



**Dame Laura Knight R.A. R.W.S.** (1877-1970), *Mother & Child in a horse drawn narrow boat*, black chalk heightened with watercolour in orange & green, signed, label for A Whitcombe & Co Ltd, Cheltenham verso, 13.25 x 10.25in, framed. *Hartleys, Ilkley. Mar 09. HP: £1,700. ABP: £1,999.*



**William Gabriel de Glehn RA** 1870-1951, *Two female nudes*, red chalk, signed with monogram, 29 x 35.5cm. *Rosebery's, London. Jan 09. HP: £440. ABP: £517.*



**Sir Frank Brangwyn** (1864-1956) *black and red chalk on gridlined paper. The Flautist*, monogrammed, 8.75 x 9.5in. *Gorringes, Lewes. Mar 09. HP: £420. ABP: £494.*



**Dorothy Marguerit Colles PS** 1917-2003, *Portrait of a young girl and a Pekingese*, black red and brown chalk, signed, 62 x 75cm. *Rosebery's, London. Mar 08. HP: £210. ABP: £247.*



**Dorothy Marguerit Colles PS** 1917-2003, *Portrait of Quentin Crisp, as a young man, Slade School*, black/red chalk, signed in pencil, bears inscription, 45 x 37cm. *Rosebery's, London. Mar 08. HP: £600. ABP: £705.*

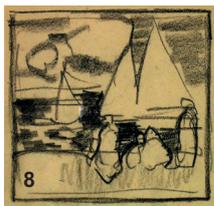


**John Skeaping** (1901-1980) *coloured chalk, Sleeping cat*, monogrammed, 7 x 10.5in. *Gorringes, Lewes. May 09. HP: £380. ABP: £446.*



**John Duncan Fergusson**, *chalk drawing, Farmhouse through trees*, 4 x 3.75in. *Great Western Auctions, Glasgow. Jan 07. HP: £580. ABP: £682.*

Prices quoted are actual hammer prices (HP) and the Approximate Buyer's Price. (ABP) Includes an average premium of 15% + VAT.



**John Duncan Fergusson**, *chalk drawing, Sailing boats Royan 1910*, 4.5 x 4.5in. *Great Western Auctions, Glasgow. Jun 06. HP: £750. ABP: £882.*



**Samuel John Peploe**, *chalk drawing of a woman*, *Scottish Gallery label to reverse*, 10 x 8in. *Great Western Auctions, Glasgow. Jun 06. HP: £2,200. ABP: £2,587.*



**Donald Bain** (1904-1979) *brush drawing, Landscape with a house*, signed, 18 x 23in. *Great Western Auctions, Glasgow. Oct 08. HP: £130. ABP: £152.*

# The Art Market

## When money is tight drawings are often great value

By Chris Murray

The market in drawings has been full of interest over the recent past, and when money is tight drawings are often great value. For anyone interested in Laura Knight (1877-1970), (1) must have ticked most of the boxes - mother and child on a narrow boat pulled by a fine horse, all set in a tight composition and with a dash of colour. Even the mother's dungarees and pose provide a period feel. There are quite a few weaker Knights around, and a host of fakes, so this one was clearly welcome. A contemporary who lived in a very different social world, the Impressionist William Gabriel de Glehn (1870-1951), did not do particularly well with two elegant female nudes (2), considering he's generally well regarded and was certainly well connected - a close friend of John Singer Sargent, he married the American painter Jane Emmet (1873-1961), and the two led a cosmopolitan life, often working in Italy. A couple straight out of Henry James. As de Glehn's paintings can reach many thousands, and drawings (particularly of Venice) sometimes as much as £2,000, £440 seems modest. Several chalk sketches by Frank Brangwyn (1864-1956) produced expected results (3) - though there are occasional flukes, such as a chalk drawing that in 2008 sold for well over £4,000, many of his drawings sell for less than his prints. Dorothy Colles (1917-2003) is best known for her portraits of children, usually in pastel or chalk, many of which, to be frank, are quite saccharine (4). So it was fascinating to see an arresting portrait study of Quentin Crisp when he was a young model (5); the famous subject clearly explains the higher result. I wonder what a full-length Naked Civil Servant would have realized naked. The animal sculptor John Skeaping (1901-1980) is a curious example of an artists who began as a Modernist (he was Barbara Hepworth's first husband) but later became a far more traditional artist. He specialised in animals, both as a sculptor and graphic artist. His gouaches of horse races seem very commercial, but for the more discerning his drawings and sketches are more affordable. His cat (6) is an attractive illustration of the observation by the sculptor Alexander Calder (maker of mobiles) that action in a drawing does not necessarily come from capturing actual movement: 'A cat asleep has intense action.' As so often, the Scots have had a strong showing. Two chalk drawings by the Scottish Colourist John Duncan Fergusson (1874-1961) were snapped up, a very small and delicate landscape (7) reaching £580, an equally small but bolder view of boats (8) £750. Only a few years ago a chalk portrait of a young woman by one of the most celebrated Scottish Colourists, Samuel John Peploe (1871-1935), reached £2,200 (9). The Scottish Colourists are always a safe bet. Donald Bain (1904-1979) was initially drawn to the Scottish Colourists and later spent a great deal of time in France - the influence of Matisse and perhaps Bonnard can be seen in (10). But his works seldom arouse the market's interest and £130 for an ink landscape is a modest (but sadly not unexpected) result. A fellow Scot who has reached a wider audience is the prolific and colourful Alexander Goudie (1933-2004), a latter-day Augustus John who became well known for celebrity portraits, e.g. of Billy Connolly. Interesting to set his nude (11) beside de Glehn's (2). Among contemporary Scots, there's the irrepressible John Byrne (1940-) (12) (a drawing by him appeared in the last issue) and also Adrian Wiszniewski (1958-) (13), who became famous in the 1980s as one of the 'New Glasgow

Boys.' A pensive young man (as here) seems to be his signature theme.

Though closely associated with the Bloomsbury Set, the South African-born Edward Wolfe (1897-1982) has often seemed something of an outsider in British art and, despite the fact that there are works by him in major public collections, results can vary considerably. A strong charcoal drawing (in the manner of Matisse) of an attractive subject was worth £600 and perhaps more (14). The knowledge that a work is a drawing, abstract and unattributed usually sounds its death knell, so £220 for (15) is not bad; the fact that it was from the collection of the writer Wolf Mankowitz, and so presumably originally bought for a good reason, must have helped. Perhaps it won't be too difficult to identify the artist.

Martin Bloch (1883-1956) was a German-Jewish artist who fled Germany in 1933, eventually settling in London, where he opened an art school (with Roy de Maistre) and later taught at the Camberwell School of Art. He occasionally visited Wales to work alongside his friend Joseph Herman (1911-2000), painting in Ystradgynlais, Llandudno, Bangor and Bethesda. His style is Expressionist. He is not as well known as he could be, though an exhibition at the Sainsbury Centre of Visual Arts in Norwich in 2007 helped to introduce more people to his work (the catalogue is invaluable for those with an interest). A sale of his works in Lewes in March 2009 produced some interesting results for his drawings (16, 17, 18, 19), though it may be some time before his works gain greater market confidence.

It was seeing Bloch's Welsh landscapes that persuaded Peter Prendergast (1946-2007) to settle in his native Wales. Not as widely known as Kyffin Williams, Prendergast painted similar Welsh views, though with a greater degree of Expressionist intensity (the influence of Frank Auerbach, who taught him at the Slade, is often evident). A sale in July 2008 (in Leamington Spa, not Wales) featured both a painting (20), which sold for £6,000 (a fraction of the cost of a Williams), and a smaller preparatory drawing for it in crayon, which reached a very healthy £1,400.

Finally, the subject of Welsh artists bring to mind Edward Morland Lewis, (1903-1941) who died at an early age while on active service in Tunisia during the Second World War. An Impressionist in the manner of Walter Sickert, whose pupil and assistant he was, he's known for images of south Wales, Ireland and France. He taught at the Chelsea College of Art, where his colleagues included the likes of John Piper, Henry Moore and Graham Sutherland, so his links with Sickert dated him. His landscapes, suffused with warm colours, are keenly collected, especially as there are so few of them. (21, 22, 23, 24).



11 Alexander Goudie RGI (1933-2004) chalk, female life study, signed. 24.5 x 17in. *Great Western, Glasgow. Oct 08. HP: £1,300. ABP: £1,529.*



12 John Byrne (b.1940) pen drawing of a man with a beret. *Great Western Auctions, Glasgow. Dec 08. HP: £190. ABP: £223.*



13 Adrian Wiszniewski, ink drawing, *Smoking Weeds*, dated 3/2/94 recto, gallery labels to reverse, 8 x 5in. *Great Western Auctions, Glasgow. Oct 06. HP: £280. ABP: £329.*



14 Edward Wolfe, R.A. (1897-1982) charcoal, *Portrait of Elizabeth White*, signed, 15.5 x 12.5in. *Gorringes, Lewes. May 09. HP: £600. ABP: £705.*



15 Collection Wolf Mankowitz, charcoal, *Abstract figure study*, label verso, 8 x 6.5in. *Gorringes, Lewes. Feb 09. HP: £220. ABP: £258.*



16 Martin Bloch (1883-1956) charcoal and sepia chalk, *Landscape*, signed, 11 x 14in. *Gorringes, Lewes. Mar 09. HP: £280. ABP: £329.*



17 Martin Bloch (1883-1956) charcoal, *Town scene*, signed, 6.5 x 8.5in. *Gorringes, Lewes. Mar 09. HP: £180. ABP: £211.*



18 Martin Bloch (1883-1956) charcoal, sepia chalk and ink, *Tulips in a jug*, signed, 17 x 12.75in. *Gorringes, Lewes. Mar 09. HP: £300. ABP: £352.*

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19 Martin Bloch (1883-1956) charcoal, *Flowers at Night*, 1940, signed, 26 x 20in. *Gorringes, Lewes. Mar 09. HP: £170. ABP: £199.*



20 Peter Prendergast (1946-2007) *Above Tor-Y-Foel*, oil on panel, 134.6 x 348cm, block mounted, in three sections. *Locke & England, Leamington Spa. Jul 08. HP: £6,000. ABP: £7,057.*



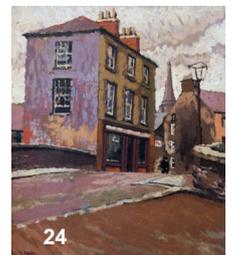
21 Edward Morland Lewis (1903-1943) *View of watermill and buildings reflected in mill pond*, oil, canvas 20 x 24in, signed in black, painted moulded frame. *Canterbury Auction Galleries, Kent. Apr 05. HP: £2,300. ABP: £2,705.*



22 Edward Morland Lewis (1903-1941), *The Clock Tower*, view of a quay with 2 boats in harbour with clock tower, oil, canvas 18 x 22in, signed 'M. Lewis' in black, gilt moulded and painted frame. *Canterbury Auction Galleries, Kent. Apr 05. HP: £3,900. ABP: £4,587.*



23 Edward Morland Lewis (1903-1941) *Chelsea Street*, view looking down from upper floor to street with four storey house opposite, oil, canvas 24 x 14in, unsigned, painted and moulded frame. *Canterbury Auction Galleries, Kent. Apr 05. HP: £3,100. ABP: £3,646.*



24 Edward Morland Lewis (1903-1943) *Irish Town*, street scene with a double fronted shop by a bridge, oil, canvas, 24 x 20in, signed in red 'M Lewis', gilt moulded frame. *Canterbury Auction Galleries, Kent. Apr 05. HP: £3,500. ABP: £4,116.*