

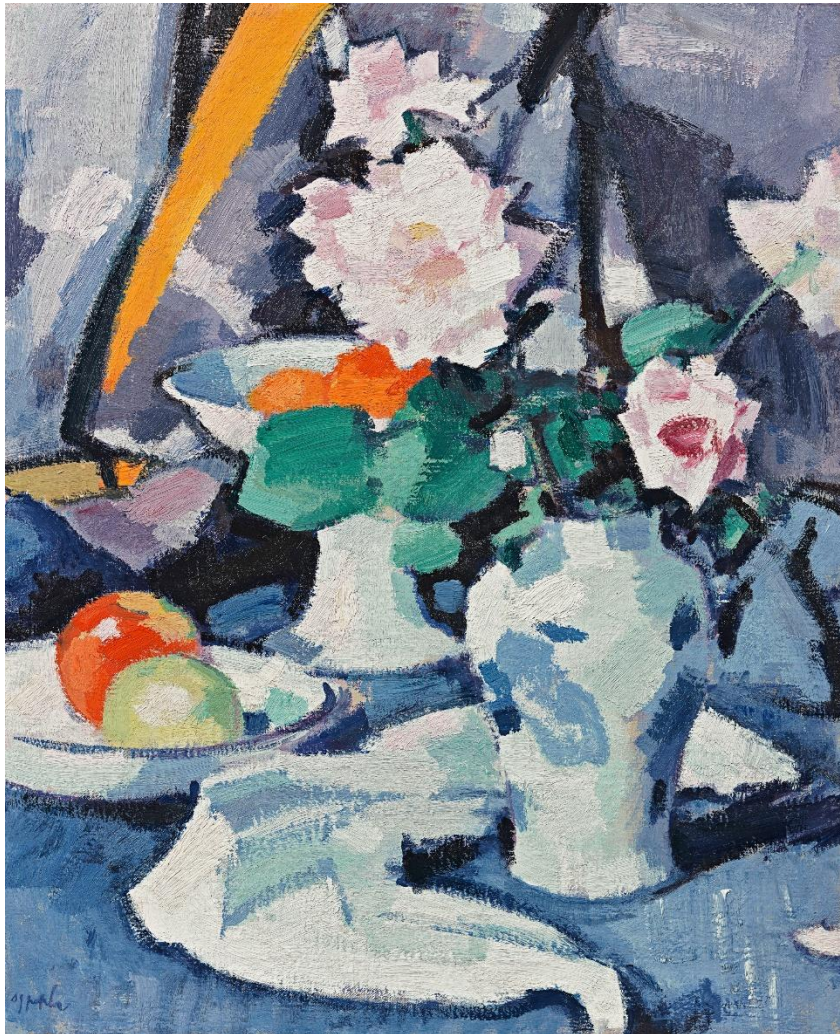
# RICHARD GREEN

**SAMUEL JOHN PEPLOE**

1871 - Edinburgh - 1935

Ref: CD 195

*Japanese vase with pink roses*



Signed

Oil on canvas: 22 x 18 in / 55.9 x 45.7 cm

Frame size: 30 x 25 ¼ in / 76.2 x 64.1 cm

Painted *circa* 1923



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# RICHARD GREEN

FINE PAINTINGS • ESTABLISHED 1955

## *Provenance:*

The Wemyss Honeyman Collection  
Christie's Scotland, 12<sup>th</sup> November 1986, lot ;  
Richard Green, London;  
private collection, UK;  
Richard Green, London, 1996;  
private collection, UK;  
Richard Green, London, 2007;  
private collection, UK

## *Exhibited:*

London, Richard Green, *Modern British Paintings*, May 1987, no.17  
London, Richard Green, *British Paintings 1885-1939*, November 2007, no.14  
London, Richard Green, *SJ Peplø: Landscapes Still lifes, Roses*, May 2017, no.14, on loan from a private collection

From 1914 onwards Samuel John Peplø had endeavoured to paint the perfect still life and he applied himself to his cause with great purpose, concentrating on depicting a few simple elements: Chinese vases, a black fan, roses or tulips would be set against a backdrop of brightly coloured fabrics bought from Whytock and Reid, the renowned Edinburgh decorators and furnishers. Peplø continued to explore the still life theme throughout his career and in 1929 he wrote to a fellow artist: 'There is so much in mere objects, flowers, leaves, jugs, what-not – colours, forms, relation – I can never see mystery coming to an end.' (quoted in Guy Peplø, *SJ Peplø*, p.54).

Peplø's constant search for a new means of expression resulted in his remarkable technical and stylistic development, primarily through his use of colour: 'Peplø set himself to master a new technique and new approach to art in pure colour...the change seemed revolutionary, but his interest in colour had been evident although wilfully repressed in his search for tonal qualities...between 1910 and his death in 1935, there was a steady development and progress, first through a mildly cubist phase, or more correctly, a period of emphasis on angularity and outline, to a fully integrated expression of fine painterly craftsmanship.'<sup>1</sup>

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<sup>1</sup> Stanley Cursiter, *Paintings by SJ Peplø*, Lefevre Galleries, London 1948.

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‘Robert Wemyss Honeyman became a prolific collector in the 1920s. His wife was Gertie Nairn, daughter of John Nairn who had substantial linoleum manufacturing interests in Kirkcaldy and who endowed the library and museum in memory of his son, killed in the First World War. They lived at Westdean in Kirkcaldy and at Derculich, their country house at Strathtay, where the collection included Boudin and Sisley as well as McTaggart and Peploe.’<sup>2</sup>

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<sup>2</sup> Guy Peploe, *SJ Peploe*, Lund Humphries, Surrey 2012, p.124.

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## SAMUEL JOHN PEPLAE, RSA

1871 - Edinburgh - 1935

Samuel John Peplae was the eldest of the four Scottish Colourists, a group of artists who worked in an idiom remarkable for its painterly freedom and richness of colour. Peplae, Cadell and Hunter first exhibited together at the Leicester Galleries in 1923; the following year they were joined by Fergusson at the Galerie Barbazanges, Paris and dubbed 'Les Peintres de L'Ecosse Moderne'. Although they were greatly influenced by French painting, particularly the developments of Fauvism, their initial approach was determined by the bold handling and use of colour established by the Scottish artists, McTaggart and Macgregor.

Peplae first studied at the Edinburgh College of Art in 1893, and then continued his training in Paris in 1893, at both the Academie Julian under Adolphe William Bouguereau, and the Atelier Colarossi. At this time he was considerably impressed by the work of Corot, Chardin, Courbet and Cezanne. He also admired Velazquez, and seventeenth-century Dutch painters, especially Frans Hals, whose work he saw on a visit to the Rijksmuseum, Amsterdam, in 1895.

During this period, Peplae led a cosmopolitan life, working in Britain, in Barra and Devon, and travelling extensively throughout France, in the company of his friend and colleague, Fergusson, with whom he spent several holidays painting at Etaples, Paris plage, Dunkirk, Berneval, Dieppe and Le Treport.

Peplae returned to Edinburgh in 1896 and settled at his first studio in Shandwick Place, where the dark surroundings suited the sombre palette of his early still lifes, nudes and figure studies. He moved to Devon Place in 1900, where he developed a more sophisticated choice of subject matter, matched by an increasingly rich application of paint, and to York Place in 1905, where lighter space was reflected in the heightened tonality of his work.

He married Margaret MacKay in 1910, and decided to move to Paris where he remained until 1912, when he returned permanently to Edinburgh and set up a studio in Queen Street. He painted in Arran in 1913, in Crawford and Kircudbright in 1914, and frequently spent the summer painting in Iona, with Cadell, between 1920-1933.

Peplae exhibited at the Royal Scottish Academy, where he was elected a member in 1927, at the Royal Glasgow Institute of Fine Arts, and in London at the Allied Artists' Association. He held

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two one-man shows at Aitken Dott & Son in 1903 and 1909, and an exhibition at the Kraushaar Gallery, New York in 1928, and at Reid and Lefevre, London, in 1935.

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