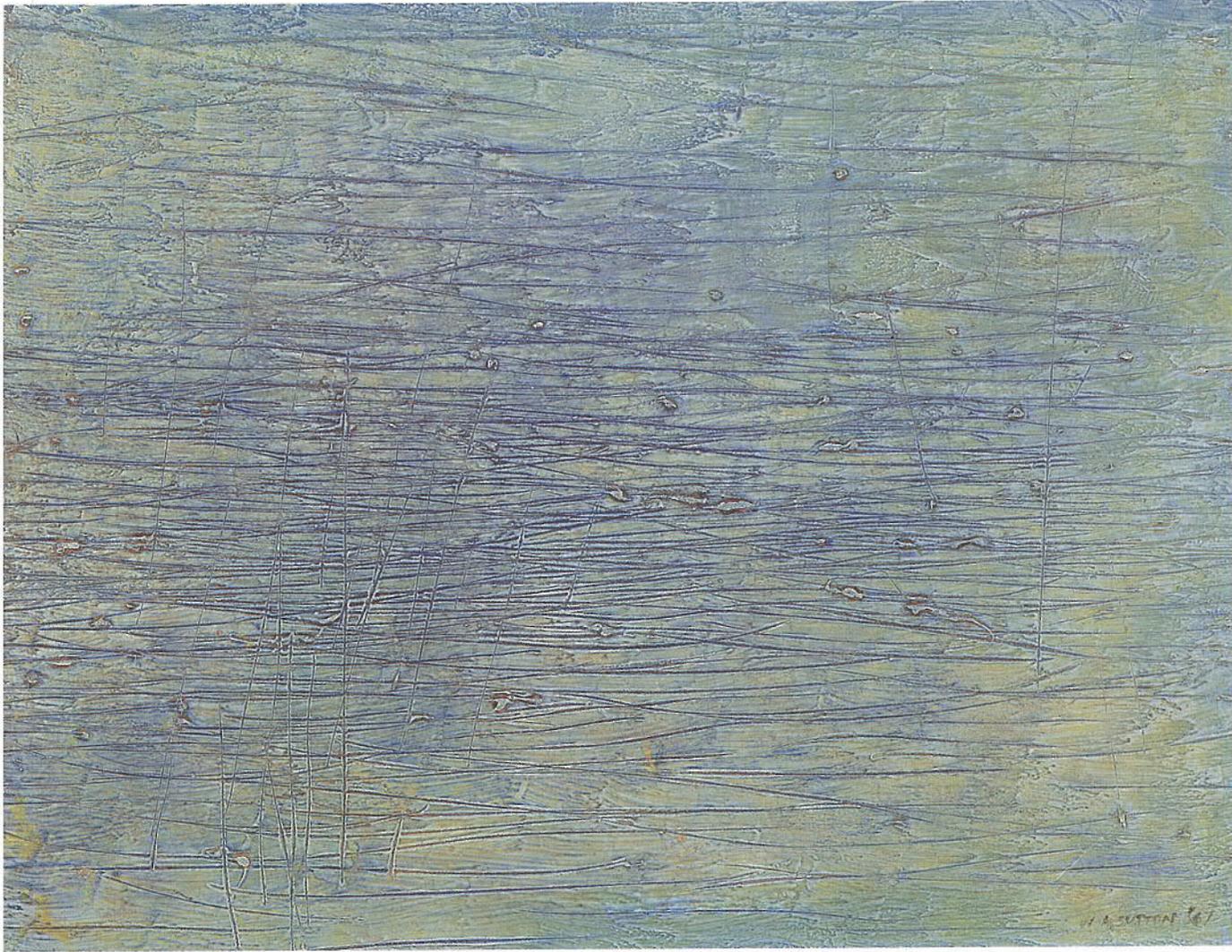


CATALOGUE NO. 43

**GRASSES II, 1970**

Oil on Swedish hardboard, 60.5 x 141.2 cm

Collection: Christchurch Polytechnic Institute of Technology,  
Te Whare Runanga o Otautahi



CATALOGUE NO. 47

**COMPOSITION VIII**, 1967

Oil on board, 57.3 x 75.8 cm

Collection: Christchurch Art Gallery Te Puna o Waiwhetu



CATALOGUE NO. 49

**PENINSULA WITH THREE WATERS, 1972**

Oil on board, 89.0 x 121.0 cm

Collection: Tairāwhiti Museum te Whare Taonga o te  
Tairāwhiti, Gisborne



CATALOGUE NO. 51

**PASTORAL AUTUMN**, 1970

Oil on canvas, 121.0 x 167.0 cm

Collection: Mrs Jo Grigg



CATALOGUE NO. 54

LANDSCAPE ELEMENTS V, 1970

Oil on board, 75.0 x 121.0 cm

Collection: Christchurch Art Gallery Te Puna o Waiwhetu



CATALOGUE NO. 63

**TE TIHI O KAHUKURA AND SKY I, 1976**

Oil on canvas, 152.0 x 245.0 cm

Collection: Christchurch Art Gallery Te Puna o Waiwhetu



CATALOGUE NO. 60  
**THRESHOLD X**, 1973  
Oil on canvas, 112.0 x 292.0 cm  
Collection: The Dowse, Lower Hutt

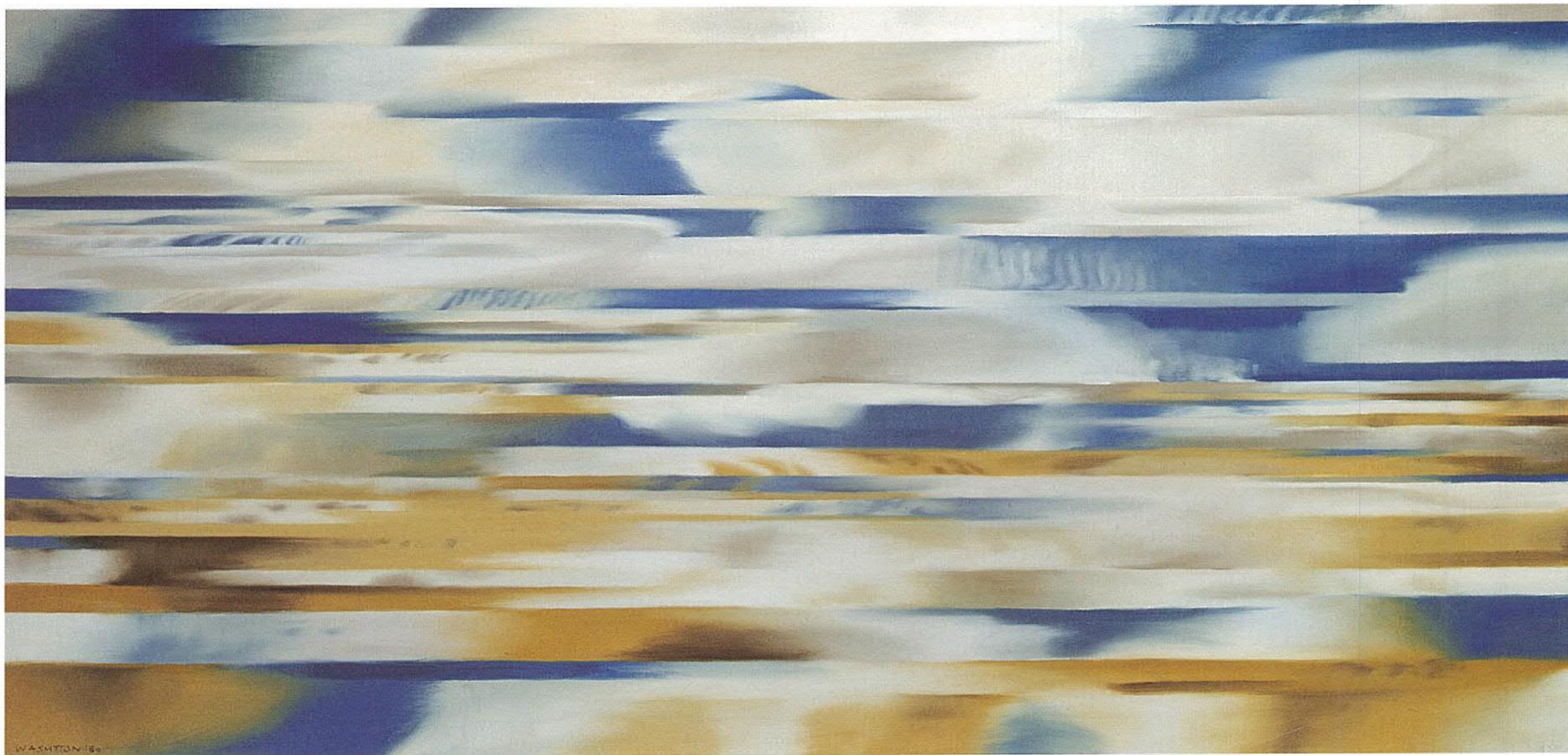


CATALOGUE NO. 68

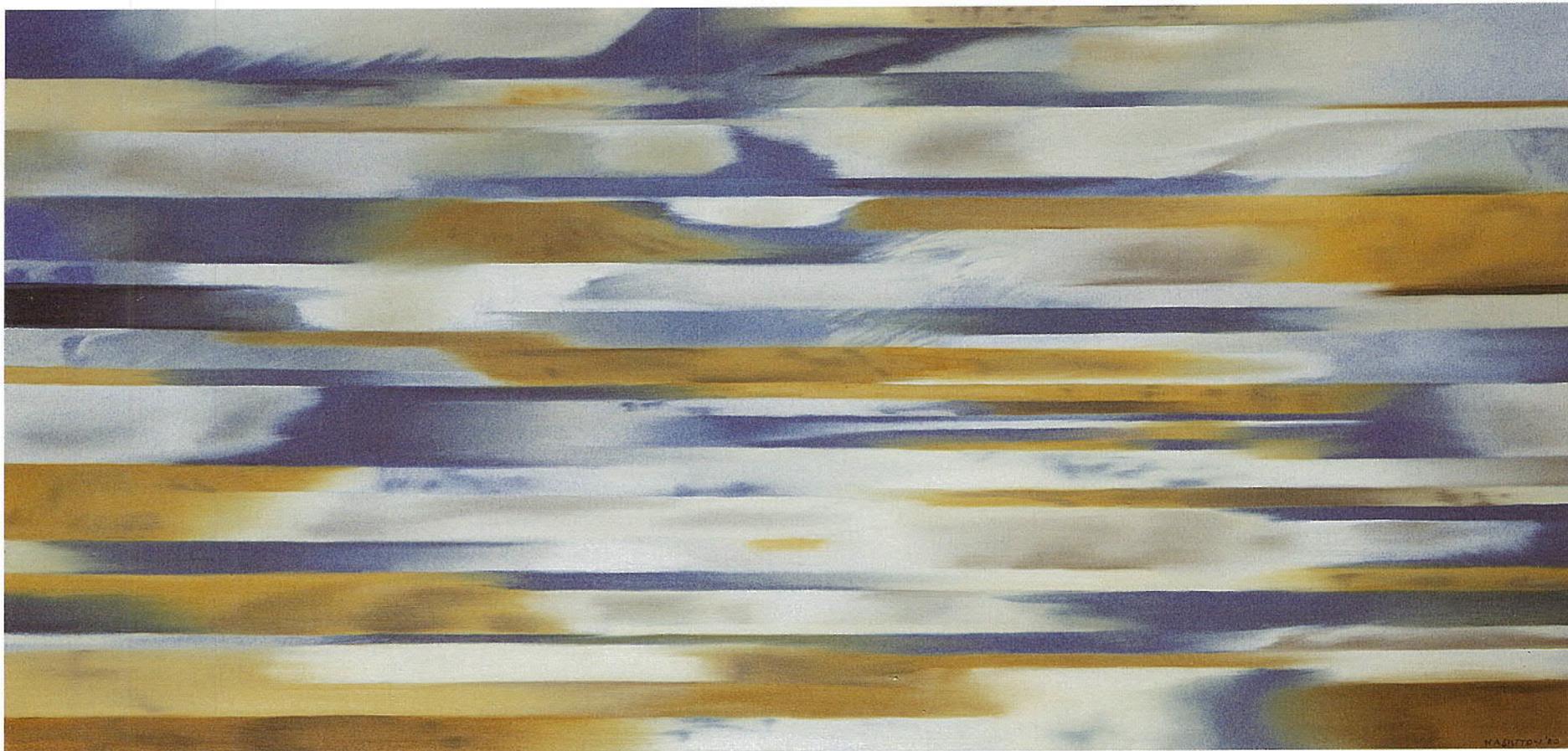
**LAND AND SKY XI**, 1984

Oil on canvas, 50.0 x 100.5 cm

Private collection, Christchurch



CATALOGUE NO. 70  
**LANDSCAPE SYNTHESIS VII**, 1980  
Oil on canvas, 82.0 x 173.0 cm  
Collection: Dr & Mrs G.J. van der Lingen



CATALOGUE NO. 71

**LANDSCAPE SYNTHESIS VIII, 1980**

Oil on canvas, 82.0 x 173.0 cm

Collection: Christchurch Art Gallery Te Puna o Waiwhetu



CATALOGUE NO. 75

**PLANTATION SERIES II, 1986**

Oil on canvas, 92.0 x 183.0 cm

Collection: Christchurch Art Gallery Te Puna o Waiwhetu



CATALOGUE NO. 77

**PLANTATION SERIES VI, 1986**

Oil on canvas, 91.7 x 182.6 cm

Collection: Philip Carter



CATALOGUE NO. 78  
**PLANTATION SERIES XVI**, 1987  
Oil on canvas, 152.5 x 244.0 cm  
The Clark Collections



CATALOGUE NO. 100

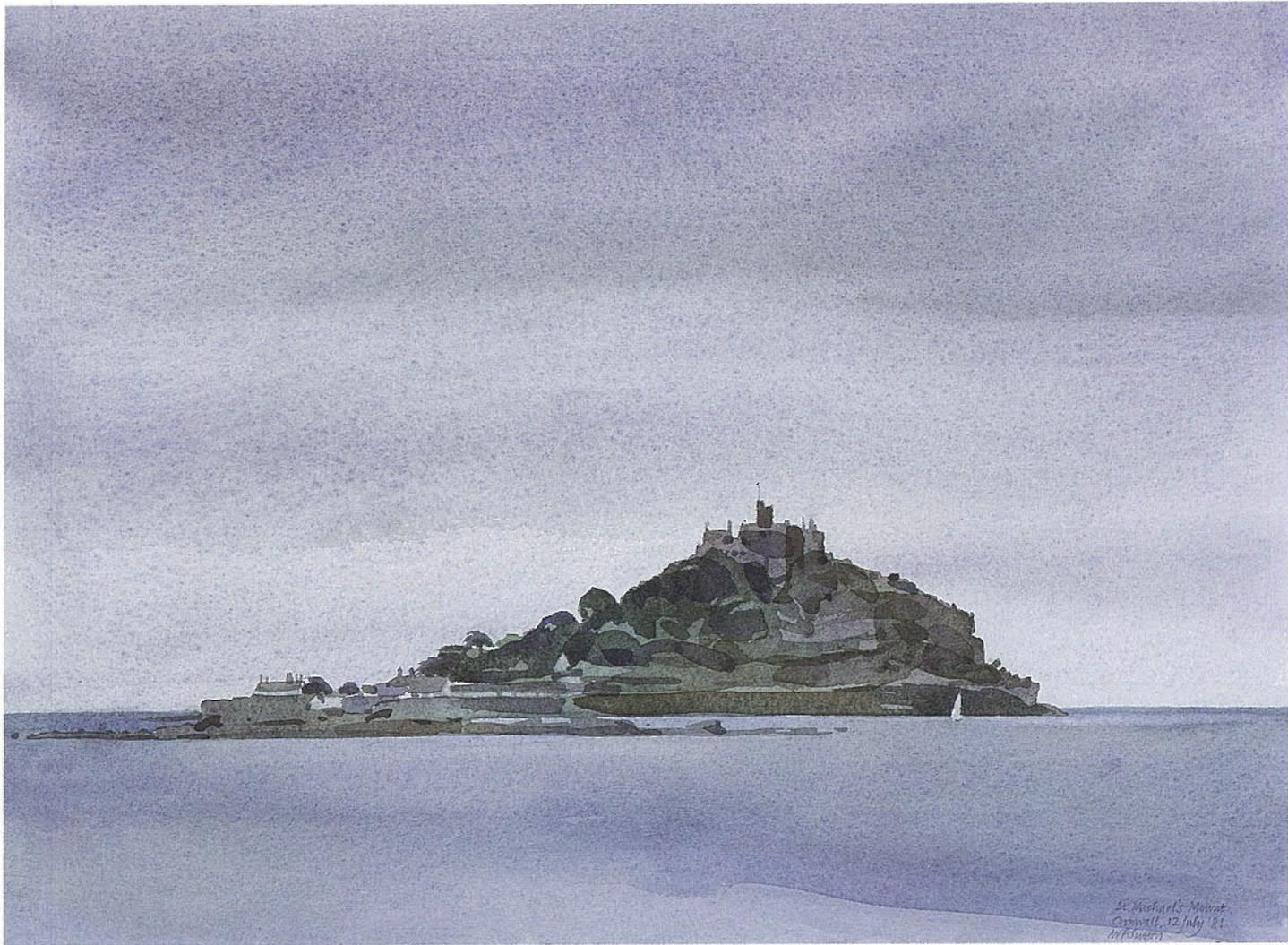
**HIGH NOON AT CASS, 1985**

Watercolour on paper, 38.4 x 51.7 cm

Private collection, Christchurch



CATALOGUE NO. 87  
**NASSAU, BAHAMAS, 1952**  
Watercolour, 39.5 x 57.9 cm  
Private collection, Christchurch



CATALOGUE NO. 98

**ST MICHAEL'S MOUNT, CORNWALL, 1981**

Watercolour on paper, 27.0 x 37.0 cm

Collection: Christchurch Art Gallery Te Puna o Waiwhetu



*Detail of the Dome,  
Florence Cathedral  
9 April '74  
W. A. Sutton*

CATALOGUE NO. 91

**DETAIL OF THE DOME, FLORENCE CATHEDRAL, 1974**

Watercolour on paper, 34.0 x 52.5 cm

Collection: Christchurch Art Gallery Te Puna o Waiwhetu



CATALOGUE NO. 90  
**FLORENCE FROM FIESOLE, 1974**  
Watercolour on paper, 34.0 x 52.5 cm  
Collection: Christchurch Art Gallery Te Puna o Waiwhetu

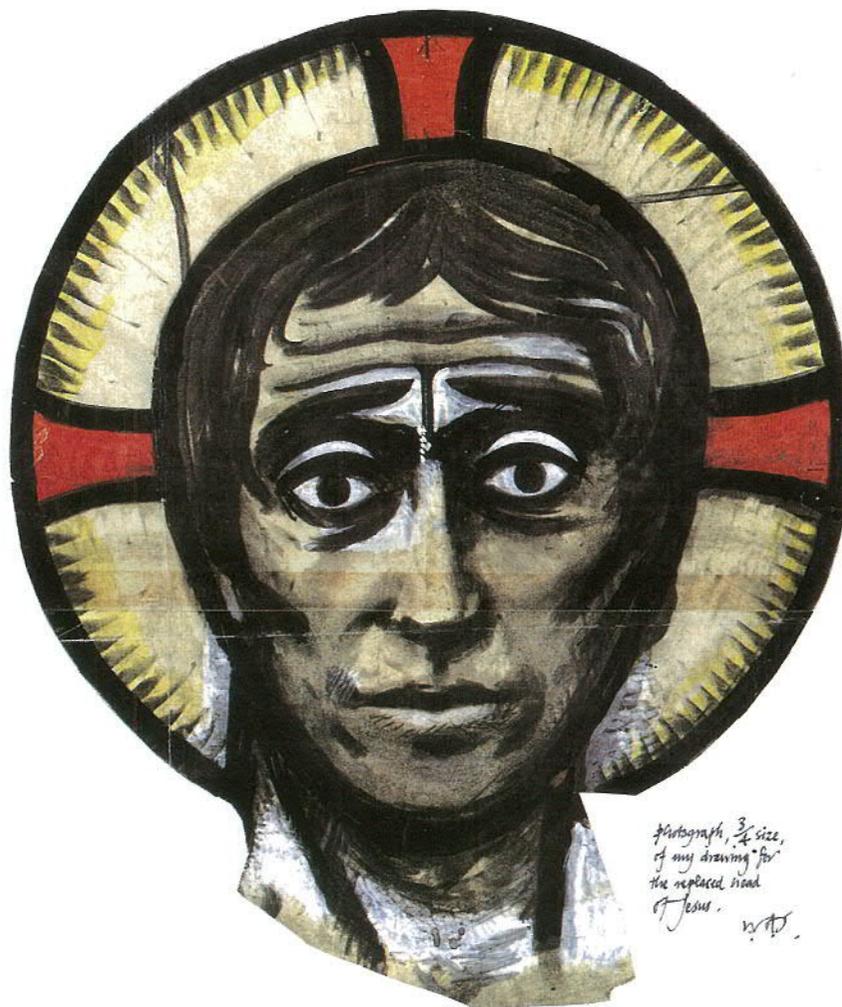


CATALOGUE NO. 116

AUCASSIN AND NICOLETTE, 1939-40

Illuminated parchment manuscript with text in  
black ink, page size 12.9 x 9.0 cm

Collection: Christchurch Art Gallery Te Puna o Waiwhetu



CATALOGUE NO. 127

UNTITLED (REPLACEMENT HEAD OF CHRIST), 1981

Mixed media, 36.5 x 38.0 x 1.0 cm

Collection: Christchurch Art Gallery Te Puna o Waiwhetu



*CATALOGUE*

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## Catalogue notes by Vickie Hearnshaw

Entries in this catalogue of works are listed according to the hanging order for W.A. Sutton: a retrospective. The title of each work is, in most cases, based on the original inscription. However, where a work has become more widely known by a subsequent title, then this has been used in the catalogue, with a note to that effect.

Measurements for all entries refer to the actual size of a work, unless otherwise stated, and are given in centimetres, height before width.

Information on the provenance, the exhibiting record and a comprehensive list of references accompany each entry. To avoid

duplication, where a work is listed in an exhibition catalogue without any further references to it in that catalogue, it will appear under exhibitions only. Page references in curly brackets refer to a painting series rather than to a single work. These frequently provide additional information relating to that entry. Any correspondence concerning a work has been listed. A superscript within an entry indicates an additional note.

Finally, works reproduced in large format elsewhere in this publication are indicated by the number of that entry in boldface.

### Acknowledgements

The assistance of following in the preparation of this list of works is gratefully acknowledged: all lenders of works and gallery staff; also: Nancy Adams, Lorraine Bradey, Anne Brown & Julie Cunningham, Calligraphy Society of NZ (Canterbury Branch); Graeme Ash, ChCh, Roger Eltoft, ChCh; Judith Gifford, BGG, ChCh; Richard de B. Lovell-Smith,

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### List of abbreviations

\* – Not in exhibition

AAG – Auckland Art Gallery Toi o Tāmaki, Auckland

ACAG – Auckland City Art Gallery

ATL – Alexander Turnbull Library, Wellington

BGG – Brooke Gifford Gallery, Christchurch

CAG – Christchurch Art Gallery Te Puna o Waiwhetu

CoCA – Centre of Contemporary Art, Christchurch

CSA – Canterbury Society of Arts

Dowse – The Dowse, Lower Hutt, formerly Dowse Art Museum or Dowse Art Gallery

DPAG – Dunedin Public Art Gallery

G-BAG – Govett-Brewster Art Gallery, New Plymouth

GMAC – Gisborne Museum & Arts Centre

HL – Hocken Library Uare Taoka o Hākena, University of Otago, Dunedin

RMAG – Robert McDougall Art Gallery, Christchurch

Te Papa – Museum of New Zealand Te Papa Tongarewa, Wellington

QEII – Queen Elizabeth II Arts Council of New Zealand

UC – University of Canterbury, Christchurch

WCAG – Wellington City Art Gallery

*AkStar* – *Auckland Star*

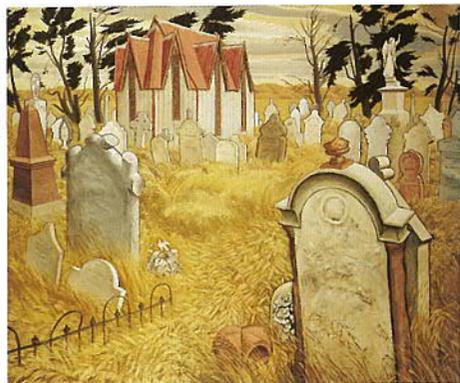
ArtNZ – Art New Zealand, Auckland

ArtsCom – Arts & Community, Wellington

*EP* – *Evening Post*, Wellington  
*NBR* – *National Business Review*, Auckland  
*Mail* – *Nelson Evening Mail*  
*NZH, NZWH* – *New Zealand Herald, Weekend Herald*, Auckland  
*ODT* – *Otago Daily Times*, Dunedin  
*SSTimes* – *Sunday-Star Times*, Wellington  
*JCSA* – *Journal of the Canterbury Society of Arts*, Christchurch  
*Press* – *The Press*, Christchurch  
*Star* – *The Christchurch Star/Sun & Star*  
*Caughey* – E. Caughey & J. Gow, *Contemporary New Zealand Art 2*, 1999  
*PU* – Pat Unger, *W.A. Sutton painter*, 1994  
*SRArtNZ* – Sarah Rennie, 'W.A. Sutton, Portraits of the Canterbury Landscape', *Art New Zealand*, no. 40, 1986, pp. 58–61, 82  
*Italy* – W.A. Sutton, *Watercolours of Italy*, 1975  
*RetEx* – 'W.A. Sutton Retrospective exhibition 1971', 1972–1973  
*Ret72* – D.P. Millar, 'W A Sutton Retrospective Exhibition 1917–1971', Dowse Art Gallery, 1972  
*RMcRp* – R. McGirr, 'The history of the Scott memorial stained glass windows', Research paper, BA (Hons), University of Canterbury, 1998  
*ESRp* – E.F. Shaw, 'Drawings and Small Works In the Working Process: a Study of Five New Zealand painters', Research paper, Diploma of Fine Arts, University of Canterbury, 1975  
*SRTh* – S.M.V. Rennie, 'W.A. Sutton and the Canterbury Landscape', MA thesis, University of Canterbury, 1984  
*BWRp* – B. Whyman, 'William Sutton in the Banks Peninsula Landscape', Research paper, BA (Hons), University of Canterbury, 1993

*ChCh* – Christchurch  
*Dn* – Dunedin  
*NZ* – New Zealand  
*Wgtn* – Wellington  
*assn* – association  
*bet.* – between  
*cat.* – catalogue  
*cm* – centimetres  
*ed.* – edition  
*f.* – facing  
*fig.* – figure  
*gn(s)* – guinea(s)  
*mm* – millimetres  
*no.* – number  
*n.p.* – no page number  
*p.* – page  
*pl.* – plate  
*S* – Section  
*(s)* – sight  
*supp.* – supplement  
*W'end* – Weekend/Weekender

## List of works - Paintings



### CATALOGUE NO. 1

#### NOR'WESTER IN THE CEMETERY, 1950

Oil on canvas, 151.7 x 182.2 cm

**INSCRIPTIONS:** RECTO: lower left in brushpoint, W A SUTTON '50. VERSO: no inscriptions

**COLLECTION:** Auckland Art Gallery Toi o Tāmaki

**HISTORY:** *Nor'wester in the Cemetery* was completed and first exhibited in 1950, the centenary year of the arrival of the first four ships in Canterbury. It was the first painting in the Country Church series which continued until 1962 (see cat. nos 20, 27, 30, 36). *Nor'wester in the Cemetery* was purchased by the ACAG from the artist in 1954.

**EXHIBITIONS:** CSA annual exhibition, 15/3–4/1950, no. 96, £210/0/0; CSA Loan exhibition, 1965; *RetEx*, Dowse, no. 13; *The Quest for Arcadia*, RMAG, 19/1–28/2/1974, no. 143; CSA Loan exhibition, 1965; *Two Centuries of NZ Landscape Art*, ACAG, 1990, *Signatures of Place, Paintings & Place-names*, G-BAG, 1991

**CORRESPONDENCE:** Letter from B. Brooke, CSA, to H. Keith, ACAG, 14/6/1965, AAG; letter from B. Muir, RMAG to R.T. Hirsch, ACAG, 28/9/1973, p. 2, CAG; letter from A. MacDougall, RMAG, to E. Young, ACAG, 27/11/1973, p. 2, CAG

**REFERENCES:** 'Society of Arts Exhibition, Wide selection of paintings', *Press*, 16/3/1950, p. 3; *Arts Year Book* 6, 1950, p. 79; *Landfall*, 15, 9/1950, vol. 4, no. 3, bet. pp. 220–21; R. Ross, 'Genuine N.Z. Art from The Group', *Star*, 25/10/1955, p. 2; *Quarterly*, ACAG, no. 8, Spring, 1959, front cover, p. 2; 'Nor'wester in the Cemetery,' Picture of the Week, NZH, 10/9/1960, S. 3, p. 5; 'Discoveries in Borrowed Art', *Press*, 15/7/1965, p. 12; *Quarterly Index*, ACAG, 1965, n.p.; P.A. Tomory, 'Imaginary Reliefs and Floating Islands, The Romantic Image of NZ Painting', *Ascent*, 7/1968, vol. 1, no. 2, pp. 13–14; 'Nor Wester in the Cemetery', *Listener*, 9/8/1968, p. 59; P.A. Tomory, ed., *NZ Painting 1890–1967*, 1968, front cover; *Painting 1890–1950*, p. 31; 'N.Z. Art,' *Art Review, ArtsCom*, 2/1969, vol. 5, no. 1, p. 2; G.H. Brown & H. Keith, *An Introduction to NZ Painting*, 1969, pp. 144–45; *Ret72*, pp. 11, 15; P. Cape, 'The Arts in Wgtn', *Artscom*, 8/1972 vol. 8, no. 8, p. 13; 'Last night exhibition opened', *EP*, 29/12/1972, supp.; G.H. Brown, 'Contemporary Painting and Public Collections in New Zealand', *Survey*, RMAG, 12/1972, no. 6, [p. 7]; H. Keith, 'Strange Gaps', *Art News & Reviews, W'ender, AkStar*, 10/3/1973, p. 16; G.T. Moffitt, 'Exhibition by W.A. Sutton', *Press*, 12/3/1973, p. 15; J. Oakley, 'Sutton retrospective fine exhibition', *Star*, 13/3/1973, p. 5; G.T. Moffitt, 'Art critic replies to criticism', *Press*, 27/3/73, p. 3; Information sheet, Sutton Retrospective, RMAG, 3/1973, pp. [4–5], CAG; P.A.E. Hutchings, 'Young Contemporary NZ Realists', *Art International*, 3/1973, vol. 17, no. 3, pp. 17–18; P.A.E. Hutchings, 'W.A. Sutton Retrospective', *Arts & Letters, Islands*, 3, Autumn, 1973, vol. 2, no. 1, pp. 66–67, {68}, 71; P. Cape, 'Bill Sutton: One man's vision of Canterbury', *NBR*, 28/5/1973, p. 13; J. Middleditch, 'Sutton Artistry Confirmed in Retrospective Display', *ODT*, 6/6/1973, p.11; T.J.

McNamara, 'Doyen of Canterbury School', *NZH*, 1/8/1973, S. 1, p. 2; M. Dunn, 'Lost after Canterbury Nor'wester', *NZWH*, 5/8/1973, p. 14; H. Keith, 'Down from a peak', *W'ender, AkStar*, 11/8/1973, p. 7; J. Coley, 'Bill Sutton', *Art, Time Off in ChCh*, 29/9–12/10/1973, vol. 1, no. 8, p. 23; J. Coley, 'An Artist in love with landscape', *W'ender, Star*, 20/10/1973, p. 5; M. Dunn, 'Nor wester in the Cemetery', *Artscom*, 10/1973, vol. 10, no. 7, p. 8; J. Middleditch, 'N.Z. Artist's Work on Display in City', *ODT*, 21/11/1973, p. 18; P. Cape, 'Bill Sutton, painter', *Eve*, 11/1973, p. 53; 'The Quest for Arcadia', *Survey*, no. 10, RMAG, 1/1974, no. 143, p. 12; 'Reluctant painter's \$1,000 oils rush', *AkStar*, 14/3/1974, p. 1; P. Cape, 'At the Suter', *Mail*, 7/12/1974, p. 13; G. Arthur, 'W.A. Sutton's Pendulum - on the Back Swing', *News, JCSA*, no. 63, 9–10/1975, p. 9; ESRp, pp. 11, 13–14, pl. 3; B. Scott, 'After forty years his best is yet to come', *Star*, 9/9/1976, p. 9; 'ChCh Citadel Influenced Artist', *EP*, 28/1/1978, p. 48; J. Coley, 'Bill Sutton: At last a full-time artist', *Star*, 5/12/1979, p. 9; A. Mackle, Entry prepared for Thième-Becker, 1979, Te Papa; J. Coley, 'W.A. Sutton's Canterbury', *Art, Star*, 10/12/1980, p. 12; 'Sutton paintings impressive', *Press*, 15/12/1980, p. 17; G.H. Brown, *NZ Painting 1940–1960: conformity and dissension*, QE II, 1981, p. 75; B. Riley, 'Bill Sutton – the abstract romantic', *Star*, 14/12/1983, p. 10; SRTh, pp. ii, vi, 57–62, {73}, 74, 76, 85, 94, {102}, 103, {106}, {110–11}, 147, 158, 167, 190; SRArtNZ, pp. 58–60, {61}; P. Unger, 'Artists' views of Venice', *Press*, 10/9/1986, p. 11; J. Smart, 'Canterbury consistency', *Art Review, Star*, 19/11/1986, p. {10}; W.L. Renwick, *Emblems of Identity*, 1987, p. 26; B. Gamble & P. Shaw, *A Centennial History*, ACAG, 1988, p. 30; W. Brown, 'Ian Scott', *Preview* 147, 7/8/1989, p. [2]; G. Docking, *Two Hundred Years of NZ Painting*, (enlarged ed.), 1990, pp. 135, {136}; A. Canterbury Perspective, *Elements for Change, 1930–1960*, RMAG, 1990, fig. 13; R. Blackley, *Two Centuries of NZ Landscape Art*, ACAG, 1990, pp. 92–93; F. Pound, 'Landscape as Art, Two Hundred Years of NZ Images', *ArtNZ*, no. 55, 1990, pp. 79, 81; P. Unger, 'A Canterbury Perspective', *ArtNZ*, no. 55, 1990, p. 95; J. Daly-Peoples, 'Art for Definition's Sake', *Books, Weekly Magazine, NBR*, 30/8/1991, p. 27; M. Dunn, *A Concise History of NZ Painting*, 1991, pp. 92–93, 181; 'Signatures of Place, Paintings & Place-names', G-BAG, 1991, pp. 7–8, 30; *Headlands: thinking through NZ art*, Museum of Contemporary Art Ltd, Sydney, 1992, p. 90; A. Rewi, 'Master of the landscape', *Features, Press*, 3/12/1992, p. 13; M. Crean, 'Sutton painting stays', *Star*, 26/6/1993, p. 3; C. Brett, 'Master of the Arts', *North & South*, 8/1993, pp. 110, 113; B. Jones, 'Rita Angus: The Exploration of Self through a Creative Reality', BA (Hons) Research Paper, UC, 1993, pp. 44, 47; BWRp, pp. 17–19, 24–25, 27–28, 30, fig. 12; PU, pp. [5], 9, 54; 'Sutton – the complete artist', *Hawke's Bay Herald Tribune*, 23/4/1994, p. 17; B. Jones, 'Many faceted', *Books, Timaru Herald*, 28/5/1994, p. 6; S. Zepke, *Listener*, 25/6/1994, p. 53; 'Laughter in the cemetery', *Letters to the Editor, Listener*, 16/7/1994, p. 13; W.T. Mayston, 'Eloquent painter of Canterbury', *Star*, 24/9/1994, p. 8; J. Mane-Wheoki, 'Regionalism Vindicated',

ArtNZ, 1994, no. 72, pp. 99–100; 'Canterbury Captured on Canvas', *SSTimes*, 30/4/1995, C10; P. McLauchlan, 'Bill Sutton's old haunts and neighbours', *Canterbury Sketchbook, Press*, 1/7/1995, p. 15; Looking and learning from 3 paintings by William A Sutton, Teachers' Resource Unit, RMAG, 1995; L. Beaven and G. Banbury, *Landmarks, The Landscape Paintings of Doris Lusk*, RMAG, 1996, p. 34; W. Brown, *Ian Scott*, 1997, p. 112; RMcRp, p. 4; Caughey, pp. 92, 94; K. McNeill, 'Warm, windy farewell to great Canterbury painter', *Press*, 24/1/2000, p. 1; J. Coley, 'W.A. (Bill) Sutton, 1917–2000', *Chronicle*, vol. 35, no. 8, 25/5/2000, p. 4; J. Coley, 'W A (Bill) Sutton / March 1, 1917–January

23, 2000', *Alumni*, UC, 10/2000, p. 27; A Concise History of Art in Canterbury 1850–2000, RMAG, 2000, p. 70; P. & S. Wolden, 'Bill Sutton', *Letters to the Editor, Press*, 4/3/2001, p. 10; *The Guide*, AAG, 2001, p. 104

**NOTE:** The elements that make up this painting come from more than one geographical location. The building was based on the former mortuary chapel in the Barbadoes Street cemetery in ChCh. The gravestones were drawn from a number of burial grounds including the churchyard at St Peter's in Upper Riccarton where Sutton was working on the design for the Neave stained glass window.

### CATALOGUE NO. 2

#### LIFE STUDY, [SEATED NUDE WITH VASE], 1936

Oil on canvas, 102.0 x 78.5 cm

**INSCRIPTIONS:** RECTO: lower right, W A SUTTON '36. VERSO: upper left, label, CONSERVATION NO. 84/98 / JOHN HARPER, ROCKLANDS R.D. 1 / TAKAKA (0524) 58004 [crossed out] (03)-525 8004; upper right, label, ROBERT McDOUGALL ART GALLERY / CHRISTCHURCH / ARTIST: W.A. Sutton / TITLE: Untitled Study of a Woman / ACCESSION NUMBER: 99/84 / MEDIUM: Oil on Canvas / LOCATION: 1/32B.

**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu

**HISTORY:** This nude study was a student work. It was presented to the RMAG by the artist in 8/1997 (accession no. 99/84).



### CATALOGUE NO. 3

#### Mrs JOHN SUTTON, 1941

Oil on canvas, 89 x 75 cm

**INSCRIPTIONS:** RECTO: lower right in brushpoint, W.A. SUTTON 1941. VERSO: upper centre on label, I Mrs John Sutton / W A. Sutton / 50 gns / N.F. Sale; upper centre on frame, label of Fisher & Son which has become obscured since restoration in 2000; upper left on label, Conservation No. 46/00 / John Harper, Rocklands R.D.1 / Takaka, Golden Bay, NZ / (03) 525 8004; upper left on label, ROBERT McDOUGALL ART GALLERY / CHRISTCHURCH / ARTIST: W.A. Sutton / TITLE: Mrs John Sutton / ACCESSION NUMBER: 2000/58 SIZE: F. 1117 x 977 MEDIUM: oil on canvas / LOCATION:

**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu

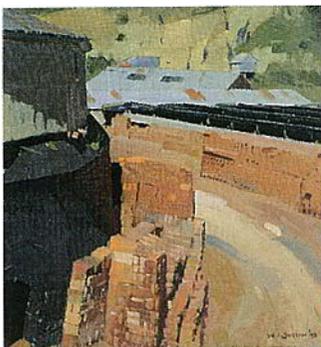
**HISTORY:** Sutton completed 3 family portraits in the early 1940s. As well as

the portrait of his mother, Elizabeth, *née* McGorman (1882–1943), he also painted portraits of his elder brother, Leonard, and his father, John, in 1941 and 1943 respectively. The portrait of his mother remained in the artist's keeping throughout his life. On his death in 1/2000 it was one of the 143 items, including 70 works by the artist, he bequeathed to the RMAG (accession no. 2000/58).

**Exhibitions:** NZAFA annual exhibition, 1941, no. 140; CSA annual exhibition, 1942, no. 174

**REFERENCES:** *Art in NZ*, 12/1941, vol. XIV, no. 2, p. 60; SRTh, pp. 165, 170, 209





**CATALOGUE NO. 4 \***

**GLENMORE BRICKYARD, 1942**

also recorded as **BRICKWORKS**

Oil on canvas, 43.5 x 40.5 cm

**INSCRIPTIONS:** RECTO: lower right in brushpoint, W.A. SUTTON '42. VERSO: upper right, label, ROBERT McDougall Art Gallery, Christchurch / ARTIST: SUTTON W.A. / TITLE: Glenmore Brickyard ACCESSION NUMBER: 83/27 / SIZE: h. 440 mm w. 403 mm / MEDIUM: OIL ON CANVAS / N.B. Painting held only by backing; right centre, Loc 1/22B; lower right, label, B/4

**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu

**HISTORY:** Purchased by RMAG for \$500 at an auction conducted by Watson's Auctions, at the Coronation Hall, Domain Tce, ChCh, 1/7/1983 (accession no. 83/27).

**EXHIBITIONS:** NZAFA autumn exhibition, 1943, no. 19, 10gns; OAS annual exhibition, 1943, no. 26

**REFERENCES:** 'Autumn Show, N.Z. Academy of FA, Standard Maintained', *Dominion*, 15/5/1943, p. 6; 'Acquisitions', *Bulletin*, no. 29, RMAG, 9-10/1983, p. [2]; SRTh, pp. 171, 179

**NOTE:** The Glenmore brickyard at Hillsborough was closed some years ago and the site on which it formerly stood has now become part of suburban ChCh.



**CATALOGUE NO. 5**

**SOMEWHERE UP COUNTRY, 1944**

Oil on canvas, 70.0 x 105.5 cm

**INSCRIPTIONS:** RECTO: lower left in brushpoint, W.A. SUTTON '44. VERSO: no inscriptions

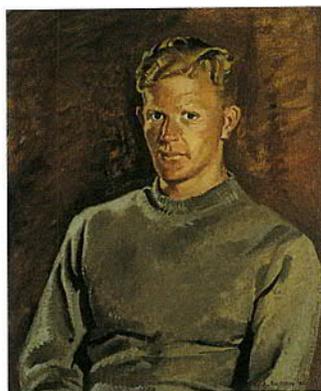
**COLLECTION:** Dunedin Public Art Gallery

**HISTORY:** As the imprecise nature of the title may suggest, this painting was carried out while Sutton was serving in the NZ Army during the Second World War. It was purchased by the DPAG from the OAS annual exhibition in 1944 for 50 gns.

**EXHIBITIONS:** CSA annual exhibition, from 14/3/1944, no. 57, 50gns; NZAFA autumn exhibition, 1944, no. 93, £52/10/0; OAS annual exhibition,

17/10-3/11/1944, no. 66, 50gns; *Two Centuries of NZ Landscape Art*, ACAG, 1990; *Treasures of the DPAG*, 1990, no. 42

**REFERENCES:** 'Autumn Exhibition, Academy of Fine Arts', EP, 20/5/1944, p. 8; DPAG catalogue, 1964, p. [39]; 'On the home front', *New Zealand's Heritage, the making of a nation*, 1973, vol. 6, pt 88, p. 2464; SRTh, pp. 165, 171, 179, 185; R. Blackley, *Two Centuries of NZ Landscape Art*, ACAG, 1990, p. 92; P. Entwisle, *Treasures of the DPAG*, 1990, p. 99; F. Pound, 'Landscape as Art, Two Hundred Years of NZ Images', *ArtNZ*, 1990, no. 55, pp. 79, 81; F. Pound, 'Signatures of Place, Paintings & Place-names', G-BAG, 1991, p. 7



**CATALOGUE NO. 6**

**PORTRAIT OF HENRY RICHARD CROSS, 1945**

originally exhibited as **DICK CROSS**

Oil on canvas, 60.5 x 50.5 cm

**INSCRIPTIONS:** RECTO: lower right in brushpoint, W.A. Sutton. VERSO: no inscriptions

**COLLECTION:** Sarjeant Gallery, Te Whare o Rehua, Whanganui. Donated by Mrs C. Minshall, wife of the late H. R. Cross. Photograph courtesy Sarjeant Gallery

**HISTORY:** Journalist Dick Cross was a personal friend of the artist. In response to a newspaper quest by the Sarjeant Gallery for original works of art, Claire Minshall donated Sutton's portrait of her first husband to the gallery in 1983.

**EXHIBITIONS:** NZAFA autumn exhibition, 1945, no. 25, nfs; OAS annual exhibition, 1945, no. 97, nfs; CSA annual exhibition, from 27/3/1946, no. 207; ASA annual exhibition, 1947, no. 316, nfs; *The Collection*, Sarjeant Gallery, Whanganui, 16/4-30/6/1983; *Mirror, Mirror - Portraits from the Permanent*

*Collection*, Sarjeant Gallery, 24/3-4/6/2001; National Portrait Gallery, Wgtn, 11/2001

**REFERENCES:** *First Book of the Arts in NZ*, 1945, p. 42; Dingwall, R., 'Sutton portrait given to gallery', *Dominion*, 6/4/1983, p. 4; *The Collection*, Sarjeant Gallery, 1983, p. 58; *Wanganui Herald*, 27/10/1984, p. 1; SRTh, pp. 163, 179, 185

**NOTE:** Cross, who had worked for *The Press*, ChCh, the *Evening Post*, Wgtn and the NZ Press Assn, was one of the first Western journalists at Hiroshima after the atom bombing in 8/1945. At the time of his death in 1953 he was working at the *Sydney Morning Herald*.

#### CATALOGUE NO. 7

##### MOUNT STEWART FROM TURKEY FLAT, UPPER WAIMAKARIRI, 1946

Oil on canvas, 40.0 x 58.5 cm

**INSCRIPTIONS:** **RECTO:** lower right in brushpoint, W.A. SUTTON '46. **VERSO:** upper left on label, in Gordon Brown's hand, SUTTON, William A 1917-, then in type, 231 Mt Stewart from Turkey Flat Upper Waimakariri; upper right, Hocken Library stamp and in biro, 19,817; affixed to backing board, "Mt Stewart from Turkey Flat Upper Waimakariri" W.G. Sutton [sic] 1949 [sic]; on sticker struck through in red felt pen, 2; in pencil, W A Sutton 1946; on label, Mona Edgar Collection Section A New Zealand Artists Traditional

**COLLECTION:** Hocken Library Uare Taoka o Hākena, University of Otago, Dunedin

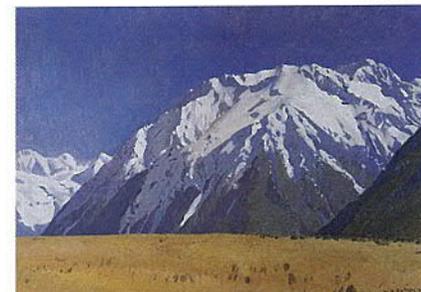
**HISTORY:** This painting was acquired by the HL in 12/1961 for the Mona Edgar collection (accession no. 19,817; neg. no. 0041/5).

**EXHIBITIONS:** *Mona Edgar collection*, DPAG, Dunedin, 1964–65; Southland Museum & Art Gallery, 1980; *Paintings & Drawings from our Century*, HL, 1994

**REFERENCES:** M. Dunn, 'Nor wester in the Cemetery', *Artscom*, 10/1973, vol. 10, no. 7, p. 8; SRTh, pp. vi, 35, 49, 185; SRArtNZ, p. 59; PU, p. 43

**NOTE 1:** The upper Waimakariri region of Canterbury had resonated strongly for Sutton since he and his older brother Leonard spent summers at Bealey with their uncle and aunt, and it was the subject of a number of his paintings.

**NOTE 2:** The Mona Edgar collection was established by J.D. Charlton Edgar in memory of his wife, Mona Margarite Edgar, who died in 1961 (see cat. nos 40 & 87).



#### CATALOGUE NO. 8

##### PASSING SHADOWS NEAR LAKE WAKATIPU, 1946

also recorded as **FADING SHADOWS NEAR LAKE WAKATIPU**

Oil on canvas, 60.5 x 76.0 cm

**INSCRIPTIONS:** **RECTO:** lower left in brushpoint, W.A. SUTTON '46. **VERSO:** upper left, 47, inscribed on a dot; upper centre, label, PASSING SHADOWS near LAKE WAKATIPU / – W.A. Sutton / Presented by Mr Leonard and Miss Janet Storry / 1946 in Memory of late Mr J.W. Storry; upper centre, W A Sutton; Presented by; upper right, in marker pen, HIRE 196, in a square; upper right, in marker pen, 4–16; upper left on stretcher, CONSERVATION No. 16/98 / JOHN HARPER, ROCKLANDS R. D. 1 / TAKAKA (0524) 50004 [crossed out] 03-5258004; label, [detached], ROBERT McDUGALL ART GALLERY, / CHRISTCHURCH / ARTIST: William Sutton / TITLE: Fading Shadows, Lake Wakatipu / ACCESSION NUMBER: 86/66

**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu

**HISTORY:** Purchased by L. and J. Storry in memory of their father, J.W. Storry for the CSA permanent art collection in 1946. On loan to RMAG from 1986 (accession no. L86/66) up until 1996 when it was purchased by the RMAG.

**EXHIBITIONS:** CSA annual exhibition, from 27/3/1946, no. 201, 35gns; *RetEx*, Dowse, no. 4; ChCh Boys' High School Centennial exhibition, ChCh Boys' High School, 5/1981, no. 35

**REFERENCES:** *Ret72*, p. 15; M. Dunn, 'Nor wester in the Cemetery', *ArtsCom*, 10/1973, vol. 10, no. 7, p. 8; SRTh, pp. vi, 34, 48, 105, 147, 166, 185; SRArtNZ, p. 59



#### CATALOGUE NO. 9

##### ST GILES, CRIPPLEGATE, 1947

Oil on canvas board, 43.5 x 59.0 cm

**INSCRIPTIONS:** **RECTO:** lower right in brushpoint, W A SUTTON '47 [signature becoming illegible]; on plaque on frame, lower centre, "St Giles Cripplegate" / W.A. SUTTON / PURCHASED 1972. **VERSO:** upper left in pencil, 1972/200; on label, centre, "St Giles, Cripplegate"; on label, centre, From H. FISHER & SON / FINE ART DEALERS / PICTURE FRAMERS / EST 1870 / 691 COLOMBO ST / CHRISTCHURCH. C.1. NZ; on label in pencil lower centre, owned by / the artist / No 8; on frame in biro upper left, 1973/1/2

**COLLECTION:** The Dowse, Lower Hutt

**HISTORY:** Sutton undertook a number of cityscapes while living in London between 1947 and 1949 (see cat. no. 12). *St Giles Cripplegate* was purchased

directly from the artist by the Dowse with funding assistance from the QEII for \$150 in 5/1973 (accession no. 1973/1/2).

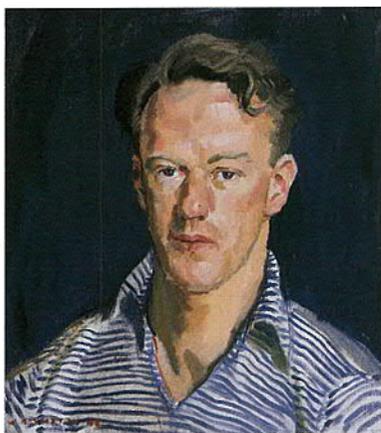
**CORRESPONDENCE:** Letters from E.C. Perry, Dowse Management Board to N. Nicolaidi, QEII, 6/2/1973; 8/2/1973; condition report from L.Cobb, conservator, to L. Campbell, RMAG and T. Walters, Dowse, 7/2/2002

**EXHIBITIONS:** *RetEx*, Dowse, no. 6

**REFERENCES:** *Ret72*, pp. 7, 15; SRTh, pp. 147, 187

**NOTE:** There has been a church on the site of the St Giles Cripplegate, central London, for more than 900 years. The present church was severely damaged during the Second World War.





**CATALOGUE NO. 10**

**SELF PORTRAIT, 1948**

Oil on canvas mounted on board, 49.5 x 44.5 cm

**INSCRIPTIONS:** RECTO: lower left in brushpoint, W A SUTTON '48. VERSO: upper centre label, ROBERT McDOUGALL ART GALLERY, / CHRISTCHURCH / ARTIST: W.A. SUTTON / TITLE: SELF PORTRAIT 1948 / ACCESSION NUMBER: 91/36 / SIZE: 510 x 460 / F 635 x 580 / MEDIUM: OIL ON CANVAS / LOCATION: 1/ 15A; lower left, Conservation Department / Dunedin Public Art Gallery. Reference 81/23 Date 30.7.81; lower centre on frame, Framed by / Bealey Gallery / Picture Framing & Gallery / Christchurch / 59 Victoria Street Phone 67-506

**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu

**HISTORY:** This portrait study was undertaken while the artist was living in London, 1947-49. It was purchased by RMAG in 11/1991 for \$2,000.

**REFERENCES:** SRTh, p. 188; 'Memories of Bill Sutton 1917-2000', *Bulletin*, no. 120, RMAG, 3-5/2000, p. 26



**CATALOGUE NO. 11**

**PORTRAIT OF H. GRAHAM BATT, ESQ. 1948**

also known as **PORTRAIT OF G. BATT, ESQ. OF DALHOUSIE**

Oil on canvas, 129.6 x 87.5 cm

**INSCRIPTIONS:** RECTO: lower left in brushpoint, W A SUTTON '48. VERSO: upper left on label, Conservation no. 45/00 / John Harper, Rocklands R.D. 1 / Takaka, Golden Bay, NZ / (03) 526 8004

**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu

**HISTORY:** Sutton painted this portrait while living in London, 1947-49. It was bequeathed to the RMAG on his death in 1/2000 (accession no. 2000/66).

**EXHIBITIONS:** CSA annual exhibition, 15/3/-4/1950, no. 58

**REFERENCES:** *Year Book of the Arts*, 1948, no. 4, p. 61; SRTh, p. 167

**NOTE:** Graham Batt, who was a Canadian, was also staying at London House while studying in London. Batt went on to become Associate Professor at the Dalhousie Law School in Halifax, Nova Scotia.

**CATALOGUE NO. 12**

**LANDSCAPE, ROOFTOPS OF LONDON, 1948**

Oil on canvas, 56.5 x 60.0 cm

**INSCRIPTIONS:** RECTO: no inscriptions. VERSO: no inscriptions

**COLLECTION:** Dunedin Public Art Gallery

**HISTORY:** Purchased in 11/1983 from Frank Cronin, Auckland, with 4 other oils by the artist for \$450 the lot.

**REFERENCES:** SRTh, p. 188

**NOTE:** see cat. no. 9



**CATALOGUE NO. 13**

**ERODED HILLS, CANTERBURY, N.Z. 1948**

also recorded as **ERODED HILL, CANTERBURY, N.Z.**

Oil on canvas, 60.5 x 73.0 cm

**INSCRIPTIONS:** RECTO: lower right in brushpoint, W A SUTTON '48. VERSO: on label upper left, CONSERVATION No. 44/90/ / JOHN HARPER, ROCKLANDS R.D.1 / TAKAKA (0524) 58004

**COLLECTION:** The Dowse, Lower Hutt

**HISTORY:** This landscape, although a NZ scene, was painted while Sutton was living in London and possibly exhibited there, hence the explanatory title. It was purchased by the Dowse at auction from Peter Webb Ltd in 7/1980 for \$275 (accession no.1980/21/2, originally no. 649).

**CORRESPONDENCE:** Invoice, 18/7/1980, Dowse; conservation report from J. Harper, Takaka to Dowse, 18/3/1991; condition report from L. Cobb, conservator, to L. Campbell, RMAG and T. Walters, Dowse, 7/2/2002

**REFERENCES:** SRTh, pp. vi, 41, 52, 188



**CATALOGUE NO. 14**

**CABBAGE TREE BLOSSOM, 1949**

Oil on canvas, 61 x 61 cm

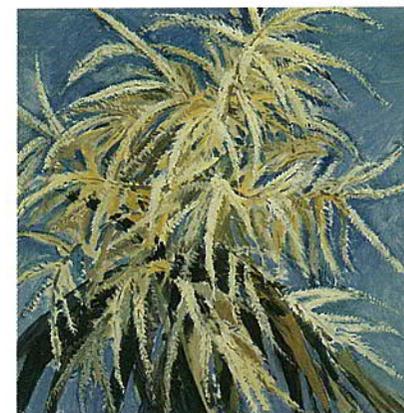
**INSCRIPTIONS:** RECTO: lower right in brushpoint, W A SUTTON '49. VERSO: upper centre, Cabbage-Tree Blossom – W.A. Sutton / Lent by Mrs A Dale, 427 Papanui Road Chch; centre, owned by MR & MRS A N DALE, / 427 PAPANUI RD / CHRISTCHURCH 5; frame, top on label, "CABBAGE TREE BLOSSOM"; also on frame on label, H FISHER & SON, 691 Colombo Street Christchurch

**COLLECTION:** Private collection, Takaka

**HISTORY:** Gifted by the artist to his stepsister, Rose Dale, c.1949; by descent to the present owner.

**EXHIBITIONS:** CSA annual exhibition, 15/3–4/1950, no. 60, £31/10/0; NZAFA annual exhibition, 1950, no. 224, £31/0/0; *RetEx*, Dowse, no. 8

**REFERENCES:** *Ret72*, pp. 11, 15; Information sheet, Sutton Retrospective, RMAG, 3/1973, p. [4], CAG; H. Keith, 'Down from a peak', *W'ender, AkStar*, 11/8/1973, p.7; SRTh, pp. 147, 167, 173, 189; PU, pp. [5], 50





## CATALOGUE NO. 15

### DRY SEPTEMBER, 1949

Oil on canvas, 63.5 x 76.0 cm

**INSCRIPTIONS:** RECTO: lower right in brushpoint, W A SUTTON '49. VERSO: upper right on label, ROBERT McDUGALL ART GALLERY, CHRISTCHURCH / ARTIST: W. SUTTON. / TITLE: DRY SEPTEMBER /19, in marker pen / ACCESSION No.: McDUGALL GALLERY / SIZE: 620 x 755 mm. / MEDIUM: OIL ON CANVAS. 1/22B; right, Crate 5, crossed out; centre on label, DO NOT REMOVE THIS BACKBOARD / WITHOUT CONSULTING / THE CONSERVATION DEPARTMENT / ROBERT MCDUGALL ART GALLERY

**ACCESSION NO.:** 73/247

**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu

**HISTORY:** *Dry September* was the first major painting that Sutton completed following his return to ChCh from England in 2/1949. It was purchased by the RMAG from R. Hiseman in 1973 (accession no. 73/247).

**EXHIBITIONS:** The Group, 1949, no. 6, 50gns; ASA annual exhibition, 1950, no. 65, £52/10/0; NZAFA autumn exhibition, 1951, no. 342, £52/10/0; The Living Canterbury Artists' Loan Exhibition, CSA, 4–30/9/1950, no. 138; *RetEx*, Dowse no. 9; *The Quest for Arcadia*, RMAG, 19/1–28/2/1974, no. 144; CSA Centennial Survey exhibition, 10/1980, CSA, no. 42; ChCh Boys' High School Centennial exhibition, ChCh Boys' High School, 5/1981, no. 36; *NZ Painting 1940–1960: conformity and dissension*, QE II<sup>1</sup>, 1981, no. 19; *A Canterbury Perspective*, RMAG, 24/2/–17/6/1990, no. 226; *Signatures of Place, Paintings & Place-names*, G-BAG, 1991; *Dream Collectors, one hundred years of Art in NZ*, ACAG/Te Papa<sup>2</sup>, 1998–99; *Art in Canterbury and Art Gossip*, CoCA, 9–12/1999–1/2000, no. 12

**REFERENCES:** 'The 1949 Group Show', *Press*, 27/10/1949, p. 3; 'NZAFA autumn exhibition', 1951, p. 29; *Ret72*, pp. 7, 11, 15; H. Keith, 'Strange Gaps', *Art News & Reviews*, W'ender, *AkStar*, 10/3/1973, p. 16; G.T. Moffitt, 'Exhibition by W.A. Sutton', *Press*, 23/3/1973, p. 15; G.T. Moffitt, 'Art critic replies to criticism', *Press*, 27/3/73, p. 3; Information sheet, Sutton Retrospective, RMAG, 3/1973, p. [4], CAG; P.A.E. Hutchings, 'W. A. Sutton Retrospective', *Arts & Letters, Islands*, 3, Autumn, 1973, vol. 2, no. 1, p. 71, 74; P.A.E. Hutchings, 'Young Contemporary NZ Realists', *Art International*, 3/1973, vol. 17, no. 3, p. 17; M. Dunn, 'Lost after Canterbury Nor'wester', *NZWH*, 5/8/1973, p. 14; J. Coley, 'An Artist in love with landscape', W'ender, *Star*, 20/10/1973, p. 5; M. Dunn, 'Nor wester in the Cemetery', *Artscom*, 10/1973, vol. 10, no. 7, p. 8; 'The Quest for Arcadia', *Survey*, no. 10, RMAG, 1/1974, no. 144, bet. pp. 8–9, p.12; *Annual Report and Survey*, no. 11, RMAG, 7/1974, bet. pp. 6–7, p. 7; *Russell Clark, A Retrospective Exhibition*, RMAG, 1975, p. 11; ESRp, p. 12; B.

Scott, 'After forty years his best is yet to come', *Star*, 9/9/1976, p. 9; A. Elias, 'Rata Lovell-Smith', MA thesis, Auckland University, 1979, p. 70; A. Mackle, Entry prepared for Thième-Becker, 1979, Te Papa; G.H. Brown, *NZ Painting 1940–1960, CSA Centennial Survey 1880/1980*, RMAG, 1980, no. 42, pp. 22, 42; G.H. Brown, *NZ Painting 1940–1960: conformity and dissension*, QE II, 1981, pp. 75, 96; *William A. Sutton, What is it all about?*, RMAG, c. 1981, p. [1], CAG; *The Collections of the RMAG*, RMAG, 1983 (supp. 1988), p. 12; SRTh, pp. vi, 53–57, 82, 147, 154, 158–60, 163, 174–75, 189; SRArtNZ, pp. 59–60; J. Smart, 'Canterbury consistency', *Art Review, Star*, 19/11/1986, p. 10; 'Cards', *Bulletin*, no. 48, RMAG, 11–12/1986, p. [4]; L. Beaven, 'Doris Lusk, Attitudes to the Land 1934–84', MA thesis, UC, 1988, pp. 101–02; G. Docking, *Two Hundred Years of NZ Painting*, (enlarged ed.), 1990, p. 136; F. Pound, 'Landscape as Art, Two Hundred Years of NZ Images', *ArtNZ*, no. 55, 1990, pp. 79, 81; M. Dunn, *A Concise History of NZ Painting*, 1991, pp. 91–93, 177; F. Pound, 'Signatures of Place, Paintings & Place-names', G-BAG, 1991, pp. 12, 30; BWRp, pp. 15–17, 24, 26–27, 30, fig. 11; PU, pp. [5], 9, 47, 49; T. Strongman, 'The warmth, wit and talent of a favourite artist, W.A. Sutton painter', *Review, Press*, 4/6/1994, p. 11; Looking and learning from 3 paintings by William A Sutton, Teachers' Resource Unit, RMAG, 1995; *Introducing William A. Sutton, NZ Artist*, RMAG, 1995, pp. 6–8; ; L. Beaven and G. Banbury, *Landmarks, The Landscape Paintings of Doris Lusk*, RMAG, 1996, p. 24; *Dream Collectors, One hundred years of art in NZ*, Te Papa, 1998, p. 110; Caughey, pp. 92, 94; 'Art in Canterbury and Art Gossip', *Comment, CoCA* 12, 9–12/1999–1/2000, p. 17; J. Coley, 'In love with the Canterbury landscape', *Arts, Press*, 2/2/2000, p. 33; P.A. Preston, Letters to the Editor, *Press*, 16/2/2000, p. 8; J. Coley, W.A. (Bill) Sutton, 1917–2000', *Chronicle*, vol. 35, no. 8, 25/5/2000, p. 4; J. Coley, 'W A (Bill) Sutton / March 1, 1917–January 23, 2000', *Alumni*, UC, 10/2000, p. 27; *Bulletin*, no. 125, RMAG, 6–8/2001, pp. 8–9

**NOTE:** The sign on the bridge in this painting was inscribed by the artist as Bruce Creek but its correct name is Bruce Stream. It enters the Waimakariri several kilometres downstream from the junction of the Bealey River. In the weeks following the artist's death in 1/2000, a group of friends scattered his ashes over the grassy verge by the approach to the Bealey side of the bridge.

<sup>1</sup> This exhibition, which was funded by QEII, was organised by the RMAG.

<sup>2</sup> *Dream Collectors, one hundred years of Art in NZ*, was jointly organised by ACAG and Te Papa. This exhibition toured galleries in the 4 main centres including RMAG, 8–10/1999.

CATALOGUE NO. 16

FEATHER STOLES FOR SALE, 1950–51

Oil on canvas, 70 x 97 cm

**INSCRIPTIONS:** RECTO: lower right in brushpoint, W A SUTTON '50, '51. VERSO: frame, lower centre on label, Ronald Mottram Picture Framer / BUS. 799-938 / FAX. 799-961 / 253 MOORHOUSE AVE / CHRISTCHURCH

**COLLECTION:** Riccarton High School, Christchurch

**HISTORY:** During the course of extensive renovations to Sutton's then studio (now demolished) at 208 Oxford Terrace in the late 1940s, a copy of the *Lyttelton Times* dated Tuesday 13 February 1906 was found under some panelling. The artist was so fascinated that he chose to make it the subject of a painting. The two dates on this painting suggest that Sutton reworked it after it was first exhibited at The Group exhibition in 1950. In the early 1960s the painting was one of two presented by Sutton to Riccarton High School, Christchurch.

**EXHIBITIONS:** The Group, 1950, no. 34, 50gns; *Eight NZ Painters*, ACAG<sup>1</sup>, 1957, no 26; *RetEx*, Dowse no.12

**REFERENCES:** P. Cape, 'The Arts in Wgtn', *Artscom*, 8/1972, vol. 8, no. 8, p. 13; *Ret72*, pp. 11–12, 15; P.A.E. Hutchings, 'W.A. Sutton Retrospective', *Arts & Letters, Islands*, 3, Autumn, 1973, vol. 2, no. 1, p.74; SRTh, pp. 147, 155, 175, 190; PU, pp. [5], 31, 51

<sup>1</sup> *Eight NZ Painters*, organised by the ACAG, toured 9 NZ galleries in the first half of 1958 including the RMAG, 24/3–7/4/1958.



CATALOGUE NO. 17

PORTRAIT OF TOM TAYLOR, 1951

also exhibited as T.J. TAYLOR, ESQ.

Oil on canvas, 70.5 x 50.7 cm

**INSCRIPTIONS:** RECTO: lower left in brushpoint, W A SUTTON '51. VERSO: centre on masking tape, TOM TAYLOR

**COLLECTION:** Paddy Taylor

**HISTORY:** Tom Taylor (1925–95) and Sutton became firm friends. This portrait was painted by Sutton in his studio at 208 Oxford Terrace while Taylor was a student at Canterbury College, School of Art. In return, Taylor sculpted a portrait bust of Sutton in cement fondu. This bust was destroyed some years later. Four decades on Sutton painted another portrait of Taylor (see cat. no. 81). Once again, Taylor sculpted a head of Sutton.

**EXHIBITIONS:** The Group, 15–26/10/1951, no. 16, nfs; NZAFA autumn exhibition, 1952, no. 30, nfs; ASA annual exhibition, 1953, no. 107, nfs; *RetEx*, Dowse, no. 34

**REFERENCES:** *Ret72*, p. 17; M. Dunn, 'Lost after Canterbury Nor'wester', *NZWH*, 5/8/1973, p. 14; SRTh, pp. 147, 163, 174–75, 191; Record sheet of portraits compiled by the artist in 1989 for the National Portrait Gallery, Wgtn, CAG; PU, pp. [5], 16, 89





**CATALOGUE NO. 18**

**MURALS (WAIKARI), 1951**

Oil on canvas, 50 x 62 cm

**INSCRIPTIONS:** RECTO: lower left in brushpoint, W A SUTTON '51. VERSO: upper left on label, ROBERT McDUGALL ART GALLERY, / CHRISTCHURCH / ARTIST: W.A. SUTTON / TITLE: MURALS (WAIKARI) 1951 / ACCESSION NUMBER: 92/86 / SIZE: \$ [sic] 500 x 615 / MEDIUM: Oil on CANVAS / LOCATION: 1/21A; upper right, Exhibited – Brooke Gifford Gallery / NOVEMBER 1993 CATALOGUE No. 9 / TITLE: "MURALS" (WAIKARI) 1951; frame, upper centre in pencil, "Murals" 20gns / W A Sutton; lower centre on label, Ronald Mottram Picture Framer / BUS 799-938 / FAX 799-961 / 253 MOORHOUSE AVE / CHRISTCHURCH

**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu

**HISTORY:** This painting remained the property of the artist until 1992 when it was purchased by RMAG at the *W.A. Sutton, New Watercolours and Early Paintings 1949–70* exhibition at BGG for \$11,000 (accession no. 92/86).

**EXHIBITIONS:** The Group, 15–26/10/1951, no. 12, 20gns; *An exhibition of NZ Art'*, 1952, no. 1, 20gns; *W.A. Sutton, New Watercolours and Early Paintings 1949–70*, BGG, 30/11–20/12/1992, no. 9, \$11,000; *W.A. Sutton*, RMAG, to 15/2/-13/4/1997

**References:** 'Wide variety in art exhibition', *Star*, 15/10/1951, p. 4; SRTh, pp. 155, 175; P. Unger, 'Rare insight into Sutton landscape art techniques', *Press*, 15/12/1992, p. 20; 'Acquisitions', *Bulletin*, no. 84, RMAG, 4–5/1993, p. [3]; R. Ussher, 'Birthday exhibition for Sutton', *Art Reviews, Press*, 26/2/1997, p. 17

<sup>1</sup> Organised under the auspices of the Assn of NZ Art Societies.



**CATALOGUE NO. 19**

**ST SEBASTIAN, 1951**

Oil on canvas, 213.5 x 106.5 cm

**INSCRIPTIONS:** RECTO: W A Sutton 51. VERSO: no inscriptions

**COLLECTION:** Lethbridge and family

**HISTORY:** In this NZ-located version of the martyrdom of St Sebastian, the saint, with matagouri at his feet, is set before a parched landscape near Arrowtown in Central Otago. Tom Taylor posed for the figure of the saint (see cat. nos 17 & 81). The painting took over 2 months to complete. It was acquired by the present owner in the 1960s.

**EXHIBITIONS:** The Group, 15–26/10/1951, no. 14, 250gns; NZAFA annual exhibition, 1952, no. 161, £262/10/0

**REFERENCES:** 'Old subject, New treatment', *Star*, 15/10/1951, p. 4; 'Wide variety in art exhibition', *Star*, 15/10/1951, p. 4; 'The Group Art Exhibition', *Press*, 16/10/1951, p. 3; 'NZ Artists' Work', *Evening Star*, 18/10/1951, p. 7; 'Works of High Merit, Fine Arts Flourish at Spring Academy', *EP*, 30/10/1952, p. 6; 'Spring Academy Selections', *EP*, 31/10/1952, p. 10; SRTh, pp. 174–75; PU, p. 47

**CATALOGUE NO. 20**

**COUNTRY CHURCH, 1953**

Oil on canvas, 51.3 x 61.3 cm

**INSCRIPTIONS:** RECTO: lower right in brushpoint, W A SUTTON 53. VERSO: no inscriptions

**COLLECTION:** Private collection

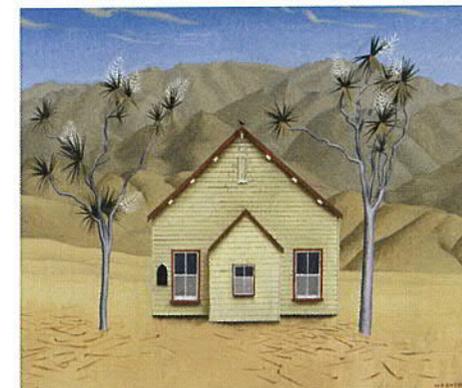
**HISTORY:** George and Edith Roth of ChCh acquired *Country Church*, 1953 from the artist in the mid-1950s. Following Edith Roth's death in 1981, the painting was bequeathed to the present owner.

**EXHIBITIONS:** The Group, 1953, no. 94, 20 gns; *RetEx*, no. 14

**REFERENCES:** 'Group Show', *Press*, 16/10/1953, p. 7; *Ret72*, pp. {11}, 16; G.T. Moffitt, 'Exhibition by W.A. Sutton', *Press*, 12/3/1973, p. {15}; J. Oakley, 'Sutton retrospective fine exhibition', *Star*, 13/3/1973, p. {5}; G.T. Moffitt, 'Art critic replies to criticism', *Press*, 27/3/73, p. 3; P. Cape, 'Bill Sutton: One man's vision of Canterbury', *NBR*, 28/5/1973, p. {13}; T.J. McNamara, 'Doyen of

Canterbury School', *NZH*, 1/8/1973, S. 1, p. {2}; H. Keith, 'Down from a peak', *W'ender, AkStar*, 11/8/1973, p. {7}; J. Coley, 'An Artist in love with landscape', *W'ender, Star*, 20/10/1973, p. {5}; M. Dunn, 'Nor wester in the Cemetery', *Artscom*, 10/1973, vol. 10, no. 7, p. 8; P. Cape, 'Bill Sutton, painter', *Eve*, 11/1973, p. {53}; P. Cape, 'At the Suter', *Mail*, 7/12/1974, p. {13}; *ESRp*, p. {14}; *SRTh*, pp. {ii}, vi, {73}, 74–76, {77}, 88, {102}, {106}, {110}, 147, 176, 191; L. Beaven, 'Doris Lusk, Attitudes to the Land 1934–84', MA Thesis, UC, 1988, pp. 228–29, 289; *BWRp*, pp. {19–20}, {22}, {24}; *PU*, p. {9}; T. Strongman, 'The warmth, wit and talent of a favourite artist, W.A. Sutton painter', *Review, Press*, 4/6/1994, p. {11}

**NOTE:** The church in this painting is the Seventh Day Adventist church at Oxford, North Canterbury.



**CATALOGUE NO. 21**

**TRIPTYCH, 1955**

Oil on board, 59.5 x 121.0 cm

**INSCRIPTIONS:** RECTO: signed lower left in brushpoint, W.A. Sutton '55. VERSO: lower centre on a label. Owned by / Mr & Mrs A.N. Dale, / 427 Papanui Rd, / Papanui CHRISTCHURCH 5

**COLLECTION:** Private collection

**HISTORY:** The artist gave *Triptych* to his stepsister, Rose Dale, ChCh in the late 1950s. It was inherited by the present owner when Rose Dale died in 1999.

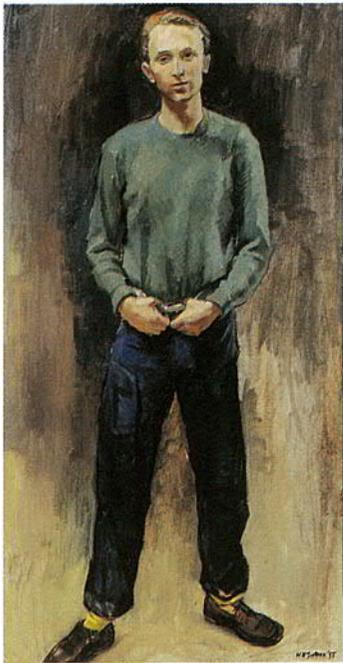
**EXHIBITIONS:** The Group, 12–27/11/1955, no. 63, 60gns; *Eight NZ Painters, ACAG*<sup>1</sup>, 1957, no 29; *RetEx*, Dowse, no. 17

**REFERENCES:** 'Group Show is Highlight of City Art Year', *Star*, 12/10/1955, p. 3; R.O' Reilly, 'Group Show at Art Gallery', *Press*, 12/11/1955, p. 2; *Ret72*, p. 16; H. Keith, 'Down from a peak', *W'ender, AkStar*, 11/8/1973, p. 7; *SRTh*, pp.147, 155, 176; *PU*, pp. [5], 52

**NOTE:** The artist gave this particular painting to his stepsister because of her known fondness for the piano playing of Julius Katchen. Rose attended all Katchen's concerts when he toured NZ with the National Orchestra in the 1950s. The building shown on the left-hand side of this painting has yet to be identified. It is thought that it may be related to the building in his earlier painting *Oxford Terrace Facade*, 1953 (see illustration in *PU*, p. 52). Incidentally, Pratley's premises were at 382 Manchester St, some distance from Oxford Terrace. Ernest Anthony was the proprietor of the bakery in Oxford Terrace, which Sutton also regularly patronised.

<sup>1</sup> For additional information on this exhibition see cat. no. 16.





**CATALOGUE NO. 22**

**PORTRAIT OF BILL CULBERT, 1955**

Oil on canvas, 120 x 70 cm

**INSCRIPTIONS:** RECTO: lower right in brushpoint, W A Sutton '55. VERSO: lower centre on label, RONALD MOTTRAM / PICTURE FRAMER / BUS 799-938 / FAX 799-961 / 253 MOORHOUSE AVE / CHRISTCHURCH 1

**COLLECTION:** Private collection

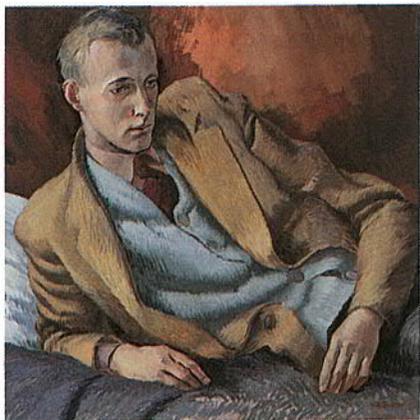
**HISTORY:** Sutton painted this portrait of Bill Culbert (b.1935) when Culbert was a third-year painting student at the School of Art.

**EXHIBITIONS:** The Group, 12–27/11/1955, no. 61, nfs; NZAFA autumn exhibition, 1956, no. 28, nfs; *Eight NZ Painters, ACAG*<sup>1</sup>, 1957, no 28; *RetEx*, Dowse, no.37; *The Group 1927–1977*, RMAG, to 13/12/1977, no. 36

**CORRESPONDENCE:** Letter from B. Robinson to Sutton, 9/9/1977, RMAG

**REFERENCES:** 'Group Show is Highlight of City Art Year', *Star*, 12/10/1955, p. 3; R. O'Reilly, 'Group Show at Art Gallery', *Press*, 12/11/1955, p. 2; 'Academy's Autumn Show, Portraits by Men Dominate Exhibition', EP, 27/4/1956, p. 8; *Ret72*, p. 17; J. Summers, 'Exhibition by the Group is something to remember', *Reviews, Star*, 19/11/1977, p. 27; B. Muir & B. Robinson, 'The Group 1927–1977', *Survey*, no. 16, RMAG, 11/1977, p. 23; M. Thomas, 'The Group Marks Jubilee', *Press*, 5/12/1977, p. 10; SRTh, pp. 147, 155, 174, 176, 192; PU, p. 16

<sup>1</sup> For additional information on this exhibition see cat. no. 16.



**CATALOGUE NO. 23**

**PORTRAIT OF PETER YOUNG, 1955**

Oil on canvas, 75.5 x 76.3 cm

**INSCRIPTIONS:** RECTO: lower right in brushpoint, W A Sutton '55. VERSO: upper left on label, Brooke/Gifford Gallery / 112 MANCHESTER STREET / CHRISTCHURCH, NEW ZEALAND / W.A. SUTTON / PORTRAIT OF PETER YOUNG / 1955 / OIL ON CANVAS / \$12,000; upper right on label, ROBERT MCDOUGALL ART GALLERY / CHRISTCHURCH / ARTIST: W.A. Sutton / TITLE: Portrait of Peter Young / ACCESSION NUMBER: 2000/92 / SIZE: F 943 x 944 / MEDIUM: oil on canvas / LOCATION: ; upper centre on frame, 780; lower centre on label, RONALD MOTTRAM PICTURE FRAMER / BUS. 799-938 / FAX. 799-961 / 253 MOORHOUSE AVE / CHRISTCHURCH

**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu

**HISTORY:** Peter Young was also a student at the School of Art at the time Sutton painted his portrait. The painting remained in the artist's possession until his death when it was bequeathed to RMAG (accession no. 2000/92).

**EXHIBITIONS:** CSA annual exhibition, from 31/3/1955, no. 287; W.A. Sutton, *New Watercolours & Early Paintings 1949–1970*, BGG, 30/11–20/12/1992, no. 1, \$12,000

**REFERENCES:** SRTh, p. 167; C. Brett, 'Master of the Arts', *North & South*, 8/1993, p. 112

CATALOGUE NO. 24\*

PORTRAIT OF PETER TENNANT, 1955

Oil on hardboard, 112.9 x 66.6 cm

**INSCRIPTIONS:** RECTO: lower right in brushpoint, W A SUTTON '55. VERSO: upper left in pencil, 2 [within a circle]; upper centre in pencil, "PETER TENNANT" [underlined] / N.F.S. / WA Sutton; upper right on label, ROBERT McDOUGALL ART GALLERY, / CHRISTCHURCH / ARTIST: W A Sutton / TITLE: Peter Tennant / ACCESSION NUMBER 2000/56 / SIZE: Actual 1129 x 659 / MEDIUM: oil on bd. / LOCATION: ; centre right in chalk, A; lower centre, NO 1

**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu

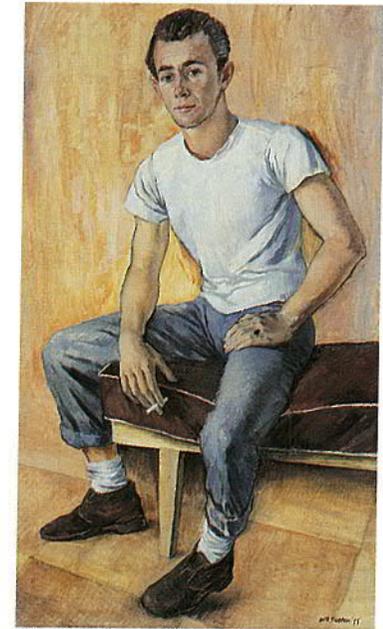
**History:** Peter Tennant, who had grown up in Fiji, was a student at the School of Art in the mid-1950s. This portrait is one of two oil studies<sup>1</sup> of Tennant undertaken by Sutton during 1955. The painting remained in the artist's possession until his death when it was bequeathed to RMAG (accession no. 2000/56).

**EXHIBITIONS:** The Group, 12–27/11/1955, no. 67, nfs; NZAFA autumn exhibition, 1956, no. 37, nfs

**REFERENCES:** 'Group Show is Highlight of City Art Year', *Star*, 12/10/1955, p. 3; 'Academy's Autumn Show, Portraits by Men Dominate Exhibition', *EP*, 27/4/1956, p. 8; SRTh, p. 176

**NOTE:** Peter Tennant became a close friend of Sutton. It was while on one of his frequent visits in the late 1950s to see Peter and Conny Tennant, then living on the Summit Road above Mt Pleasant, that Sutton made his preparatory drawings for *Cemetery for Sheep* of 1960 and *Spaniards Nos 1 and 2* (see cat. nos 37, 38, 39).

<sup>1</sup> The second portrait of Tennant was purchased by the RMAG from Conny Tennant in 1993.



CATALOGUE NO. 25

PORTRAIT OF E.N. BRACEY, 1957

Oil on board, 28 x 23 cm

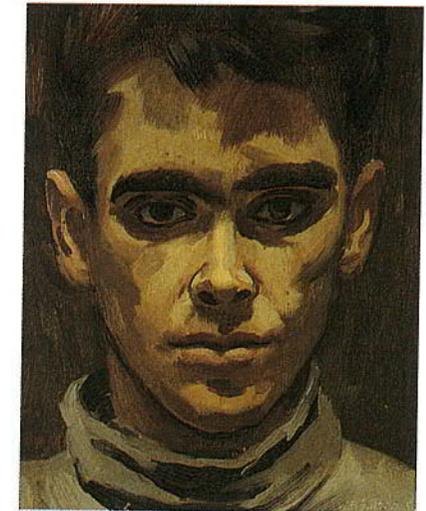
**INSCRIPTIONS:** RECTO: no inscriptions. VERSO: upper centre, E.N. BRACEY; centre, N.F.S.; lower centre on label, From H. FISHER & SON FINE ART DEALERS / PICTURE FRAMERS / TELEPHONE 77-017 EST. 1870 / 691 COLOMBO STREET / CHRISTCHURCH. C.1. N.Z.; lower centre, in pencil, The property of [private lender]. Christchurch; lower centre, label, AUCKLAND CITY ART GALLERY ARTIST W.A. SUTTON / TITLE Portrait of E.N. Bracey / MEDIUM Oil CAT. NO. 37 [within a circle] / EXHIBITION The N.Z. Realist Tradition / DATE July / OWNER [private lender]. / CASE NO. 2

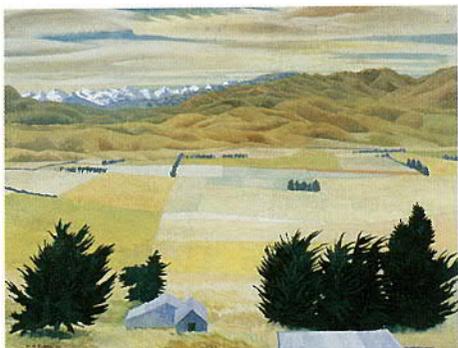
**COLLECTION:** Private collection, Christchurch

**HISTORY:** The second, and rather better known, portrait of Ted Bracey painted by Sutton during the 1950s. Bracey (b. 1936) was also a student at the School of Art in the 1950s.

**EXHIBITIONS:** The Group, 1957, no. 1, nfs; *The Group 1927–1977*, RMAG, no. 4;

**REFERENCES:** B. Muir & B. Robinson, 'The Group 1927–1977', *Survey*, no. 16, RMAG, 11/1977, p. 26; M. Thomas, 'The Group Marks Jubilee', *Press*, 5/12/1977, p. 10; SRTh, p. 176; PU, pp. [5], 90





CATALOGUE NO. 26

**HILLS AND PLAINS, WAIKARI, 1956**

also exhibited as **HILL AND PLAIN**

Oil on board, 83.5 x 113.5 cm

**INSCRIPTIONS:** RECTO: lower left in brushpoint, W.A. Sutton '56. VERSO: upper right on label, ROBERT McDOUGALL ART GALLERY, / CHRISTCHURCH / ARTIST: William Sutton / TITLE: Hills & Plains / ACCESSION No.: 89/143 / SIZE: / MEDIUM: / LOCATION:

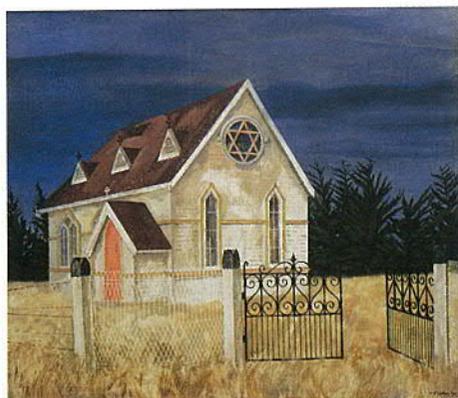
**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu

**HISTORY:** Purchased by RMAG from the CSA in 1989 for \$13,000.

**EXHIBITIONS:** The Group, no. 76, 50gns, 8–23/10/1960; *Drawings & Paintings by W.A. Sutton & E.N. Bracey*, Architectural Centre Gallery, Wgtn, 23/8–4/9/1960, no. 25; Group Loan Show, RMAG, 27/10–6/11/1960, no. 44; *A Canterbury Perspective*, RMAG, 24/2/–17/6/1990, no. 234; *W.A. Sutton*, RMAG, to 15/2/–13/4/1997

**CORRESPONDENCE:** Invoice to RMAG 20/6/1989; receipt from CSA 23/6/1989, CAG

**REFERENCES:** SRTh, p. 143; *Bulletin*, no. 65, RMAG, 9–10/1989, p. [3]; *Bulletin*, no. 66, RMAG, 12/1989–1/1990, p. [4]; PU, p. 10; R. Usher, 'Birthday exhibition for Sutton', *Art Reviews, Press*, 26/2/1997, p. 17; H. Watson White, 'Tribute to a true Renaissance man', *SSTimes*, 6/4/1997, F8



CATALOGUE NO. 27

**COUNTRY CHURCH, KIRWEE, 1956**

Oil on hardboard, 105 x 122 cm

**INSCRIPTIONS:** RECTO: lower right in brushpoint, W.A. Sutton '56; on plaque, lower centre, COUNTRY CHURCH, KIRWEE / W.A. SUTTON / PURCHASED 1972. VERSO: upper left, 37 in a circle; upper left in chalk, 247; upper right on label, ROBERT McDOUGALL ART GALLERY, CHRISTCHURCH / ARTIST: WILLIAM ALEXANDER SUTTON. 31. (in marker pen) / TITLE: PRESBYTERIAN CHURCH, KIRWEE, CANTERBURY. / ACCESSION NUMBER: DOWSE ART GALLERY, / LOWER HUTT. / SIZE: 1030 x 1230 mm. / MEDIUM: OIL ON HARDBOARD; centre in chalk, "Country Church 1956" / W.A. Sutton.; lower centre also in chalk, (Presbyterian Church, Kirwee, / Canterbury); lower centre on label in chalk, "Country Church 1956" / property of the Artist; on support, upper left, impression, THE DOWSE ART GALLERY / LOWER HUTT; in biro upper left, 1972/201; in black ink upper left, 1973/1/4

**COLLECTION:** The Dowse, Lower Hutt

**HISTORY:** This work was purchased by the Dowse from the artist in 1973 for \$500 with funding assistance from QEII (accession no. 1973/1/4).

**CORRESPONDENCE:** Letter from E.C. Perry, Dowse Management Board to N. Nicolaidi, for QEII, 6/2/1973; letter from G. Burke, WCAG, to R. Maysmore, Dowse, 4/2/1991; condition report from L. Cobb, conservator, to L. Campbell, RMAG and T. Walters, Dowse, 7/2/2002

**EXHIBITIONS:** The Group, 3–18/11/1956, no. 61, 100gns; *Eight NZ Painters*, ACAG<sup>1</sup>, 1957, no. 30; *10 Years of NZ Painting in Auckland 1958–1967*, ACAG, 3–4/1968; *RetEx*, Dowse, no. 18; *The Land and the People, A Retrospective Exhibition of New Zealand Painting and Graphic Art*, Moscow, Russia, 1958, no. 69; *NZ Painting 1940–1960: conformity and dissension*, QE II<sup>2</sup>, 1981, no. 31; *Inheritance*, WCAG, 2–5/1991

**REFERENCES:** *Landfall*, 44, 12/1957, vol. 11, no. 4, bet. pp. 320–21; H. Keith, 10 Years of NZ Painting in Auckland 1958–1967, 1968, p. [9]; *Ret72*, pp. [11], 16; G.T. Moffitt, 'Exhibition of W.A. Sutton', *Press*, 12/3/1973, p. 15; J. Oakley, 'Sutton retrospective fine exhibition', *Star*, 13/3/1973, p. [5]; P.A.E. Hutchings, 'W.A. Sutton Retrospective', *Arts & Letters, Islands*, 3, Autumn, 1973, vol. 2, no. 1, pp. 66, 68; P. Cape, 'Bill Sutton: One man's vision of Canterbury', *NBR*, 28/5/1973, p. [13]; T.J. McNamara, 'Doyen of Canterbury School', *NZH*, 1/8/1973, S. 1, p. [2]; H. Keith, 'Down from a peak', *W'ender, AkStar*, 11/8/1973, p. [7]; J. Coley, 'An Artist in love with landscape', *W'ender, Star*, 20/10/1973, p. [5]; M. Dunn, 'Nor wester in the Cemetery', *Artscom*, 10/1973, vol. 10, no. 7, p. 8; P. Cape, 'Bill Sutton, painter', *Eve*, 11/1973, p. [53]; P. Cape, 'At the Suter', *Mail*, 7/12/1974, p. [13]; *ESRp*, p. [14]; G.H. Brown, *NZ Painting 1940–1960: conformity and dissension*, QE II, 1981, p. 99; SRTh, pp. [ii], vi, [73], 74, 76–77, 90, [102], [106], [110–11], 147, 155, 157, 176, 192; *SRArtNZ*, pp. 60, [61]; G. Docking, *Two Hundred Years of NZ Painting*, (enlarged ed.), 1990, p. [135]; *BWRp*, pp. [19], 20, [24], fig. 16; PU, pp. [5], [9], 56; T. Strongman, 'The warmth, wit and talent of a favourite artist, W.A. Sutton painter', *Review, Press*, 4/6/1994, p. [11]; *Caughey*, pp. 6, [92]

**NOTE:** The church of this painting is the Presbyterian church at Kirwee, a small community on SH 73, 37 kilometres from Christchurch.

<sup>1</sup> For additional information on the *Eight NZ Painters* exhibition see cat. no. 16.

<sup>2</sup> *The NZ Painting 1940–1960: conformity and dissension* exhibition, which was funded by QEII, was organised by the RMAG.

CATALOGUE NO. 28

NOCTURNE, HEREFORD STREET, 1958

Oil on canvas, 57.5 x 67.0 cm

**INSCRIPTIONS:** RECTO: lower right in brushpoint, W. A SUTTON '58. VERSO: written by restorer when the painting was conserved and reframed some years ago, Nocturne, Hereford Street WA Sutton

**COLLECTION:** Myles Matheson, Dunedin

**HISTORY:** This cityscape was retrieved in poor condition from a rubbish skip in Crofton Downs, Wgtn in the mid-1980s. It has been restored and reframed by the present owner.

**EXHIBITIONS:** The Group, 11–26/10/1956, no. 1, 25gns

**REFERENCES:** SRTh, p. 177

**NOTE:** During the 1950s cityscapes at night were a frequent subject for Sutton. In this painting he depicted Shands Emporium, dating from the early 1860s (left), and now the oldest remaining wooden building in Christchurch city, and the NZ Trust and Loan building by B.W. Mountfort (right), also from the 1860s, but with additions from the 1870s.



CATALOGUE NO. 29

THREE CHAIRS, 1958

Oil on hardboard, 57.5 x 83.5 cm

**INSCRIPTIONS:** RECTO: lower left in brushpoint, WA SUTTON '58. VERSO: upper right on label, Conservation no. 23/99 / John Harper, Rocklands R. D. 1 / Takaka (0524)50004, [crossed out] 03-5258004; centre on label, Three Chairs; upper right on label, ROBERT McDougall ART GALLERY, / CHRISTCHURCH / ARTIST: W. A. SUTTON / TITLE: THREE CHAIRS / ACCESSION NUMBER: 95/85 / SIZE: A575 x 840 / MEDIUM: Oil on Hardboard / LOCATION: 2/Dx 18 [crossed out] 19; upper right on a label, 104361; lower centre on a label, Auckland City Art Gallery / Artist W.A. Sutton Title Three Chairs / Medium Oil Cat No. 28 [within a circle] 28, / Exhibition The N.Z. Realist Tradition Date July 1960. / Owner Artist. / Case No. 2; centre on label, Canterbury Public Library Picture Loan [underlined] / Sutton, W.A. 104361 / 23 1/2" x 32 3/4". 19.19.0 [crossed out] \$100 / Conditions of Loan ... [underlined] / ...Record of Loans... [underlined] / Withdrawn from circulation / because of value / Ron O'Reilly / 4/1/68; lower centre on a label, Owned by / Canterbury Public Library, / Christchurch. 1. NO 10; lower right on a label, Canterbury Public Library C 8007045 X

**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu

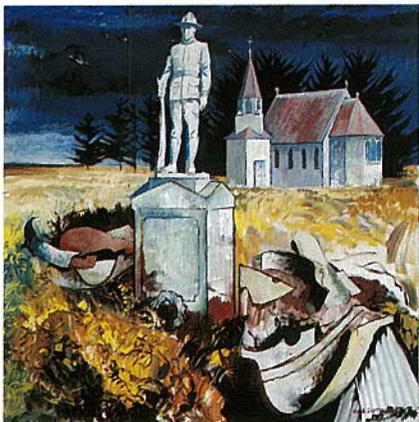
**HISTORY:** This work was purchased by the Canterbury Public Library from The Group exhibition in 10/1958 for 19gns for the Canterbury Public Library Art Loan Collection. In 1995 the painting was transferred to the RMAG on permanent loan. In 2001 it was donated to RMAG with 115 works from the library's former Art Loan Collection.

**EXHIBITIONS:** The Group, 11–26/10/1958, no. 2, 25gns; *The NZ Realist Tradition*, ACAG, 7/1960, no. 28; *RetEx*, Dowse, no.19

**REFERENCES:** The Group (2), L. Bensemann Archives, CAG; *Ret72*, p. 16; G.T. Moffitt, 'Exhibition by W.A. Sutton', *Press* 12/3/1973, p. 15; H. Keith, 'Down from a peak', *W'ender, AkStar*, 11/8/1973, p. 7; SRTh, pp. 147, 177, 192; PU, p. 47

**NOTE:** The Canterbury Public Library art collection was established 1958 by the then City Librarian, Ron O'Reilly. After his resignation in 1968, Barbara Collie continued to add to the collection. By the late 1970s, it became clear that the library did not have the facilities to care adequately for their art collection, which had grown to 297 items. From that time some of the more significant works in the collection were placed on loan at the RMAG (see also cat. no. 45).





### CATALOGUE NO. 30

#### PASTORAL, 1959

Oil on canvas, 137.1 x 137.1 cm

**INSCRIPTIONS:** RECTO: lower right, W.A. Sutton '59. VERSO: label, Contemporary painting in New Zealand, Commonwealth Institute, London



**COLLECTION:** Auckland Art Gallery Toi o Tāmaki, Auckland

**HISTORY:** When this painting was first exhibited in 1959 it was larger than its present size. Originally there had been, on the left-hand side of the composition, a family group of a couple with their small child picnicking for which the Bracey

family posed. This portion of the painting was cut off before the work was sold to ACAG in 1969 (accession no. 1969/19).

**EXHIBITIONS:** The Group, 10–25/10/1959, no. 81, 200gns; *Contemporary Painting in NZ*, ACAG, 1964, no. 58; *Contemporary Painting in NZ*<sup>1</sup>, Commonwealth Institute, London, 25/2–28/3/1965, no. 58; *RetEx*, Dowse, no. 20

**REFERENCES:** 'At the Group Show', *Press*, 20/10/1959, p. 15; P.A. Tomory, *Contemporary Painting in NZ*, QE II, 1964, p. [8]; *Quarterly*, ACAG, no. 45, 1969, p. 19; P. Cape, 'The Arts in Wgtn', *Artscom*, 8/1972, vol. 8, no. 8, p. 13;

*Ret72*, p. 16; G.T. Moffitt, 'Exhibition by W.A. Sutton', *Press* 12/3/1973, p. {15}; J. Oakley, 'Sutton retrospective fine exhibition', *Star*, 13/3/1973, p. {5}; P. Cape, 'Bill Sutton: One man's vision of Canterbury', *NBR*, 28/5/1973, p. 13; T.J. McNamara, 'Doyen of Canterbury School', *NZH*, 1/8/1973, S. 1, p. {2}; H. Keith, 'Down from a peak', *W'ender*, *AkStar*, 11/8/1973, p. 7; J. Coley, 'An Artist in love with landscape', *W'end*, *Star*, 20/10/1973, p. {5}; M. Dunn, 'Nor wester in the Cemetery', *Artscom*, 10/1973, vol. 10, no. 7, p. 8; P. Cape, 'Bill Sutton, painter', *Eve*, 11/1973, p. {53}; 'Defence Policy in the 1930s', *NZ's Heritage, the making of a nation*, pt 86, 1973, p. 2406; 'Pictures for School Activities', *NZ's Heritage, the making of a nation*, pt 87, 1973, bet. pp. 2421–423; P. Cape, 'At the Suter', *Mail*, 7/12/1974, p. {13}; A. Mackle, Entry prepared for Thieme-Becker, 1979, Te Papa; SRTh, pp. {ii}, vi, {73}, {76}, 77, 91, {102}, {110–11}, 144, 147, 156, 193; J. Smart, 'Canterbury consistency', *Art Review*, *Star*, 19/11/1986, p. {10}; *SRArtNZ*, pp. {60–61}; G. Docking, *Two Hundred Years of NZ Painting*, (enlarged ed.), 1990, p.10, 135–36; BWRp, p.19; PU, p. {9}; T. Strongman, 'The warmth, wit and talent of a favourite artist, W.A. Sutton painter', *Review*, *Press*, 4/6/1994, p. {11}; *Introducing William A. Sutton, NZ Artist*, RMAG, 1995, pp. 8–9; Caughey, p. {92}

**NOTE:** The church depicted in *Pastoral* is at Southbrook, some 30 kilometres to the north-west of ChCh; the war memorial is from Dunsandel on SH1.

<sup>1</sup> Following the London exhibition in early 1965, this exhibition toured several NZ galleries including RMAG, 6–25/8/1965.



### CATALOGUE NO. 31

#### THE FOUR SEASONS: AUTUMN, 1968

Oil on Swedish hardboard, 92.0 x 234.5 cm

**INSCRIPTIONS:** RECTO: lower left in brushpoint, W A Sutton '68. VERSO: upper centre, support left strut, on label, Property of / The National Art Gallery / Buckle St., Wellington, N.Z.; upper centre, support right strut, on label, Property of / The National Art Gallery / Buckle St., Wellington, N.Z.; upper centre, support left strut, on label, National Art Gallery Work on Loan / Artist Sutton / Dates 1917– / Title The four seasons: autumn / Date 1969 [sic] / Medium oil on hardboard / Size 914 x 2438 mm / Collection Paintings: NZ / Accession no 1969/11/1 Date loaned Dec 1991

**HISTORY:** Acquired by the National Gallery of NZ from the artist in 1969 for \$500 (accession no. 1969-0011-1).

**COLLECTION:** Museum of New Zealand Te Papa Tongarewa. Negative number B.041065

**CORRESPONDENCE:** Letter from Sutton to M. Day, 10/5/1969, Te Papa

**EXHIBITIONS:** The Group, 26/10–10/11/1968, no.10, \$500; *Paintings by W.A. Sutton*, School of Engineering Library, UC, 12/1968–2/1969, no. 13, \$500; *NZ Art of the Sixties*, QEII<sup>1</sup>, 1970, no. 37; *Contemporary NZ Painting, A selection of recent acquisitions*, NAG, 1972; *RetEx*, Dowse, no. 25

**REFERENCES:** H. J. Simpson, 'A Good Group Show', *Press*, 1/11/1968, p. 19; 'Group Show works cover wide range', *Star*, 5/11/1968, p. 14; 'The Group Show', *Ascent*, 4/1969, vol. 1, no. 3, p. 23; 'Painting of Port Hills', *Press*, 22/7/1969, p. 12; 'Exhibition of paintings by W.A. Sutton', *Press*, 9/7/1970, p. {6}; 'Show by Leading Artist', *News*, JCSA, no. 32, 7/1970, p. 3; 'NZ Art of the Sixties', QEII, 1970, no. 37; P. Cape, 'The Arts in Wgtn', *Artscom*, 8/1972, vol. 8, no. 8, p. {13}; *Contemporary NZ Painting, A Selection of recent Acquisitions*, NAG, vol. 8, no. 8, 1972, p. [22]; *Ret72*, pp. {12}, 16; H. Keith, 'Strange Gaps', *Art News & Reviews*, *W'end*, *AkStar*, 10/3/1973, p. {16}; G.T. Moffitt, 'Exhibition by W.A. Sutton', *Press*, 12/3/1973, p. {15}; Information sheet,

Sutton Retrospective, RMAG, 3/1973, p. {5}, CAG; P.A.E. Hutchings, 'W.A. Sutton Retrospective', Arts & Letters, *Islands*, 3, Autumn, 1973, vol. 2, no. 1, pp. {65}, 73–74; T.J. McNamara, 'Doyen of Canterbury School', *NZH*, 1/8/1973, S. 1, p. 2; H. Keith, 'Down from a peak', *W'end, AkStar*, 11/8/1973, p. {7}; M. Dunn, 'Nor wester in the Cemetery', *Artscom*, 10/1973, vol. 10, no. 7, p. {8}; G. Arthur, 'W.A. Sutton's Pendulum – on the Back Swing', *News, JCSA*, 9–10/1975, no. 63, p. {9}; *ESRp*, pp. {7}, {9}; P.A.E. Hutchings, 'W.A. Sutton's Te Tihi o Kahukura and Sky', Arts & Letters, *Islands*, 22, 5/1978, vol. 6, no. 4, p. 420; A. Mackle, Entry prepared for Thieme-Becker, 1979, Te Papa; G. J. van der Lingen, 'Talks with Artists...', *News, JCSA*, no 93, 10–12/1980, p. {9}; *SRTh*, pp. {ii}, vi, 102, 104, {105–06}, {108}, {111}, 119, 144, 147, 157, 178, 196; *SRArtNZ*, p. {61}; G. Docking, *Two Hundred Years of NZ Painting*, (enlarged ed.), 1990, pp. 10, 136; M. Dunn, *A Concise History of NZ Painting*, 1991, p. {93}; *BWRp*, p. 22,

fig. 20; *PU*, pp. [5], 12, {47}, 65; T. Strongman, 'The warmth, wit and talent of a favourite artist, W.A. Sutton painter', *Review, Press*, 4/6/1994, p. {11}; W. Brown, *100 NZ Paintings*, 1995, p. {171}; Caughey, p. {92}

**NOTE:** The *Seasons* series, which Sutton worked on from 1968 to 1970, was the first he conceived of as a set. He used the distinctive outline of Worsley's Spur on the Port Hills to describe, as he explained in 1976, '...the essence of each season: the bleached out heat of summer, the warmth and decay of autumn, the dead chill and starkness of winter, and in the spring, when the first rain settled in the gullies one discovers that suddenly an extraordinary pattern of green ripples occurs all over the hills'. Tape T 1353, National Film Library, Wgtn.

<sup>1</sup> This exhibition was organised by the QEII.

## CATALOGUE NO. 32

### THE FOUR SEASONS: WINTER, 1968

Oil on Swedish hardboard, 92.0 x 234.5 cm

**INSCRIPTIONS:** **RECTO:** lower left in brushpoint, W A Sutton '68. **VERSO:** upper left in marker pen, SUTTON acc no. 70/08; upper left on label, Conservation no. 85/98 / John Harper, Rocklands R.D. 1 / Takaka (0524) 58004 (crossed out) 035258004; upper right on label, ROBERT McDOUGALL ART GALLERY / CHRISTCHURCH / ARTIST: William Sutton / TITLE: Winter / ACCESSION NUMBER: 70/08 / SIZE: / MEDIUM: / LOCATION: 1/27A; lower left on label, ROBERT McDOUGALL ART GALLERY, CHRISTCHURCH / ARTIST: SUTTON, W. A. / TITLE: Winter / ACCESSION NUMBER: 70/08 / SIZE: 34\_ x 9 / MEDIUM: oil

**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu

**HISTORY:** Purchased by the RMAG from the CSA in 8/1970 for \$500 (accession no. 70/08).

**EXHIBITIONS:** Group Show 1968, 26/10–10/11/1968, no.9, \$500; *Paintings by W.A. Sutton*, School of Engineering Library, UC, 12/1968–2/1969, no. 14, \$500; *Paintings by W.A. Sutton*, Hawke's Bay Art Gallery, Napier, 11–24/5/1970, no. 1, \$500; *Paintings by W.A. Sutton*, CSA, 4–17/7/1970, no. 1, \$500; *RetEx*, Dowse, no. 26; *W.A. Sutton*, RMAG, to 15/2/–13/4/1997

**CORRESPONDENCE:** Receipt from CSA to RMAG, 5/11/1970, CoCA; letter from D.P. Millar, Dowse, to B. Muir, RMAG, 10/10/1972, CAG; letter from B. Muir, RMAG, to D.P. Millar, Dowse, 16/10/1972, CAG

**REFERENCES:** H. J. Simpson, 'A Good Group Show', *Press*, 1/11/1968, p. 19; 'Group Show works cover wide range', *Star*, 5/11/1968, p. 14; 'The Group Show', *Ascent*, 4/1969, vol. 1, no. 3, p. 23; 'Painting of Port Hills', *Press*, 22/7/1969, p. 12; G.T. Moffitt, 'Exhibition of paintings by W.A. Sutton', *Press*, 9/7/

1970, p. 6; 'Show by Leading Artist', *News, JCSA*, no. 32, 7/1970, p. {3}; 'Winter bought by RMAG for \$500', *Press*, 18/8/1970, p. 18; D. Aitken, 'Exhibition at Art Gallery Reviewed', *Manawatu Evening Standard*, 4/9/1970, p. {2}; P. Cape, 'The Arts in Wgtn', *Artscom*, 8/1972, vol. 8, no. 8, p. {13}; *Ret72*, pp. {12}, 16; H. Keith, 'Strange Gaps', *Art News & Reviews, W'end, AkStar*, 10/3/1973, p. {16}; G.T. Moffitt, 'Exhibition by W.A. Sutton', *Press*, 12/3/1973, p. 15; Information sheet, Sutton Retrospective, RMAG, 3/1973, p. {5}, CAG; P.A.E. Hutchings, W.A. Sutton Retrospective, Arts & Letters, *Islands*, 3, Autumn, 1973, vol. 2, no. 1, pp. {65}, 73, 74; T.J. McNamara, 'Doyen of Canterbury School', *NZH*, 1/8/1973, S. 1, p. 2; M. Dunn, 'Lost after Canterbury Nor'wester', *NZWH*, 5/8/1973, p. 14; H. Keith, 'Down from a peak', *W'end, AkStar*, 11/8/1973, p. {7}; M. Dunn, 'Nor wester in the Cemetery', *Artscom*, 10/1973, vol. 10, no. 7, p. 8; B. Muir, *A Guide to the Collections of the RMAG*, RMAG, 1973, p. 44; G. Arthur, 'W.A. Sutton's Pendulum – on the Back Swing', *News, JCSA*, no. 63, 9–10/1975, p. {9}; *ESRp*, pp. {7}, {9}; P.A.E. Hutchings, 'W.A. Sutton's Te Tihi o Kahukura and Sky', Arts & Letters, *Islands*, 22, 5/1978, vol. 6, no. 4, p. {419}; The RMAG, A profile of the gallery of the City of ChCh, 1932–82, back cover; *The Collections of the RMAG*, RMAG, 1983 (supp. 1988), p. 12; G.J. van der Lingen, 'Talks with Artists...', *News, JCSA*, no 93, 10–12/1980, p. {9}; *SRTh*, pp. {ii}, vi, 102, 104, {105–06}, {108}, {111}, 119, 144–45, 147, 178, 196; *SRArtNZ*, p. {61}; M. Dunn, *A Concise History of NZ Painting*, 1991, p. {93}; *BWRp*, p. {22}; *PU*, pp. [5], 12, {47}, 62; T. Strongman, 'The warmth, wit and talent of a favourite artist, W.A. Sutton painter', *Review, Press*, 4/6/1994, p. {11}; W. Brown, *100 NZ Paintings*, 1995, p. {171}; H. Watson White, 'Tribute to a true Renaissance man', *SSTimes*, 6/4/1997, F8; Caughey, p. {92}





#### CATALOGUE NO. 33

##### THE FOUR SEASONS: SPRING, 1970

Oil on Swedish hardboard, 92.0 x 234.5 cm

**INSCRIPTIONS:** RECTO: lower right in brushpoint, W A Sutton '70. VERSO: no inscriptions

**COLLECTION:** The Canterbury Club, Christchurch

**HISTORY:** Purchased from the artist in the early 1970s.

**EXHIBITIONS:** *Paintings by W.A. Sutton*, Hawke's Bay Art Gallery, Napier, 11–24/5/1970, no. 2, \$500; *Paintings by W.A. Sutton*, CSA, 4–17/7/1970, no. 2, \$500; *Paintings by W.A. Sutton*, Manuwatu Art Gallery, Palmerston North, 30/8–18/9/1970, no. 1, \$500; *RetEx*, Dowse, no. 29

**REFERENCES:** 'Painting of Port Hills', *Press*, 22/7/1969, p. 12; G.T. Moffitt, 'Exhibition of paintings by W.A. Sutton', *Press*, 9/7/1970, p. 6; 'Show by Leading Artist', *News*, JCSA, no. 32, 7/1970, p. {3}; D. Aitken, 'Exhibition at Art Gallery Reviewed', *Manawatu Evening Standard*, 4/9/1970, p. 2; P. Cape, 'The Arts in Wgtn', *Artscom*, 8/1972, vol. 8, no. 8, p. {13}; *Ret72*, pp. {12}, 17; H. Keith, 'Strange Gaps', *Art News & Reviews*, W'end, *AkStar*, 10/3/1973, p. {16};

G.T. Moffitt, 'Exhibition by W.A. Sutton', *Press*, 12/3/1973, p. {15}; Information sheet, Sutton Retrospective, RMAG, 3/1973, p. {5}, CAG; P.A.E. Hutchings, 'W.A. Sutton Retrospective', *Arts & Letters, Islands*, 3, Autumn, 1973, vol. 2, no. 1, pp. {65}, 72, 74; T.J. McNamara, 'Doyen of Canterbury School', *NZH*, 1/8/1973, S. 1, p. 2; H. Keith, 'Down from a peak', W'end, *AkStar*, 11/8/1973, p. 7; M. Dunn, 'Nor wester in the Cemetery', *Artscom*, 10/1973, vol. 10, no. 7, p. {8}; G. Arthur, 'W.A. Sutton's Pendulum – on the Back Swing', *News*, JCSA, no. 63, 9–10/1975, p. {9}; *ESRp*, pp. {7}, {9}; P.A.E. Hutchings, 'W.A. Sutton's Te Tihi o Kahukura and Sky', *Arts & Letters, Islands*, 22, 5/1978, vol. 6, no. 4, p. {419}; G.J. van der Lingen, 'Talks with Artists...', *News*, JCSA, no. 93, 10–12/1980, p. {9}; *SRTh*, pp. {ii}, vi, 102, {104–06}, {108}, {111}, 119, 145–47, 197; *SRArtNZ*, p. {61}; M. Dunn, *A Concise History of NZ Painting*, 1991, p. {93}; *BWRp*, p. {22}; *PU*, pp. {5}, 12, {47} 63; T. Strongman, 'The warmth, wit and talent of a favourite artist, W.A. Sutton painter', *Review, Press*, 4/6/1994, p. {11}; W. Brown, *100 NZ Paintings*, 1995, p. {171}; Caughey, p. {92}



#### CATALOGUE NO. 34

##### THE FOUR SEASONS: SUMMER, 1970

Oil on Swedish hardboard, 92.0 x 234.5 cm

**INSCRIPTIONS:** RECTO: lower right in brushpoint, W A SUTTON '70. VERSO: lower right, envelope containing labels in masking tape formerly on the verso of the painting before restoration, The Four Seasons: Summer / W.A. Sutton; owned by / the University of Canterbury. / (c/o the artist); lower right on label, RONALD MOTTRAM PICTURE FRAMER / BUS. 799-938 253 / FAX. 799-961 / MOORHOUSE AVE / CHRISTCHURCH; also, lower right on label, UNIVERSITY OF CANTERBURY / Artist: W.A. Sutton / Title: The Four Seasons: / Summer / Ref. Number: UC/REG/637

**COLLECTION:** University of Canterbury, Christchurch

**HISTORY:** Purchased by the UC, ChCh, 8/1970 (accession no. UC/REG/637).

**EXHIBITIONS:** *Paintings by W.A. Sutton*, Hawke's Bay Art Gallery, Napier, 11–24/5/1970, no. 3, \$500; *Paintings by W.A. Sutton*, CSA, 4–17/7/1970, no. 3, \$500; *Paintings by W.A. Sutton*, Manuwatu Art Gallery, Palmerston North, 30/8–18/9/1970, no. 2; *RetEx*, Dowse, no. 28; *W.A. Sutton: paintings in the University Collection*, School of Fine Arts Gallery, UC, 16–26/6/1992

**REFERENCES:** 'Painting of Port Hills', *Press*, 22/7/1969, p. 12; 'Exhibition of paintings by W.A. Sutton', *Press*, 9/7/1970, p. 6; 'Show by Leading Artist', *News*, JCSA, no. 32, 7/1970, p. 3; D. Aitken, 'Exhibition at Art Gallery

Reviewed', *Manawatu Evening Standard*, 4/9/1970, p. {2}; P. Cape, 'The Arts in Wgtn', *Artscom*, 8/1972, vol. 8, no. 8, p. {13}; *Ret72*, pp. {12}, 17; H. Keith, 'Strange Gaps', *Art News & Reviews*, W'end, *AkStar*, 10/3/1973, p. {16}; G.T. Moffitt, 'Exhibition by W.A. Sutton', *Press*, 12/3/1973, p. {15}; Information sheet, Sutton Retrospective, RMAG, 3/1973, p. {5}, CAG; P.A.E. Hutchings, 'W.A. Sutton Retrospective', *Arts & Letters, Islands*, 3, Autumn, 1973, vol. 2, no. 1, pp. {65}, 72, 74; T.J. McNamara, 'Doyen of Canterbury School', *NZH*, 1/8/1973, S. 1, p. 2; M. Dunn, 'Lost after Canterbury Nor'wester', *NZWH*, 5/8/1973, p. 14; H. Keith, 'Down from a peak', W'end, *AkStar*, 11/8/1973, p. {7}; M. Dunn, 'Nor wester in the Cemetery', *Artscom*, 10/1973, vol. 10, no. 7, p. {8}; G. Arthur, 'W.A. Sutton's Pendulum – on the Back Swing', *News*, JCSA, no. 63, 9–10/1975, p. {9}; *ESRp*, pp. {7}, {9}; P.A.E. Hutchings, 'W.A. Sutton's Te Tihi o Kahukura and Sky', *Arts & Letters, Islands*, 22, 5/1978, vol. 6, no. 4, pp. {419}; G.J. van der Lingen, 'Talks with Artists...', *News*, JCSA, no. 93, 10–12/1980, p. {9}; *SRTh*, pp. {ii}, vi, 102–03, {104–06}, {108}, {111}, 119, 145–47, 197; *SRArtNZ*, p. {61}; M. Dunn, *A Concise History of NZ Painting*, 1991, p. {93}; *BWRp*, p. {22}; *PU*, [5], 12, {47}, 64; T. Strongman, 'The warmth, wit and talent of a favourite artist, W.A. Sutton painter', *Review, Press*, 4/6/1994, p. {11}; W. Brown, *100 NZ Paintings*, 1995, p. {171}; Caughey, p. {92}

CATALOGUE NO. 35\*

SELF PORTRAIT, 1956

Oil on plywood, 40.0 x 38.5 cm

**INSCRIPTIONS:** RECTO: no inscriptions. VERSO: upper centre on label, Fisher's Fine Arts, H. FISHER & SON LTD / FINE ART DEALERS, RESTORERS & FRAMERS SINCE 1870 / 138 Riccarton Road (03) 348-8538 706A Colombo Street (03) 366-1161; centre in pencil, "Self Portrait" by W.A. SUTTON / 15gns; frame, top.in marker pen, 720#2

**COLLECTION:** Papanui High School, Christchurch

**HISTORY:** One of three paintings presented by the artist to Papanui High School, ChCh, in the early 1960s. At this time several Christchurch art teachers had initiated a scheme to introduce students to original works of arts by contemporary NZ artists.

**EXHIBITIONS:** The Group, 1956, no. 62, nfs

**REFERENCES:** R. O'Reilly, 'Modernity in Group Show', *Press*, 5/11/1956, p. 11; *Landfall*, 42, 6/1957, vol. 11, no. 2, bet. pp. 136-37; PU, p. 48

**NOTE:** This painting was restored through Fisher's Fine Arts, ChCh in 1999.



CATALOGUE NO. 36

COUNTRY CHURCH, GOVERNORS BAY, 1962

also recorded as COUNTRY CHURCH, GOVERNOR'S BAY, DIPTYCH

Oil on plywood, diptych: left panel, 127.8 x 91.5 cm; right panel, 86.4 x 91.5 cm

**INSCRIPTIONS:** RECTO, LEFT PANEL: lower left in brushpoint, W.A. SUTTON '62. RECTO, RIGHT PANEL: lower right in brushpoint, W A SUTTON '62. VERSO, LEFT PANEL: impression upper left, THE DOWSE ART GALLERY / LOWER HUTT; upper left, 1973/208 / 1973/1/1.A; in crayon upper centre, 14 [in a circle]; in pencil upper centre, 5 [in a circle, but crossed out]; in pencil upper centre, "Church at Governors Bay" / W.A. Sutton; on label lower centre, "Church at Governors Bay" / Diptych part 1. / Property of the Artist [crossed out]. VERSO, RIGHT PANEL: on label upper centre in marker pen, "Cemetery, Governors Bay" / (Section 2, Diptych); in crayon centre right, 10 [in a circle]; on label in marker pen lower centre, owned by the artist; on support upper right, upper right, 36/91

**COLLECTION:** The Dowse, Lower Hutt

**HISTORY:** Purchased directly from the artist in 5/1973 by the Dowse with funding assistance from the QEII for \$300 (accession no. 1973/1/1).

**CORRESPONDENCE:** Letters from E.C. Perry, Dowse Management Board to N. Nicolaidi, for QEII, 6/2/1973, 8/2/1973, Dowse; treatment report from J. Harper to Dowse, 13/5/1992, Dowse; condition report from L. Cobb, conservator, to L. Campbell, RMAG and T. Walters, Dowse, 7/2/2002

**EXHIBITIONS:** *RetEx*, Dowse, no. 22; *Paintings by W.A. Sutton*, Suter Art Gallery, Nelson, 27/8/-4/9/1966, no 14, 50gns; *Paintings by W.A. Sutton*, Engineering Library, UC, 12/1968-2/1969, no. 5, \$100; *Human Landscapes*, 2-5/1987, Dowse

**REFERENCES:** *Ret72*, pp. {11}, 12, 16; G.T. Moffitt, 'Exhibition by W.A. Sutton', *Press*, 12/3/1973, p. 15; J. Oakley, 'Sutton retrospective fine exhibition', *Star*, 13/3/1973, p. {5}; Information sheet, Sutton Retrospective, RMAG, 3/1973, p. {5}, CAG; P. Cape, 'Bill Sutton: One man's vision of Canterbury', *NBR*, 28/5/1973, p. {13}; T.J. McNamara, 'Doyen of Canterbury School', *NZH*, 1/8/1973, S. 1, p. {2}; H. Keith, 'Down from a peak', *W'end, AkStar*, 11/8/1973, p. 7; J. Coley, 'An Artist in love with landscape', *W'end, Star*, 20/10/1973, p. {5}; P. Cape, 'Bill Sutton, painter', *Eve*, 11/1973, p. {53}; P. Cape, 'At the Suter', *Mail*, 7/12/1974, p. {13}; *ESRp*, p. {14}; *SRTh*, pp. {ii}, vi, {73}, {76}, 77, 92, {102}, {106}, {111}, 144, 147, 194; *SRArtNZ*, pp.{60-61}; G. Docking, *Two Hundred Years of NZ Painting*, (enlarged ed.), 1990, p.{135}; *BWRp*, fig. 14; PU, p. {9}; T. Strongman, 'The warmth, wit and talent of a favourite artist, W.A. Sutton painter', *Review, Press*, 4/6/1994, p. {11}; Caughey, p. 92





**CATALOGUE NO. 37**  
**CEMETERY FOR SHEEP, 1960**  
Oil on plywood, 82 x 125 cm

**INSCRIPTIONS:** RECTO: lower right in brushpoint, W.A. SUTTON '60. VERSO: upper left in pencil, 1974/264; on label centre right in pencil, "Cemetery for Sheep" / OIL; on label lower right, owned by: / Mr. T.J. Taylor / 66 Winchester St. / CHRISTCHURCH.

**COLLECTION:** The Dowse, Lower Hutt

**HISTORY:** Acquired by Tom Taylor from the artist in the 1960s. In 1974 the painting was purchased from Tom Taylor by the Dowse for \$1,150 with funding assistance from the QEII, see memo, 11/12/1974, Dowse (accession no. 1974/16/1).

**CORRESPONDENCE:** condition report from L. Cobb, conservator, to L. Campbell, RMAG & T. Walters, Dowse, 7/2/2002

**EXHIBITIONS:** The Group, 1960, no. 77, 50gns; *Drawings & Paintings by W.A. Sutton & E.N. Bracey*, Architectural Centre Gallery, Wgtn, 23/8–4/9/1960, no. 26, 50gns; Group Loan Show, RMAG, 27/10–6/11/1960, no. 45; *RetEx*, Dowse, no.23

**REFERENCES:** P. Cape, 'The Arts in Wgtn', *Artscom*, 8/1972, vol. 8, no. 8, p. 13; *Ret72*, pp. 12, 16; Information sheet, Sutton Retrospective, RMAG, 3/1973, p. [5], CAG; P. Cape, 'Bill Sutton: One man's vision of Canterbury', *NBR*, 28/5/1973, p. 13; J. Middleditch, 'Sutton Artistry Confirmed in Retrospective Display', *ODT*, 6/6/1973, p. 11; P. Cape, 'At the Suter', *Mail*, 7/12/1974, p. 13; ESRp, pp. 12–13, pl. 5; A. Mackle, Entry prepared for Thieme-Becker, 1979, Te Papa; SRTh, pp. [ii], 143, 156, 177, 193; G. Docking, *Two Hundred Years of NZ Painting*, (enlarged ed.), 1990, pp. 10, 136, 139; BWRp, p. 21, fig. 17; PU, pp. [5], 10, 57; W. Brown, *100 NZ Paintings*, 1995, p. [171]; Caughey, p. 94;

**NOTE:** *Cemetery for Sheep* was the genesis for Sutton's *Spaniards*, *Grasses* nos 1 and 2 and *Composition* series of the 1960s. For further information on *Cemetery for Sheep*, see Note, cat. no. 24.



**CATALOGUE NO. 38**  
**SPANIARDS No. 1, 1960**  
Oil on plywood, 82.2 x 121.0 cm

**INSCRIPTIONS:** RECTO: lower right in brushpoint in red, W.A. SUTTON '60. VERSO: lower centre on a label, PAUL CRAIG / PICTURE FRAMER / 46 Riddiford St / Wellington 2 / New Zealand / Fax (04) 39991 838 / Tel: 3899 526; lower centre on label, SPANIARDS / W.M.[sic] SUTTON

**COLLECTION:** Victoria University of Wellington Art Collection

**HISTORY:** Purchased by Victoria University of Wgtn, Wgtn in 1961.

**EXHIBITIONS:** *Drawings & Paintings by W.A. Sutton & E.N. Bracey*, Architectural Centre Gallery, Wgtn, 23/8–4/9/1960, no. 22, 50gns

**REFERENCES:** P. Cape, 'The Arts in Wgtn', *Artscom*, 8/1972, vol. 8, no. 8, p. {13}; Information sheet, Sutton Retrospective, RMAG, 3/1973, p. {5}, CAG; J. Middleditch, 'Sutton Artistry Confirmed in Retrospective Display', *ODT*, 6/6/1973, p. 11; P. Cape, 'Bill Sutton, painter', *Eve*, 11/1973, p. {53}; ESRp, p. {17}; SRTh, pp. {ii}, 96, 144, 193; PU, p. {47}

**CATALOGUE NO. 39**

**SPANIARDS No. 2, 1960**

Oil on plywood, 84.5 x 122.0 cm

**INSCRIPTIONS:** RECTO: lower right, W A Sutton '60; plaque on frame, lower centre, SPANIARDS No 2 / W.A. SUTTON / PURCHASED 1972. VERSO: label, upper centre in marker pen, "Spaniards No 2" / OIL ; label, lower centre, owned by: / the artist.; on support, upper left in ink, 1973/1/3; also on support upper left, 1972/202

**COLLECTION:** The Dowse, Lower Hutt

**HISTORY:** Purchased directly from the artist in 5/1973 with funding assistance from the QEII for \$250 (accession no. 1973/1/3).

**CORRESPONDENCE:** Letters from E.C. Perry, Secretary of the Dowse Management Board to N. Nicolaidi, QEII, 6/2/1973, 8/2/1973, Dowse; condition report from L. Cobb, conservator, to L. Campbell, RMAG & T. Walters, Dowse, 7/2/2002

**EXHIBITIONS:** The Group, 1960, no. 73, 50gns; *Drawings & Paintings by W.A. Sutton & E.N. Bracey*, Architectural Centre Gallery, Wgtn, 23/8–4/9/1960, no. 23, 50gns; Group Loan Show, RMAG, 27/10–6/11/1960, no. 42; *Paintings by W.A. Sutton*, Suter Art Gallery, Nelson, 27/8–4/9/1966, no. 14; *Paintings by W.A. Sutton*, Engineering Library, UC, 12/1968–2/1969, no. 5; *RetEx*, Dowse, no. 21<sup>1</sup>; Vogel House, Lower Hutt, 9–10/1984

**REFERENCES:** P. Cape, 'The Arts in Wgtn', *Artscom*, 8/1972, vol. 8, no. 8, p. {13}; *Ret72*, p. 16; Information sheet, Sutton Retrospective, RMAG, 3/1973, p. {5}, CAG; P. Cape, 'Bill Sutton, painter', *Eve*, 11/1973, p. {53}; *ESRp*, p. {17}; *SRTh*, pp. {ii}, vi, 94–95, 115, 143, 147, 156, 177, 194; *SRArtNZ*, pp. 62, 82; *PU*, pp. {5}, 10, {47}, 58

<sup>1</sup> *Spaniards No. 2* was listed as *Spaniards No. 1* in this catalogue.



**CATALOGUE NO. 40**

**RUSTLING GRASSES, 1961**

Oil on plywood, 84 x 121 cm

**INSCRIPTIONS:** RECTO: lower right in brushpoint, W.A.SUTTON '61. VERSO: label, QEII Contemporary NZ Painting 1965 as Rustling Grasses

**COLLECTION:** Hocken Library Uare Taoka o Hākena, University of Otago, Dunedin

**HISTORY:** Acquired by the HL for the Mona Edgar collection in 12/1961 (accession no. 19,713).

**EXHIBITIONS:** *Contemporary Painting in NZ*, 1964, no. 59; *Contemporary NZ Painting*<sup>1</sup>, Commonwealth Institute, London, 1965, no. 59; Mona Edgar collection, DPAG, Dunedin, 1964–65; Southland Museum & Art Gallery, 1980; The Group, HL, 1989; Mona Edgar collection, HL, c. 1966; *A Canterbury Perspective*, RMAG, 24/2–17/6/1990, no. 250

**REFERENCES:** P.A. Tomory, *Contemporary Painting in NZ*, QE II, 1965, p. [8]; *Ret72*, p. {12}; J. Oakley, 'Sutton retrospective fine exhibition', *Star*, 13/3/1973, p. {5}; *SRTh*, pp. {ii}, vi, 98, 100, 116, 156, 194; *PU*, pp. {5}, 10, {47}, 59

<sup>1</sup> For additional information on this exhibition see cat. no. 30.





**CATALOGUE NO. 41**

**GRASSES, 1967**

Oil on plywood, 91.5 x 91.0 cm

**INSCRIPTIONS:** RECTO: lower right in brushpoint, W A SUTTON '67. VERSO: upper right on label, ROBERT McDOUGALL ART GALLERY, / CHRISTCHURCH / ARTIST: William A. Sutton / TITLE: GRASSES SERIES / ACCESSION NUMBER: 92/85 / SIZE: A 915 x 910 / MEDIUM: OIL ON PLYWOOD / LOCATION: 1/16A

**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu

**HISTORY:** Purchased by the RMAG at the so-called 'mini' retrospective exhibition at BGG in 1992 for \$11,000 (accession no. 92/85).

**EXHIBITIONS:** W.A. Sutton, *New Watercolours & Early Paintings 1949–1970*, 1992, BGG, no. 5, \$11,000; W.A. Sutton, RMAG, 15/2–13/4/1997

**REFERENCES:** Information sheet, Sutton Retrospective, RMAG, 3/1973, p. {5}, CAG; P. Cape, 'At the Suter', *Mail*, 7/12/1974, p. {13}; ESRp, pp. {13–14}; SRTh, pp. {101–02}, {105}; P. Unger, 'Neil Frazer's new works', *Reviews, Press*, 29/8/

91, p. {18}; M. Dunn, *A Concise History of NZ Painting*, 1991, p. {93}; P. Unger, 'Rare insight into Sutton landscape art techniques', *Press*, 15/12/1992, p. 20; PU, p. {12}; T. Strongman, 'The warmth, wit and talent of a favourite artist, W.A. Sutton painter', *Review, Press*, 4/6/1994, p. {11}; 'Canterbury Captured on Canvas', *SSTimes*, 30/4/1995, {C10}; R. Ussher, 'Birthday exhibition for Sutton', *Art Reviews, Press*, 26/2/1997, p. 17; H. Watson White, 'Tribute to a true Renaissance man', *SSTimes*, 6/4/1997, F8

**NOTE:** Sutton's *Grasses* series 1 and 2 may be widely known but they are arguably the most difficult of Sutton's series to conclusively document. Existing exhibition records would indicate that he was working on his *Grasses* series throughout the 1960s: possible dates for the first series c.1961–67; the second series c.1967–70. Cat. nos 41–43 are from the second series.



**CATALOGUE NO. 42**

**GRASSES 8, 1969**

also recorded as **GRASSES 5** or **No. 5**

Oil on Swedish hardboard, 61 x 153 cm

**INSCRIPTIONS:** RECTO: lower right in brushpoint, W A Sutton '69. VERSO: upper centre, support, in biro, R J Lucas / "Nuie" [sic]; in marker pen, 5

**COLLECTION:** R. J. & M. Lucas, Christchurch

**HISTORY:** Purchased by the present owners from the *Paintings by W.A. Sutton* exhibition, at the CSA in 7/1970. When this painting was exhibited at the *W.A. Sutton Retrospective exhibition 1917–71* it was listed as *Grasses No. 5* owing to some confusion between the series no. and the hanging no. assigned to it when it had been previously exhibited at the Hawke's Bay Art Gallery and the CSA in 1970.

**EXHIBITIONS:** *Paintings by W.A. Sutton*, Hawke's Bay Art Gallery, Napier, 11–24/5/1970, no. 5, \$120; *Paintings by W.A. Sutton*, CSA, 4–17/7/1970, no. 5, \$120; *RetEx*, Dowse, no. 27

**REFERENCES:** G.T. Moffitt, 'Exhibition of paintings by W.A. Sutton', *Press*, 9/7/1970, p. 6; *Ret72*, pp. 8, 16; G.T. Moffitt, 'Exhibition by W.A. Sutton', *Press*, 12/

3/1973, p. {15}; J. Oakley, 'Sutton retrospective fine exhibition', *Star*, 13/3/1973, p. {5}; G.T. Moffitt, 'Art critic replies to criticism', *Press*, 27/3/73, p. 3; Information sheet, Sutton Retrospective, RMAG, 3/1973, p. {5}, CAG; P.A.E. Hutchings, 'W.A. Sutton Retrospective', *Arts & Letters, Islands*, 3, Autumn, 1973, vol. 2, no. 1, pp. 69, 71; J. Middleditch, 'Sutton Artistry Confirmed in Retrospective Display', *ODT*, 6/6/1973, p. 11; M. Dunn, 'Nor wester in the Cemetery', *Artscom*, 10/1973, vol. 10, no. 7, p. {8}; P. Cape, 'At the Suter', *Mail*, 7/12/1974, p. {13}; ESRp, pp. {13–14}; SRTh, pp. {ii}, {101–02}, {105}, 145, 147, 196; *SRArtNZ*, p. {61}; G. Docking, *Two Hundred Years of NZ Painting*, (enlarged ed.), 1990, p. {136}; P. Unger, 'Neil Frazer's new works', *Reviews, Press*, 29/8/91, p. {18}; M. Dunn, *A Concise History of NZ Painting*, 1991, p. {93}; P. Unger, 'Rare insight into Sutton landscape art techniques', *Press*, 15/12/1992, p. {20}; BWRp, pp. 21–22; PU, p. {12}; T. Strongman, 'The warmth, wit and talent of a favourite artist, W.A. Sutton painter', *Review, Press*, 4/6/1994, p. {11}; 'Canterbury Captured on Canvas', *SSTimes*, 30/4/1995, {C10}

CATALOGUE NO. 43

GRASSES 11, 1970

also recorded as GRASSES 7 & CANTERBURY GRASSES

Oil on Swedish hardboard, 60.5 x 141.2 cm

**INSCRIPTIONS:** RECTO: lower right, W A Sutton '70. VERSO: upper right on label, PROPERTY OF / CHRISTCHURCH / POLYTECHNIC / (Logo) / TE WHARE / RUNANGA / O OTAUTAHI / 97/125; lower centre on label, RONALD MOTTRAM / PICTURE FRAMER / P.O. BOX 22600 / BUS 379-9938 / FAX 379-9961 / 239 MOORHOUSE AVE / CHRISTCHURCH / NEW ZEALAND

**COLLECTION:** Christchurch Polytechnic Institute of Technology, Te Whare Runanga o Otautahi

**HISTORY:** *Grasses 11* was acquired by the ChCh Polytechnic for the ChCh Technical Institute Memorial Hall Collection, from the *Paintings by W.A. Sutton* exhibition at the CSA in 7/1970 for \$120. It subsequently became known by its cat. no. from that exhibition, which was 7, and not the no. originally assigned to it by the artist, which was 11. *Grasses 11* or *Canterbury Grasses* first appeared in the list of art works for this institution in 1973.

**EXHIBITIONS:** *Paintings by W.A. Sutton*, Hawke's Bay Art Gallery, Napier, 11–24/5/1970, no. 7, \$120; *Paintings by W.A. Sutton*, CSA, 4–17/7/1970, no. 7, \$120

**REFERENCES:** Information sheet, Sutton Retrospective, RMAG, 3/1973, p. {5}, CAG; P.A.E. Hutchings, 'W.A. Sutton Retrospective', *Arts & Letters, Islands*, 3,

Autumn, 1973, vol. 2, no. 1, p. {71}; P. Cape, 'At the Suter', *Mail*, 7/12/1974, p. {13}; ESRp, pp. {13–14}; 'Acquisitions', *Bulletin*, no. 17, RMAG, 9–10/1981, p. {4}; SRTh, pp. {iii}, vi, {101–02}, {105}, 145, 197; SRArtNZ, p. 61; P. Unger, 'Neil Frazer's new works', *Reviews, Press*, 29/8/91, p. {18}; M. Dunn, *A Concise History of NZ Painting*, 1991, p. {93}; P. Unger, 'Rare insight into Sutton landscape art techniques', *Press*, 15/12/1992, p. {20}; BWRp, pp. 21–22; 'Canterbury Captured on Canvas', *SSTimes*, 30/4/1995, {C10}; PU, p. {12}; T. Strongman, 'The warmth, wit and talent of a favourite artist, W.A. Sutton painter,' *Review, Press*, 4/6/1994, p. {11}

**NOTE:** In 1935, McGregor Wright, a local art dealer and member of the Christchurch Technical College board, proposed that the college establish a quality art collection for the Memorial Hall that had just been completed. In 1978 the Memorial Hall collection was placed on permanent loan at the RMAG, but returned to the Christchurch Polytechnic Institute of Technology in 1995, a year after the arrival of chief executive John Scott who has since taken a personal interest in the development of the art collection. As of 31/12/2000, 183 items were listed in the collection. For further information on the establishment of the art collection, see, B. Muir, *Survey*, no. 17, RMAG, 5/1978, pp. 2–20.



CATALOGUE NO. 44

COMPOSITION No. 1, 1963

Oil on plywood, 91.5 x 106.5 cm

**INSCRIPTIONS:** RECTO: lower right in brushpoint, W A Sutton '63. VERSO: upper left on a label, THE ARTS ADVISORY COUNCIL OF NEW ZEALAND / Exhibition of New Zealand Painting and Ceramics / Tokyo and South East Asia 1964 / Artist SUTTON / Title COMPOSITION. No. / 1. 1963 / Catalogue Number 35 Case Number; upper centre in biro, W A Sutton 63 / Composition No 1 1963 /40gns; centre in marker pen, W.A. SUTTON '63 / COMPOSITION NO.1, 1963 / 40 GNS.

**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu

**HISTORY:** This painting, which was selected for the touring exhibition of paintings and ceramics to Japan and SE Asia in 1964, remained in the artist's possession until his death when with it was bequeathed to the RMAG (accession no. 2000/54).

**EXHIBITIONS:** NZ Contemporary Painting & Ceramics, Japan/S.E. Asia, 1964, no. 35

**REFERENCES:** P.A. Tomory, ed., *NZ Painting 1890–1967*, 1968, Painting 1950–1967, p. 12; *Ret72*, p. {12}; Information sheet, Sutton Retrospective, RMAG, 3/1973, p. {5}, CAG; SRTh, p. {99}; SRArtNZ, p. {61}; G. Docking, *Two Hundred Years of NZ Painting*, (enlarged ed.), 1990, p. {136}; PU, p. {10}; W. Brown, *100 NZ Paintings*, 1995, p. {171}

**NOTE:** Sutton's *Composition* series of the 1960s was arguably his most blatant venture into abstraction. The series was worked on concurrently with *Grasses* series 1 & 2 and the *Landscape Elements* series.





**CATALOGUE NO. 45**

**COMPOSITION NO. 7, 1963**

Oil on hardboard, 61.0 x 91.5 cm

**INSCRIPTIONS:** RECTO: lower right signed in brushpoint, SUTTON '63. VERSO: upper left on a label, Conservation No 38-00 / John Harper, Rocklands R.D.1 / Takaka, Golden Bay NZ / (03) 525-8004; lower left in fine marker pen, FRAMING [underlined] To remove frame take off this sheet of synthetic paper / and unscrew cradle below to release frame. / Hanging [underlined] Attach hanging hardware to batten of cradle [grid pattern diagram] / they are 13 mm wide.; upper right on a label, ROBERT McDOUGALL ART GALLERY, CHRISTCHURCH / ARTIST: SUTTON, W.A. / TITLE: Composition No. 7 / ACCESSION NUMBER: On loan from Public Lib. 79/210 / SIZE: 23½ x 35½ / MEDIUM: oil on hardboard P [within a circle]; upper right on a label, CANTERBURY PUBLIC LIBRARY / barcode, C8007078 8

**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu

**HISTORY:** Originally acquired by the Canterbury Public Library for their Art Loan Collection. In 1979 the painting was placed on permanent loan to

RMAG (accession no. 79/211). In 2001 it was donated to the RMAG along with other works of significance from the library's art collection (see cat. no. 29).

**EXHIBITIONS:** *Contemporary Painting in NZ*, 1964, no. 60; *Contemporary Painting in New Zealand*<sup>1</sup>, Commonwealth Institute, London, 1965, no. 60

**REFERENCES:** P.A. Tomory, *Contemporary Painting in NZ*, QE II, 1965, p. [8]; *Ret72*, p. {12}; *The Collections of the RMAG*, RMAG, 1983 (supp. 1988), p. 12; SRTh, pp. vi, 99, 117, 156, 195; SRArtNZ, p. {61}; G. Docking, *Two Hundred Years of NZ Painting*, (enlarged ed.), 1990, p. {136}; PU, pp. [5], 10, 60; W. Brown, *100 NZ Paintings*, 1995, p. {171}

<sup>1</sup> For additional information on this exhibition see cat. no. 30.



**CATALOGUE NO. 46**

**COMPOSITION WITH WHITE DRAPERY, 1966**

also known as **COMPOSITION WITH DRAPE**

Oil on board, 92 x 92 cm

**INSCRIPTIONS:** RECTO: lower left in brushpoint, W A SUTTON '66. VERSO: upper left on a label, John Harper, Rocklands R.D. 1 / Takaka, Golden Bay, NZ / (03) 525 8004; upper centre on a label, ROBERT McDOUGALL ART GALLERY / CHRISTCHURCH / ARTIST: W.A. Sutton / TITLE: Composition with white [crossed out] drape / MEDIUM: oil on bd./ LOCATION:

**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu

**HISTORY:** This painting remained in the artist's possession until it was purchased by the RMAG for \$8,000 from the W.A. Sutton, *New Watercolours & Early Paintings 1949-70* exhibition at BGG in 1992.

**EXHIBITIONS:** *Paintings by W.A. Sutton*, Suter Art Gallery, Nelson, 27/8/-4/9/1966, no. 7, 35gns; *Paintings by W.A. Sutton*, Engineering Library, UC, 12/1968-2/1969, no. 1, \$70; W.A. Sutton *New Watercolours & Early Paintings 1949-70*, BGG, 30/11-20/12/1992, no. 8, \$8,000

**REFERENCES:** *Ret72*, p. {12}; Information sheet, Sutton Retrospective, RMAG, 3/1973, p. {5}, CAG; SRTh, pp. {99}, 144; SRArtNZ, p. {61}; G. Docking, *Two Hundred Years of NZ Painting*, (enlarged ed.), 1990, p. {136}; J. Gifford, Notes on W.A. Sutton Paintings, [1992], BGG; PU, p. {10}; W. Brown, *100 NZ Paintings*, 1995, p. {171}

**NOTE:** Sutton told J. Gifford at the time of the W.A. Sutton, *New Watercolours & Early Paintings 1949-70* exhibition at the BGG in 1992 that *Composition with Drape*, 1966, was a 'one-off' work of domestic origin, painted from a sketch done while he was living at 22 Latimer Square in the early 1960s. It depicted a freshly laundered sheet thrown over a chair to dry.

**CATALOGUE NO. 47**

**COMPOSITION VIII, 1967**

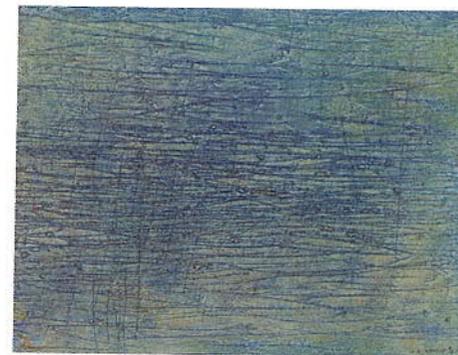
Oil on board, 57.3 x 75.8 cm

**INSCRIPTIONS:** RECTO: lower right in brushpoint, W A SUTTON '67. VERSO: upper left on a label, Brooke Gifford Gallery /112 MANCHESTER STREET / CHRISTCHURCH, NEW ZEALAND / W.A. SUTTON/ COMPOSITION VIII 1967 / oil on board / \$8,000; upper right on a label, ROBERT McDOUGALL ART GALLERY / CHRISTCHURCH / ARTIST: W.A. Sutton / TITLE: Composition VIII / ACCESSION NUMBER: 2000/91 / SIZE: F. 664 x 850. / MEDIUM: oil on bd. / LOCATION: ; centre in pencil, Composition VIII / '67

**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu

**HISTORY:** Bequeathed to the RMAG on the artist's death in 1/2000 (accession no. 2000/91).

**REFERENCES:** *Ret72*, p. {12}; Information sheet, Sutton Retrospective, RMAG, 3/1973, p. {5}; CAG; SRTh, p. {99}; SRArtNZ, p. {61}; G. Docking, *Two Hundred Years of NZ Painting*, (enlarged ed.), 1990, p. {136}; J. Gifford, Notes on W.A. Sutton Paintings, [1992], BGG; PU, p.{10}; W. Brown, *100 NZ Paintings*, 1995, p. {171}



**CATALOGUE NO. 48**

**PENINSULA AND SKY I, 1971**

Oil on board, 65 x 121 cm

**INSCRIPTIONS:** RECTO: lower right, W.A. Sutton '71. VERSO: label on reverse, now detached, Peninsula and Sky I / oil, \$200 / W A Sutton

**COLLECTION:** Te Manawa, Palmerston North

**HISTORY:** Bought for the Manawatu Museum and Art Gallery in 1971 with money contributed by the QEII and the Awapuni Jaycees to mark the city's centenary.

**EXHIBITIONS:** Centenary Collection, *Contemporary NZ Painting*, Permanent Collection, Manawatu Museum and Art Gallery, 1971, no. 11

**REFERENCES:** Centenary Collection, *Contemporary NZ Painting 1971*, Manawatu Art Gallery, Permanent Collection, pp. 15, 23; SRTh, pp. 157, 198; BWRp, p. 33, fig. 30



**CATALOGUE NO. 49**

**PENINSULA WITH THREE WATERS, 1972**

Oil on board, 89 x 121 cm

**INSCRIPTIONS:** RECTO: lower right in brushpoint, W A SUTTON '72. VERSO: upper centre on labels, Peninsula with Three Waters / \$300 W.A. Sutton; on white dot, R14

**COLLECTION:** Tairāwhiti Museum, Te Whare Taonga o te Tairāwhiti, Gisborne, formerly the GMAC

**HISTORY:** The buying policy of the Gisborne Art Society during the 1970s was to purchase works by contemporary NZ artists who have made a contribution towards the development of art in this country. In 1972, the art society purchased for the museum's collection, *Peninsula and Three Waters* for \$300<sup>1</sup> (accession no. 72/151).

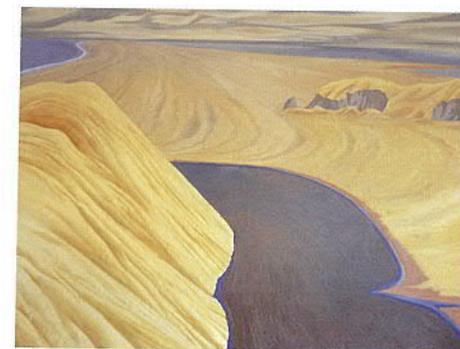
**EXHIBITIONS:** *William Sutton*<sup>2</sup>, Victoria University, Wgtn, 2–23/7/1972, no. 4, nfs; *Horizons*, 21/8–11/10/1998, Gisborne Art Gallery & Museum

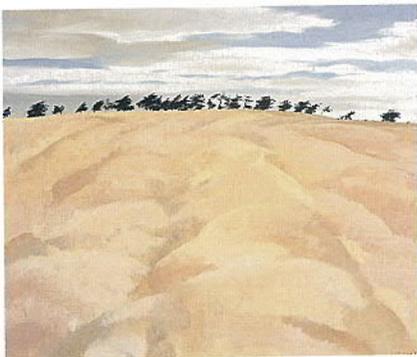
**CORRESPONDENCE:** Letter from Sutton to the Director of GMAC, 12/6/1993; letter from E. Shepherd, GMAC, to Sutton, 17/6/1993; undated letter from Q. Wilson, Hazard Press to the GMAC; letter from E. Shepherd, GMAC, to Q. Wilson, Hazard Press, 8/7/1993; letter from E. Shepherd, GMAC, to Sutton, 8/7/1993; letter from B. Whyman to GMAC, 27/9/1993; letter from E. Shepherd, GMAC, to B. Whyman, 7/10/1993, all GMAC

**REFERENCES:** P. Cape, 'The Arts in Wgtn', *Artscom*, 8/1972, vol. 8, no. 8, p. 13; 'Gisborne Art Society', *Gisborne Herald*, 2/9/1972; SRTh, p. 146; BWRp, pp. 33–35, fig. 31; PU, pp. [5], 71

<sup>1</sup> The Gisborne Art Society also purchased *City and River* by Robert Ellis and *Otago Landscape* by Colin McCahon in 1972.

<sup>2</sup> This exhibition was organised by the Victoria University Library and the Dept of University Extension.





**CATALOGUE NO. 50**

**PENINSULA III, 1975**

also recorded, incorrectly, as **PENINSULA AND SKY III**

Oil on plywood, 90.5 x 105.5 cm

**INSCRIPTIONS:** **RECTO:** lower right in brushpoint, W A SUTTON '75, plaque below painting, 'Peninsula'. Presented to the University of Canterbury to mark the inauguration of the New Zealand College of General Practitioners 6–9 February 1974. **VERSO:** label attached to support upper centre, Peninsula III / OIL. \$500 / W.A. Sutton; upper centre in marker pen, PENINSULA III. / \$500 / W.A. Sutton; upper right on label, CONSERVATION No. 110/99 / JOHN HARPER, ROCKLANDS R.D. 1 / TAKAKA (0524) 58004 03.5258004; lower right on label, UNIVERSITY OF CANTERBURY / Artist: W.A. Sutton / Title: Peninsula III / Ref. Number: UC/REG/629

**COLLECTION:** University of Canterbury, Christchurch

**HISTORY:** Presented to the UC in 1975 to mark the inauguration of the College of General Practitioners in 1974 (accession no. UC/REG/629).

**EXHIBITIONS:** The President's Exhibition, CSA, 8–28/3/1975, no. 49; W.A. Sutton: *paintings in the University Collection*, School of Fine Arts Gallery, UC, 16–26/6/1992

**REFERENCES:** SRTh, pp. 158, 199; BWRp, p. 36, fig. 41; Calendar, UC, 2001

**NOTE:** The geographical location for this painting is a tree-lined spur halfway between Tai Tapu and Motukarara, on SH 75.



**CATALOGUE NO. 51**

**PASTORAL AUTUMN, 1970**

Oil on canvas, 121 x 167 cm

**INSCRIPTIONS:** **RECTO:** lower right in brushpoint, W A SUTTON '70. **VERSO:** no inscriptions

**COLLECTION:** Mrs Jo Grigg

**HISTORY:** Purchased by Mrs Jan Lee from the exhibition *Paintings by W.A. Sutton* at the CSA in 7/1970 for \$750; on her death in 1974, it was left to the present owner.

**EXHIBITIONS:** *Paintings by W.A. Sutton*, Hawke's Bay Art Gallery, Napier, 11–24/5/1970, no. 9, \$750; *Paintings by W.A. Sutton*, CSA, 4–17/7/1970, no. 10, \$750

**REFERENCES:** 'Pastoral Autumn', *Hawke's Bay Herald-Tribune*, 11/5/1970; G.T. Moffitt, 'Exhibition of paintings by W.A. Sutton', *Press*, 9/7/1970, p. 6; 'Show by Leading Artist', *News, JCSA*, no. 32, 7/1970, p. 3; SRTh, p. 145.

**NOTE:** Art theory frequently underpinned Sutton's art practice. In *Pastoral Autumn* he has used the geometry of the golden section for the overall dimensions of his painting. The figure with the scarf divides the composition into a square on the right, thus forming a smaller golden section rectangle on the left.



**CATALOGUE NO. 52**

**LANDSCAPE ELEMENTS II, 1962**

also recorded as **LANDSCAPE ELEMENTS 2**

Oil on hardboard, 92.0 x 122.5 cm

**INSCRIPTIONS:** **RECTO:** lower right in brushpoint, W A SUTTON '62. **VERSO:** centre, 5 [in a circle and crossed out]; 2 [in a circle]; "Landscape Elements II" / \$80 / W A Sutton; label, ROBERT McDOUGALL ART GALLERY / CHRISTCHURCH / ARTIST: W A Sutton. / TITLE: Landscape Elements 2 / ACCESSION NUMBER: 2000/51. / SIZE: F 942 x 1249 mm. / MEDIUM: oil on bd. / LOCATION:

**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu

**HISTORY:** Sutton bequest (accession no. 2000/51).

**EXHIBITIONS:** *Paintings by W.A. Sutton*, Suter Art Gallery, Nelson, 27/8–4/9/1966, no. 5, 50gns; *Paintings by W.A. Sutton*, School of Engineering Library, UC,

12/1968–2/1969, no. 2, \$80; *Recent Painting in Canterbury*, RMAG, 7/4–2/5/1971, no. 29; W.A. Sutton, RMAG, to 15/2/–13/4/1997

**REFERENCES:** *Recent Painting in Canterbury*, RMAG, 1971, no. 29; *Ret72*, p. {12}; G.T. Moffitt, 'Exhibition by W.A. Sutton', *Press*, 12/3/1973, p. {15}; Information sheet, Sutton Retrospective, RMAG, 3/1973, p. {5}, CAG; J. Coley, 'An Artist in love with landscape', *W'end, Star*, 20/10/1973, p. {5}; P. Cape, 'Bill Sutton, painter', *Eve*, 11/1973, p. {53}; P. Cape, 'At the Suter', *Mail*, 7/12/1974, p. {13}; G. Arthur, 'W.A. Sutton34's Pendulum – on the Back Swing', *News, JCSA*, no. 63, 9–10/ 1975, p. {9}; SRTh, pp. {ii}, {34}, {105–06}, {108}, 144, 157; SRArtNZ, pp. {61}, {82}; J. Smart, 'Canterbury consistency', *Art Review, Star*, 19/11/1986, p.{10}; BWRp, pp. {22–23}, {34}; PU, pp. {12–13}; 'Canterbury

Captured on Canvas', *SSTimes*, 30/4/1995, {C10}; R. Ussher, 'Birthday exhibition for Sutton', *Art Reviews, Press*, 26/2/1997, p. 17; Caughey, p. {92}; J. Coley, 'In love with the Canterbury landscape', *Arts, Press*, 2/2/2000, p. {33}

**NOTE:** Sutton worked on his *Landscape Elements* series intermittently over a

10-year period from 1962. In this series he examined, within a limited colour range, the effect of light and shade on forms. The individual works in the series were originally numbered in Roman numerals, but Arabic numerals have been widely used in the literature since. There are at least 14 works in the series.

#### CATALOGUE NO. 53

##### LANDSCAPE ELEMENTS III, 1966

Oil on plywood, 89.5 x 121.5 cm

**INSCRIPTIONS:** RECTO: lower right in brushpoint, W.A. SUTTON '66. VERSO: upper centre, LANDSCAPE ELEMENTS III / W.A. SUTTON \$100.00

**COLLECTION:** Private collection, Rotorua

**HISTORY:** Purchased by the present owner from Milford House, Dn in 9/1995.

**EXHIBITIONS:** *Paintings by W.A. Sutton*, Suter Art Gallery, Nelson, 27/8–4/9/1966, no. 11, 50gns; *Paintings by W.A. Sutton*, Engineering Library, UC, 12/1968–2/1969, no. 3, \$100; *W.A. Sutton, New Watercolours & Early Paintings 1949–70*, BGG, 30/11–20/12/1992, no. 2, \$14,000; *We're still here: A Celebration of Achievement*, Milford Galleries, Dn, 2–30/7/1994

**REFERENCES:** *Ret72*, p. {12}; Information sheet, Sutton Retrospective, RMAG, 3/1973, p. {5}; CAG; G. Arthur, 'W.A. Sutton's Pendulum – on the Back Swing', *News, JCSA*, no. 63, 9–10/1975, p. {9}; SRTh, pp. {ii}, {34}, {105–06}, {108}, {144}; SRArtNZ, pp. {61}, {82}; P. Unger, 'Rare insight into Sutton landscape art techniques', *Art Reviews, Press*, 15/12/1992, p. 20; BWRp, pp. {22–23}, {34}; PU, pp. {12–13}; 'Canterbury Captured on Canvas', *SSTimes*, 30/4/1995, {C10}; J. Wilson, 'We're Still Here, A Celebration of Achievement', *ArtNZ*, 1995, no. 74, pp. 54–55; Caughey, p. {92}; J. Coley, 'In love with the Canterbury landscape', *Arts, Press*, 2/2/2000, p. {33}



#### CATALOGUE NO. 54

##### LANDSCAPE ELEMENTS V, 1970

also recorded as **LANDSCAPE ELEMENTS 5**

Oil on Swedish hardboard, 75 x 121 cm

**INSCRIPTIONS:** RECTO: lower right in brushpoint, W.A. SUTTON '70. VERSO: upper right on label, ROBERT McDOUGALL ART GALLERY, / CHRISTCHURCH / ARTIST: William Sutton / TITLE: Landscape Elements V / ACCESSION NUMBER: 90/12 / SIZE: / MEDIUM: / LOCATION: ; lower centre on label, owned by / Mrs. J. Poulton, / 21 Stoke St / Sumner CHRISTCHURCH 8; frame, upper centre on label, Landscape Elements 5 / 10

**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu

**HISTORY:** Purchased by RMAG at the auction of Janet Poulton's art collection at the CSA in 3/1990 for \$11,000. (accession no. 90/12).

**EXHIBITIONS:** *Paintings by W.A. Sutton*, Hawke's Bay Art Gallery, Napier, 11–24/5/1970, no. 10, \$100; *Paintings by W.A. Sutton*, CSA, 4–17/7/1970, no. 12, N.F.S.; *RetEx*, Dowse, no. 31; *Janet Poulton's collection of New Zealand paintings*, CSA, 3–5/1970; *W.A. Sutton*, RMAG, to 15/2–13/4/1997

**CORRESPONDENCE:** Invoice from CSA to RMAG, 20/3/1990, CAG

**REFERENCES:** G. T. Moffitt, 'Exhibition of paintings by W.A. Sutton', *Press*, 9/7/1970, p. 6; *Ret72*, pp. 8, {12}, 17; G.T. Moffitt, 'Exhibition by W.A. Sutton', *Press*, 12/3/1973, p. {15}; J. Oakley, 'Sutton retrospective fine exhibition', *Star*,

13/3/1973, p. {5}; G.T. Moffitt, 'Art critic replies to criticism', *Press*, 27/3/73, p. 3; Information sheet, Sutton Retrospective, RMAG, 3/1973, p. {5}; CAG; P.A.E. Hutchings, 'W. A. Sutton Retrospective', *Arts & Letters, Islands*, 3, Autumn, 1973, vol. 2, no. 1, pp. 69, 71; J. Middleditch, 'Sutton Artistry Confirmed in Retrospective Display', *ODT*, 6/6/1973, p. {11}; M. Dunn, 'Lost after Canterbury Nor'wester', *NZWH*, 5/8/1973, p. {14}; J. Coley, 'An Artist in love with landscape', *W'end, Star*, 20/10/1973, p. {5}; M. Dunn, 'Nor wester in the Cemetery', *Artscm*, 10/1973, vol. 10, no. 7, p. {8}; P. Cape, 'Bill Sutton, painter, *Eve*, 11/1973, p. {53}; P. Cape, At the Suter, *Mail*, 7/12/1974, p. {13}; G. Arthur, 'W.A. Sutton's Pendulum – on the Back Swing', *News, JCSA*, no. 63, 9–10/1975, p. {9}; SRTh, pp. {ii}, {34}, {105–06}, {108}, {145}, {147}, {197}; SRArtNZ, pp. {61}, {82}; J. Smart, 'Canterbury consistency', *Art Review, Star*, 19/11/1986, p. {10}; 'Janet Poulton's Art Collection', *Preview, CSA*, 2–3/1990, no. 151, p. {4}; BWRp, pp. {22–23}, {34}; PU, pp. {5}, {12–13}, 69; 'Canterbury Captured on Canvas', *SSTimes*, 30/4/1995, {C10}; R. Ussher, 'Birthday exhibition for Sutton', *Art Reviews, Press*, 26/2/1997, p. 17; H. Watson White, 'Tribute to a true Renaissance man', *SSTimes*, 6/4/1997, F8; Caughey, p. {92}; J. Coley, 'In love with the Canterbury landscape', *Arts, Press*, 2/2/2000, p. {33}





CATALOGUE NO. 55

LANDSCAPE ELEMENTS X, 1970

Oil on canvas, 167.5 x 213.5 cm

**INSCRIPTIONS:** RECTO: lower right in brushpoint, W A SUTTON '70. VERSO: upper left on canvas in pen, 7 x 57; PASTORAL No 3.; r. on central strut, label, ROBERT McDOUGALL ART GALLERY / CHRISTCHURCH / ON LOAN / STORAGE [crossed out] / FROM: Mr Andy Christie / LOAN NO DATE: / ARTIST: W.[sic] A. Sutton / TITLE: Landscape elements [sic] 10 / LOCATION: W.A. Sutton exhibition / (Christchurch Art Gallery); c., on central strut, label in ink, Landscape Elements 10 / oil / property of the artist; left on central strut on label, AUCKLAND CITY ART GALLERY / ARTIST: W.A. Sutton TITLE: PASTORAL No. 3 / MEDIUM CAT NO. 82 / EXHIBITION Con. N.Z. Painting DATE 1962. / OWNER / CASE NO.; left on central strut, label, THE ARTS ADVISORY COUNCIL OF NEW ZEALAND / Exhibition of New Zealand Painting and Ceramics / Toyko and South East Asia 1964 / Artist SUTTON / Title PASTORAL NO. 3 / Catalogue Number 34 Case Number

**COLLECTION:** Andy & Karen Christie, Christchurch

**HISTORY:** Gifted to the Christie family by the artist in 1974.

**EXHIBITIONS:** *Paintings by W.A. Sutton*, CSA, 4–17/7/1970, no. 16, \$600

**REFERENCES:** G.T. Moffitt, 'Exhibition of paintings by W.A. Sutton', *Press*, 9/7/1970, p. 6; *Ret72*, p. {12}, 17; J. Oakley, 'Sutton retrospective fine exhibition', *Star*, 13/3/1973, p. {5}; Information sheet, Sutton Retrospective, RMAG, 3/1973, p. {5}; CAG; P.A.E. Hutchings, 'W.A. Sutton Retrospective', *Arts & Letters*, *Islands*, 3, Autumn, 1973, vol. 2, no. 1, p. 71; J. Middleditch, 'Sutton Artistry Confirmed in Retrospective Display', *ODT*, 6/6/1973, p. {11}; J. Coley, 'An Artist in love with landscape', *W'end*, *Star*, 20/10/1973, p. {5}; M. Dunn, 'Nor wester in the Cemetery', *Artscom*, 10/1973, vol. 10, no. 7, p. {8}; P. Cape, 'Bill Sutton, painter', *Eve*, 11/1973, p. {53}; P. Cape, 'At the Suter', *Mail*, 7/12/1974, p. {13}; G. Arthur, 'W.A. Sutton's Pendulum – on the Back Swing', *News*, *JCSA*, no. 63, 9–10/1975, p. {9}; *SRTh*, pp. {ii}, {34}, {105–06}, {108}, 145, 145; *SRArtNZ*, pp. {61}, {82}; J. Smart, 'Canterbury consistency', *Art Review*, *Star*, 19/11/1986, p. {10}; *BWRp*, pp. {22–23}, {34}; *PU*, pp. {12–13}; 'Canterbury Captured on Canvas', *SSTimes*, 30/4/1995, {C10}; Caughey, p. {92}; J. Coley, 'In love with the Canterbury landscape', *Arts*, *Press*, 2/2/2000, p. {33}

**NOTE:** Sutton painted *Landscape Elements X* over his earlier painting, *Pastoral No. 3*, which had been exhibited at the 1963 Group Show (no. 23).



CATALOGUE NO. 56

LANDSCAPE ELEMENTS XII, 1972

Oil on board, 120.5 x 152.0 cm

**INSCRIPTIONS:** RECTO: lower left in brushpoint, W A Sutton 72. VERSO: upper left in pencil, 8; upper centre in pencil on masking tape, LANDSCAPE ELEMENTS 12 / \$500 W A SUTTON

**COLLECTION:** Dunedin Public Art Gallery

**HISTORY:** Purchased by DPAG from the CSA in 5/1973 for \$500 with the aid of a \$200 subsidy from the QEII.

**EXHIBITIONS:** *William Sutton*, Victoria University, Wgtn, 2–23/7/1972, no. 5, \$500

**REFERENCES:** *Ret72*, p. {12}; Information sheet, Sutton Retrospective, RMAG, 3/1973, p. {5}; CAG; P. Cape, 'The Arts in Wgtn', *Artscom*, 8/1972, vol. 8, no. 8, p. 13; J. Coley, 'An Artist in love with landscape', *W'end*, *Star*, 20/10/1973, p. {5}; P. Cape, 'Bill Sutton, painter', *Eve*, 11/1973, p. {53}; P. Cape, 'At the Suter', *Mail*, 7/12/1974, p. {13}; G. Arthur, 'W.A. Sutton's Pendulum – on the Back Swing', *News*, *JCSA*, no. 63, 9–10/1975, p. {9}; *SRTh*, pp. {ii}, {34}, {105–06}, 198; J. Smart, 'Canterbury consistency', *Art Review*, *Star*, 19/11/1986, p. {10}; *BWRp*, pp. {22–23}, {34}; *PU*, pp. {12–13}; 'Canterbury Captured on Canvas', *SSTimes*, 30/4/1995, {C10}; Caughey, p. {92}

CATALOGUE NO. 57

CLASSICAL LANDSCAPE No. I, 1976

Oil on Swedish hardboard, 75.0 x 122.5 cm

**INSCRIPTIONS:** RECTO: lower right in brushpoint, W A SUTTON '76. VERSO: support, upper in marker pen, W.A. SUTTON CLASSICAL LANDSCAPE I \$700 / I; lower left on label, W.A.SUTTON Classical Landscape No. I / \$700

**COLLECTION:** Private collection, Christchurch

**HISTORY:** Purchased by the present owner from BGG in 1976.

**EXHIBITIONS:** BGG, 1976

**REFERENCES:** PU, pp. [5], 70



CATALOGUE NO. 58

THRESHOLD I, 1972

Oil on canvas, 112.5 x 292.0 cm

**INSCRIPTIONS:** no inscriptions. RECTO: lower right in brushpoint, W A SUTTON '72. VERSO: no inscriptions

**COLLECTION:** Auckland Art Gallery Toi o Tāmaki

**HISTORY:** Purchased by the ACAG from the Barry Lett Galleries, Auckland in 1974 for \$1,000 (accession no. 1974/7).

**EXHIBITIONS:** *Threshold* by W.A. Sutton, CSA, 7–21/10/1973, no. 1, \$1,000; *Threshold* by W.A. Sutton, Dawsons Gallery, Dn, 16–30/11/1973, no. 1, \$1,000; *New Year: New Works*, Barry Lett Galleries, Auckland, 2/1974, \$1,000

**CORRESPONDENCE:** Letters from Sutton to R. Kay, 15/2/1973, 3/10/ 1973, CAG

**REFERENCES:** *Ret72*, p. {12}; J. Coley, 'Bill Sutton', *Art, Time Off in ChCh*, 29/9–12/10/1973, vol. 1, no. 8, p. {23}; G.T. Moffitt, 'W.A. Sutton landscapes', *Press*, 11/10/1973, p. {7}; J. Summers, 'Splendour shown in austere form', *Star*, 16/10/1973, p. {25}; J. Coley, 'An Artist in love with landscape', *W'end, Star*, 20/10/1973, p. {5}; P. Cape, 'Bill Sutton, painter', *Eve*, 11/1973, p. {53}; T. J. McNamara, 'New Year, but only one new work', *NZH*, 6/2/1974, S. 1, p. 2; T. J. McNamara, 'Renaissance by Talented Artist', *NZH*, 28/2/1974, S. 1, p. {15}; H. Keith, 'Sutton Country', *Art News & Reviews, W'end, AkStar*, 2/3/1974, p. {5}; 'Reluctant painter's \$1,000 oils rush', *AkStar*, 14/3/1974, p. {1}; 'Paintings sold', *Press*, 15/3/1974, p. {12}; '\$1,000 Each for Paintings', *EP*, 16/3/1974, p. {2};

'Nineteen Painters: Their Favourite Works', *Arts & Letters, Islands*, 10, Summer, 1974, vol. 3, no. 4, pp. 375–76; G. Arthur, 'W.A. Sutton's Pendulum – on the Back Swing', *News, JCSA*, no. 63, 9–10/1975, p. 9; *ESRp*, pp. {7}, {9}, {12}, {15–16}, pl. 14; B. Scott, 'After forty years his best is yet to come', *Star*, 9/9/1976, p. 9; A. Mackle, Entry prepared for Thieme-Becker, 1979, Te Papa; *SRTh*, pp. {ii}, vi, {34}, 107, {108–09}, {111}, 121, 148, 158, 198; *SRArtNZ*, pp. {61}, {82}; J. Smart, 'Canterbury consistency', *Art Review, Star*, 19/11/1986, p. {10}; P. Unger, 'Plantation Series', *Press*, 25/11/1986, p. {16}; N. Gormack, 'Bill Sutton's sketching eyes shed restraints', *Press*, 1/10/1987, p. {13}; M. Dunn, *A Concise History of NZ Painting*, 1991, p. {93}; *BWRp*, pp. {22}, {25}; *PU*, pp. [5], {13–14}, 66; T. Strongman, 'The warmth, wit and talent of a favourite artist, W.A. Sutton painter', *Review, Press*, 4/6/1994, p. {11}; 'Canterbury Captured on Canvas', *SSTimes*, 30/4/1995, {C10}; W. Brown, *100 NZ Paintings*, 1995, p. {171}; Caughey, p. {92}; J. Coley, 'In love with the Canterbury landscape', *Arts, Press*, 2/2/2000, p. {33}

**NOTE:** The *Threshold* series was the summation of several years of observations along the Canterbury foothills where the action of the rivers has formed great gorges and river terraces. There are 11 works in the series (nos I–XI).





**CATALOGUE NO. 59**  
**THRESHOLD IV, 1973**

Oil on canvas, 112.5 x 292.0 cm

**INSCRIPTIONS:** RECTO: lower left in brushpoint, W A SUTTON '73. VERSO: lower centre in marker pen, THRESHOLD IV

**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu

**HISTORY:** Purchased by J. Godfrey at the *Threshold* by W.A. Sutton exhibition at the CSA, 10/1973. In 6/1985 it was purchased by the RMAG from the BGG for \$10,000 (accession no. 85/24).

**EXHIBITIONS:** *Threshold* by W.A. Sutton, CSA, 7–21/10/1973, no. 4, \$1,000; W.A. Sutton, RMAG, to 15/2–13/4/1997

**CORRESPONDENCE:** letters from Sutton to R. Kay, 15/2/1973; 3/10/ 1973, CAG; invoice from BGG, to RMAG, 26/6/1985, CAG

**REFERENCES:** *Ret72*, p. {12}; J. Coley, 'Bill Sutton', *Art, Time Off in ChCh*, 29/9–12/10/1973, vol. 1, no. 8, p. {23}; G.T. Moffitt, 'W.A. Sutton landscapes', *Press*, 11/10/1973, p. {7}; J. Summers, 'Splendour shown in austere form', *Star*, 16/10/1973, p. {25}; J. Coley, 'An Artist in love with landscape', *W'end, Star*, 20/10/1973, p. {5}; P. Cape, 'Bill Sutton, painter', *Eve*, 11/1973, p. {53}; H. Keith, 'Sutton Country', *Art News & Reviews, W'end, AkStar*, 2/3/1974, p.

5; 'Reluctant painter's \$1,000 oils rush', *AkStar*, 14/3/1974, p. {1}; 'Paintings sold', *Press*, 15/3/1974, p. {12}; '\$1,000 Each for Paintings', *EP*, 16/3/1974, p. {2}; T. J. McNamara, 'Renaissance by Talented Artist', *NZH*, 28/2/1974, S.1, p. 15; M. Dunn, 'Brushing aside regional barriers', *Art, NZWH*, 3/3/1974, p. {5}; G. Arthur, 'W.A. Sutton's Pendulum – on the Back Swing', *News, JCSA*, no. 63, 9–10/1975, p. {9}; *ESRp*, pp. {7}, {9}, {12}, {15–16}; *SRTh*, pp. {ii}, {34}, {107–09}, {111}, 148; *SRArtNZ*, pp. 58,{61}, {82}; J. Smart, 'Canterbury consistency', *Art Review, Star*, 19/11/1986, p. {10}; P. Unger, 'Plantation Series', *Press*, 25/11/1986, p. {16}; N. Gormack, 'Bill Sutton's sketching eyes shed restraints', *Press*, 1/10/1987, p. {13}; M. Dunn, *A Concise History of NZ Painting*, 1991, pp. 93, 181; *BWRp*, pp. {22}, {25}, fig. 23; *PU*, pp. {5}, {13–14}, 67; T. Strongman, 'The warmth, wit and talent of a favourite artist, W.A. Sutton painter', *Review, Press*, 4/6/1994, p. {11}; 'Canterbury Captured on Canvas', *SSTimes*, 30/4/1995, {C10}; W. Brown, *100 NZ Paintings*, 1995, p. {171}; R. Ussher, 'Birthday exhibition for Sutton', *Art Reviews, Press*, 26/2/1997, p. 17; H. Watson White, 'Tribute to a true Renaissance man', *SSTimes*, 6/4/1997, F8; Caughey, p. {92}; J. Coley, 'In love with the Canterbury landscape', *Arts, Press*, 2/2/2000, p. {33}



**CATALOGUE NO. 60**  
**THRESHOLD X, 1973**

originally exhibited as **THRESHOLD X, PROLOGUE, WITH THANKS TO EL GRECO**  
Oil on canvas, 112.0 x 282.5 cm

**INSCRIPTIONS:** RECTO: lower left in brushpoint, W A SUTTON '73. VERSO: no inscriptions

**HISTORY:** Purchased by the Dowse from the *Threshold* by W.A. Sutton exhibition at the CSA in 10/1973 for \$1,250 (see Hutt City Council minutes for 17/9/1974), (accession no. 1974/9/1).

**COLLECTION:** The Dowse, Lower Hutt

**EXHIBITIONS:** *Threshold* by W.A. Sutton, CSA, 6–21/10/1973, no. 9, \$1,250; *A Canterbury Perspective*, RMAG, 24/2–17/6/1990, no. 281; *Ngā Taonga Titiro Whakamuri i Roto i Waitaha*, Dowse, 31/8–4/10/1990; *Function*, Dowse, 5/3–2/10/1995; W.A. Sutton, RMAG, to 15/2–13/4/1997

**CORRESPONDENCE:** Letters from Sutton to R. Kay, 15/2/1973; 3/10/ 1973, CAG; condition report from L. Cobb, conservator, to L. Campbell, RMAG & T. Walters, Dowse, 7/2/2002

**REFERENCES:** *Ret72*, p. {12}; J. Coley, 'Bill Sutton', *Art, Time Off in ChCh*, 29/9–12/10/1973, vol. 1, no. 8, p. {23}; G.T. Moffitt, 'W.A. Sutton landscapes', *Press*,

11/10/1973, p. {7}; J. Summers, 'Splendour shown in austere form', *Star*, 16/10/1973, p. 25; J. Coley, 'An Artist in love with landscape', *W'end, Star*, 20/10/1973, p. {5}; P. Cape, 'Bill Sutton, painter', *Eve*, 11/1973, p. {53}; H. Keith, 'Sutton Country', *Art News & Reviews, W'end, AkStar*, 2/3/1974, p. {5}; 'Paintings sold', *Press*, 15/3/1974, p. {12}; '\$1,000 Each for Paintings', *EP*, 16/3/1974, p. {2}; T. J. McNamara, 'Renaissance by Talented Artist', *NZH*, 28/2/1974, S. 1, p. {15}; G. Arthur, 'W.A. Sutton's Pendulum – on the Back Swing', *News, JCSA*, no. 63, 9–10/1975, p. {9}; *ESRp*, pp. {7}, {9}, {12}, {15–16}, pl. 8; *SRTh*, pp. {ii}, {34}, {107–09}, {111}, 148, 199; *SRArtNZ*, pp. {61}, {82}; J. Smart, 'Canterbury consistency', *Art Review, Star*, 19/11/1986, p. {10}; P. Unger, 'Plantation Series', *Press*, 25/11/1986, p. {16}; E. Bett, *NZ Art, A Modern Perspective*, 1986, p. 13; N. Gormack, 'Bill Sutton's sketching eyes shed restraints', *Press*, 1/10/1987, p. {13}; [Photograph of Sutton with Allan Franks], *Press*, 30/11/1989, p. 8; *ArtNZ*, no. 54, 1990, f. p. 100; P. Unger, 'A Canterbury Perspective', *ArtNZ*, 1990, no. 55, p. 95; M. Dunn, *A Concise History of NZ Painting*, 1991, p. {93}; W. McAloon, 'The Location of Ambiguity and the

Ambiguity of Location in a Painting by W.A. Sutton', paper given for Southern Strategies – Regional Organisation Forum, RMAG Art Annex, 19/3/1992, SFA, UC; W.A. Sutton, 'Notes on William McAloon's paper The Location of Ambiguity and the Ambiguity of Location', 27/4/1992, SFA, UC; BWRp, pp. {22}, 23, {25}, fig. 24; PU, pp. [5], 13, {14}, 31–32, 68, back cover; T. Strongman, 'The warmth, wit and talent of a favourite artist, W.A. Sutton painter', *Review, Press*, 4/6/1994, p. {11}; 'Canterbury Captured on Canvas', *SSTimes*, 30/4/1995, {C10}; Looking and learning from 3 paintings by William A Sutton, Teachers' Resource Unit, RMAG, 1995; W. Brown, *100 NZ Paintings*,

1995, p. {171}; *Introducing William A. Sutton, NZ Artist*, RMAG, 1995, cover, pp. 5, 10–11; R. Ussher, 'Birthday exhibition for Sutton', *Art Reviews, Press*, 26/2/1997, p. 17; H. Watson White, 'Tribute to a true Renaissance man', *SSTimes*, 6/4/1997, F8; Caughey, p. {92}; J. Coley, 'In love with the Canterbury landscape', *Arts, Press*, 2/2/2000, p. {33}

**NOTE:** Sutton rarely referred to the work of other artists in his own work. In this painting, however, where Allan Franks is shown holding a map of the Canterbury region, Sutton acknowledged a debt to El Greco's View and Plan of Toledo of 1608. (For additional information on Franks see cat. no. 62.)

## CATALOGUE NO. 61

### THRESHOLD XI, 1973

Oil on canvas, 119.0 x 289.5 cm

**INSCRIPTIONS:** RECTO: lower right in brushpoint, W.A. SUTTON '73. VERSO: on the middle support strut in black, THRESHOLD XI

**HISTORY:** The last painting in the *Threshold* series. It was purchased by the Waikato Museum of Art and History from the Barry Lett Galleries, Auckland for \$1,000 in 1974.

**COLLECTION:** Waikato Museum of Art and History Te Whare Taonga o Waikato, Hamilton

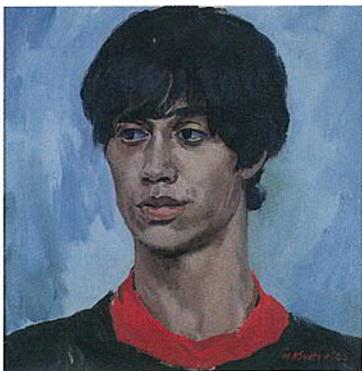
**EXHIBITIONS:** *Threshold by W.A. Sutton*, CSA, 6–21/10/1973, no. 10, \$1,000; *Threshold by W.A. Sutton*, Waikato Museum of Art and History, Hamilton, 11/1973; *Threshold by W.A. Sutton*, Barry Lett Galleries, Auckland, 25/2–8/3/1974

**Correspondence:** Letters from Sutton to R. Kay, 15/2/1973, 3/10/1973, CAG

**References:** *Ret72*, p. {12}; J. Coley, 'Bill Sutton', *Art, Time Off in ChCh*, 29/9–12/10/1973, vol. 1, no. 8, p. {23}; G.T. Moffitt, 'W.A. Sutton Landscapes', *Press*, 11/10/1973, p. {7}; J. Summers, 'Splendour shown in austere form', *Star*, 16/10/1973, p. 25; J. Coley, 'An Artist in love with landscape', *W'end, Star*, 20/10/1973, p. {5}; P. Cape, 'Bill Sutton, painter', *Eve*, 11/1973, p. {53}; T. J. McNamara, 'Renaissance by Talented Artist', *NZH*, 28/2/1974, S. 1, p.15; H.

Keith, 'Sutton Country', *Art News & Reviews, W'end, AkStar*, 2/3/1974, p. 5; M. Dunn, 'Brushing aside regional barriers', *Art, NZWH*, 3/3/1974, p. {5}; 'Reluctant painter's \$1,000 oils rush', *AkStar*, 14/3/1974, p. {1}; 'Paintings sold', *Press*, 15/3/1974, p. {12}; '\$1,000 Each for Paintings', *EP*, 16/3/1974, p. {2}; G. Arthur, 'W.A. Sutton's pendulum – on the Back Swing', *News, JCSA*, no. 63, 9–10/1975, p. {9}; *ESRp*, pp. {7}, {9}, {12}, {15–16}; *SRTh*, pp. {ii}, {34}, {107–09}, {111}, 148, 199; *SRArtNZ*, pp. {61}, {82}; J. Smart, 'Canterbury consistency', *Art Review, Star*, 19/11/1986, p. {10}; P. Unger, 'Plantation Series', *Press*, 25/11/1986, p. {16}; N. Gormack, 'Bill Sutton's sketching eyes shed restraints', *Press*, 1/10/1987, p. {13}; W.A. Sutton, 'Notes on William McAloon's paper The Location of Ambiguity and the Ambiguity of Location', 27/4/1992, SFA, UC; M. Dunn, *A Concise History of NZ Painting*, 1991, p. {93}; *BWRp*, pp. {22}, {25}; PU, pp. {13–14}; T. Strongman, 'The warmth, wit and talent of a favourite artist, W.A. Sutton painter', *Review, Press*, 4/6/1994, p. {11}; 'Canterbury Captured on Canvas', *SSTimes*, 30/4/1995, {C10}; W. Brown, *100 NZ Paintings*, 1995, p. {171}; Caughey, p. {92}; J. Coley, 'In love with the Canterbury landscape', *Arts, Press*, 2/2/2000, p. {33}





### CATALOGUE NO. 62

#### PORTRAIT OF ALLAN FRANKS, 1968

Oil on canvas, 44.8 x 44.8 cm

**INSCRIPTIONS:** RECTO: lower right in brushpoint, W A Sutton '68. VERSO: upper left, Robert McDougall / Art Gallery / Christchurch; upper left on label, ROBERT McDOUGALL ART GALLERY, / CHRISTCHURCH / ARTIST: W. A. SUTTON / TITLE: PORTRAIT OF ALLAN FRANKS / Accession Number: 73/249 / Size: 448 x 448 mm (sight) / MEDIUM: Oils on Canvas / LOCATION: 1/28A; upper right on label, FACE VALUE EXHIBITION 1975 / Title Portrait of Allan Franks / Medium Oil / Owner Robt. McDougall Art Gallery / Cat no. 71 / Dunedin Public Art Gallery; upper right, Acc. no. 73/249; upper right, 71 [crossed out], photographed 3/78 G [illegible]; upper right, 34; centre, W A SUTTON. [underlined] / ALLAN FRANKS / N.F.S. /; lower right on label, B/17; frame, upper left, McDOUGALL ART GALLERY / CHRISTCHURCH. / W.A. SUTTON / "ALLAN FRANKS."

**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu

**HISTORY:** Allan Franks came to live in ChCh in the late 1960s. He worked as a model at the School of Fine Arts for several years and posed for Sutton on a number of occasions during the university vacations (see catalogue nos 51 and 61). In 1973 *Portrait of Allan Franks* was presented to the RMAG by an anonymous donor (accession no. 73/249).

**EXHIBITIONS:** CSA annual exhibition, no. 130, nfs, 12/3–8/4/1969; *Paintings by W.A. Sutton*, Manuwatu Art Gallery, Palmerston North, 30/8–18/9/1970, no. 15, nfs; *Recent Painting in Canterbury*, RMAG, 7/4–2/5/1972, no. 30; *RetEx*, Dowse, no. 38; *The Quest for Arcadia*, RMAG, 19/1–28/2/1974, no. 142, *Face Value Exhibition*, DPAG<sup>1</sup>, 1975, no. 71; Portraits, Dowse, 6–8/1977, no. 34; ChCh Boys' High School Centennial exhibition, ChCh Boys' High School, 5/1981, no. 38

**REFERENCES:** *Recent Painting in Canterbury*, RMAG, 1971, no. 30; *Ret72*, p. 17; 'The Quest for Arcadia', *Survey*, no. 10, RMAG, 1/1974, no.142, p. 12; *Face Value, A Study in Maori Portraiture*, DPAG, 1975, pp. 22, 34; D. Dekkar, 'Tracing Maori Portraiture', *Art*, EP, 7/6/1975, p. 6; *William A. Sutton, What is it all about?*, RMAG, c. 1981, p. [2]; *The Collections of the RMAG*, RMAG, 1983 (supp. 1988), p. 12; SRTh, pp. 147, 157–58, 160, 168, 196; Record sheet of portraits compiled by the artist in 1989 for the National Portrait Gallery, Wgtn, CAG

**NOTE:** Allan Franks is descended from Ngā Puhi on his father's side and Ngāti Maniapoto on his mother's.

<sup>1</sup> This exhibition, which was organised by DPAG and funded by QEII, toured 11 NZ art galleries 1/1975–2/1976 including RMAG 26/3–20/4/1975.



### CATALOGUE NO. 63

#### TE TIHI O KAHUKURA AND SKY I, 1976

Oil on canvas, 152 x 245 cm

**INSCRIPTIONS:** RECTO: lower right in brushpoint, W.A. SUTTON '76. VERSO: upper centre, No. 1; upper right on label, ROBERT McDOUGALL ART GALLERY, / CHRISTCHURCH / ARTIST: William Sutton / TITLE: Te Tihi o Kahukura and Sky, 1 / ACCESSION NUMBER: 80/69

**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu

**HISTORY:** Purchased by RMAG from *Te Tihi o Kahukura and Sky* by W.A. Sutton exhibition at the CSA, 21/3–2/4/1978 for \$2,500 (accession no. 80/69).

**EXHIBITIONS:** *Te Tihi o Kahukura and Sky* by W.A. Sutton, NZAFA Gallery, Wgtn, 4–19/2/1978 no. 1, \$2,500; *Te Tihi o Kahukura and Sky* by W.A. Sutton, CSA 21/3–2/4/78, no. 1, \$2,500; *Te Tihi o Kahukura and Sky* by W.A. Sutton, Barry Lett Galleries, Auckland, 2–19/5/1978, no. 1

**CORRESPONDENCE:** Letter from Sutton to R. Kay, 17/4/1976; letter from R. Kay to C. Kirkcaldie, 21/4/1976; letter from Sutton to C. Kirkcaldie, 13/6/1976; letter from Sutton to C. Kirkcaldie, 18/10/1977; all NZAFA file 97-138-06/3, ATL

**REFERENCES:** 'ChCh Citadel Influenced Artist', *EP*, 28/1/1978, p. {48}; 'Diamonds aren't the only costly rocks', *Dominion*, 4/2/1978, p. 13; N. Rowe,

'Liberated Cabbages on Roxy Site', *Art*, EP, 25/2/1978, p. {16}; *Landfall*, 125, 3/1978, bet. pp. 24–25; M. Thomas, 'No Surprises from Sutton', *Press*, 4/4/1978, p. {12}; P.A.E. Hutchings, 'W.A. Sutton's Te Tihi o Kahukura and Sky', *Arts & Letters, Islands*, 22, 5/1978, vol. 6., no. 4, pp. 419–20; R. Kay and T. Eden, *Portrait of a Century*, 1983, p. {159}; *The Collections of the RMAG*, RMAG, 1983 (supp. 1988), p. 12; SRTh, pp. {ii}, {109–11}, 151, 202; *SRArtNZ*, p. {82}; P. Unger, 'Plantation Series', *Press*, 25/11/1986, p. {16}; BWRp, pp. {33}, 35, {36}, fig. 32; PU, p. {13}; 'Canterbury Captured on Canvas', *SSTimes*, 30/4/1995, {C10}; W. Brown, *100 NZ Paintings*, 1995, p. {171}; Caughey, p. {92}

**NOTE:** Sutton worked on the 10 paintings that form the *Te Tihi o Kahukura and Sky* series between 1975 and 1977. The subject of this series is the well-known outcrop of volcanic rock on the Port Hills, Castle Rock, as seen under different atmospheric conditions, from vantage points along Marshlands Road on the northern outskirts of the city. Te Tihi o Kahukura translates as the Citadel of the Rainbow God. For further discussion on the Maori origins of Castle Rock, see J. Cowan, *Maori Folk Tales of the Port Hills*, 1954, pp. 12–13.

CATALOGUE NO. 64

TE TIHI O KAHUKURA AND SKY III, 1976

Oil on canvas, 152.5 x 244.0 cm

**INSCRIPTIONS:** RECTO: lower left in brushpoint, W A Sutton '76. VERSO: upper on canvas, No. 3; also, stamp of Elva Bett / 147 Cuba St / Wellington; beneath stamp, 179/1439/

**COLLECTION:** College House, Christchurch

**HISTORY:** Purchased from the BGG, 10/4/1981.

**EXHIBITIONS:** Te Tihi o Kahukura and Sky by W.A. Sutton, NZAFA Gallery, Wgtn, 4–19/2/1978, no. 3, \$2,500; Te Tihi o Kahukura and Sky by W.A. Sutton, CSA 21/3–2/4/1978, no. 3, \$2,500; Te Tihi o Kahukura and Sky by W.A. Sutton, Barry Lett Galleries, Auckland, 2–19/5/1978, no. 3, \$2,500

**CORRESPONDENCE:** Letter from Sutton to R. Kay, 17/4/1976, NZAFA file, 97–138-06/3, ATL; letter from Sutton to R. Kay, 15/10/1976, CAG; letter from R. Kay to C. Kirkcaldie, 21/4/1976; letter from Sutton to C. Kirkcaldie, 13/6/1976; letter from Sutton to C. Kirkcaldie, 18/10/1977; all NZAFA files 97–138-06/3, ATL; condition report from J. Harper to RMAG, 5/2002, CAG

**REFERENCES:** 'ChCh Citadel Influenced Artist', *EP*, 28/1/1978, p. {48}; 'Diamonds aren't the only costly rocks', *Dominion*, 4/2/1978, p. 13; N. Rowe,

'Liberated Cabbages on Roxy Site', *Art*, *EP*, 25/2/1978, p. {16}; M. Thomas, 'No Surprises from Sutton', *Press*, 4/4/1978, p. {12}; P.A.E. Hutchings, 'W.A. Sutton's Te Tihi o Kahukura and Sky', *Arts & Letters, Islands*, 22, 5/1978, vol. 6, no. 4, pp. 419–20, 423; R. Kay and T. Eden, *Portrait of a Century*, 1983, p. {159}; T. Weston, 'Art for breakfast, Collection of College House, Canterbury', *ArtNZ*, 31, 1984, pp. 58; 60; SRTh, pp. {ii}, {109–11}, 151, 202; *SRArtNZ*, p. {82}; P. Unger, 'Plantation Series', *Press*, 25/11/1986, p. {16}; *BWRp*, pp. {33}, {35–36}; PU, p. {13}; 'Canterbury Captured on Canvas', *SSTimes*, 30/4/1995, {C10}; W. Brown, *100 NZ Paintings*, 1995, p. {171}; Caughey, p. {92}; A. McKinnon, 'The College House Art Collection', BA (Hons) Research paper, UC, 2000, pp. 18, 29, 38, 57

**NOTE:** College House began purchasing contemporary NZ art in 1980 and now has a collection of nearly 100 works. For further information on the College House art collection see: T. Weston, 'Art for breakfast, Collection of College House, Canterbury', *ArtNZ*, no. 31, 1984, pp. 58–60 and A. McKinnon, 'The College House Art Collection', BA (Hons) Research paper, UC, 2000.



CATALOGUE NO. 65

TE TIHI O KAHUKURA AND SKY VIII, 1977

Oil on canvas, 152.5 x 244.0 cm

**INSCRIPTIONS:** RECTO: lower right in brushpoint, W A SUTTON '77. VERSO: upper centre, No. 8; r.; in red marker pen, 60 y[d]s 7 B7 72/045 670. 12 07.

**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu

**HISTORY:** Purchased by RMAG from Te Tihi o Kahukura and Sky exhibition at the CSA, 21/3–2/4/1978 for \$2,500 (accession no. 80/70).

**EXHIBITIONS:** *Te Tihi o Kahukura and Sky* by W.A. Sutton, NZAFA Gallery, Wgtn, 4–19/2/1978 no. 8, \$2,500; *Te Tihi o Kahukura and Sky* by W.A. Sutton, CSA 21/3–2/4/78, no. 8, \$2,500; *Te Tihi o Kahukura and Sky* By W.A. Sutton, Barry Lett Galleries, Auckland, 2–19/5/1978, no. 8

**CORRESPONDENCE:** Letter from Sutton to R. Kay, 17/4/1976; letter from R. Kay to C. Kirkcaldie, 21/4/1976; letter from Sutton to C. Kirkcaldie, 13/6/1976; letter from Sutton to C. Kirkcaldie, 18/10/1977; all NZAFA files 97–138-06/3, ATL

**REFERENCES:** 'ChCh Citadel Influenced Artist', *EP*, 28/1/1978, p. {48}; 'Diamonds aren't the only costly rocks', *Dominion*, 4/2/1978, p. 13; N. Rowe, 'Liberated Cabbages on Roxy Site', *Art*, *EP*, 25/2/1978, p. {16}; M. Thomas, 'No Surprises from Sutton', *Press*, 4/4/1978, p. 12; P.A.E. Hutchings, 'W.A. Sutton's Te Tihi o Kahukura and Sky', *Arts & Letters, Islands*, 22, 5/1978, vol. 6, no. 4, pp. 419–20, 428; *Landfall*, 125, 3/1978, bet. pp. 24–25; A. Mackle, Entry prepared for Thième-Becker, 1979, Te Papa; R. Kay and T. Eden, *Portrait of a Century*, 1983, p. {159}; The Collections of the RMAG, RMAG, 1983 (supp. 1988), p. 12; SRTh, pp. {ii}, {109–11}, 151, 202; *SRArtNZ*, p. {82}; P. Unger, 'Plantation Series', *Press*, 25/11/1986, p. {16}; *BWRp*, pp. {33}, 35, {36}, fig. 35; PU, pp. [5], (13), 73; 'Canterbury Captured on Canvas', *SSTimes*, 30/4/1995, {C10}; W. Brown, *100 NZ Paintings*, 1995, p. {171}; Caughey, p. {92}





**CATALOGUE NO. 66**

**TE TIHI O KAHUKURA AND SKY X, 1977**

Oil on canvas, 152.5 x 245.0 cm

**INSCRIPTIONS:** RECTO: lower right, WA SUTTON '77. VERSO: no inscriptions

**COLLECTION:** Dunedin Public Art Gallery

**HISTORY:** Donated to the DPAG by the artist in 8/1980.

**EXHIBITIONS:** *Te Tihi o Kahukura and Sky* by W.A. Sutton, NZAFA Gallery, Wgtn, 4–19/2/1978 no. 10, \$2,500; *Te Tihi o Kahukura and Sky* by W.A. Sutton, CSA 21/3–2/4/78, no. 10, \$2,500; *Te Tihi o Kahukura and Sky* by W.A. Sutton, Barry Lett Galleries, Auckland, 2–19/5/1978, no. 10, \$2,500

**CORRESPONDENCE:** Letter from Sutton to R. Kay, 17/4/1976; letter from R. Kay to C. Kirkcaldie, 21/4/1976; letter from Sutton to C. Kirkcaldie, 13/6/1976; letter from Sutton to C. Kirkcaldie, 18/10/1977; all NZAFA file 97-138-06/3, ATL

**REFERENCES:** 'ChCh Citadel Influenced Artist', *EP*, 28/1/1978, p. {48}; 'Diamonds aren't the only costly rocks', *Dominion*, 4/2/1978, p. 13; N. Rowe, 'Liberated Cabbages on Roxy Site', *Art, EP*, 25/2/1978, p. {16}; *Landfall*, 125, 3/1978, bet. pp. 24-25; M. Thomas, 'No Surprises from Sutton', *Press*, 4/4/1978, p. {12}; P.A.E. Hutchings, 'W.A. Sutton's Te Tihi o Kahukura and Sky', *Arts & Letters, Islands*, 22, 5/1978, vol. 6, no. 4, pp. 419–20, 430; *News, JCSA*, no. 79, 5–6/1978, p. [1]; *SRTh*, pp. {ii}, {109–11}, 151, 202; *SRArtNZ*, p.{82}; 'Picture of the Month', *ODT*, 7/10/1980, p. 4; R. Kay and T. Eden, *Portrait of a Century*, 1983, p. {159}; P. Unger, 'Plantation Series', *Press*, 25/11/1986, p. {16}; *BWRp*, pp. {33}, {35–36}; *PU*, pp. [5], {13}, 74; 'Canterbury Captured on Canvas', *SSTimes*, 30/4/1995, {C10}; W. Brown, *100 NZ Paintings*, 1995, p. {171}; *Caughey*, p.{92}



**CATALOGUE NO. 67**

**LAND AND SKY IX, 1984**

Oil on canvas, 50.0 x 100.5 cm

**INSCRIPTIONS:** RECTO: lower right in brushpoint, W A SUTTON '84. VERSO: upper centre, on label, "LAND AND SKY", IX / OIL / W.A. SUTTON / \$2500

**COLLECTION:** Grant Banbury, Christchurch

**HISTORY:** Purchased at the *W.A. Sutton: Some new landscapes in oil and watercolours* exhibition at the BGG in 1985.

**EXHIBITIONS:** *W.A. Sutton, Some new landscapes in oil and watercolours*, BGG, 22/4–3/5/1985, no.12, \$2,500

**REFERENCES:** *SRArtNZ*, p. {82}; *PU*, [5], {15}, 83; 'Canterbury Captured on Canvas', *SSTimes*, 30/4/1995, {C10}; *Caughey*, p. {93}

**NOTE:** The shelter-belts of the Canterbury plains were the focus of the *Land and Sky* series. Sutton worked on series 1 and 2 from 1983 to 1984. *Land and Sky IX* and *XI* are from the second *Land and Sky* series that runs VIII–XI.



**CATALOGUE NO. 68**

**LAND & SKY XI, 1984**

Oil on canvas, 50.0 x 100.5 cm

**INSCRIPTIONS:** RECTO: lower right in brush point, W A SUTTON '84. VERSO: centre, "LAND AND SKY" XI / OIL / W A SUTTON / \$ [numbers crossed out] / No 14

**COLLECTION:** Private collection, Christchurch

**HISTORY:** Purchased from the BGG in 1985 for \$2,300; by descent to the present owner.

**EXHIBITIONS:** *W.A. Sutton, Some new landscapes in oil and watercolours*, BGG, 22/4–3/5/1985, no. 14, \$2,500

**REFERENCES:** *SRArtNZ*, p. {82}; *PU*, pp. {15}, 27; 'LocArt Visit in February', *Bulletin*, no. 107, *RMAG*, 3–5/1997, p. 5; 'Canterbury Captured on Canvas', *SSTimes*, 30/4/1995, {C10}; *Caughey*, pp. {93}

CATALOGUE NO. 69

LANDSCAPE SYNTHESIS III, 1980

also known as LANDSCAPE SYNTHESIS 3 & A CANTERBURY LANDSCAPE  
Oil on canvas, 82 x 173 cm

**INSCRIPTIONS:** RECTO: lower right in brushpoint, W A SUTTON '80. VERSO:  
no inscriptions

**COLLECTION:** Aigantighe Art Gallery, Timaru

**HISTORY:** This painting was acquired by Aigantighe Art Gallery, Timaru from  
the BGG with funding from the G. Servicke Jones Trust and the QEII in  
12/1980.

**EXHIBITIONS:** *Landscape Synthesis, A new series of paintings*, W.A. Sutton, BGG,  
8–23/12/1980, no. 3, \$1,250

**CORRESPONDENCE:** Letter from Sutton to R. Kay, 13/10/1980, CAG

**REFERENCES:** J. Coley, 'W.A. Sutton's Canterbury', *Art, Star*, 10/12/1980, p.  
12; D. Brokenshire, 'Sutton paintings impressive', *Press*, 15/12/1980, p.17;  
G.J. van der Lingen, 'Talks with Artists...', *News, JCSA*, no 93, 10–12/1980,

p. {9}; SRTh, pp. {ii}, {112}, 151, 203; SRArtNZ, p. {82}; Aigantighe Art  
Catalogue, 20/2/1989, p. 52; Newsletter of the Friends of Aigantighe Art  
Gallery, 5–7/1994, p. {1}; PU, pp. {5}, 14, 79; T. Strongman, 'The warmth, wit  
and talent of a favourite artist, W.A. Sutton painter', *Review, Press*, 4/6/1994,  
p. {11}; Caughey, pp. {93}, 95; K. McNeill, 'The wind we love to hate', *Press*,  
21/2/1995, p. 13; J. Coley, 'In love with the Canterbury landscape', *Arts, Press*,  
2/2/2000, p. {33}; J. Coley, 'W A (Bill) Sutton / March 1, 1917–January 23',  
2000, UC, *Alumni*, 10/2000, p. 27

**NOTE:** Although paintings in the *Landscape Synthesis* series are frequently  
identified by Arabic numbers in the literature, the first series (nos I–VIII), and  
the second series (nos IX–XII), were originally assigned Roman numerals by  
the artist, who seems to have preferred them.



CATALOGUE NO. 70

LANDSCAPE SYNTHESIS VII, 1980

also recorded as LANDSCAPE SYNTHESIS 7  
Oil on canvas, 82 x 173 cm

**INSCRIPTIONS:** RECTO: lower left in brushpoint, W A SUTTON '80. VERSO: no  
inscriptions

**COLLECTION:** Dr G.J. & Mrs M.A.J. van der Lingen

**HISTORY:** Purchased by the present owners from the first exhibition of the  
*Landscape Synthesis, A new series of paintings*, at BGG in 1980 for \$1,250.

**EXHIBITIONS:** *Landscape Synthesis, A new series of paintings*, W.A. Sutton,  
BGG, 8–23/12/1980, no. 7, \$1,250

**CORRESPONDENCE:** Letter from Sutton to R. Kay, 13/10/1980, CAG; letter  
from Dr G.J. van der Lingen to Sutton, 1/9/1993, private collection, ChCh

**REFERENCES:** J. Coley, 'W.A. Sutton's Canterbury', *Art, Star*, 10/12/1980,  
p. {12}; D. Brokenshire, 'Sutton paintings impressive', *Press*, 15/12/1980,  
p. {17}; G.J. van der Lingen, 'Talks with Artists...', *News, JCSA*, no 93, 10–12/  
1980, p. {9}; SRTh, pp. {ii}, {112}, 151, 203; SRArtNZ, p. {82}; PU, pp. {5}, 14, 80;  
T. Strongman, 'The warmth, wit and talent of a favourite artist, W.A. Sutton  
painter', *Review, Press*, 4/6/1994, p. {11}; Caughey, pp. {93}, J. Coley, 'In love  
with the Canterbury landscape', *Arts, Press*, 2/2/2000, p. {33}





CATALOGUE NO. 71

LANDSCAPE SYNTHESIS VIII, 1980

Oil on canvas, 82 x 173 cm

**INSCRIPTIONS:** RECTO: lower right in brushpoint, W A SUTTON '80. VERSO: upper right on label, ROBERT McDOUGALL ART GALLERY, / CHRISTCHURCH / ARTIST: William Sutton; upper right on label, TITLE: Landscape Synthesis VIII / ACCESSION NUMBER: 80/93

**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu

**HISTORY:** Purchased by the RMAG from the BGG in 12/1980 (accession no. 80/93).

**EXHIBITIONS:** *Landscape Synthesis, A new series of paintings, W.A. Sutton*, BGG, 8–23/12/1980, no. 8, \$1,250; *W.A. Sutton*, RMAG, to 15/2–13/4/1997; RMAG, 26/1/2000

**CORRESPONDENCE:** Letter from Sutton to R. Kay, 13/10/1980, CAG

**REFERENCES:** J. Coley, 'W.A. Sutton's Canterbury', *Art, Star*, 10/12/1980, p. {12}; D. Brokenshire, 'Sutton paintings impressive', *Press*, 15/12/1980, p. {17}; G.J. van der Lingen, 'Talks with Artists...', *News, JCSA*, no 93, 10–12/1980, p. {9}; *Bulletin*, no. 14, RMAG, 3–4/1981, p. {6}; *William A. Sutton, What is it all about?*, RMAG, c. 1981, p. {2}; *The RMAG, A profile of the gallery of the City of ChCh*, 1932–82, p. 25; *The Collections of the RMAG*, RMAG, 1983 (supp. 1988), p. 12; SRTh, pp. {ii}, {112}, 151, 203; *SRArtNZ*, p. {82}; PU, pp. {5}, 14, 81; T. Strongman, 'The warmth, wit and talent of a favourite artist, W.A. Sutton painter', *Review, Press*, 4/6/1994, p. {11}; H. Watson White, 'Tribute to a true Renaissance man', *SSTimes*, 6/4/1997, F8; Caghey, p. {93}; J. Coley, 'In love with the Canterbury landscape', *Arts, Press*, 2/2/2000, p. {33}



CATALOGUE NO. 72

LANDSCAPE SYNTHESIS XII, 1982

Oil on canvas, 91.0 x 182.5 cm

**INSCRIPTIONS:** RECTO: lower right in brushpoint, W A Sutton '82. VERSO: label on upper central strut, Windsor Gallery Ltd / Fine Art Dealers / Picture Framers / 151–153 High Street Christchurch / Telephone 60-724; label on lower central strut, LANDSCAPE SYNTHESIS XII / The Courtney Shearer Memorial / painting, by courtesy of the / School of Engineering, / University of Canterbury. / OIL W.A. SUTTON; on label (now detached), 'LANDSCAPE SYNTHESIS XII' [underlined] / The Courtney Shearer Memorial Painting, / by courtesy of the School of Engineering, / University of Canterbury. / OIL N.F.S. / W.A. SUTTON plaque below painting: SHEARER MEMORIAL PAINTING / This Canterbury landscape, a memorial to the late / MR J E C SHEARER / School of Engineering Librarian from 1962–1979 / was commissioned by the Schools of Engineering and Forestry / and painted by W.A. SUTTON. Many University colleagues and friends / contributed to commemorate Mr Shearer's achievements / and services to the community. / Moller & Young Ltd Christchurch

**COLLECTION:** J.E.C. Shearer Memorial, Engineering Library, University of Canterbury (accession no. UC/DEP/266)

**HISTORY:** Following the sudden death of J. E. Courtney Shearer (1915–79), School of Engineering Librarian 1962–79, a committee was set up to administer contributions towards a fund to purchase, in his memory, a Canterbury landscape painting by a notable artist. W.A. Sutton was approached by the committee to carry out the commission in 4/1982. In October of the same

year the painting was completed and Sutton received a fee of \$1,200. The painting and a commemorative plaque were installed in the School of Engineering Library and unveiled at an evening function on 3/12/1982.

**EXHIBITIONS:** President's Exhibition, 3–9/9/1982, CSA, no. 50; *W.A. Sutton: paintings in the University Collection*, School of Fine Arts Gallery, UC, 16–26/6/1992

**CORRESPONDENCE:** Letter from Sutton to the J.E.C. Shearer Memorial Fund committee, 12/3/1982, CAG; letter from R.H.T. Bates to Sutton, 23/3/1982; account from Sutton to the J.E.C. Shearer Memorial Fund committee, 22/10/1982; letter from the J.E.C. Shearer Memorial Fund committee to Sutton, 29/10/1982; letter from Rotary Club of ChCh South to the Engineering School Library, 4/5/1999, all Engineering School Library, UC

**REFERENCES:** 'Courtney Shearer Memorial Appeal', *Chronicle*, UC, 12/11/1981, p. 1; 'Courteney [sic] Shearer Remembered', *Chronicle*, UC, 4/2/1983, p. 7; SRTh, pp. {ii}, {112}, 204; *SRArtNZ*, p. {82}; C. Brett, 'The art of the golden handshake', *Press*, 2/9/2000, p. 1; 'Sutton painting', *Letters to the Editor, Press*, 6/9/2000, p. 8; PU, pp. {5}, 14, 82; T. Strongman, 'The warmth, wit and talent of a favourite artist, W.A. Sutton painter', *Review, Press*, 4/6/1994, p. {11}; Caghey, p. {93}; J. Coley, 'In love with the Canterbury landscape', *Arts, Press*, 2/2/2000, p. {33}

#### CATALOGUE NO. 73

##### PORTRAIT OF MISS EILEEN FAIRBAIRN, 1977

Oil on canvas, 91 x 72 cm

**INSCRIPTIONS:** **RECTO:** lower right in brushpoint, W A SUTTON '77 plaque attached below the painting reads: Miss Eileen Fairbairn / Pupil 1906–1910 Teacher 1921–1942 / This portrait, painted by W.A.Sutton / in 1977, was commissioned by the / Centennial Association to stand as a / symbol of the great spirit engendered / by those who served the old school / with dedication and affection. **VERSO:** frame, impression upper centre, Willetton Galleries

**COLLECTION:** Christchurch Girls' High School

**HISTORY:** In 1977 Eileen Fairbairn (1893–1981), who was both a former student and staff member of the school, spoke at the Centennial Conversazione for ChCh Girls' High School. Fairbairn's speech was well received by all present and the school and the ChCh Girls' High School Centennial Assn decided that she represented a significant link between the present and the past. Commercial photographer Major L. Tonkin, ANZPPA, of ChCh took a series of photographs of Fairbairn seated as she had been on the occasion of the conversazione and wearing a black dress with a pink orchid corsage. Subsequently the ChCh Girls' High School Centennial Committee

commissioned Sutton to paint a full-length portrait of Eileen Fairbairn in this same pose for the school's library. Over the summer months of 1977–78 Fairbairn sat for the artist 4–5 times. The finished painting was presented to the school at an evening ceremony at the school on 21/3/1978. Sutton's fee for the commission was \$750.

**CORRESPONDENCE:** Letter from the ChCh Girls' High School Centennial Assn to Sutton, 28/10/1977; letter from Sutton to the ChCh Girls' High School Centennial Assn, 4/11/1977; letter from Pamela Phillips to Sutton, 17/11/1977; letter from the ChCh Girls' High School Centennial Assn, 28/11/1977; letter from the ChCh Girls' High School Centennial Assn to Sutton, 9/3/1978; letter from E. Fairbairn to Sutton, 24/3/1978, all CAG

**REFERENCES:** *Press*, 23/3/1978, p. 11; 'School Honours Old Girl', *Star*, 23/3/1978, p. 26; SRTh p. 200; Record sheet of portraits compiled by the artist in 1989 for the National Portrait Gallery, Wgtn, CAG; PU, pp. [5], 16, 92; *Introducing William A. Sutton, NZ Artist*, RMAG, 1995, p. 12



#### CATALOGUE NO. 74

##### PORTRAIT OF J.P. GODFREY, 1985

Oil on canvas, 91.5 x 71.0 cm

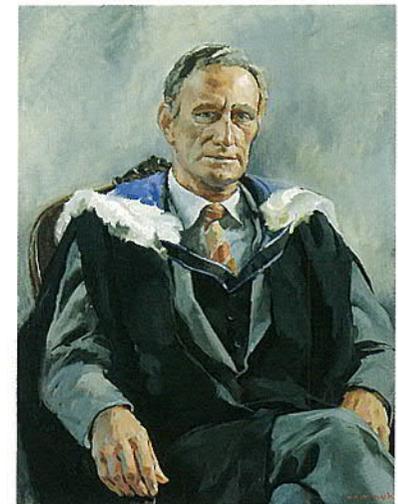
**INSCRIPTIONS:** **RECTO:** lower right in brushpoint, W A SUTTON '85. **VERSO:** support, impression, THE TURNBUCKLE STRETCHER / PRACTICAL STUDIO SUPPLIES / P.O. BOX 47278, AUCKLAND 1. NZ

**COLLECTION:** Burnside High School Permanent Collection

**HISTORY:** The portrait of J. P. Godfrey was one of three commissions undertaken by Sutton during the first half of the 1980s of the first three principals of Burnside High School. His fee for the Godfrey portrait was \$1,250.

**CORRESPONDENCE:** Letter from J.B. Russ, Associate Principal, Burnside High School, ChCh to Sutton, 28/9/1984; letter from Sutton to J.B. Russ, Burnside High School, ChCh, 29/4/1984, both CAG

**REFERENCES:** Record sheet of portraits compiled by the artist in 1989 for the National Portrait Gallery, Wgtn, CAG; PU, pp. [5], 16, 91





CATALOGUE NO. 75

PLANTATION SERIES II, 1986

Oil on canvas, 92 x 183 cm

**INSCRIPTIONS:** RECTO: lower left in brushpoint, W A Sutton '86. VERSO: upper left on label, ROBERT McDOUGALL ART GALLERY, / CHRISTCHURCH / ARTIST: WILLIAM SUTTON / TITLE: PLANTATION SERIES No. 2 / ACCESSION NUMBER: 86/64 / SIZE: A 915 x 1825 / F 1000 x 1910 / MEDIUM: Oil on Canvas / LOCATION: 1/5B; upper left on label, The Robert McDougall Art Gallery; left centre, DO NOT REMOVE THIS BACKBOARD / WITHOUT CONSULTING / THE CONSERVATION DEPARTMENT / ROBERT McDOUGALL ART GALLERY; right centre on label, DO NOT REMOVE THIS BACKBOARD / WITHOUT CONSULTING / THE CONSERVATION DEPARTMENT / ROBERT McDOUGALL ART GALLERY; centre on label, The Robert McDougall Art Gallery; edge of backing board, tape marked FRAGILE

**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu

**HISTORY:** Purchased by RMAG, with funding assistance from the Olive Stirrat Bequest, from the W.A. Sutton – Plantation Series exhibition at BGG in 1986 for \$12,000 (accession no. 86/64).

**EXHIBITIONS:** W.A. Sutton – Plantation Series, BBG, 10–30/11/1986, no. 2, \$12,000; A Canterbury Perspective, RMAG, 24/2–17/6/1990, no. 324; W.A. Sutton, RMAG, to 15/2–13/4/1997

**CORRESPONDENCE:** Letter from Sutton to R. Kay, 31/8/1986, CAG;

**REFERENCES:** 'W. A. Sutton, Plantation Series', *Press*, 11/11/1986, p. 3; 'Sutton holds exhibition', *Star*, 12/11/1986, p. 10; J. Smart, 'Canterbury consistency', *Art Review*, *Star*, 19/11/1986, p.10; P. Unger, 'Plantation Series', *Press*, 25/11/1986, p. 16; 'Plantation Series No. 2', *Bulletin*, no. 49, RMAG, 1–2/1987, p. [1]; P. Unger, 'Plantation Series', *Art Review*, *Press*, 1/7/1988, p. [34]; M. Dunn, A

*Concise History of NZ Painting*, 1991, p. [93]; A. Rewi, 'Master of the landscape', *Features*, *Press*, 3/12/1992, p. [13]; C. Brett, 'Master of the Arts', *North & South*, 8/1993, pp. [110–13], 114; PU, pp. front cover, [5], [14–15], 85; J. Paton, 'The grand old man of Canterbury painting', *Arts*, *Press*, 16/3/1994, p. 13; T. Strongman, 'The warmth, wit and talent of a favourite artist, W.A. Sutton painter', *Review*, *Press*, 4/6/1994, p. [11]; W.T. Mayston, 'Eloquent painter of Canterbury', *Review*, *Star*, 24/9/1994, p. 8; *ArtNZ*, no. 71, 1994, p. 94; J. Mane-Wheoki, 'Regionalism Vindicated', *ArtNZ*, 1994, no. 72, p. 99; BWRp, p. [24], [33], 37, fig. 42; PU, pp. [5], [14–15], 85; 'Canterbury Captured on Canvas', *SSTimes*, 30/4/1995, [C10]; W. Brown, *100 NZ Paintings*, 1995, p. [171]; R. Ussher, 'Birthday exhibition for Sutton', *Art Reviews*, *Press*, 26/2/1997, p. 17; Caughey, p. [93]; *A Concise History of Art in Canterbury 1850–2000*, RMAG, 2000, front cover, p. 107; K. McNeill, 'Warm, windy farewell to great Canterbury painter', *Press*, 24/12/2000, p. [1]; J. Coley, 'In love with the Canterbury landscape', *Arts*, *Press*, 2/2/2000, p. 33; W. Christopher, 'For the love of art', *One on One*, *Metropol*, 28/9/2000, p. 6

**NOTE:** Sutton's last great series, the *Plantation* series 1986–88, was born out of protest at the apparent transformation of the Canterbury landscape through the commercial planting of pine trees. He had been outraged when he saw Worsley's Spur, the subject of his *Four Seasons* series 1968–70, planted out in seedling pines, on his return journey to ChCh after the funeral of his old friend Fanny Buss (Frances Edith Cresswell 1910–86) at Governors Bay. His initial response was soon, however, tempered by acceptance for the plantations as he became engrossed in painting their rhythms over the land. There are 24 works in the series.



CATALOGUE NO. 76

PLANTATION SERIES V, 1986

Oil on canvas, 92 x 183 cm

**INSCRIPTIONS:** RECTO: lower left in brushpoint, W A SUTTON '86; lower centre, on brass plaque, PLANTATION SERIES No 5 W. A. SUTTON 1987. VERSO: lower left on label, ROBERT McDOUGALL ART GALLERY / CHRISTCHURCH / ON LOAN/S XXXX / FROM: MAIR ASTLEY HOLDINGS LIMITED / LOAN No L93/17 DATE: / ARTIST: WILLIAM SUTTON / TITLE: PLANTATION SERIES No. 5 / LOCATION: 1/217; lower left on label, The Robert McDougall Art Gallery; frame, lower centre, 1871; upper centre, No 5; No 5; 1871

**COLLECTION:** Richina Pacific Ltd, Auckland

**HISTORY:** Purchased in 1986 by Mair Astley Holdings Ltd for their boardroom in ChCh from the BGG for \$12,000. In 1996 ownership of the painting was transferred to Richina Pacific Ltd when they acquired Mair Astley Holdings Ltd. The painting has been on long term loan to the RMAG since 6/1993.

**EXHIBITIONS:** W.A. – Plantation Series, BGG, 10–30/11/1986, no. 5, \$12,000; W.A. Sutton, RMAG, to 15/2–13/4/1997

**CORRESPONDENCE:** Letter from Sutton to R. Kay, 31/8/1986, CAG

**REFERENCES:** 'Sutton holds exhibition', *Star*, 12/11/1986, p. 10; K. Forrester, 'A painterly statement on pines', *Press*, 12/11/1986, p. 22; J. Smart, 'Canterbury consistency', *Art Review*, *Star*, 19/11/1986, p. [10]; P. Unger, 'Plantation Series', *Press*, 25/11/1986, p. [16]; *Bulletin*, no. 49, RMAG, 1–2/1987, p. [1]; P. Unger, 'Plantation Series', *Art review*, *Press*, 1/7/1988, p. [34]; M. Dunn, *A Concise History of NZ Painting*, 1991, p. [93]; A. Rewi, 'Master of the landscape', *Features*, *Press*, 3/12/1992, p. [13]; M. Crean, 'Sutton painting stays', *Star*, 26/6/1993, p. 3; C. Brett, 'Master of the Arts', *North & South*, 8/1993, pp. [110–14]; BWRp, pp. [24], [33], [37], 38; J. Paton, 'The grand old man of Canterbury

painting', *Arts, Press*, 16/3/1994, p. {13}; PU, pp. [5], {14}, 15, 86; T. Strongman, 'The warmth, wit and talent of a favourite artist, W.A. Sutton painter', *Review, Press*, 4/6/1994, p. {11}; W.T. Mayston, 'Eloquent painter of Canterbury', *Star*, 24/9/1994, p. {8}; 'Canterbury Captured on Canvas', *SSTimes*, 30/4/1995, [C10]; W. Brown, *100 NZ Paintings*, 1995, p. {171}; R. Ussher, 'Birthday exhibition for Sutton', *Art Reviews, Press*, 26/2/1997, p. 17; Caughey, p. {93};

K. McNeill, 'Warm, windy farewell to great Canterbury painter', *Press*, 24/1/2000, p. {1}; J. Coley, 'In love with the Canterbury landscape', *Arts, Press*, 2/2/2000, p. {33}

**NOTE:** Sutton sometimes referred to *Plantation Series V* as the 'Butcher's Apron'.

#### CATALOGUE NO. 77

##### PLANTATION SERIES VI, 1986

Oil on canvas, 91.7 x 182.6 cm

**INSCRIPTIONS:** RECTO: lower left in brushpoint, W A SUTTON '86. VERSO: upper left on support, impression, THE TURNBUCKLE STRETCHER / BY PRACTICAL STUDIO SUPPLIES / PO BOX 47278, AUCKLAND 1. NZ; upper centre, 6 [within a circle]

**COLLECTION:** Philip Carter

**HISTORY:** Purchased by Jean and Jim Pollard when the painting was exhibited at the BGG in 11/1986 for \$12,000; sold at fine arts auction organised by CoCA to raise funds for the CAG on 14/9/2000 for \$47,837.50, lot 9.

**EXHIBITIONS:** W.A. Sutton – *Plantation Series*, BGG, 10–30/11/1986, no. 6, \$12,000

**CORRESPONDENCE:** Letter from Sutton to R. Kay, 31/8/1986, CAG; invoice from the BGG to J. Pollard, 10/11/1986; invoice from CoCA to present owner, 5/9/2000

**REFERENCES:** J. Smart, 'Canterbury consistency', *Art Review, Star*, 19/11/1986, p. {10}; P. Unger, 'Plantation Series', *Press*, 25/11/1986, p. {16}; 'Sutton holds exhibition', *Star*, 12/11/1986, p. 10; P. Unger, 'Plantation Series', *Art Review, Press*, 1/7/1988, p. {34}; M. Dunn, *A Concise History of NZ Painting*, 1991, p. {93}; A. Rewi, 'Master of the landscape', *Features, Press*, 3/12/1992, p. {13}; BWRp, pp. {24}, {33}, {37–38}; J. Paton, 'The grand old man of Canterbury painting', *Arts, Press*, 16/3/1994, p. {13}; PU, pp. {14–15}; T. Strongman, 'The warmth, wit and talent of a favourite artist', 'W.A. Sutton painter', *Review, Press*, 4/6/1994, p. {11}; W.T. Mayston, 'Eloquent painter of Canterbury', *Star*, 24/9/1994, p. {8}; 'Canterbury Captured on Canvas', *SSTimes*, 30/4/1995, [C10]; W. Brown, *100 NZ Paintings*, 1995, p. {171}; Caughey, pp. {93}; K. McNeill, 'Warm, windy farewell to great Canterbury painter', *Press*, 24/1/2000, p. {1}; J. Coley, 'In love with the Canterbury landscape', *Arts, Press*, 2/2/2000, p. {33}; 'Charity auction attracts NZ art lovers', *Press*, 15/9/2000, p. 7; 'Auction draws big names', *Press*, 25/7/2000, p. 35



#### CATALOGUE NO. 78

##### PLANTATION SERIES XVI, 1987

Oil on canvas, 153.0 x 244.5 cm

**INSCRIPTIONS:** RECTO: lower left in brushpoint, W A SUTTON '87. VERSO: upper centre and lower centre, in pencil on canvas, 2482; lower left, in pencil on canvas, 1568

**COLLECTION:** The Clark Collections

**HISTORY:** Purchased by the present owner in 1987 from the BGG for \$25,000.

**CORRESPONDENCE:** Invoice from BGG to the present owner, 22/9/1987, BGG

**REFERENCES:** P. Unger, 'Plantation Series', *Art Review, Press*, 1/7/1988, p. {34}; M. Dunn, *A Concise History of NZ Painting*, 1991, p. {93}; A. Rewi, 'Master of the landscape', *Features, Press*, 3/12/1992, p. {13}; C. Brett, 'Master of the Arts', *North & South*, 8/1993, pp. {110–14}; BWRp, pp. {24}, {37–38}; J. Paton,

'The grand old man of Canterbury painting', *Arts, Press*, 16/3/1994, p. {13}; PU, pp. {14–15}; T. Strongman, 'The warmth, wit and talent of a favourite artist, W.A. Sutton painter', *Review, Press*, 4/6/1994, p. {11}; W.T. Mayston, 'Eloquent painter of Canterbury', *Star*, 24/9/1994, p. {8}; 'Canterbury Captured on Canvas', *SSTimes*, 30/4/1995, [C10]; W. Brown, *100 NZ Paintings*, 1995, p. {171}; Caughey, p. 93; K. McNeill, 'Warm, windy farewell to great Canterbury painter', *Press*, 24/1/2000, p. {1}; J. Coley, 'In love with the Canterbury landscape', *Arts, Press*, 2/2/2000, p. {33}

**NOTE:** *Plantation Series XVI* is the largest painting in the series of 24. At the time of its completion Sutton considered it to be the most definitive work in the series to date.





**CATALOGUE NO. 79**

**PLANTATION SERIES XVIII, 1988**

Oil on canvas, (s) 137 x 244 cm

**INSCRIPTIONS:** RECTO: lower right in brushpoint, W A SUTTON '88. VERSO: [not sighted]

**COLLECTION:** Lincoln University Art collection, Lincoln University, Lincoln

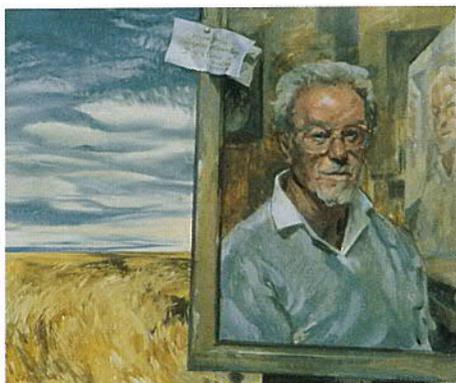
**HISTORY:** In 1991 Sutton placed *Plantation Series XVIII* on long-term loan with Lincoln University. Subsequently, the university purchased the painting for its art collection (no. 111). It hangs in the foyer of the Commerce Building.

**EXHIBITIONS:** *Plantation Series*, BGG, 20/6–8/7/1988

**CORRESPONDENCE:** Letter from Sutton to R. Kay, 1/12/1988, CAG; letter from J. Gifford, BGG, to C. Johnstone, ACAG, 28/3/1994, BGG

**REFERENCES:** 'Sutton paintings', *Star*, 29/6/1988, p. 20; P. Unger, 'Plantation Series', *Art Review, Press*, 1/7/1988, p. 34; 'Plantation Series at Lincoln University', *Press*, 8/8/1991, p. 6; 'Artist adds finishing touch', *Star*, 8/8/1991, p. 20; M. Dunn, *A Concise History of NZ Painting*, 1991, p. {93}; 'Master of the

landscape', *Features, Press*, 3/12/1992, p. {13}; S. Brooker, 'Lincoln University/ Te Whare Wanaka o Aoraki Art Collection', BA (Hons) research paper in Art History, UC, 1992, pp. 9, 35, f. p. 1; A. Rewi, 'Master of the landscape', *Features, Press*, 3/12/1992, p. {13}; C. Brett, 'Master of the Arts', *North & South*, 8/1993, pp. {110–14}; BWRp, pp. {24}, {33}{37–38}; J. Paton, 'The grand old man of Canterbury painting', *Arts, Press*, 16/3/1994, p. {13}; PU, pp. {14–15}; T. Strongman, 'The warmth, wit and talent of a favourite artist, W.A. Sutton painter', *Review, Press*, 4/6/1994, p. {11}; W.T. Mayston, 'Eloquent painter of Canterbury', *Star*, 24/9/1994, p. {8}; W. Brown, *100 NZ Paintings*, 1995, p. {171}; Caughey, p. {93}; K. McNeill, 'Warm, windy farewell to great Canterbury painter', *Press*, 24/1/2000, p. {1}; J. Coley, 'In love with the Canterbury landscape', *Arts, Press*, 2/2/2000, p. {33}; M.L. Smethan, *Lincoln University Art Collection, A Visitors' Guide to some of the works in the Collection*, Lincoln University, 2000, [p.19], back cover



**CATALOGUE NO. 80**

**SELF PORTRAIT, 1987**

Oil on canvas, 75.0 x 90.5 cm

**INSCRIPTIONS:** RECTO: upper centre, painted for the / University of Canterbury / by W A Sutton / aetat LXX / 1 March 1987; lower left in brushpoint, W A SUTTON '87. VERSO: on stretcher imprinted, THE TURNBUCKLE STRETCHER / BY PRACTICAL STUDIO SUPPLIES / PO BOX 47278, AUCKLAND 1. NZ; on frame, right, B; mould made in Italy

**COLLECTION:** University of Canterbury

**HISTORY:** On the completion of his portrait of the then Vice-Chancellor of UC, A.D. Brownlie, in 1984, Sutton was commissioned by the university to paint a self-portrait for the School of Fine Arts. This was not completed until the artist's 70th birthday on 1 March 1987. It was presented to the university early in the following month.

**EXHIBITIONS:** *New Zealand Self-Portraits*, CSA, 25/10–4/11/1990, nfs; W.A. Sutton: *paintings in the University Collection*, School of Fine Arts Gallery, UC, 16–26/6/1992

**REFERENCES:** 'Portrait unveiled', *Press*, 8/11/1984, p. 9; 'Selfscape', *Press*, 10/4/1987, p. 4; Record sheet of portraits compiled by the artist in 1989 for the National Portrait Gallery, Wgtn, RMAG; 'Self portrait', *Press*, 27/10/1990, p. 8; P. Unger, 'New Zealand Self Portraits', *Art Reviews, Press*, 1/11/1990, p. 20; W. McAloon, 'Real/Surreal', *Art Reviews, Press*, 9/4/1992, p. 25; 'University's Sutton Paintings on show in Fine Arts Gallery', *Chronicle*, 11/6/1992, p. 3; PU, pp. [5], 94; T. Strongman, 'The warmth, wit and talent of a favourite artist, W.A. Sutton painter', *Review, Press*, 4/6/1994, p. 11; D. McCurdy, 'Sutton's palette of friends farewell him', *Press*, 29/1/2000, p. 3

**CATALOGUE NO. 81**

**PORTRAIT OF TOM TAYLOR, 1991**

Oil on canvas, 56.0 x 45.5 cm

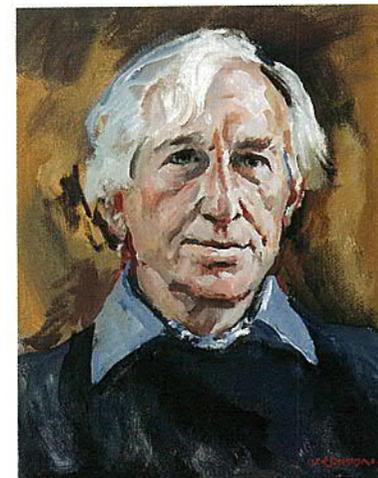
**INSCRIPTIONS:** RECTO: lower right in brushpoint, W.A. SUTTON '91. VERSO: no inscriptions

**COLLECTION:** Bridget, Caitlin and Sean Taylor

**HISTORY:** In 1991, 40 years after his initial portrait, Taylor sat again for Sutton. In return Taylor sculpted another portrait bust of his teacher and colleague from which he cast two versions, one in bronze, the other in fibreglass (see cat. no. 18).

**CORRESPONDENCE:** Letter from Sutton to R. Kay, 12/7/1994, CAG

**REFERENCES:** PU, pp. [5], 16, 90



**CATALOGUE NO. 82**

**PORTRAIT OF NORMAN BARRETT, 1992**

Oil on canvas, 45.5 x 30.5 cm

**INSCRIPTIONS:** RECTO: lower right, W.A. SUTTON '92. VERSO: lower centre on label, RONALD MOTTRAM / PICTURE FRAMER / BUS 799-938 235 / FAX 799-961 / MOORHOUSE AVE / CHRISTCHURCH; upper centre on label on frame, Hung at the Robert McDougall Art Gallery / between Nov 12/92 & Jan 27/93

**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu

**HISTORY:** This is purported to be the last portrait painted by the artist and it is appropriate that it was of his long-time friend, Norman Barrett. Sutton painted the portrait especially for an exhibition of recent works by Canterbury artists organised by the RMAG in 1992. The painting was gifted to the RMAG by Norman Barrett in 2002 (accession no. 2002/37).

**EXHIBITIONS:** *Prospect Canterbury '92*, RMAG, 12/1992–1/1993

**REFERENCES:** *Bulletin*, no. 128, RMAG, 2–5/2002, p. 18



## Watercolours and Drawings



### CATALOGUE NO. 83

**UNTITLED, [TILE-ROOFED HOUSE, HEREFORD ST, CHRISTCHURCH],** c. 1934

Watercolour on paper, 26.9 x 36.7 cm

**INSCRIPTIONS:** RECTO: lower left in brushpoint, W.A. SUTTON. 1934. VERSO: upper left in pencil, 95/18; upper right in pencil, Send M Calvert / 52 Bealey Ave / 1/2" 413 C.T.C arts / Mon Cream mo[unt] & line / 19 x 16 made [in a circle]; on mount: lower right in pencil, "Untitled" (Tiled roof house Hereford St) 2/B84 / 95/18

**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu

**HISTORY:** Purchased by the RMAG from the CSA in 1995 for \$2,800 (accession no. 95/18).



### CATALOGUE NO. 84

**VICTORIA STREET, CHRISTCHURCH,** c. 1939

previously recorded as **UNTITLED, [Victoria Street];** also described as **THE CLOCK TOWER, VICTORIA STREET, CHRISTCHURCH**

Watercolour on paper, 39.0 x 54.5 cm

**INSCRIPTIONS:** RECTO: lower left in pencil, UC/SFA/22; lower right in pencil, W. A. Sutton. **MATT RECTO:** lower right in pencil, Loan Collection: University of Canterbury School of Fine Arts – SUTTON CLOCK TOWER. **MATT VERSO:** upper left on label, ROBERT McDOUGALL ART GALLERY / CHRISTCHURCH / ON LOAN / STORAGE [crossed out] / FROM: Macmillan Brown Library / University of Canterbury / LOAN No DATE: / ARTIST: W.A. Sutton / TITLE: Untitled [Victoria St, 1939] / LOCATION:

**COLLECTION:** School of Fine Arts, University of Canterbury

**HISTORY:** One of the nearly 140 works that form the art collection of the School of Fine Arts, UC. Like *Victoria Street*, c. 1939, many of these works were left at the art school over the years by former students (accession no. UC/SFA/22).

**EXHIBITIONS:** *W.A. Sutton: paintings in the University Collection*, School of Fine Arts Gallery, UC, 16–26/6/1992; *W.A. Sutton*, RMAG, to 15/2/–13/4/1997

**REFERENCES:** *Annual Report & Survey*, no. 10, RMAG, 7/1973, no. 8, p. 13; 'Views from the 20s', *The Arts, Star*, 23/7/1975, p. 20; *William A. Sutton, What is it all about?*, RMAG, c. 1981, p. [1]; D. Shephard, 'Picture of the Month,' *Press*, 30/9/1983, p. 18; 'Victoria Street c. 1939, by W.A. Sutton', *Bulletin*, supp., RMAG, 3/1984, p.[2]; SRTh, pp. vi, 28, 45, 182; 'Art Collection comes out of the Basement', *Chronicle*, UC, 28/2/1991, p. 3; *Introducing William A. Sutton, NZ Artist*, RMAG, 1995, pp. 2–3, 7; R. Ussher, 'Birthday exhibition for Sutton', *Art Reviews, Press*, 26/2/1997, p. 17

**CATALOGUE NO. 85**

**SNOW ON THE TOPS NEAR BEALEY, 1946**

also exhibited as **SNOWFALL ON THE TOPS**

Watercolour on paper, 38.8 x 54.0 cm

**INSCRIPTIONS:** **RECTO:** lower right, W.A. Sutton '46; below image, lower left, 1967/16. **VERSO:** pencilled instructions; ACAG [within a circle]; lower right, No. 4 [within a circle]

**COLLECTION:** Auckland Art Gallery Toi o Tāmaki

**HISTORY:** Purchased by the ACAG from John Cordy Ltd, Auckland in 5/1967, lot 384 (accession no. 1967/9/3).

**EXHIBITIONS:** *Exhibition of Landscapes in Oils & Watercolours by William A. Sutton*, Pioneers' Hall, Dunedin, 16–25/4/1947, no. 16, 15gns

**REFERENCES:** G.H. Brown & H. Keith, *An Introduction to NZ Painting*, 1969, p. 135; ESRp, p. 8; A. Mackle, Entry prepared for Thième-Becker, 1979, Te Papa; SRTh, pp. vi, 37, 50, 142, 186; BWRp, pp. 5, 9, fig. 1



**CATALOGUE NO. 86**

**NORTH CANTERBURY LANDSCAPE, 1956**

Watercolour on paper, 37.5 x 56.0 cm

**INSCRIPTIONS:** **RECTO:** lower right, W.A. SUTTON. **VERSO:** any previous inscriptions on the verso of this painting have been obscured by the present backing board

**COLLECTION:** Hocken Library Uare Taoka o Hākena, University of Otago, Dunedin

**HISTORY:** Acquired by the HL in 12/1961 for the Mona Edgar collection (accession no. 19,820). Negative number 0041/4.

**EXHIBITIONS:** Mona Edgar collection, DPAG, Dunedin, 1964–65

**REFERENCES:** SRTh, p. 190



**CATALOGUE NO. 87**

**NASSAU, BAHAMAS, 1952**

Watercolour on paper, 39.5 x 57.9 cm

**INSCRIPTIONS:** **RECTO:** lower right, W.A. Sutton '52. **VERSO:** c. in ink, No 12 [underlined]; NASSAU BAHAMAS / by / W A SUTTON; centre on label, From / H. FISHER & SON / FINE ART DEALERS / PICTURE FRAMERS / TELEPHONE 33-003 est. 1870 / 691 COLOMBO STREET / CHRISTCHURCH, C. 1. N.Z.

**COLLECTION:** Private collection, Christchurch

**HISTORY:** Purchased from a dealer gallery in Nelson in the mid-1970s for \$200.

**REFERENCES:** SRTh, p. 191

**NOTE:** Over the Christmas vacation of 1951–52 Sutton made a trip to Nassau in the Bahamas to visit his friend Harry Sands, whom he had met at London House, London in 1947.





#### CATALOGUE NO. 88

##### PONTE FABRICIO WITH S. BARTOLOMEO, ROME, 1973

Pencil and watercolour on paper, 34.0 x 52.5 cm

**INSCRIPTIONS:** RECTO: lower right in pencil, Ponte Fabricio with S. Bartolomeo, Rome / W A Sutton 27 December 1973. MOUNT, RECTO: lower left in pencil, 28:114 B25A. VERSO: upper left in pencil 6 [within circle but crossed out]; lower right in pencil, 89/131:28

**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu

**HISTORY:** From 12/1973 to 8/1974 Sutton who was on sabbatical from the School of Fine Arts, UC and living in Italy. During this period he produced numerous watercolours and drawings. In 1989 he gifted 114 Italian studies to the RMAG<sup>1</sup> including *Ponte Fabricio with S. Bartolomeo* painted while he was in Rome (accession no. 89/131:28-114).

**EXHIBITIONS:** *Drawings of Italy* by W.A. Sutton, RMAG, 5/11–5/12/1974, no. 71

**REFERENCES:** Italy, pp. [vii], 6; G.T. Moffitt, 'Sutton's view of Italy', *Press*, 15/11/1974, p. {21}; 'University art book an accident', *Press*, 3/2/1976, p. {18}; T.L.R. Wilson, 'Sutton pictures delight', *Press*, 17/2/1976, p. {20}; J. Summers, 'Sutton show a personal record of Italy', *Star*, 20/2/1976, p. {9}; SRTh, p. 150; *Good Works, Works donated to the City's Collection, 1932–1994*, RMAG, 1994, p. {50}; 'Canterbury Captured on Canvas', *SSTimes*, 30/4/1995, {C10}

<sup>1</sup> For further information on this gift, see 'The Italian Watercolours, W.A. Sutton Gift', *Bulletin*, no. 64, RMAG, 7–8/1989, pp. 1–2.



#### CATALOGUE NO. 89

##### THE COLOSSEUM FROM THE SOUTH, ROME, 1974

Watercolour on paper, 34.0 x 52.5 cm

**INSCRIPTIONS:** RECTO: lower right in pencil, Colosseum from the South / Rome, 5 January 1974. / W.A. SUTTON. VERSO: lower right, 89/131:30. MOUNT, VERSO: lower right, No 30 B35A

**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu

**HISTORY:** See cat. no. 88 (accession no. 89/131:30-114).

**EXHIBITIONS:** *Drawings of Italy* by W.A. Sutton, RMAG, 5/11–5/12/1974, no. 57; *Good Works, Works donated to the City's Collection*, RMAG, 30/11/1994–29/1/1995;

**REFERENCES:** Italy, pp. [vii], 2; G.T. Moffitt, 'Sutton's view of Italy', *Press*, 15/11/1974, p. {21}; University art book an 'accident', *Press*, 3/2/1976, p. {18}; T.L.R. Wilson, 'Sutton pictures delight', *Press*, 17/2/1976, p. {20}; J. Summers, 'Sutton show a personal record of Italy', *Star*, 20/2/1976, p. {9}; SRTh, p. 150; *Good Works, Works donated to the City's Collection, 1932–1994*, RMAG, 1994, p. {50}; 'Canterbury Captured on Canvas', *SSTimes*, 30/4/1995, {C10}



#### CATALOGUE NO. 90

##### FLORENCE FROM FIESOLE, 1974

Pencil and watercolour on paper, 34.0 x 52.5 cm

**INSCRIPTIONS:** RECTO: lower right in pencil, Florence from Fiesole / 5 April 1974. / W A Sutton. VERSO: upper left in pencil, 10 [within a circle]; lower right in pencil, 89/131:72

**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu

**HISTORY:** See cat. no. 88 (accession no. 89/131:72-114).

**EXHIBITIONS:** *Drawings of Italy* by W.A. Sutton, RMAG, 5/11–5/12/1974, no. 38

**REFERENCES:** G.T. Moffitt, 'Sutton's view of Italy', *Press*, 15/11/1974, p. {21}; Italy, pp. [vii], 12; 'University art book an accident', *Press*, 3/2/1976, p. {18}; T.L.R. Wilson, 'Sutton pictures delight', *Press*, 17/2/1976, p. {20}; J. Summers, 'Sutton show a personal record of Italy', *Star*, 20/2/1976, p. 9; SRTh, p. 149; *Good Works, Works donated to the City's Collection, 1932–1994*, RMAG, 1994, p. {50}; 'Canterbury Captured on Canvas', *SSTimes*, 30/4/1995, {C10}

CATALOGUE NO. 91

DETAIL OF THE DOME, FLORENCE CATHEDRAL, 1974

Pencil and watercolour on paper, 34.0 x 52.5 cm

**INSCRIPTIONS:** RECTO: lower right in pencil, Detail of the Dome, / Florence Cathedral / 9 April '74 / W.A. Sutton. MOUNT VERSO: lower right in pencil, 89/131:76-114 25A. VERSO: upper left in pencil, 11 [within a circle]; lower right in pencil, 89/131:76

**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu

**HISTORY:** See cat. no. 88 (accession no. 89/131:76-114).

**EXHIBITIONS:** *Drawings of Italy by W.A. Sutton*, RMAG, 5/11–5/12/1974, no. 48

**REFERENCES:** G.T. Moffitt, 'Sutton's view of Italy', *Press*, 15/11/1974, p. {21}; *Italy*, pp. [vii], 12; 'University art book an accident', *Press*, 3/2/1976, p. {18}; T.L.R. Wilson, 'Sutton pictures delight', *Press*, 17/2/1976, p. {20}; J. Summers, 'Sutton show a personal record of Italy', *Star*, 20/2/1976, p. 9; SRTh, p. 149; *Good Works, Works donated to the City's Collection, 1932–1994*, RMAG, 1994, p. {50}; 'Canterbury Captured on Canvas', *SSTimes*, 30/4/1995, {C10}



CATALOGUE NO. 92

S. MARIA DELLA SALUTE, VENICE, 1974

Pencil and watercolour on paper, 34.0 x 52.5 cm

**INSCRIPTIONS:** RECTO: lower right in pencil, S. Maria della Salute / Venice. 1 May 1974 / W.A. Sutton. VERSO: upper left in pencil, 15 [within a circle]; 89/131:3; lower left in pencil, 89/131:3-14. MOUNT RECTO: lower right in pencil, 3-114 2/B35

**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu

**HISTORY:** See cat. no. 88 (accession no. 89/131:3-114).

**EXHIBITIONS:** *Drawings of Italy by W.A. Sutton*, RMAG, 5/11–5/12/1974, no. 15; *W.A. Sutton's Views of Venice*, RMAG, 9/1986

**REFERENCES:** G.T. Moffitt, 'Sutton's view of Italy', *Press*, 15/11/1974, p. {21}; *Italy*, pp. [vii], 15; 'University art book an accident', *Press*, 3/2/1976, p. {18}; T.L.R. Wilson, 'Sutton pictures delight', *Press*, 17/2/1976, p. {20}; J. Summers, 'Sutton show a personal record of Italy', *Star*, 20/2/1976, p. {9}; SRTh, p. 149; P. Unger, 'Artists' views of Venice', *Press*, 10/9/1986, p.11; *Good Works, Works donated to the City's Collection, 1932–1994*, RMAG, 1994, p. {50}; 'Canterbury Captured on Canvas', *SSTimes*, 30/4/1995, {C10}



CATALOGUE NO. 93

COURTYARD OF THE DOGE'S PALACE WITH S. MARCO, VENICE, 1974

Pencil and watercolour on paper, 34.0 x 52.5 cm

**INSCRIPTIONS:** RECTO: lower right in pencil, Courtyard of the Doge's Palace / with S. Marco Venice, 16 May '74 / W.A. Sutton. VERSO: upper left in pencil, 13 [within a circle]; lower right, 89/131:10. MOUNT RECTO: lower right in pencil, 10-114 2/B35

**HISTORY:** See cat. no. 88 (accession no. 89/131:10-114).

**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu

**EXHIBITIONS:** *Drawings of Italy by W.A. Sutton*, RMAG, 5/11–5/12/1974, no. 1; *NZ Drawing, 1976–78, ACAG*<sup>1</sup>, no. 93; *W.A. Sutton's Views of Venice*, RMAG, 9/1986; *Good Works, Works donated to the City's Collection*, RMAG, 30/11/1994–29/1/1995; *W.A. Sutton, works on paper*, RMAG, 6–9/2000

**CORRESPONDENCE:** Letter from E. Smith, ACAG to B. Muir, RMAG, 4/11/1976, RMAG

**REFERENCES:** G.T. Moffitt, 'Sutton's view of Italy', *Press*, 15/11/1974, p. {21}; *Italy*, pp. [vii], 13; 'University art book an accident', *Press*, 3/2/1976, p. {18}; T.L.R. Wilson, 'Sutton pictures delight', *Press*, 17/2/1976, p. {20}; J. Summers, 'Sutton show a personal record of Italy', *Star*, 20/2/1976, p. {9}; G.H. Brown, *NZ Drawing*, ACAG, 1976; SRTh, pp. 148, 159; P. Unger, 'Artists' views of Venice', *Press*, 10/9/1986, p. 11; BWRp, p.41; PU, pp. [5], 75; *Good Works, Works donated to the City's Collection, 1932–1994*, RMAG, 1994, p. {50}; 'Canterbury Captured on Canvas', *SSTimes*, 30/4/1995, {C10}; RMcRp, p. 4

<sup>1</sup> This exhibition, organised by the ACAG, toured 8 NZ art galleries 1976–78, including RMAG, 15/8–15/9/1977.





**CATALOGUE NO. 94**

**THE MAUSOLEUM OF THEODORIC, RAVENNA, 1974**

Pencil and watercolour on paper, 34.0 x 52.5 cm

**INSCRIPTIONS:** RECTO: lower right in pencil, The Mausoleum of Theodoric. / Ravenna. 21 July '74. / W.A.Sutton. VERSO: upper left in pencil, 22 [within a circle]; lower right in pencil, 89/131:90. **MOUNT VERSO:** lower right in pencil: 89/131:90-114 25A

**HISTORY:** See cat. no. 88 (accession no. 89/131:90-114).

**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu

**EXHIBITIONS:** *Drawings of Italy by W.A. Sutton*, RMAG, 5/11–5/12/1974, no. 7

**REFERENCES:** Italy, pp. [vii], 22; 'University art book an accident', *Press*, 3/2/1976, p. {18}; T.L.R. Wilson, 'Sutton pictures delight', *Press*, 17/2/1976, p. {20}; J. Summers, 'Sutton show a personal record of Italy', *Star*, 20/2/1976, p. {9}; SRTh, p. 149; *Good Works, Works donated to the City's Collection, 1932–1994*, RMAG, 1994, p. {50}; 'Canterbury Captured on Canvas', *SSTimes*, 30/4/1995, {C10}



**CATALOGUE NO. 95**

**THE CATHEDRAL FROM THE VIA DEL BASTIONE DI S. CLEMENTE, AREZZO, 1974**

Pencil and watercolour on paper, 34.0 x 52.5 cm

**INSCRIPTIONS:** RECTO: lower right in pencil, The Cathedral, from Via del Bastione / di S. Clemente. Arezzo, 26 July '74. / W A Sutton. VERSO: upper left in pencil, 19 [within a circle and crossed out]; lower right in pencil, 89/131:92. **MOUNT RECTO:** lower right in pencil, 89/131:92-114 25A

**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu

**HISTORY:** See cat. no. 88 (accession no. 89/131:92-114).

**EXHIBITIONS:** *Drawings of Italy by W.A. Sutton*, RMAG, 5/11–5/12/1974, no. 4; *Good Works, Works donated to the City's Collection*, RMAG, 30/11/1994–29/1/1995; *W.A. Sutton, works on paper*, RMAG, 6-9/2000

**REFERENCES:** *Drawings of Italy by W.A. Sutton*, [notes from the exhibition prepared by the artist], RMAG, 5/11–5/12/1974; *Italy*, pp. [vii], 22; 'University art book an accident', *Press*, 3/2/1976, p. {18}; T.L.R. Wilson, 'Sutton pictures delight', *Press*, 17/2/1976, p. {20}; J. Summers, 'Sutton show a personal record of Italy', *Star*, 20/2/1976, p. {9}; SRTh, p. 149; *Good Works, Works donated to the City's Collection, 1932–1994*, RMAG, 1994, p. {50}; 'Canterbury Captured on Canvas', *SSTimes*, 30/4/1995, {C10}; *Bulletin*, no. 121, RMAG, 6–8/2000, p. [2]



**CATALOGUE NO. 96**

**ROOFTOPS FROM THE BRUFANI PALACE HOTEL, PERUGIA, 1974**

Pencil and watercolour on paper, 34.0 x 52.5 cm

**INSCRIPTIONS:** RECTO: lower right in pencil, Rooftops, Perugia, from the / Brufani Palace Hotel. / 14 August '74. W.A. Sutton. VERSO: upper left in pencil, 24 [within a circle and crossed out]; lower right in pencil, 89/131:98. **MOUNT RECTO:** lower right in pencil, 89/131:98-114 25A

**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu

**HISTORY:** See cat. no. 88 (accession no. 89/131:98-114).

**EXHIBITIONS:** *Drawings of Italy by W.A. Sutton*, RMAG, 5/11–5/12/1974, no. 5; *Good Works, Works donated to the City's Collection*, RMAG, 30/11/1994–29/1/1995

**REFERENCES:** *Italy*, pp. [vii], 22; 'University art book an accident', *Press*, 3/2/1976, p. {18}; T.L.R. Wilson, 'Sutton pictures delight', *Press*, 17/2/1976, p. {20}; J. Summers, 'Sutton show a personal record of Italy', *Star*, 20/2/1976, p. {9}; SRTh, p. 149; *Good Works, Works donated to the City's Collection, 1932–1994*, RMAG, 1994, pp. 49, {50}; 'Canterbury Captured on Canvas', *SSTimes*, 30/4/1995, {C10}

**CATALOGUE NO. 97**

**PENZANCE, 1981**

Watercolour on paper, 27.5 x 37.5 cm

**INSCRIPTIONS:** RECTO: lower right in pencil, Penzance 10 July 1981 W A Sutton. VERSO: no inscriptions

**COLLECTION:** Aigantighe Art Gallery, Timaru

**HISTORY:** Purchased by the Aigantighe Art Gallery, Timaru with funding from the G. Sevicke Jones Trust and QEII from the *Churches and Towns* exhibition at BGG in 1981.

**EXHIBITIONS:** *Churches & Towns, Some watercolours by W.A. Sutton painted during a brief overseas tour*, 1981, BGG, 30/11–11/12/1981, no. 8, \$550

**REFERENCES:** SRTh, pp. 152, 204; Aigantighe Art Catalogue, 20/2/1989, p. 52

**NOTE:** In 1981 Sutton travelled to England, Ireland and France for the northern summer. While in England he visited places with family associations including Penzance, Cornwall, the birthplace of his grandmother, Mary Sutton (née Harvey). (See also cat. no.98.)



**CATALOGUE NO. 98**

**ST MICHAEL'S MOUNT, CORNWALL, 1981**

Watercolour on paper, 27 x 37 cm

**INSCRIPTIONS:** RECTO: lower right in pencil, St Michael's Mount, / Cornwall, 12 July '81 / WA Sutton. VERSO: upper left in marker pen, Acc No 82/03 [crossed out], 04; upper right on label, ROBERT McDOUGALL ART GALLERY, / CHRISTCHURCH / ARTIST SUTTON, William Alexander / TITLE St. Michael [sic] Mount of Cornwall / ACCESSION NUMBER 82/04 / SIZE 260 x 370 / MEDIUM Watercolour on Paper / LOCATION 2/DX 4

**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu

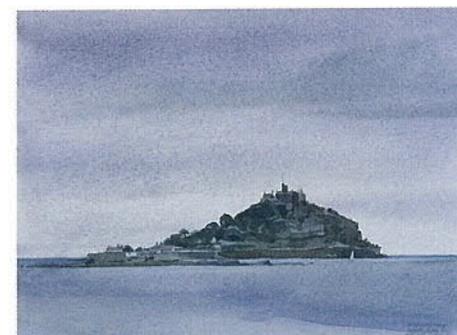
**HISTORY:** Purchased by the RMAG from the *Churches & Towns* exhibition at BGG, 12/1981 for \$550 (accession no. 82/04).

**EXHIBITIONS:** *Churches & Towns, Some watercolours by W.A. Sutton painted during a brief overseas tour*, BGG, 30/11–11/12/1981, no. 9, \$550; W.A.

*Sutton*, RMAG, 15/2–13/4/1997; *W.A. Sutton, works on paper*, RMAG, 6–9/2000

**REFERENCES:** D. Shephard, 'Picture of the Month', *Press*, 30/9/1983, p. 18; 'Acquisitions', *Bulletin*, no. 32, RMAG, 3–4/1984, p. [4]; 'Victoria Street c. 1939, by W.A. Sutton', *Bulletin*, supp., RMAG, 3/1984, p. [2]; SRTh, pp. 152, 204; *The Collections of the RMAG*, RMAG, 1983 (supp. 1988), p. 32; H. Watson White, 'Tribute to a true Renaissance man', *SSTimes*, 6/4/1997, F8; *Bulletin*, no. 121, RMAG, 6–8/2000, f. p. 1

**NOTE:** see Note, cat. no. 97.



**CATALOGUE NO. 99**

**SUMMIT ROAD, 1983**

Watercolour on paper, 34.2 x 50.5 cm

**INSCRIPTIONS:** RECTO: lower left in pencil, W.A. Sutton '83. VERSO: centre on label, The Robert McDougall Art Gallery; upper right on label, ROBERT McDOUGALL ART GALLERY, / CHRISTCHURCH / ARTIST: SUTTON, W. A. / TITLE: SUMMIT ROAD / ACCESSION NUMBER: 83/91 / SIZE: 365 x 50 [sic] / MEDIUM: watercolour / LOCATION: 2/DX13 [crossed out] DX14; 13 [in a circle]; 83/91

**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu

**HISTORY:** Purchased by RMAG from *Land and Sky, but Mainly Sky* exhibition at BGG in 12/1983 for \$750 (accession no. 83/91).

**EXHIBITIONS:** *Land and Sky, but Mainly Sky*, BGG, 12–22/12/1983, no. 13, \$750; *W.A. Sutton*, RMAG, to 15/2–13/4/1997; *W.A. Sutton, works on paper*, RMAG, 6–9/2000

**REFERENCES:** SRTh, pp. 153, 205; 'Acquisitions', *Bulletin*, no. 32, RMAG, 3–4/1984, p. [2]; H. Watson White, 'Tribute to a true Renaissance man', *SSTimes*, 6/4/1997, F8; *Bulletin*, no. 121, RMAG, 6–8/2000, f. p. 1.





**CATALOGUE NO. 100**

**HIGH NOON AT CASS, 1985**

Watercolour on paper, 38.4 x 51.7 cm

**INSCRIPTIONS:** RECTO: lower left, W A SUTTON '85. VERSO: lower centre on label, Fisher's Fine Arts / H. FISHER & SON LTD / FINE ART DEALERS, RESTORERS & FRAMERS SINCE 1870 / 138 Riccarton Road (03) 348-8538. 706A Colombo Street (03) 366-1161 / TITLE: HIGH NOON AT / CASS / ARTIST: W. A. SUTTON / Price Reference / NATIONAL & INTERNATIONAL SALES BY ARTLink Int Ltd / P.O. Box 8619 Ricc. Christchurch. Phone (03) 348-8538. Fax (03) 348-8568

**COLLECTION:** Private collection, Christchurch

**HISTORY:** Purchased by the present owner from Fisher's Fine Arts, Riccarton, ChCh in 1998.



**CATALOGUE NO. 101**

**BEHIND LAKE GRASSMERE, 1993**

Watercolour on paper, 36.0 x 50.6 cm

**INSCRIPTIONS:** RECTO: lower right in pencil, W A SUTTON '93. VERSO: upper left on label, The Avon Collection / Title BEHIND LAKE GRASSMERE. Cat. No / Artist W.A. SUTTON Date 94 / Bought; upper right on label, CAUTION / PLEASE ENSURE WALL / HANGER IS ADEQUATE / HEAVY PICTURE

**COLLECTION:** Sue Christie, Wellington

**HISTORY:** Purchased by the present owner from Ferner Galleries, Wgtn, 4/1999.

**CORRESPONDENCE:** Invoice from Ferner Galleries to Sue Christie, Wgtn, 24/4/1999; letter from J. Bellhouse of Ferner Galleries to S. Christie, Wgtn, 25/5/1999; undated letter from the artist to S. Christie, Wgtn, all private collection

**EXHIBITIONS:** The Ferner Galleries, Wgtn, 4/1999



**CATALOGUE NO. 102**

**SATURDAY AFTERNOON, 1940**

Charcoal, black-coloured pencil with highlights in chalk on tinted paper, 36.4 x 56.0 cm

**INSCRIPTIONS:** RECTO: lower left in black-coloured pencil, W.A. SUTTON 1940. VERSO: upper left in blue-marker pen, 19 [within a circle]; centre in blue-marker pen, Saturday / W.A. Sutton; lower centre on label, FRAMED BY / BEALEY GALLERY / PICTURE FRAMING & GALLERY / CHRISTCHURCH / 59 VICTORIA STREET PHONE 67-506

**COLLECTION:** Shirley Intermediate School, Christchurch

**HISTORY:** This work was purchased with the contributions made by the students of the Shirley Intermediate School in the early 1940s. It is one of number of significant works by local artists that the school has acquired since it was opened in 1934.

**EXHIBITIONS:** OAS annual exhibition, 1940, no. 266, 8gns; CSA annual exhibition, from 13/3/1941, no. 258, 8gns; NZAFA autumn exhibition, 1941, no. 188, 8gns;

**REFERENCES:** Viridian, 'Autumn Exhibition, NZAFA, Quiet Competence with Flashes of Worth', *Dominion*, 10/5/1941, p. 11; SRTh, pp. 169, 182

CATALOGUE NO. 103

STUDY FOR NOR'WESTER IN THE CEMETERY, c.1950

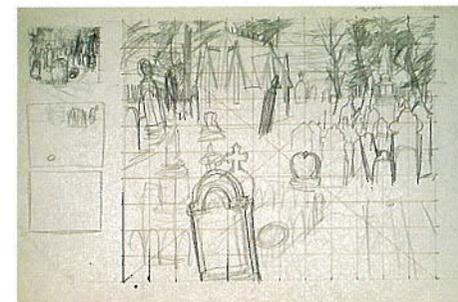
Pencil on paper, squared off in ink, 32 x 51 cm

**INSCRIPTIONS:** RECTO: no inscriptions. VERSO: right centre in ink, Arrowtown; upper right in pencil, colour notes; sketch of church in Arrowtown with background hills and a lamp-post in the foreground

**COLLECTION:** Auckland Art Gallery Toi o Tāmaki

**HISTORY:** Sketches for the *Country Churches* series were gifted to the ACAG by the artist in 1972 (accession no. 1972/15/8). See cat. no. 105.

**REFERENCES:** SRTh, p. 190



CATALOGUE NO. 104

STUDY FOR HOMAGE TO FRANCES HODGKINS: HEATHCOTE HELMORE, c.1950

Pencil on paper, 56.0 x 38.1 cm

**INSCRIPTIONS:** RECTO: upper right in brown pencil, dark suit / blue & white striped shirt / dark blue tie, fine white spot.; upper right in brown pencil, 36 / 24 / 18 | 60 3.3" / 5+ / 6; lower right in pencil, Heathcote Helmore

lower left in brown pencil, 66 /  $\frac{13|60}{4}$  /  $\frac{78}{12} = \frac{60}{60}$  /

3 / 60 [crossed out] 12 [crossed out] 63 / 23 [crossed out]

1 / 10 [crossed out] 9 / 28 [crossed out] / 1

**VERSO:** 78/78/3. **MOUNT:** lower right, 2/B103 SUTTON 78/78/3

**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu

**HISTORY:** Gift of the artist to RMAG in 1978. (accession no. 78/78:3-10).

**EXHIBITIONS:** *Drawings of Homage*, RMAG, 16/5-11/7/1981

**REFERENCES:** 'Acquisitions and gifts', *Bulletin*, no. 1, RMAG, 1-2/1979, p. [4]; 'Show recalls old controversy', *The Living Arts, Press*, 19/5/81, p. 29; *Good Works, Works donated to the City's Collection, 1932-1994*, RMAG, 1994, p. [50]

**NOTE:** For a detailed account of the history of the controversy surrounding the acquisition of *Pleasure Garden* by Frances Hodgkins for the city of Christchurch, see C. Blackmore, 'The Pleasure Garden Controversy', 1993, BA (Hons), UC.





**CATALOGUE NO. 105**

**STUDY FOR THE WAR MEMORIAL FOR "PASTORAL", c. 1959**

Pencil on paper, squared off in biro, 37.6 x 27.3 cm

**INSCRIPTIONS:** RECTO: no inscriptions. VERSO: no inscriptions

**COLLECTION:** Auckland Art Gallery Toi o Tāmaki

**HISTORY:** Gifted to the ACAG by the artist in 1972 (accession no. 1972/15/4).

**REFERENCES:** SRTh, pp. 139, 193



**CATALOGUE NO. 106A**

**LIFE STUDIES: DRAWINGS OF THE MALE AND FEMALE NUDE, 1972**

Pencil on brown paper, 60.8 x 90.8 cm

**INSCRIPTIONS:** RECTO: lower right in pencil, W A Sutton 1972. VERSO: lower right in pencil, 88/95. **MOUNT:** lower right in pencil, Sutton 2/B36 88/95

**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu

**HISTORY:** One of 52 items including life drawings and working drawings for paintings gifted to RMAG by the artist, 17/5/1988 (accession no. 88/95).

**REFERENCES:** *The Collections of the RMAG*, RMAG, 1983 (supp. 1988), p. 51D; 'Acquisitions', *Bulletin*, no. 59, RMAG, 9–10/1988, p. [3]



**CATALOGUE NO. 106B**

**LIFE STUDIES: DRAWINGS OF THE MALE NUDE, 1972**

Pencil on brown paper, 60.8 x 90.8 cm

**INSCRIPTIONS:** RECTO: lower right in pencil, W A Sutton 1972. VERSO: lower right in pencil, 88/98

**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu

**HISTORY:** Gift of the artist to RMAG, 17/5/1988 (accession no. 88/98). See cat. no. 106a.

**REFERENCES:** *The Collections of the RMAG*, RMAG, 1983 (supp. 1988), p. 51D; 'Acquisitions', *Bulletin*, no. 59, RMAG, 9–10/1988, p. [3]

CATALOGUE NO. 107

STUDIES OF QUENTIN MACFARLANE, 1973

Pencil and watercolour wash on paper, 57.5 x 68.0 cm

**INSCRIPTIONS:** RECTO: lower right in pencil, W.A. Sutton 1973. VERSO: upper centre on label: ROBERT McDOUGALL ART GALLERY, CHRISTCHURCH / ARTIST: W.A. Sutton / TITLE: Studies on Quentin Macfarlane / ACCESSION NUMBER: 89/192 / SIZE: 575 x 675 mm / MEDIUM: pencil and wash / LOCATION: 2/DX4; upper centre, 138; C.S.A. Permanent Collection Gift of Mr William Sutton; upper right, Canterbury Society of Arts Inc Permanent Collection No. 7-93 / Title: Drawing of Quentin Macfarlane / Artist: Bill Sutton / Date of Purchase: gift from the artist 138; centre on label: Windsor Gallery Ltd / Fine Art Dealers / Picture Framers / 151-153 High Street Christchurch / Telephone 60-724 frame, upper left, 89/192

**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu

**HISTORY:** In 1973 the Canterbury Society of Arts organised an exhibition for which Canterbury artists would undertake a portrait of a colleague. Sutton

did a series of pencil and wash studies of Quentin MacFarlane and, in return, MacFarlane painted Sutton. Subsequently, the CSA placed Sutton's work on permanent loan with the RMAG (L89/192). It was purchased by RMAG from the CSA in 1996 (accession no. 89/192).

**EXHIBITIONS:** *Canterbury Confrontations*, CSA, 3/1973; *Figure Studies*, CSA, 5/1977; *The Group 1927-1977*, RMAG, 11/1977, no. 15; ChCh Boys' High School Centennial exhibition, ChCh Boys' High School, 5/1981, no. 39; *W.A. Sutton, works on paper*, RMAG, 6-9/2000

**REFERENCES:** J. Oakley, 'Canterbury artists paint each other, CSA Gallery', *Press*, 15/3/1973; B. Muir & B. Robinson, 'The Group 1927-1977', *Survey*, no. 16, RMAG, 11/1977, no. 16, p. 27; SRTh, pp. 159-60, 199; *Bulletin*, no. 121, RMAG, 6-8/2000, f. p. 1



CATALOGUE NO. 108

STUDY FOR TE TIHI O KAHUKURA AND SKY, 1977

Pencil and watercolour wash on paper, 28.0 x 35.8 cm

**INSCRIPTIONS:** RECTO: upper right in pencil: all lines pale; centre right: small clouds dark [underlined] at bottom; lower right, all lines pale. MOUNT: lower right in pencil: Acc. no. 78/65 Sutton 2/B36. VERSO: no inscriptions

**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu

**HISTORY:** Presented by the artist to the RMAG in 1978 (accession no. 78/65).

**REFERENCES:** 'Acquisitions and Gifts', *Bulletin*, no. 1, RMAG, 1-2/1979, p. [4] *The Collections of the RMAG*, RMAG, 1983 (supp. 1988), p. 32; SRTh, p. 201; *Good Works, Works donated to the City's Collection, 1932-1994*, RMAG, 1994, p. [50]



CATALOGUE NO. 109

COLOUR SKETCH FOR THE PROPOSED MURAL FOR ATLANTIC AND PACIFIC TRAVEL AGENCY, 1960

Gouache and ink on paper, 15.2 x 40.5 cm

**INSCRIPTIONS:** RECTO: centre left in pencil, < 6 feet >; lower centre in pencil, < 16 feet >; lower left in pencil, Colour sketch for proposed mural painting for Atlantic and Pacific / Travel Agency, Cashel Street, Christchurch. / To be carried out on four panels of chipboard, / and screwed to a timber support on the wall, / to facilitate easy removal. / Adjustments to colour intensities to be made in the / final work.; lower right in pencil, W.A. Sutton. / 22 Latimer Square, ChCh. C1. / 2 November, 1960. / ; in ink, 75-875. LABEL ON MOUNT: ROBERT McDOUGALL ART GALLERY / CHRISTCHURCH / ARTIST: W.A.

SUTTON / TITLE: Untitled / ACCESSION NUMBER: 2000/48. / SIZE: F. 378 x 550 / MEDIUM: Work on paper / LOCATION: VERSO: no inscriptions

**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu

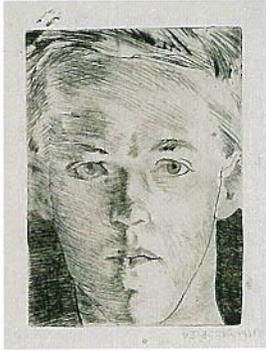
**HISTORY:** Part of the Sutton Bequest (accession no. 2000/48).

**EXHIBITIONS:** *The Group*, 1961, no. 39, nfs

**NOTE:** As far as can be ascertained, the full-size mural was never carried out.



## Calligraphy, Stained Glass and the Templar Press



**CATALOGUE NO. 110**

**SELF PORTRAIT, 1938**

Etching on paper, 12.8 x 9.3 cm

**INSCRIPTIONS:** RECTO: lower right in pencil, W.A. Sutton 1938. VERSO: lower left in pencil, 97/03. **MOUNT:** 2/B88 Sutton Self Portrait 97/03 / 1938

**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu

**HISTORY:** In 4/1997 Florence Akins (b. 1906) who was a teacher at the Canterbury College School of Art and the School of Fine Arts from 1927 to 1969, gifted to the RMAG several prints by Sutton dating from the 1930–40s including this etching (accession no. 97/03).



**CATALOGUE NO. 111**

**THE CLOUD, 1940**

Colour linocut on paper, 18.5 x 21.5 cm

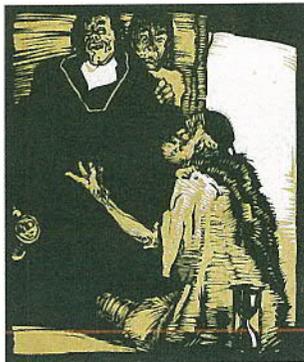
**INSCRIPTIONS:** RECTO: lower left in pencil, The Cloud; lower right in pencil: W.A. Sutton 1940. VERSO: lower right in pencil, 97/02. **MOUNT:** lower right in pencil, W. A. Sutton: The Cloud

**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu

**HISTORY:** See cat. no. 110 (accession no. 97/02).

**EXHIBITIONS:** CSA annual exhibition, no. 260, 3gns, from 13/3/1941; NZAFA autumn exhibition, 1941, no. 199, 3gns

**REFERENCES:** Viridian, 'Autumn Exhibition, NZAFA, Quiet Competence with Flashes of Worth', *Dominion*, 10/5/1941, p. 11; SRTh, pp. 169, 182



**CATALOGUE NO. 112**

**THE PROPHECY, 1940**

Colour linocut on paper, 18.5 x 21.5 cm

**INSCRIPTIONS:** RECTO: lower left in pencil, Prophecy; lower right in pencil, W.A. Sutton 1940; also, 16 x 12 1/2 83/58. **MOUNT:** lower right in pencil, 2/B92 Sutton 83/58. **VERSO:** no inscriptions

**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu

**HISTORY:** One of 5 prints presented by the artist to RMAG, 26/11/1983 (accession no. 83/58).

**EXHIBITIONS:** W.A. Sutton, works on paper, RMAG, 6–9/2000

**REFERENCES:** SRTh, p. 182; *Bulletin*, no. 121, RMAG, 6–8/2000, f. p. 1

**CATALOGUE NO. 113**

**BARLEY, 1941**

Colour linocut on paper, 13.5 x 9.2 cm

**INSCRIPTIONS:** RECTO: lower left in pencil, Barley; lower right in pencil, W.A. Sutton 1941. **MOUNT:** lower right in pencil, 2/B92 Sutton / Barley. **VERSO:** centre in pencil, Best Christmas Wishes

**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu

**HISTORY:** See cat. no. 110 (accession no. 97/09).

**EXHIBITIONS:** *W.A. Sutton, works on paper*, RMAG, 6–9/2000

**REFERENCES:** *Bulletin*, no. 121, RMAG, 6–8/2000, f. p. 1



**CATALOGUE NO. 114**

**GRASS IN FLOWER, 1942**

Colour linocut on paper, 11.5 x 8.8 cm

**INSCRIPTIONS:** RECTO: lower left in pencil, Grass in flower; lower right in pencil, W. A. Sutton 1942. **MOUNT:** left in pencil, W. A. Sutton: Grass in Flower 97/08. **VERSO:** centre in ink, To Flo, / With very best wishes / for the New Year / from / Bill

**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu

**HISTORY:** See cat. no. 110 (accession no. 97/08).



**CATALOGUE NO. 115**

**ROAD FROM CROMWELL, 1946**

Colour linocut on paper, 12.3 x 15.3 cm

**INSCRIPTIONS:** RECTO: lower left in pencil, Road from Cromwell 19/24; lower right in pencil, W A Sutton 1946; also lower right in pencil, 83/61. **MOUNT:** lower right in pencil, 2/B92 SUTTON, W. 83/61. **VERSO:** no inscriptions

**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu

**HISTORY:** See cat. no. 112 (accession no. 83/61).

**REFERENCES:** SRTh, p. 185





#### CATALOGUE NO. 116

##### AUCASSIN AND NICOLETTE, 1939-40

Leather-bound cover, with silver repoussé-work panels, front and back, into which moonstones, opals and turquoise and yellow and blue enamel work have been set; illuminated parchment manuscript with text in black ink and red, blue and green cover: 14.1 x 10.0 x 2.1 cm; page, 12.9 x 9.0 cm

**INSCRIPTIONS:** RECTO: Repoussé-work cover, lower centre, AUCASSIN. VERSO: Repoussé-work cover, lower centre, 1939 final page of text, This book was written / out . illuminated & bound / by William Alexander / Sutton . August. 1940; box, label on top, ROBERT McDOUGALL ART GALLERY / CHRISTCHURCH / ARTIST: William Sutton / TITLE: AUCASSIN / ACCESSION NUMBER: 2000/140 / SIZE: A: 140 mm x 100 mm x 21 mm / when book is closed / MEDIUM: Calligraphy & Illumination on / vellum / LOCATION: Registrar's office / safe; Label on top of box, Also in this box / are W. A. Sutton's / medals: CSA 1979 / DUX 1929 / Cant'y College School of Art 1937 / C.B.E. / and: a pounamu necklace

**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu

**HISTORY:** This book was one of the treasures that remained in the artist's possession throughout his life. Sutton worked on the book over the years 1939-40. It was bequeathed to the RMAG on his death (accession no. 2000/140).

**EXHIBITIONS:** W.A. Sutton, works on paper, RMAG, 6-9/2000

**REFERENCES:** *Art in NZ Quarterly*, no. 53, 9/1941, p. 35; J. Coley, 'An Artist in love with landscape', W'end, *Star*, 20/10/1973, p. 5; D. Clifford, 'Portrait painter and artist complete', *Press*, 18/9/1976, p. 12; SRTh, p. 182; *Bulletin*, no. 121, RMAG, 6-8/2000, f. p. 1; A. Calhoun, *The Arts & Crafts Movement in NZ 1870-1940*, 2000, p. 142

**NOTE 1:** The story of Nicolette and Aucassin is a chantefable of the 13th century originally written in the Picard dialect of Northern France. It tells of Aucassin and Nicolette who met as children and who, following many adventures and bizarre incidents, became heirs to the title of Count and Countess of Beaucaire. Sutton owned two editions of *Aucassin and Nicolette*, one in French, the other in English. Markings in pencil in the English edition, reprinted by Dent's Everyman Library in 1925, indicate that this was the translation that he used.

**NOTE 2:** Although Sutton stated in an interview with Ann Calhoun<sup>1</sup> in his later years that he was self-taught, this is not the case. In fact, Sutton attended classes in calligraphy, metal work and bookbinding while a student at the School of Art under James Johnstone (1893-1977) who had trained at the Edinburgh College of Art in design and who worked at Canterbury College 1926-58. Furthermore, after completing his Diploma of Fine Arts in painting, Sutton spent an additional year at the School of Art, specialising in calligraphy, silversmithing and bookbinding.<sup>2</sup> Sutton, who wrote in a classic Italian script, undertook a number of significant commissions after the war including the Rolls of Honour for Christ's College, ChCh Boys' High School and St Andrew's College.

<sup>1</sup> A. Calhoun, *The Arts & Crafts Movement in NZ 1870-1940*, 2000, p. 142.

<sup>2</sup> 'Victoria Street c. 1939 by W.A. Sutton', *Bulletin*, supp., 3/1984, RMAG, p. [2].



#### CATALOGUE NO. 117

##### THE LIFE OF BROTHER JUNIPER OF THE MONASTERY OF SAINT FRANCIS OF ASSISI, 1936

Leather cover with plaque of the image of Brother Juniper worked in pewter with green gemstones at each corner, centre; 24 pages in laid paper, 26.5 x 20.0 x 2.0 cm

**INSCRIPTIONS:** inside front cover upper left in pencil, C.J. / ChCh / School of Art; title page, centre, The Life of Brother Juniper of the Monastery of Saint Francis of Assisi; last page of text, centre, This book / was writ / ten out + / illuminated + / bound + orna / mented by William Alex / ander Sutton / at Christchurch AD 1936

**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu

**HISTORY:** This book remained in the artist's keeping throughout his life. It was bequeathed to the RMAG on his death (accession no. 2002/217).

**NOTE 1:** This book was left uncompleted by Sutton. Perhaps he was too eager to get on to his next project or he had too many comments to fulfil for his Diploma of Fine Arts course. Whatever the reason, it is still a fine example of the working process of the calligrapher.

**NOTE 2:** Brother Juniper was a follower of St Francis of Assisi. The stories relating to the life of Brother Juniper, with those of Brother Giles, were often included with the stories of the life of St Francis, for example, in the *Little Flowers of St Francis of Assisi*.

CATALOGUE NO. 118

EXULTANT... early 1930s

Oak gall ink with gouache on vellum, 17.0 x 12.4 cm

INSCRIPTIONS: RECTO: no inscriptions. VERSO: no inscriptions

Loaned by the Calligraphy Society of New Zealand, founded 1988

HISTORY: Sutton was the patron of the Calligraphy Society of NZ (Canterbury Branch) from its inception in 1988. From that date he gifted a book to the Calligraphy Society each year and, on the occasion of the society's 10th anniversary in 5/1998, he presented 5 examples of his calligraphy (see cat. nos 118-122). All 5 examples were subsequently, placed on permanent loan with CAG (L98/116).

NOTE: The dating of all undated calligraphy items is only very approximate and reflects the development of the artist as a calligrapher.



CATALOGUE NO. 119

I WAITED PATIENTLY FOR THE LORD, c.1935-36

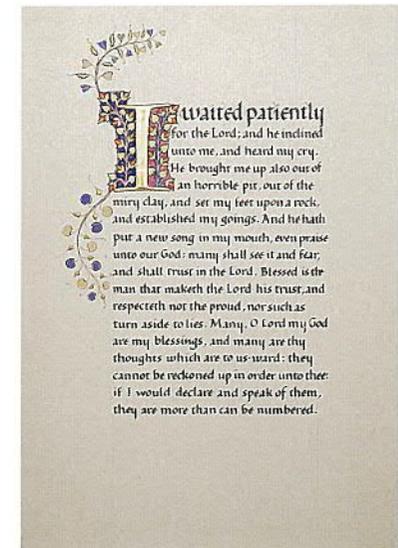
Black ink with versal in gold leaf on raised gesso and gouche on paper, 23 x 15 cm

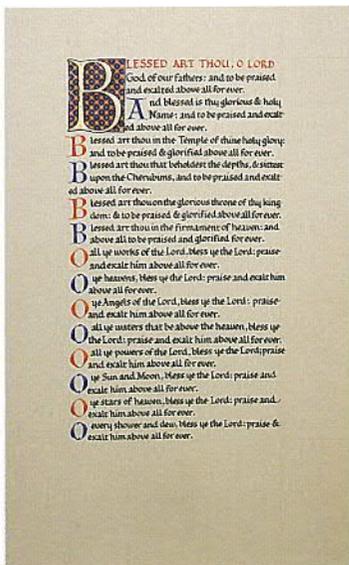
INSCRIPTIONS: RECTO: no inscriptions. VERSO: no inscriptions

Loaned by the Calligraphy Society of New Zealand, founded 1988

HISTORY: see cat. no. 118. (accession no. L98/115).

NOTE: This extract comes from Psalm 40, verses 1-5.





CATALOGUE NO. 120

**BLESSED ART THOU, O LORD**, mid-1930s

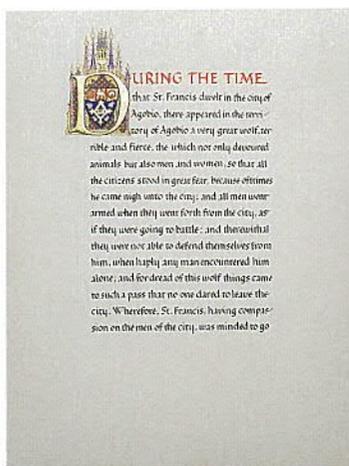
Black ink with versal in gold leaf on raised gesso and gouache on paper, 24.3 x 15.0 cm

INSCRIPTIONS: RECTO: no inscriptions. VERSO: no inscriptions

Loaned by the Calligraphy Society of New Zealand, founded 1988

HISTORY: see cat. no. 118 (accession no. L98/114).

NOTE: This extract comes from the Prayer of Azariah in the *Apocrypha*.



CATALOGUE NO. 121

**DURING THE TIME THAT ST FRANCIS**, late 1930s

Black ink with versal in gold leaf on raised gesso and gouache on sheepskin vellum, 23 x 18 cm

INSCRIPTIONS: RECTO: no inscriptions. VERSO: no inscriptions

Loaned by the Calligraphy Society of New Zealand, founded 1988

HISTORY: see cat. no. 118 (accession no. L98/117).

NOTE 1: Sampler or a draft for a book, an example of a late date, but not a late as cat. no. 122.

NOTE 2: This extract comes from the story from the life of St Francis of Assisi and the wolf of Gobbio.

CATALOGUE NO. 122

HERE BEGINS THE PROLOGUE... late 1930s

Stick ink with gold leaf on raised gesso and gouche on laid paper, 31.8 x 40.5 cm

INSCRIPTIONS: RECTO: no inscriptions. VERSO: no inscriptions

Loaned by the Calligraphy Society of New Zealand, founded 1988

HISTORY: see cat. no. 118 (accession no. L98/112).

NOTE: This extract comes from the prologue, chapters 1 & 2 from The Book of Sirach or Ecclesiasticus in the *Apocrypha*.



CATALOGUE NO. 123

PREPARATORY DESIGN FOR THE SCOTT MEMORIAL WINDOW, CHRISTCHURCH CATHEDRAL, c. 1980

[3 lancet windows with figures of Moses, left, Christ, centre, Elias, right]

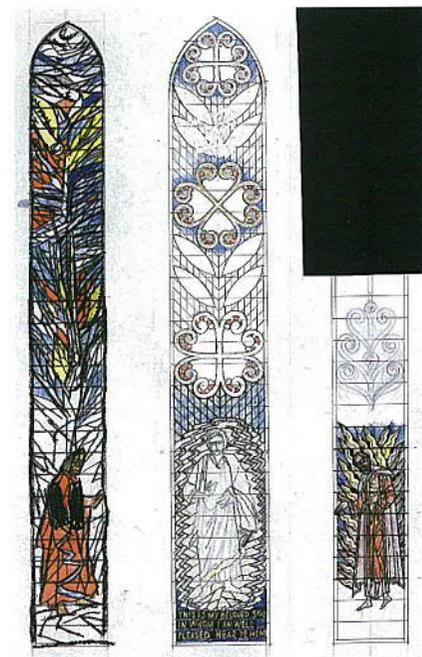
Charcoal, ink and gouache on paper, 63.9 x 44.5 cm

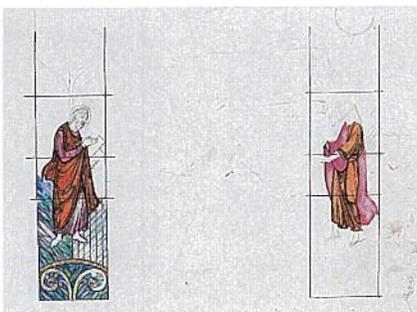
INSCRIPTIONS: RECTO: no inscriptions. VERSO: no inscriptions

COLLECTION: Christchurch Art Gallery Te Puna o Waiwhetu

NOTE: In December 1978 Sutton was commissioned by the Chapter of ChCh Cathedral to design 3 stained-glass windows for the north transept of the cathedral. They were to represent the Transfiguration, a subject rarely seen in stained glass in New Zealand, and were to be completed and installed for dedication on the centenary of the cathedral's consecration on 16/12/1981.

For an artist with Sutton's knowledge of iconography and undoubted skill in working on large-scale projects, this would have seemed an ideal commission as he retired from teaching. Sadly, almost from the start, it turned out to be otherwise. For detailed accounts of the history of the Scott Memorial windows, see W.A. Sutton, *The Scott Memorial Windows* Christchurch Cathedral, 1983 and RMcRp.





**CATALOGUE NO. 124**

**PREPARATORY DESIGN FOR THE SCOTT MEMORIAL WINDOW, CHRISTCHURCH CATHEDRAL, c. 1980**

Pencil, ink and gouache on paper, 76.4 x 56.2 cm

**INSCRIPTIONS:** RECTO: lower right in pencil, deep blue & green; 17/12 8/204; 18/12 9/216; 15/12 6/180. VERSO: no inscriptions

**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu



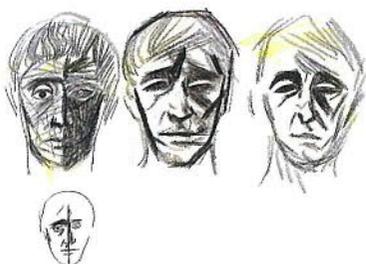
**CATALOGUE NO. 126**

**PREPARATORY STUDY FOR THE REPLACEMENT HEAD OF CHRIST FOR THE SCOTT MEMORIAL WINDOW, CHRISTCHURCH CATHEDRAL, c. 1980**

Ink and gouache on brown paper, 47.5 x 40.2 cm

**INSCRIPTIONS:** RECTO: no inscriptions. VERSO: no inscriptions

**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu



**CATALOGUE NO. 125**

**PREPARATORY DESIGN FOR THE SCOTT MEMORIAL WINDOW, CHRISTCHURCH CATHEDRAL c. 1980**

[Four studies for the head of Christ]

Charcoal and wash on paper, 41.8 x 59.7 cm

**INSCRIPTIONS:** RECTO: no inscriptions. VERSO: no inscriptions

**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu

**REFERENCES:** RMcRp, p. 38, fig. 14

CATALOGUE NO. 127

UNTITLED [Head of Christ], early 1980s (replaced)

Stained glass, 36.5 x 38.0 x 1.0 cm

INSCRIPTIONS: storage box top right on label, ROBERT McDOUGALL ART GALLERY / CHRISTCHURCH / ARTIST: W.A. Sutton / TITLE: Untitled / ACCESSION NUMBER: 2000/87 / SIZE: / MEDIUM: / LOCATION:

COLLECTION: Christchurch Art Gallery Te Puna o Waiwhetu

HISTORY: Sutton bequest (accession no. 2000/87).



CATALOGUE NO. 128

THE SCOTT MEMORIAL WINDOWS CHRISTCHURCH CATHEDRAL

The Templar Press 1983

Linen cover and 66 pages in laid rag paper, 38.0 x 25.4 cm

INSCRIPTIONS: on fly leaf, upper right in ink in italics: No 18 / With the compliments of / W.A. Sutton / [crossed out] Personal copy

COLLECTION: Christchurch Art Gallery Te Puna o Waiwhetu

HISTORY: *The Scott Memorial Windows Christchurch Cathedral* was the most ambitious project undertaken under the auspice of the Templar Press.

REFERENCES: F. Ciaran, 'Stained Glass in Canterbury', PhD thesis, UC, 1992, vol. III, p. 95; F. Ciaran, *Stained Glass Windows of Canterbury, NZ*, 1998, pp. 51, 238; RMcRp, pp. 11, 14, 23–24, 26, 28–30, 34–35, 49

NOTE: Typography was one of Sutton's less well-known pastimes. In the mid-1960s Sutton and Dutchman, John van der Fluit, who worked as a freelance printer with the Caxton Press and Wyatt and Wilson Printery, formed the Templar Press. Together they purchased, for £5, a surplus Albion printing press from Wyatt and Wilson and set it up in Sutton's garage at 20 Templar Street. The Templar Press produced a variety of miscellaneous items including exhibition catalogues, invitations and recipes. In 1972, van der Fluit returned to Holland. *The Scott Memorial Windows Christchurch Cathedral*, 1983, was entirely Sutton's work.

THE  
SCOTT  
MEMORIAL WINDOWS  
CHRISTCHURCH  
CATHEDRAL

*Introduction, Report & Comments,  
together with a few notes concerning the nature and  
qualities of stained glass, historic & modern*

by  
W. A. SUTTON  
C.B.E., D.F.A., N.Z.



The Templar Press  
CHRISTCHURCH  
1983



**CATALOGUE NO. 129**

**THE DEVICE OR EMBLEM FOR THE TEMPLAR PRESS, late 1960s**

Zinc on wood, 6.5 x 4.0 cm

**INSCRIPTIONS:** RECTO: Je Maintien Drai<sup>1</sup>. VERSO: no inscriptions

**COLLECTION:** Christchurch Art Gallery Te Puna o Waiwhetu

**HISTORY:** Both Sutton and John van der Fluit had direct input into the design for the device for the Templar Press which van der Fluit then transferred into a printing block. The central motif of the tree represented the holly that was the only tree on the property when Sutton moved to 20 Templar Street in 1962. The signs of the zodiac recognise the birth dates of the two men: the fish for Sutton, the crab for van der Fluit. The moon was incorporated to indicate that printing for them was a night-time pursuit. The sun was included merely as a counterbalance for this motif.

**NOTE:** A second and slightly larger device (75 x 50 mm) was made at the same date. The larger device was later gifted to van der Fluit.

<sup>1</sup> Je Maintien Drai translates from the Dutch as: I shall maintain.



## W.A. Sutton chronology 1917–2000

- 1917** Born 1 March, Devon Street, Sydenham, Christchurch.
- 1921** Attends Sydenham School.
- 1929** Dux of Sydenham School. Holidays for the first time at Arthur's Pass.
- 1930** Enrols in Saturday morning classes at Canterbury College School of Art. Begins attending Christchurch Boys' High School.
- 1931** Awarded prize for Best Boy, Saturday Morning Class, Canterbury College School of Art.
- 1932** Begins attending evening classes twice a week at Canterbury College School of Art. Passes Matriculation examinations.
- 1933** Awarded a Higher Leaving Certificate Christchurch Boys' High School. Awarded Antique Scholarship (Evenings).
- 1934** Attends Canterbury College School of Fine Arts to do a preliminary year for the Diploma of Fine Arts.
- 1935** Begins studies towards a Diploma in Fine Arts. Awarded Staff Prizes for First Year Figure Composition and Still Life.
- 1936** Awarded £20 Art Scholarship and Staff Prize for Still Life Painting.
- 1937** Completes his Diploma in Fine Arts. Awarded the Canterbury College School of Art Medal. £20 Scholarship, Rosa Sawtell Prize for Life Painting, J.W. Gibb Prize for Landscape and Richdale Prize for Etching.
- 1938** Re-enrols at Canterbury College School of Art as a post-graduate student. Awarded Staff Prizes for Composition and Landscape Painting. Begins exhibiting at the Canterbury Society of Arts, the New Zealand Academy of Fine Arts, Wellington and Auckland Society of Arts.
- 1939** Begins teaching part-time at Canterbury College School of Art and Saturday mornings at Christ's College.
- 1940** Begins exhibiting at Otago Art Society Annual exhibitions.
- 1941** Enlists in the army but serves in the Home Forces as he is medically unfit to serve overseas. Attached to the 3rd Field Company stationed at Burnham Camp. Paints mural for the Services Recreation Canteen in Cashel Street with Richard Wallwork and Colin Lovell-Smith.
- 1942** Stationed Central Otago.
- 1943** Death of mother, Elizabeth Sutton.
- 1944** Begins illustrating for *Korero*, New Zealand Army Education and Welfare Services magazine, and has work included in the 'Artists in Uniform Exhibition' that accompanies its tour of New Zealand. Paints landscapes near many of the centres he visits from Northland to Otago.
- 1945** Illustrates for *New Zealand Current Affairs Bulletin*. Holds a small solo exhibition at Fisher's picture shop, Christchurch.
- 1946** Returns to teach part-time at Canterbury University College School of Arts.
- 1946** Invited to exhibit with The Group. Sets up a studio in New Regent Street.
- 1947** First major solo exhibition held at Pioneers Hall, Dunedin 16–25 April. June leaves New Zealand from Wellington on *Rangitata* for England. Arrives in London July after a voyage via Panama. Enrols in classes at the Anglo-French Art Centre, St Johns Wood.
- 1948** Goes on a walking trip of France June–July. Does illustrations on commission for Hawthorne Press, London.
- 1949** Returns to New Zealand late February to take up a full-time teaching position at Canterbury University College

- School of Art. Shares briefly the studio of Archibald Nicoll in Larges Building Worcester Street. Takes up a Studio at 208 Oxford Terrace rented from R.J. Harvey. Elected to the Council of Canterbury Society of Arts.
- 1950** Designs Neave Memorial Window for St Peter's Church, Upper Riccarton. Paints *Nor'wester in the Cemetery* (cat. no. 1), first work in the *Church* series.
- 1951** Paints *Homage to Frances Hodgkins, St Sebastian* (cat. no. 19), *Portrait of Tom Taylor* (cat. no. 21). Travels to Bahamas on board SS *Mataroa*, arrives Nassau 27 December to visit friend, Harry Sands, his wife and young child.
- 1952** Returns from the Bahamas 9 March. Studio at 408 Oxford Terrace is demolished. Makes a new studio out of rented rooms upstairs adjacent to R.G. Harvey's hairdressing shop overlooking Victoria Square.
- 1953** Begins *Country Church* series of paintings.
- 1954** Commissioned to paint a portrait of Alice M. Candy MA.
- 1955** Visits Raukokare, Bay of Plenty during January with Peter Liley. Paints mural for Coffee Pot Restaurant, New Regent Street. Travels to visit Fiji to visit Peter Tennant. Paints a mural 13 August, returns 4 September. Paints portraits of senior painting students, Peter Tennant (cat. no. 24), Bill Main, Peter Liley, Ted Bracey (cat. no. 25), Bill Culbert (cat. no. 22).
- 1956** Commissioned to paint a portrait of Dr H.D. Skinner [University of Otago].
- 1957** Sets up a studio in three rooms at 22 Latimer Square.
- 1958** School of Fine Arts representative on the Christchurch City Council Arts Advisory Committee of Christchurch City Council. Commissioned to paint a portrait of Sir Geoffrey Peren [Massey University].
- 1959** Appointed Senior Lecturer at the University of Canterbury School of Fine Arts. Paints a mural for Christchurch Children's Dental Clinic with E.N. Bracey. Commissioned to paint a portrait of J. Leggat, Christchurch Boys' High School.
- 1960** Became a member of the Visual Arts Committee of the Arts Advisory Council. Begins *Spaniard* series. Included in Contemporary New Zealand Painting touring exhibition. Exhibits with E.N. Bracey at Centre Gallery, Wellington, August–September. Commissioned to paint a portrait of Sir Francis Adams, Supreme Court [New Zealand Law Society].
- 1961** Begins *Grasses* series. Commissioned to paint portrait of Sir John Llewellyn [Canterbury University], Sir John Walsh [University of Otago Dental School], Professor Bell [University of Otago].
- 1962** Begins *Pastoral* and *Landscape Elements* series 1962–67. Paints mural for Linwood High School. Commissioned to paint a portrait of John Angus Erskine [University of Canterbury School of Engineering] and Sir Ernest Andrews [Canterbury Building Society].
- 1963** Moves to live at 20 Templar Street, Richmond. Paints mural for the Bank of New South Wales. Commissioned to paint a portrait of W.S. MacGibbon [Christchurch-Lyttelton Road Tunnel Authority], Hubert Henderson for Louise Henderson (posthumous). Begins *Grasses* series 1 & 2, 1963–70.
- 1964** Elected a member of the Queen Elizabeth Arts Council (on the council until 1973). Commissioned to paint a portrait of Professor W.E. Adams [University of Otago Medical School].
- 1965** Elected Vice-President of the Canterbury Society of Arts (in office until 1967). Commissioned to paint portrait of Roger S. Duff [Canterbury Museum].
- 1966** Solo exhibition at the Suter Gallery, Nelson, August–September. Commissioned to paint a portrait of Dr Leigh Pownall [Vice-Chancellor, University of Canterbury]. L. F. de Berry S. L. Wilson [Royal Australasian College of Surgeons].

- 1968** Solo exhibition at School of Engineering Library, University of Canterbury, December–February 1969. Paints *Grasses* second series. Paints *Four Seasons* series *Autumn* and *Winter*. Commissioned to paint a portrait of Edward George Sayers [University of Otago School of Medicine]. Commissioned to paint a portrait of Mr C.F.S. Caldwell [Christchurch Boys' High School Old Boys' Association].
- 1969** Paints *Grasses 5–11*. Commissioned to paint a portrait of Bishop W.A. Pyatt [Christ's College]. Miss D.R. Newman [Christchurch Public Hospital].
- 1970** Solo exhibition at the Hawke's Bay Museum and Art Gallery, May. Solo exhibition at the Canterbury Society of Arts, July. Solo exhibition at the Palmerston North Art Gallery, August–September. Solo exhibition at the Otago Museum, Dunedin, September. Exhibits at Expo 70. Paints *Landscape Elements XII–XXX*. *Grasses 12–22*. *The Seasons: Spring* (cat. no. 33), and *The Seasons: Summer* (cat. no. 34). Commissioned to paint portraits of Professor G.M. Peterson [University of Canterbury] and B.R. Holt [Hawke's Bay Museum and Art Gallery], Sir Allan R. Low [Reserve Bank of New Zealand], Professor J.C. Beaglehole [Victoria University of Wellington], Professor E.R. Hudson [Lincoln College].
- 1971** Commissioned to paint a portrait of J.T. Nuttall.
- 1972** 'W.A. Sutton Retrospective Exhibition 1917–1971' (toured New Zealand in 1973). Commissioned to paint a portrait of Dr G. Jobberns [Avonside Girls' High School], Sir James Wattie [Harrisons and Cosfield Ltd]. Solo exhibition at Victoria University, Wellington, July. Begins *Threshold* series I–XI.
- 1973** Becomes a member of the Queen Elizabeth II Arts Council Fellowship. Travels to London 4 December, then to France and Italy. Paints portraits of Sir Malcolm Burns [Lincoln College Old Students' Association], Professor W.E. Adams [University of Otago Medical School]. Exhibits *Threshold IX* at the Biennale Sydney.
- 1974** August leaves Italy for the Netherlands and returns to New Zealand on 2 September. Elected a trustee of the National Art Gallery and War Memorial. Commissioned to paint a portrait of W.J. Scott, Victoria University of Wellington.
- 1975** Becomes a member of the National Gallery Council (on the Council until 1978). *Peninsula and Sky* series. Paints portrait of Queen Elizabeth II on commission for Government House. Commissioned to paint portrait of H.F. Redmond [Canterbury Building Society], R.S.V. Simpson [Victoria University Wellington], Professor Neville Phillips [University of Canterbury], Neil Isaac [Isaac Construction Ltd], Mr Berhardht J. Wilks, Sir Ian McArthur [Canterbury District Law Society].
- 1976** Promoted to Reader, University of Canterbury School of Fine Arts. Begins *Classical Landscape* series. Commissioned to paint a portrait of Chief Justice Sir Richard Wild [New Zealand Law Society].
- 1977** *Te Tihi o Kahukura and Sky* series I–X completed. Commissioned to paint a portrait of Miss Eileen Fairburn [Christchurch Girls' High School Old Girls' Association] (cat. no. 73). Professor William Riddet [Massey University], Sir Walter Norwood [New Zealand Motor Corporation].
- 1978** Commissioned to paint portraits of C.C. Odlin [Odlins Ltd Wellington], Sir James Fletcher [Fletcher Holdings Auckland], P.J.R. Skellerup [Canterbury Museum], Sir Jack Newman [TLN Group Nelson], Sir Wilfred Perry [Suckling Industries Ltd], E.M. Friedlander [Cambridge Clothing Ltd] and D.P.L. Dillon. Judges National Bank Art Award (Figure and Portrait Section).
- 1979** Awarded a Bronze Medal by Canterbury Society of Arts. Commissioned to paint a portrait of Miss M. I. Mullin [St Margaret's College], L. Govan [Lichfield New Zealand Ltd]. Retires from teaching at University of Canterbury School of Fine Arts.
- 1980** Awarded CBE in the Queen's Birthday Honours list. Paints *Landscape Synthesis* first series I–VIII. Returns to working in

- watercolour. Commissioned to paint portraits Dr A.O.M. Gilmour [Auckland Hospital Board], Professor Warren [University of Otago Dental School], R.W.R. White [Reserve Bank of New Zealand], C.V. Gallagher [Christchurch Polytechnic], Professor G.L. Rolleston [University of Otago Clinical School of Medicine], A.N. Satterwaite [Satterwaite & Co Ltd].
- 1981** Travels to Britain 30 May, returns 24 August after visiting Ireland and France. Commissioned to paint portrait of John Forman Mann [Christchurch Teachers' College], Sir Michael Fowler [Wellington City Council]. Commissioned to paint portrait of Mr A.D. Hunter [Burnside High School] and Dr R.M. Williams.
- 1982** Paints *Landscape Synthesis* second series.
- 1983** Paints *Land and Sky* series I–VII. Commissioned to paint a portrait of John Hercus [Christchurch Polytechnic].
- 1984** Receives the Governor General's Art Award, New Zealand Academy of Fine Arts. *Land and Sky* series VIII. Elected a Fellow of the New Zealand Academy of Fine Arts, Wellington. Professor A.D. Brownlie [University of Canterbury], Sir Alec Haslam, Sir Vernon Griffith [Christchurch Civic Music Council], Raewyn Adams [Rangi Ruru Old Girls' Association], Professor Charles Brinkman [University of Otago].
- 1985** Commissioned to paint a portrait of J.P. Godfrey [Burnside High School] (cat. no. 74), Sir Clinton Roper [Canterbury District Law Society], Ian Leggat [Christchurch Boys' High School Old Boys' Association], Sir James Stewart [Lincoln College Old Students' Association].
- 1986** Becomes a Patron of the Friends of the Robert McDougall Art Gallery. Begins *Plantation* series I–XV. Commissioned to paint a portrait of Sir Ronald Davison [New Zealand Law Society].
- 1987** Continues working on *Plantation* series XVI. Commissioned to paint a portrait of Sir Ivor Richardson [Victoria University of Wellington].
- 1988** Paints *Plantation* second series XVII–XXIV. Commissioned to paint a portrait of J.J. O'Connor, Mayor of Hastings [Hastings City], Professor D.S. Cole [Auckland University] Harry Hopkins. Becomes a Patron of the Calligraphic Society of New Zealand.
- 1989** Commissioned to paint a portrait of Justice Thomas Eichelbaum [New Zealand Law Society], T. Hatherton [The Royal Society of New Zealand], Sir Peter Phipps. Commissioned to paint posthumous portraits of Sir William Martin and Sir George Alfred Arney [Department of Justice].
- 1990** Commissioned to paint a portrait of Sir Hamish Hay [Christchurch City Council].
- 1991** Paints portrait of Tom Taylor (cat. no. 81).
- 1992** Is hospitalised after a heart attack. Paints portrait of Norman Barrett (cat. no. 82).
- 1993** Gives up painting because of ill health.
- 1994** November advises on the colour of the restored Peacock Fountain. Biography *W. A. Sutton painter* by Pat Unger published.
- 2000** Dies 26 January, is cremated and ashes are scattered from the Bruce Creek bridge by a group of artist friends and former students.



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