

THE SCOTTISH
COLOURISTS

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THE SCOTTISH
GALLERY

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FESTIVAL EXHIBITION
4 AUGUST – 3 SEPTEMBER 2016

Aitken Dottson

THE SCOTTISH GALLERY

CONTEMPORARY ART SINCE 1842

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THE SCOTTISH COLOURISTS

In November 1898 the partners of Aitken Dott & Son bought a painting *A Gypsy Queen* by Samuel John Peploe. Two years before the partners had formed The Scottish Gallery to identify the picture dealing part of the firm as distinct from the other businesses: architectural supplies, artist materials, framing, gilding and other services, determined to represent the best of contemporary Scottish painting.

The picture purchase began a close relationship between the firm (and its senior partner, Peter McOmish Dott) and the artist, then twenty-seven. Dott was a wholehearted adherent of the early paintings and bought three more the next year; a show was arranged for January 1903 which was to be a commercial success and a significant succès d'estime. As the artist developed and took his place in the vanguard of modernism, becoming Scotland's first modernist painter, The Gallery continued its support, albeit in the person of new partners, Dott having been unable to embrace the extraordinary changes in the direction of expressionist colour and the avant garde that Peploe represented in 1911. From the early twenties The Gallery had a joint contract, along with Alex Reid & Lefevre to buy work directly from the artist, an arrangement which allowed Peploe to remove himself from the vicissitudes of the marketplace and concentrate on work, particularly his new subject of Iona and the magnificent rose and tulip paintings of his maturity. From April 1924 both firms had a similar arrangement with George Leslie Hunter and his only show with The Gallery took place in the autumn. It was a momentous year which saw the exhibition: *Peintres de l'Ecosse Modern* at the gallery Barbazanges in Paris, featuring Peploe, Fergusson, Hunter and Cadell, and a productive time for Hunter who worked in Fife and on Loch Lomond and in a Glasgow studio for the most of the next three years. From 1928 he was living mostly in the South of France, based in St Paul de Vence and from where he sent back pen and crayon drawings, two fine examples of which are in our catalogue.

FCB Cadell showed first with The Gallery in 1909 and again the following year when his Venetian work was showcased. The visit, sponsored by his friend Sir Patrick Ford, had been productive and represented (as with Peploe and Fergusson in Royan in the same year) his full engagement with a personal impressionism in which colour was used

for direct expressionist purpose. He had a precocious early career, brilliant in watercolour, encouraged by his godfather Arthur Melville. In oil, again chiming with the other Colourists, his earlier work is characterised by rich medium, broad brush marks but high in tone, unlike the more sonorous works of Peploe and Fergusson's early Edinburgh years. His next show was not until 1932, at a time when picture sales were in decline and the artist's fortunes at a low ebb, having moved from his property in Ainslie Place to a rented flat at 30 Regent Terrace. Cadell had always been comfortable to be his own agent, using the artist-run *Society of Eight* for many of his exhibitions of new work and on Iona, where he was every Summer after the Great War, setting up a daily exhibition of the fruits of his labour, his manservant Charles Oliver acting as sales agent, selling to the many wealthy summer visitors, like David Russell of Markinch and George Service of Cove.

Like Cadell, JD Fergusson did not have a consistent relationship with a commercial gallery. His only lifetime show with The Scottish Gallery was in 1923 and significantly included both the small-scale sculpture he had produced over the preceding few years and the Highland series of oil paintings which represent the artist's engagement with his native landscape and culture. Twenty years before he had been one of the purchasers of work from his friend Peploe's first exhibition at The Gallery, but in the intervening years he had looked to London and then Paris for his commercial and spiritual existence and it would only be after his second flight from the continent in the face of the World War that Scotland would take the central place in his work and thoughts.

At no time in the last one hundred and twenty years would an enquiry after the work of one or all the Colourists have been fruitless at the front desk at The Scottish Gallery. The firm's history is intimately entwined with the evolution of Scottish art and the lives of the painters. In the decades after their deaths the firm has represented the estates, included key works in survey exhibitions, sold works into national and regional museums, fostered and expanded the reputations of the artists, stressing their significance in a British and European context.

GUY PEPLOE

THE SCOTTISH GALLERY



FRANCIS CAMPBELL
BOILEAU CADELL
RSA, RSW
(1883 – 1937)

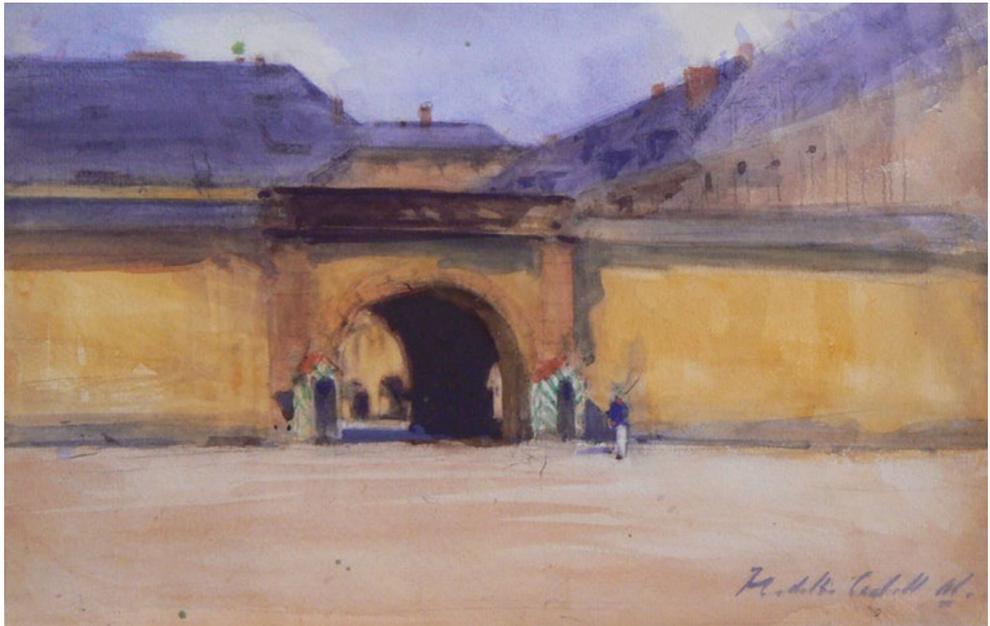
Francis Campbell Boileau Cadell, always known as Bunty, had a name that tells as much. In the splendid photograph introducing this section he is dressed in his Campbell kilt and he enjoyed his kinship with the Duke of Argyll at Inveraray. As a private soldier, albeit in a Savile Row tailored uniform, he dined on one occasion at the Savoy with the Duke to the confusion of other officers present. His mother was French and the family spent much time on the continent including some months when Bunty studied in Munich.

The Castle Gotha bears the artist's early signature, FC de B Cadell and the date 1906 refers to a visit he made with his parents to the giant Saxe-Coburg palace. The lifelong influence of Arthur Melville is clearly visible in his approach.

1. *The Castle, Gotha*, c.1906
watercolour, 18 x 28 cms
signed lower right

EXHIBITED

FCB Cadell: Paintings & Works on Paper, The Scottish Gallery, Edinburgh, 2011



When Cadell died in 1937 his sister, Jean Cadell, an actress known from many Ealing comedies, gave the 23-year-old Denis Peploe art materials and scrapbooks which she had no use for. Denis, recently returned from his post diploma studies in Europe eventually painted his own picture on a canvas which Cadell had abandoned and restretched. Why he did so remains a mystery as the view from his George Street studio can be deemed wholly successful. A classic view, little altered today beyond the accretion of street level shopfronts and constant traffic.

2. *George Street and Charlotte Square from the Artist's Studio*, c.1909
oil on canvas, 79 x 64 cms
signed lower left
on verso: Denis Peploe, *Begonias*, oil on canvas, 64 x 79 cms

EXHIBITED

Modern Masters IV, The Scottish Gallery, Edinburgh, 2015, cat. 6

PROVENANCE

Denis Peploe, RSA, Edinburgh



3. *Three Figures*, 1915
brush ink drawing, 32.5 x 25 cms
signed and dated lower right

PROVENANCE

Major David Russell, Rothes, Fife, thence by descent



4. *Two Figures*, 1915
brush drawing with indian ink, 32.5 x 25.5 cms
signed and dated lower right

EXHIBITED

New Acquisitions, The Scottish Gallery, Edinburgh, November 2008, cat.15; Cork Street, London, The Scottish Gallery, 2011; *F.C.B. Cadell – Paintings & Works on Paper*, The Scottish Gallery, Edinburgh, October 2011

PROVENANCE

Private Collection, USA



Cadell, a soldier in the 51st Highland Division, produced a series of charming, witty pen and wash drawings in 1915–16, a selection of which was published in *Jack and Tommy* (the archetypal sailor and soldier), the profits from sales to be donated to the War effort. Both sheets on the previous pages (cat. 3 and 4) belong to this group, the first depicting a highland soldier in kilt and tammy with pack and rifle marching off from a farewell with his proud parents. The second is a quick observation of a street conversation. Both demonstrated the artist's facility and wit.

The book is in fair condition and very rare; this copy from the collection of the artist's friend and patron David Russell.

5. *Jack and Tommy Book*, 1916
hard cover, 32 x 25.5 cms
published by Grant Richards, London

PROVENANCE

Major David Russell, Rothes, Fife, thence by descent

JACK and TOMMY



By F. C. B. Cadell

There is a letter to Duncan Macdonald of Reid & Lefevre in which Cadell seeks to sell a still life by his great friend SJ Peplow. By the late 20s Cadell is perpetually short of funds and the necessity to sell his picture speaks poignantly of hard times. The Peplow picture is likely to have been swapped for this Cadell which comes down by descent from Willy Peplow, the artist's elder son. Peplow would have enjoyed the strong design, economy and bold conceit of *Still Life, Tulips* which has a compelling, oriental stylishness and was lent by Mrs Peplow to the first major post-war exhibition of the Scottish Colourists present in 1949 as part of the Edinburgh Festival.

6. *Still Life, Tulips*, c.1923
oil on canvas, 51 x 61 cms
signed lower right

EXHIBITED

Festival Exhibition, The Royal Scottish Academy, Edinburgh, 1949; Cork Street, London, The Scottish Gallery, 2012; *Spring Collection*, The Scottish Gallery, Edinburgh, 2012

LITERATURE

Tom Hewlett and Duncan Macmillan, *F.C.B. Cadell*, Lund Humphries, London, 2011 (p.168)

PROVENANCE

SJ Peplow and thence by descent



The view north from the white strand of the Monks, at the north end of Iona, features Cows Rock to the left, the cliffs of Gribun Head in the centre of the horizon and Inch Kenneth protecting the entrance to Loch na Keal. The weather is changeable, the best for painting and the turquoise, green and blue palette utterly true to time and place.

7. *Mull from Iona with Boat Offshore*, c.1925
oil on panel, 38 x 46 cms
signed lower right

PROVENANCE

Private Collection, London



Cadell was prolific during his summers on Iona in both oil and watercolour. Here he works beyond the Abbey, looking across the sound of Iona to Loch Scridain; a fishing boat is at anchor, her masts reflected in the calm water.

8. *Iona Scene*, c.1925
watercolour, 14.5 x 22 cms
signed lower right

PROVENANCE

Private Collection, Stirlingshire



Erraid is a tidal island off the tip of the Ross off Mull, a mile or so south of Iona. She is known to Robert Louis Stevenson readers as the location of the shipwrecked Davie Balfour, stuck there for four days in the rain eating limpets before realising he could walk off at low tide. Stevenson had come with his father aged 20 when the family engineering firm was engaged to build a lighthouse on the outer torran rocks (the very place Balfour's ship was lost) and the quarry workers' cottages are still occupied today.

This is the only known work of this subject, the view taken towards Jura from the island across the tidal narrows. It is as fresh and brilliant as any of his Argyll works, perhaps inspired by the very wildness and natural beauty of the place and a relief from 'the usual horrors of Ben More, the Burg, and Loch Na Keal'.

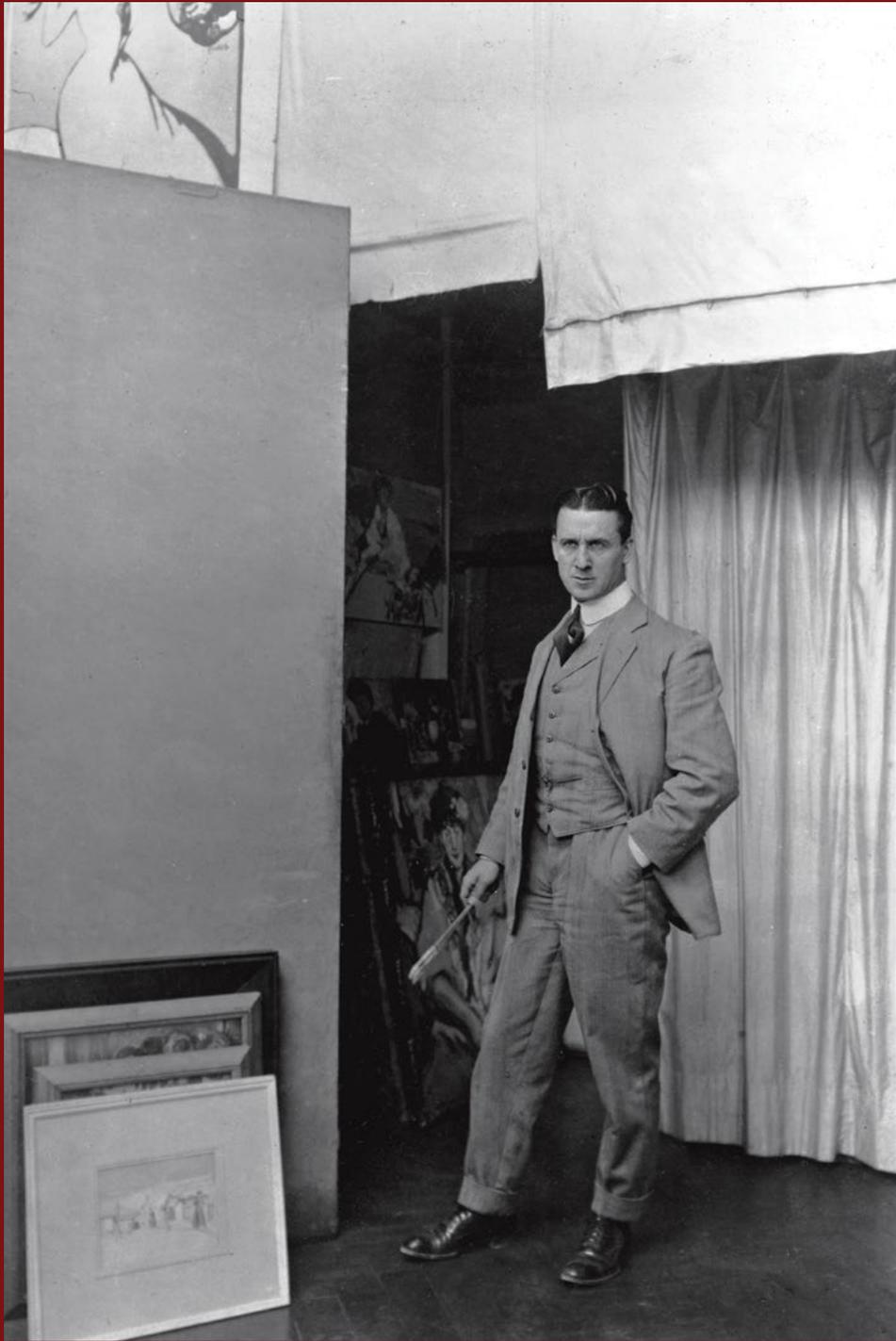
9. *Traigh Geal, Erraid, Argyll*, c.1925
oil on panel, 36.5 x 45 cms
signed lower right

PROVENANCE

Major David Russell, Rothes, Fife, thence by descent



TSG



TSC

JOHN DUNCAN FERGUSSON
RBA
(1874 – 1961)

Fergusson moved to live in Paris in 1906 attracted by the café society and bohemian social life, which also became his principle subject. In a small picture recently sold in Lyon & Turnbull, he depicts the same gaslit exterior café likely in the Tuileries Gardens and he locates himself in the fashionable company. Here, the waiter, in black jacket and white apron, bears a tray to a group 'out of shot' while the conversation is between two beehatted, crinolined women looking on.

The picture belonged to Jack Blyth, the Kirkcaldy linen manufacturer, much of whose collection including McTaggart, Sickert and Peplow, was endowed to the local museum in 1964.

10. *The Conversation*, c.1907
oil on panel, 26.5 x 33.5 cms
signed on verso, signed and titled on label verso

EXHIBITED

Exhibition of 20th Century British Paintings, National Gallery, London, 1940, cat. 358; *Modern Masters V*, The Scottish Gallery, Edinburgh, 2016, cat. 16

PROVENANCE

Collection of J.W. Blyth, Kirkcaldy; Private Collection, London





11. *Young Man*, c.1907
charcoal and ink, 21 x 12.5 cms

EXHIBITED

JD Fergusson, La Vie Bohème, The Scottish Gallery, Edinburgh, 2013, cat. 14



12. *Plumed Hat*, 1910
conté & pen and ink, 20 x 11 cms

EXHIBITED

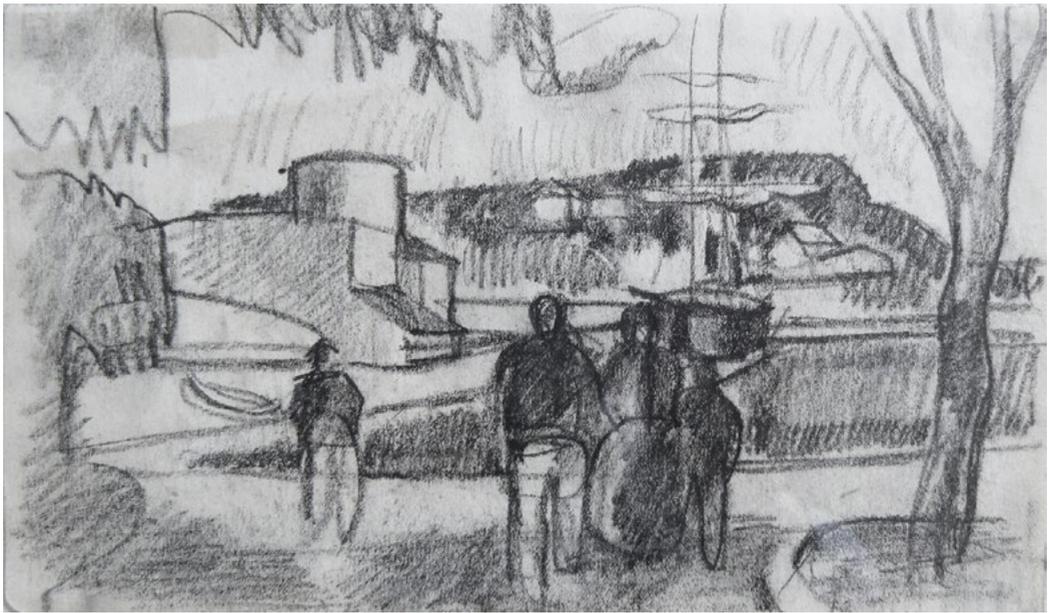
Fergusson's Women, The Scottish Gallery, Edinburgh, 2011



Anne Estelle Rice, Margaret, Willy and J.D Fergusson at Cassis

The summer visit to Cassis in 1913 was the first to the French Mediterranean coast for either Fergusson or Peploe. It was a difficult time for Fergusson whose relationship with the American painter Anne Estelle Rice was coming to an end after six years. He painted little (while Peploe was unusually productive) but as ever filled a sketchbook with his decisive, well-structured drawings of the harbour, ships and locals.

13. *The Quayside, Cassis*, 1913
conté crayon drawing, 12 x 20 cms
inscribed by Margaret Morris to the painter Paule Vezélay



The rectitude and fiscal presence of Margaret Morris is a constant subject for JD Fergusson, from their meeting in 1912 until his death in 1961. Here modelled in clay and cast in bronze, one of a group of sculptures shown in The Scottish Gallery in 1923.

14. *Head of Meg*, c.1914-19
bronze with a brown patina
14 cms high, excluding base
Conceived circa 1914-1919 and cast in an edition of 9 plus an artist's cast in 2013.

EXHIBITED

JD Fergusson, La Vie Bohème, The Scottish Gallery, Edinburgh, 2013, cat. 69



15. *Girl*, 1925-30
conté drawing, 25 x 20 cms

EXHIBITED

Fergusson's Women, The Scottish Gallery, Edinburgh, 2011



This painting, a gift to Margaret Peplow in the forties, was made in recollection of the summer of 1913 when Willy's third birthday was celebrated with a bottle of Chateaux Latour.

16. *Margaret and Willy Peplow at Hotel Panorama, Cassis, 1931*

oil on canvas, 61 x 56.5 cms

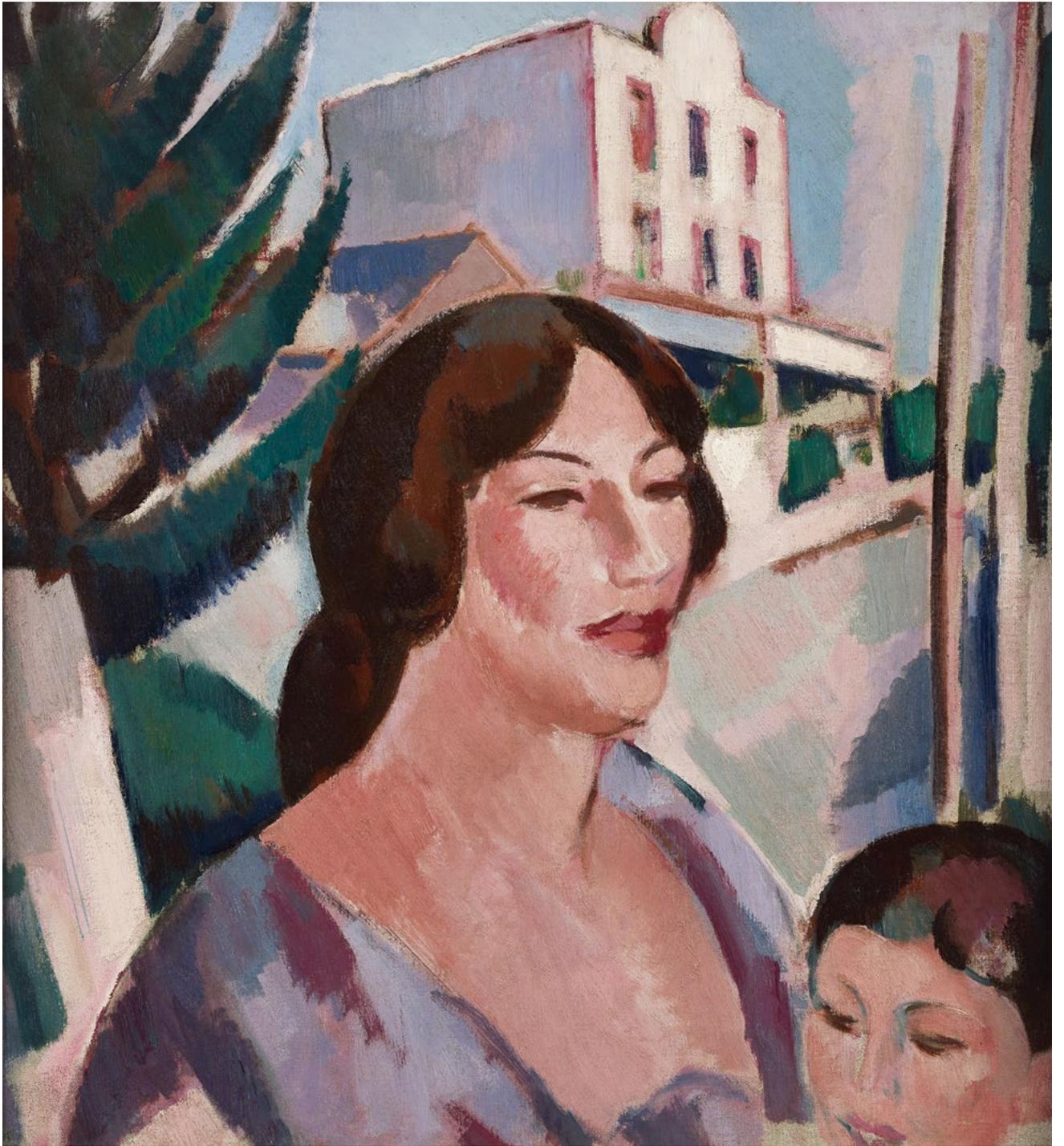
signed verso

EXHIBITED

Cork Street, London, The Scottish Gallery, 2011; *Spring Collection*, The Scottish Gallery, Edinburgh, April 2012; *JD Fergusson*, Portland Gallery, London, November 2013, cat. 15; *JD Fergusson, La Vie Boheme*, The Scottish Gallery, Edinburgh, December 2013, cat. 73

PROVENANCE

Gifted to Margaret Peplow by the artist, thence by descent



17. *Proud Nude, 1937*
conté drawing, 33.5 x 24 cms
dated upper right
signed and dated by 'Margaret Morris Fergusson 1972' on a label (verso)

EXHIBITED

JD Fergusson One Man Exhibition, Compass Gallery, Glasgow, 1972, cat. 36





GEORGE LESLIE HUNTER
(1877 – 1931)

A shared characteristic of all the four artists we know as The Scottish Colourists is the ability to draw. Hunter began to earn his living in the art world making illustrations for magazines in San Francisco before the earthquake in 1906; he also made drawings for the novels of Bret Harte and Jack London. He preferred ink to a pencil or conté adding watercolour, pastel or crayon colour and *Vins* is a typical example from the later twenties. It might well be of a narrow street in Antibes and is likely to have been in the package of works on paper brought back for a show at Reid & Lefevre by the Peploe children (Willy and Denis) returning to school via London while their parents continued their stay in the South of France in September 1928.

18. *Vins*, 1927-29
watercolour and pastel, 38.5 x 30.5 cms
signed lower right

PROVENANCE

Private Collection, Stirlingshire



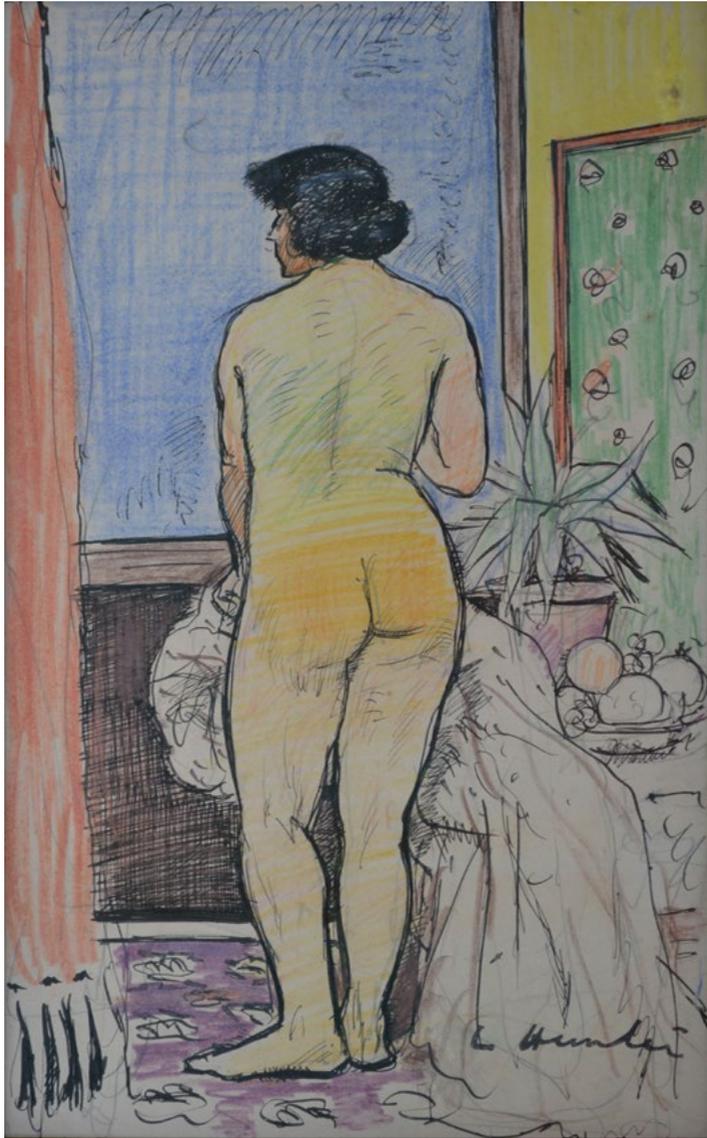
19. *Nude by a Window*, 1927–30
coloured crayons and ink, 35 x 21.5 cms
signed lower right

EXHIBITED

Duke Street, London, The Scottish Gallery, June 2015

PROVENANCE

The Fine Art Society, London, 1973



RB Cunninghame Grahame was a Scottish politician and adventurer, earning the nickname Don Roberto amongst the Argentinian gauchos. In the twenties he would exercise his horses along Rottenrow in Hyde Park where Hunter made many drawings. Our image is an ink equestrian drawing and a terrific likeness of the liberal politician and early proponent of Scottish Nationalism.

20. *RB Cunninghame Graham (Don Roberto)*
pen & crayon, 39.4 x 33 cms

PROVENANCE
Dr Tom Honeyman





SAMUEL JOHN PEPLAE
RSA
(1871 – 1935)

The subject of old age to which Peplow returned 20 years later with *Old Duff* (Glasgow Museums) suggests that the artist was interested in both pathos and individual character. It is a subject that can be traced in Renaissance art, both Italian and northern, reaching a pinnacle with Rembrandt's self-portraits. It also links to mid nineteenth century realism and here recalls the broad tonal technique of Daumier. The old tinker or vagabond as a character of rural folklore links this work with a painting Peplow made a few years later of his gypsy model, Jeannie Blyth, posed in front of the landscape like a Thomas Hardy heroine.

21. *Old Man*, 1900
oil on canvas, 50.5 x 40 cms
signed middle right, dated upper left

EXHIBITED

SJ Peplow, The Scottish National Gallery of Modern Art, Edinburgh, 1985

PROVENANCE

The Artist's family, thence by descent



Propped up against the wall of his Devon Place studio, an old school room now demolished, photographed around 1903 (page 48) we can see this small oil panel, already in its mount, perhaps destined for Peplø's first show with The Scottish Gallery in South Castle Street.

The unusual subject (it is not known whose baby he borrowed) was a typical self-imposed challenge. Peplø worked fast with a rich oily vehicle for his pigment, modelling with his brush far from any taught method of portraiture.

22. *Baby*, c.1904-06
oil on panel, 24 x 16.5 cms
signed lower right

EXHIBITED

SJ Peplø, Scotland's First Modernist, The Scottish Gallery, Edinburgh, October 2012, cat. 8

PROVENANCE

The Proudfoot Collection; The Scottish Gallery, Edinburgh; The Fine Art Society, London, May 1987



Peploe made these drawn snapshots of street life in Edinburgh and Paris before the Great War. Their economy of means is remarkable as is their observational truth. Like Degas in front of a ballet class or at the races, Peploe is happy to curtail the subject (here half the wheel suggests a pram in the charge of a nurse).

23. *Street Scene*, c.1911
gouache and watercolour, 21.5 x 14.5 cms
signed initials lower right

EXHIBITED

SJ Peploe Exhibition, The Scottish Gallery, Edinburgh, 1947, cat. 97;
Modern Masters V, The Scottish Gallery, Edinburgh, 2016, cat. 32



In the spring of 1910 Sam married Margaret Mackay. She was pregnant and this happy eventuality no doubt precipitated the marriage and the long desired move to live in Paris. The couple set up home in a tiny studio apartment at 278 Ble. Raspail and then, to avoid the heat of the city, moved in August to Royan in the Charente where they were joined by JD Fergusson and Anne Estelle Rice and where Willy was born on the 29th August.

It was a time of intense happiness and the artist's new liberty manifested itself in a few dozen oil panel paintings which can be seen as marking his true arrival as a modernist: a 'fauve' and an expressionist. The harbour, marina, casino, promenade and town provided the colour to shift the painter from impressionism to expressionism.

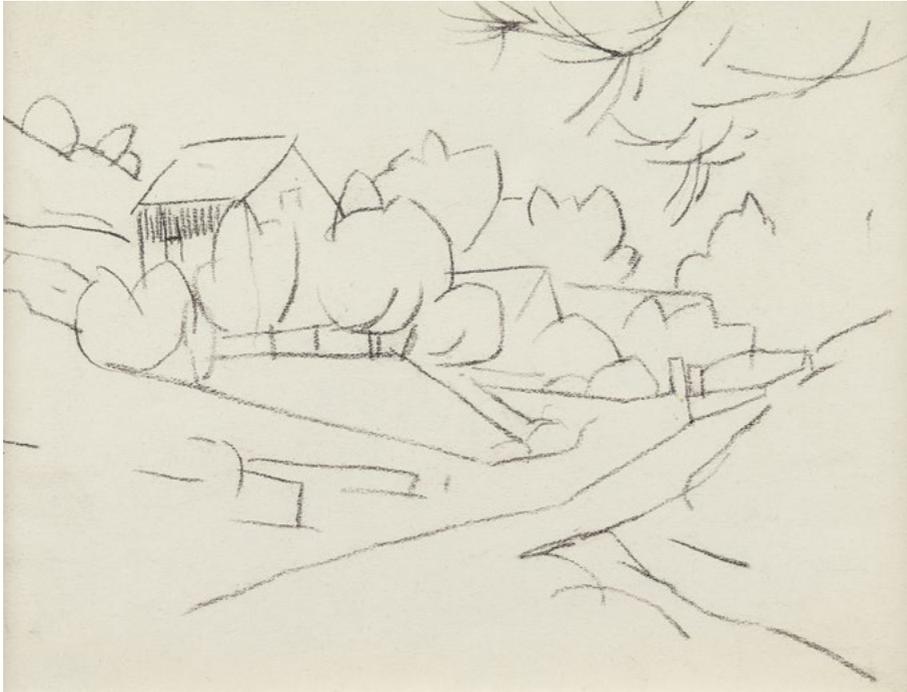
This picture comes from the collection of Ion Harrison, a Glasgow shipping magnate and the preeminent collector of the colourists. He had several Royan pictures, recognising (albeit some years later: no one at the time saw anything but confusion in this 'dangerous departure' for Peploe) their significance in the artist's oeuvre and British painting.

24. *The Mouth of the Harbour*, 1910
oil on board 26.2 x 35 cms
signed lower left and verso

PROVENANCE

Major Ion Harrison; Alex Reid & Lefevre, Glasgow; Fine Art Society, London and Glasgow, 1980





25. *Above Cassis*, 1913
conté drawing, 15 x 20 cms

EXHIBITED

SJ Peplow, Scotland's First Modernist, The Scottish Gallery, Edinburgh, October 2012, ex. cat.

PROVENANCE

The Artist and thence by descent



26. *Study for a Painting, Cassis, 1913*
conté drawing, 22 x 15 cms
drawing of figures verso

PROVENANCE

The Artist and thence by descent

Like cat. 24 this work comes from the Harrison collection and has been widely exhibited and praised. Peploe's subject is the view from the north beach to Gribun head on the Burg with waves breaking on the western end of Eilean Annraidh (the island of storms). The day is one that Peploe preferred; he wrote to his friend William Macdonald in November 1923:

We had miserable weather in Iona this year – worst in living memory – gales and rain the whole time. I got very little done. But that kind of weather suits Iona: the rocks and distant shores seen through falling rain, veil behind veil, take on an elusive quality, and when the light shines through one has visions of rare beauty. I think I prefer it these days to your blue skies and clear distances.

27. *White Sands, Iona*, 1924
oil on panel, 38 x 46 cms
signed lower right

EXHIBITED

Memorial Exhibition of Paintings by SJ Peploe, as 'Rough Sea, Iona', The McLellan Galleries, Glasgow, February 1937; *Pictures from a Private Collection*, *The Thistle Foundation*, The McLellan Galleries, Glasgow, March 1951, cat. 44; *Two Scottish Colourists, Samuel John Peploe and FCB Cadell*, The Lefevre Gallery, London, November & December 1988, cat. 7; *FCB Cadell and SJ Peploe – Paintings of Iona*, The Scottish Gallery, Edinburgh, September 2014

PROVENANCE

Alexander Reid, Glasgow; Aitken Dott & Son, The Scottish Gallery, Edinburgh;
Major Ion Harrison.



S.J. PEPLOE
by GUY PEPLOE

Published by Lund Humphries

Price: £35.00

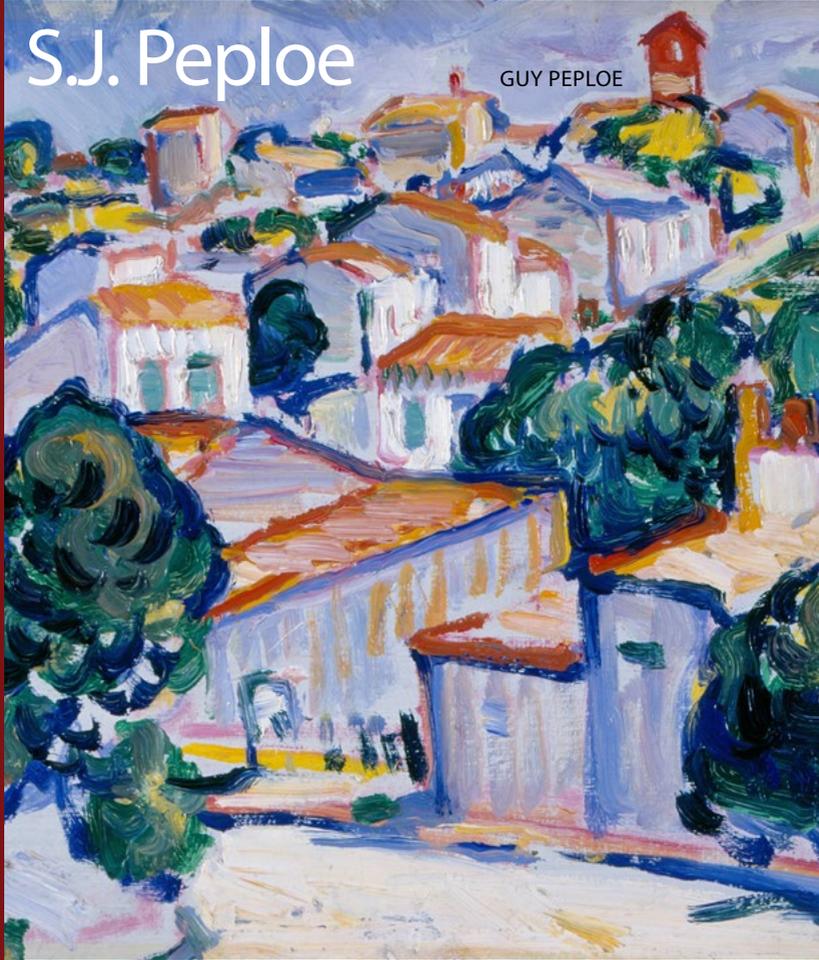
192 pages

S.J. Peploe published by Lund Humphries is a fully revised and expanded edition of his book first published in 2000. There are 160 colour images and extensive use of family archives of letters and photographs which lends insight into the life of one of Scotland's best loved painters. The text attempts to place him in the complex development of art which forms the emergence of modernism in the early years of the 20th Century as well as tell the story of a painter's life with all its minor triumphs and setbacks.

Guy Peploe is a grandson of the artist as well as a Director of The Scottish Gallery, where Peploe had his first exhibition in 1903. Guy Peploe is recognised as the foremost expert on The Scottish Colourists.

S.J. Peploe

GUY PEPLOE



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Photograph on page 24: Fergusson in his Paris studio,
c.1910 © The Fergusson Gallery, Perth & Kinross Council

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