

# FORREST MCKAY

DEALERS IN FINE ART

38 Howe Street Edinburgh EH3 6TH Telephone 031 226 2589

Facsimile: 031-557 1187

Valuations for Probate and Insurance Auction Brokers Framing and Restoration

VAT Registration Number 429 3582 31

F.T.A.O. Bill Smith Esq.,  
Robert Fleming Holdings Ltd.,  
25, Copthall Avenue,  
London.  
EC2R 7DR.

19th August 1989

INVOICE **1297**

To: An oil painting by WILLIAM McTAGGART RSA VPRSW  
(1835 - 1910)

"The Village, Whitehouse"

"Twas Autumn and Sunshine arose on the way to  
the home of my father's"

oil on canvas, signed and dated '75, 45ins x 68ins.

Exh: Royal Academy, 1875; Scottish National Exhibition,  
1908; Royal Glasgow Institute, 1910; Kirkcaldy Art  
Gallery, 1928; McTaggart Centenary Exhibition, 1935.

Lit: Caw, Scottish Painting, 1908, p.249 (repr.)  
Caw, William McTaggart, 1917, pp.58, 64, 65, 66-8,  
(repr)  
Errington, William McTaggart, 1989, p.57-9 (repr.)

Prov: J. Ure Esq. Cairndhu, Helensburgh.  
Mrs J. Ure, 1908.  
Lord Strathclyde 1928.  
Lady Strathclyde, 1935.

£95,000.00

CLEARED FOR PAYMENT

DEPT No.

RE PAINTING

No: 608

A. S. HEYBOURN

PREMISES MANAGEMENT

VAT

TOTAL

£95,000.00

Celia Blair MA(Hons) Dip Cons

031-339 6502

The Studio.

Cramond Brig Farm.

Edinburgh.

EH4. 6DY.

W.N. Smith Esq.

Robert Fleming Holdings Ltd

25 Copthall Avenue

London

EC2R 7DR

INVOICE

12 October 1989

William MacTaggart. The Village. Whitehouse

Restoration

As detailed plus removal of recent varnish with  
unsightly drips and runs.

£ 130

Transport

£ 15

Packing of painting in Crate to Insurance Specification

Minimum 9mm thick plywood, lined with vapour-barrier  
paper and high-density foam.

£ 116

Total

£ 261

CLEARED FOR PAYMENT

DEPT No. RF PAINTINGS

No 608

A. S. HEYBOURN

PREMISES MANAGEMENT

Celia Blair

Conservation Of Paintings

ROBERT FLEMING HOLDINGS LIMITED

M E M O R A N D U M

TO: Tony Heybourn  
FROM: Bill Smith  
RE: Art Collection  
DATE: 22nd August, 1989

.....  
Attached is the invoice for our purchase of 'The Village, Whitehouse' by William McTaggart.

I feel that we should pay this invoice now as the painting is in good condition according to the attached copy report. Mr. Robin Fleming will formally confirm the purchase on his return to the office around the beginning of September.

*AS*

*Done 23/8.*

CELIA BLAIR MA(Hons), Dip.Cons.  
031-339 6502

The Studio  
Cramond Brig Farm  
Edinburgh  
EH4 6DY

Bill Smith Esq  
Robert Fleming Holdings Ltd.  
25 Copthall Avenue  
London  
EC2R 7DR

18th August 1989

Dear Mr Smith

The Village, Whitehouse, William MacTaggart

Thank you for inviting me to examine the large MacTaggart painting for Robert Fleming Holdings Ltd. It gave me great pleasure to look at such a lovely example of MacTaggart's work.

The painting appears to be in excellent condition. As far as I can tell from examining it in a basement with an inspection lamp, there are no serious problems and minimal damage and overpaint. I have enclosed a brief condition report and some recommendations for treatment.

Martin Forrest spoke of your present exhibition of paintings in the Robert Fleming collection and suggested I asked if you would send me a catalogue. I wonder if I might be cheeky and follow up his suggestion - I would be most interested in seeing it.

Yours sincerely



Celia Blair

CONDITION REPORT

The Village, Whitehouse

William MacTaggart

1875

Secondary Support: Sturdy 7 member stretcher in sound condition. No visible trace of woodworm or serious cracking or warping. One wedge is missing.

Primary Supports: Glue-paste lining. The linen lining canvas is in fairly good condition although probably fairly brittle. There are some large stains in the lower right quadrant on the reverse, possibly old damp patches. Extensive, small, reddish, mould speckles also indicate the painting has been stored in damp conditions at some stage. The original stretching edges have been removed at the time of lining and the painting has been slightly reduced in size, obvious along the right vertical edge, where 0.5cm of stretching edge is visible from the front.

The original canvas is a medium, plain-weave linen which appears sound, with no serious loss or distortion. Some debris has been caught behind the lower stretcher bar, causing a slight bulge in the canvas in the lower right corner.

Paint Layers: The adhesion of paint to ground and canvas appears good. There are some small losses over the surface, some retouched and others exposing bare canvas. The paint adhesion in these areas is sound and the flaking has probably occurred prior to the lining. Cracking is minimal. There are some patches of drying cracks, probably caused by the artist's own alterations as these are due to either a change in design or layering fast-drying paint over an area which is not yet dry. There is slight flaking around the edge due to frame abrasion. Unfortunately the liveliness of the brushwork and the impasto have been flattened by the lining process.

Previous Restoration: The painting has been cleaned and varnished fairly recently. Retouching appears to be confined to small areas of loss. The varnish is slightly patchy and some matt patches are imprinted with a

curious close-weave fabric texture. Possibly this was caused after restoration, when wrappings covering the painting pressed against the soft varnish.

RECOMMENDATIONS FOR TREATMENT

Remove dust and debris from behind lower stretcher bar;  
Replace missing wedge and adjust canvas tension;  
Fill and retouch the small losses where the canvas is visible;  
Retouch drying cracks where the underpainting is visible;  
Apply semi-matt varnish to even the surface patchiness and reduce the textured areas of the existing varnish.

CB

Celia Blair

18th August 1989