

RICHARD GREEN

SAMUEL JOHN PEPLOE RSA

1871 - Edinburgh - 1935

Ref: CE 127

On the beach, Paris-Plage



Signed lower right: *Peploe*

Oil on panel: 7 ½ x 9 ¾ in / 19 x 23.8 cm

Frame size: 13 x 15 ½ in / 33 x 39.4 cm



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Provenance:

The Fine Art Society, London, September 1981
Sotheby's Hopetown House, 17th November 1981, lot 717
Janine Rensch, Switzerland
The Fine Art Society, September 2009;
Private collection, UK

Exhibited:

London, Fine Art Society, *The 20th Century*, 15th September-2nd October 2009, no.1

Described as a 'Franco-Scottish Painter',¹ Peploe had a lasting love of France. He studied in Paris, stayed for extended working holidays and lived in the capital for two years, during which he observed and completely engaged with modern French painting from Manet to Matisse. Peploe met John Duncan Fergusson (1874-1961) around 1900 and from 1904 to 1910 they spent their summers painting together on the northern coast of France. Staying at Etaples, the artists visited Paris Plage (now known as Le Touquet) on the Cote d'Opale, a popular seaside resort and artists' colony, previously frequented by Eugène Boudin (1824-1898).

In his biography on the artist, Stanley Cursiter wrote of this period in Peploe's career: 'In the years immediately before 1910 Peploe had spent some time each summer sketching in France, at Étapes and Paris-Plage with his friend JD Fergusson. He painted a number of small panels with subjects supplied by the beaches: groups of figures, bathing tents, striped umbrellas, and the sea with green waves dancing over the pale sand. These pictures grew naturally out of the light schemes of colour on which he had been concentrating... The colour is not the foundation of his schemes, but incidental and added to a structure which exists in tone. In the small panels painted at Paris-Plage and Étapes colour is used more in the manner of the Impressionists; the picture exists in colour; the colour is no longer something added to a scheme of tonal relations, but the tonal relations are the outcome of the colours selected.'²

It is thought that Peploe and Fergusson met at a studio club run by Joseph Simpson in Edinburgh around 1900, both having studied in Edinburgh and Paris.³ Fergusson would later describe their relationship as: 'A happy unbroken friendship between two painters who both believed that painting was not just a craft or profession, but a sustained attempt at finding a means of expressing reactions to life in the form demanded by each new experience'.⁴

¹ *Observer*, 20th October 1935, cited in Guy Peploe, *S.J. Peploe 1871-1935*, Mainstream Publishing, Edinburgh, 2000, p.85.

² Stanley Cursiter, *Peploe, An Intimate Memoir of an Artist and his Work*, Thomas Nelson and Sons, London, 1947 pp. 19-20.

³ Alice Strang, *S.J. Peploe*, exh cat, National Galleries of Scotland, Edinburgh, 2012, p. 11.

⁴ Fergusson, 1962, cited in Alice Strang, 2012, *ibid.*, p. 11.