



Far left: *Magdalen Green with The Tay Bridge* behind by James Mcintosh Patrick – **£6200.**

Left: *Coulston Road near Newtyle* by James Mcintosh Patrick – **£3600.**

Buying challenges but plenty of rewards

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12,000 estimate and sold at £14,000, a strong price for a work of this size.

The highest price at auction for a Cadell watercolour of Iona for four years, this result will no doubt give encouragement to followers of the market for Colourist works on paper.

Patrick in detail

Elsewhere at L&T, a couple of watercolours by **James Mcintosh Patrick (1907-98)** also drew bidders thanks to their attractive compositions, condition and subjects.

Works by the Dundee-born painter, printmaker and art teacher featuring his hometown have a particular appeal and on offer here was a prime example.

The 2ft 6in x 22½in (76cm x 55cm)

signed picture showed Dundee's Magdalen Green with the Tay Bridge in the background – the famous railway bridge opened in 1887 after its predecessor had collapsed in high winds (killing 75 people and remaining one of the most tragic engineering disasters in the UK).

The artist painted other views of the bridge – he was able to view it from his studio window. These included a famous oil painting which was acquired by The McManus, Dundee's Art Gallery and Museum, in 1962, while a watercolour showing the same view made £6000 at Christie's in 2012.

The picture at L&T was taken from a different spot and was executed in an upright format with a tree dominating the foreground and the Tay estuary behind. Pitched at

£2000-3000, it sold at £6200 – the third highest for a work on paper by the artist according to Artprice.

Also bringing demand but fetching a lesser sum was *Coulston Road near Newtyle*, a 21in x 2ft 6in (54 x 76cm) signed watercolour which was estimated at £1000-1500. One of the numerous studies Patrick made of Dundee's surrounding areas after the Second World War (he served in the Camouflage Corps during the conflict), which he continued to produce until much later in his life, it demonstrated his trademark attention to detail.

This example benefited commercially from having been exhibited at the Royal Scottish Academy in Edinburgh in 1988 and was knocked down above predictions at £3600.

Vaughan works on the crest of a wave

Among the 20th century works on paper generating demand at regional sales in the last few months was a **Keith Vaughan (1912-77)** study of a group of bathers that appeared at Duke's (25% buyer's premium) of Dorchester.

The artist had a recent boost from Christie's sale of the Sir Nicholas Goodison collection in May which recorded the three highest prices for Vaughan (with a record £560,000 set for the large abstract oil painting *Sixth Assembly of Figures*).

The 5¼ x 8½in (14 x 22cm) gouache on paper here came to auction from a private Dorset collection and retained a label on the back for Thomas Agnew & Sons showing it had been purchased from the London dealership back in 1968.

Offered at Duke's Art & Design post 1880 sale on April 29, it appeared just under a month before the Christie's auction.

Estimated at £10,000-20,000, it drew bidding from a number of parties and sold at £13,000. While the artist's works on paper can easily fetch £15,000-plus on the secondary market, this was a decent sum for a work in this smaller format.

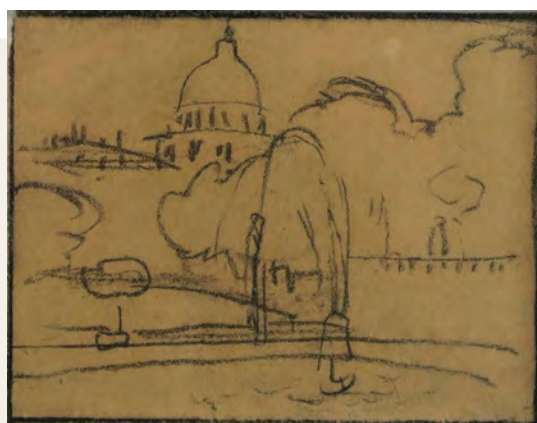
The following lot was another Vaughan work on paper titled *Men in a Wood*. The 12½ x 10¼in (32 x 26cm) sketch was a gouache, wash, pen, ink, pastel, wax crayon on paper which was signed and dated '57 in the lower right.

The picture came to auction from a private London vendor but had previously been owned by Sebastian Walker, who formed an impressive collection of Vaughan works (47 of which were sold in a dedicated Sotheby's auction in 1991).

With this example showing the figures less fully resolved than is often the case, it was duly estimated at the lower pitch of £5000-8000. This proved a sensible level as it drew a decent competition and ended up selling on top estimate.

Beardsley trio

In terms of the 19th century works in the Dorchester sale, a group of three pen and ink drawings by **Aubrey Beardsley (1872-98)** came from a



Far left: nude study by Samuel Peploe – **£6000** at Lyon & Turnbull.

Left: *The Pantheon from the Jardin de Luxembourg* by Peploe – **£1300** at Great Western Auctions.

Peploes available at a more affordable level

Compared to oil paintings and watercolours, drawings by the Scottish Colourists seem to appear less often at auction.

A few examples, though, usually emerge at the specialist Scottish art sales held north of the border and offer a chance to acquire a work by one of the famous four at an even more affordable level.

One that bought decent interest at Lyon & Turnbull on June 16 was a 10 x 7½in (26 x 19cm) nude study by **Samuel John Peploe (1871-1935)** that was executed in red chalk.

While nudes do not feature prominently in the artist's oeuvre, a few oil paintings of sparsely attired reclining women are known. This example was estimated at £2000-3000 and took a £6000 bid.

Meanwhile at Great Western Auctions on June 17-18 a small view of the Pantheon from the Jardin de Luxembourg in Paris by Peploe sold above a £700-1000 estimate. A 3¼ x 4¼in (9 x 11cm) conte on paper, it was a brief and spontaneous sketch and it sold at £1300 to the Scottish trade.



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private Dorset source and had also been bought from Agnews in 1968.

The three small sketches, which were offered as separate lots at Duke's, were all illustrations for chapter headings for the 1893-4 Dent edition of Thomas Malory's classic novel *Le Morte d'Arthur*. Featuring a rich selection of drawings, foliated openings as well as 62 full-page black-and-white illustrations, the publication made the young Beardsley famous almost overnight.

His original illustrations for the

project do emerge occasionally at auction, the highest price among those sold so far being the £32,000 for *How la Beale Isoud wrote to Sir Tristram* that sold at Bonhams in 2008. An ink drawing used for the front wrapper made £12,000 at Sotheby's in 1997.

While these works at Duke's were under half the size of the full-page illustrations, they had considerable appeal to Beardsley collectors. The most impressive of the three was offered first, a 5¼ x 3¾in (15 x 10cm) sketch depicting a knight bound to



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a tree, presumably Sir Lancelot, and a maiden in a forest. Estimated at £8000-15,000, it sold at £8500.

The other two lots were somewhat plainer sketches and commanded less money. An illustration of a maiden in a forest, her wrists bound to trees fetched £3800, while another of La Belle Isoud in her bedchamber made £2800. Both sold below estimate.

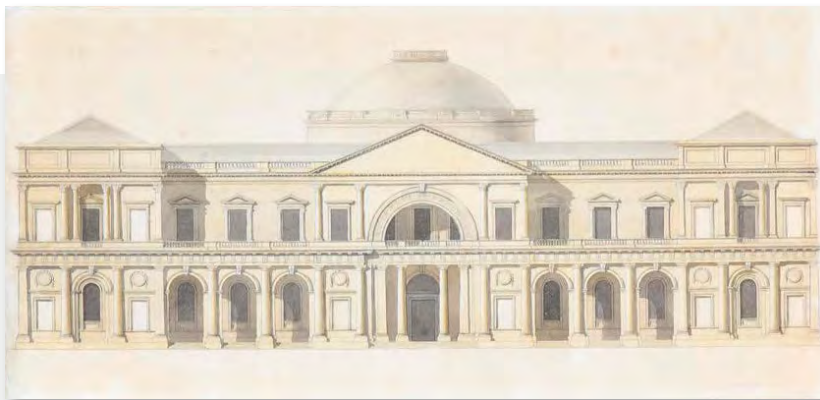


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1. *Study for a Group of Bathers* by Keith Vaughan – **£13,000** at Duke's.

2. *Men in a Wood* by Keith Vaughan – **£8000**.

3. An illustration by Aubrey Beardsley for a chapter heading in *Le Morte d'Arthur* – **£8500**.



Right: Thomas Sandby architectural drawing – **£2800** at Dreweatts.

Sandby takes third place but four figures at auction

Thomas Sandby's (1721-98) architectural drawings are significant part of the artist's oeuvre. Along with his brother Paul (1731-1809), he was apprenticed to a local land surveyor as a young man and, while Paul would later become famous for his pioneering watercolours and aquatints, Thomas became the Royal Academy's first professor of architecture.

Despite his neoclassical designs being much admired, such as the one he made for Freemason's Hall in Great Queen Street in London, his architectural studies have rarely appeared on the market. However, a small example emerged at **Dreweatts' (25% buyer's premium)** sale in Newbury on May 10.

The 9¼ x 19¼in (24 x 49cm) pen and ink with coloured washes was produced in 1768-69 for a competition to design the Royal Exchange in Dublin. Sandby's design won third price (and earned him a £40 prize).

Sandby's elegant but unrealised design had previously sold at Christie's back in 1988 where it fetched £3200, at a time when the market for English watercolours and works on paper was significantly stronger than it is today.

This time around it was pitched at £1000-1500 and was knocked down at £2800 – still a decent price in the current climate and among the top five auction results for a straightforward architectural drawing by the artist.

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