

*R. H. Ives Gammell*



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## *Exhibition of Paintings*

MARYHILL MUSEUM  
OF FINE ARTS

Maryhill, Washington

OCTOBER 15 THROUGH NOVEMBER, 1952





THE DREAM OF THE SHULAMITE

THE MARYHILL MUSEUM OF FINE ARTS takes great pleasure in again presenting an exhibition of paintings by R. H. Ives Gammell. The interest aroused by the exhibit, held at the Museum in 1949, reflecting an enthusiasm hardly to be denied, has led to the return of many of the familiar canvases. Not all of those previously shown are now on view—several having found their way into private ownership in Northwest collections. Replacements for the withdrawals have been carefully selected and made available by Mr. Gammell to insure a comprehensive exhibition.

At one end of the gallery, splendid opportunity to study an example of his mural painting is afforded by the model of Mr. Gammell's decorations for the Providence Bank. At the other end of the gallery, speaking to us directly and simply in the language of contemporary life—mindful however of the best-loved traditions of ecclesiastical art, stands the artist's magnificent *Altarpiece*.

The smaller pictures and the portraits, on which the painter has lavished such care and tenderness, tell their own story wherever they are shown. Of these works it has been said. . . "they are just what they appear to be, a painter's effort to render what seemed to him significant aspects of the visual world." Perhaps there is more than this even in the simpler studies. To many who see them, the warm humanity that gives them life appears to come from a deeper source, the mature vision of a creative and sensitive man.

In the larger canvases the artist's questing imagination often leads him to recount incidents from themes almost if not as remote as primitive man. It is interesting to note that these paintings, classical in stature, with all their elements of deep spiritual insight and belief, find their first irresistible appeal in certain qualities which distinguish Mr. Gammell's art—among them vigorous design, happily engaging color, and secure technical knowledge. They are accepted, in short, for their beauty, at once and without hesitation. It is after this first enjoyment, it is only later that the observer turns to seek out the means used to achieve these impressions, or to trace the subject matter back its long road, or that he attempts to measure the scale of their high artistic level.



## CATALOGUE

R. H. IVES GAMMELL was born in Providence, Rhode Island, in 1893. He graduated from Groton School in 1911 and subsequently spent two years at the School of the Boston Museum of Fine Arts.

Mr. Gammell considers himself a pupil of William Paxton, with whom he was closely associated for many years. However, he also studied under William Sergeant Kendall, Phillip L. Hale, Frank W. Benson and Charles W. Hawthorne, and received criticism and advice from Joseph DeCamp and Edmund C. Tarbell. He has devoted much of his time to portraiture as well as to mural decoration. Large decorations by Mr. Gammell are in the Newark Public Library, Newark, New Jersey; in the Art Museum at Toledo, Ohio; and in the home of Sumner Welles, Esq., Oxon Hill, Maryland. Mr. Gammell is a member of the Guild of Boston Artists, the Allied Artists of America, and the American Society of Mural Painters.

Most of the pictures now on exhibition at Maryhill were painted between 1933 and 1943. Since that time Mr. Gammell has been engaged on a series of paintings, symbolical in character, based on an interpretation of Francis Thompson's great poem, "The Hound of Heaven." Mr. Gammell hopes to finish the series which is to comprise some twenty pictures, as well as a group of related designs, by 1955. The date of their completion is impossible to estimate exactly as the entire project is laid aside from time to time for the execution of a portrait commission or, as in 1950 and 1951, a mural decoration. The model for the murals painted by Mr. Gammell in those years for the Providence Union - National Bank is being currently exhibited at Maryhill.

Mr. Gammell also devotes a great deal of his time to teaching. Believing as he does that the art of painting can only be transmitted through a close and continuous collaboration between a teacher and his pupils, he accepts as students only a few young men of exceptional aptitude who give strong indications of being potential painters of real distinction. Although he charges no tuition-fee, Mr. Gammell expects the maximum effort from his students as well as an approach which relates painting to the other aspects of culture. Those interested in Mr. Gammell's ideas

on painting and on the teaching of painting will find them developed in his book, *Twilight of Painting*. (G. P. Putnam's Sons, 1947)

## LIST OF PAINTINGS

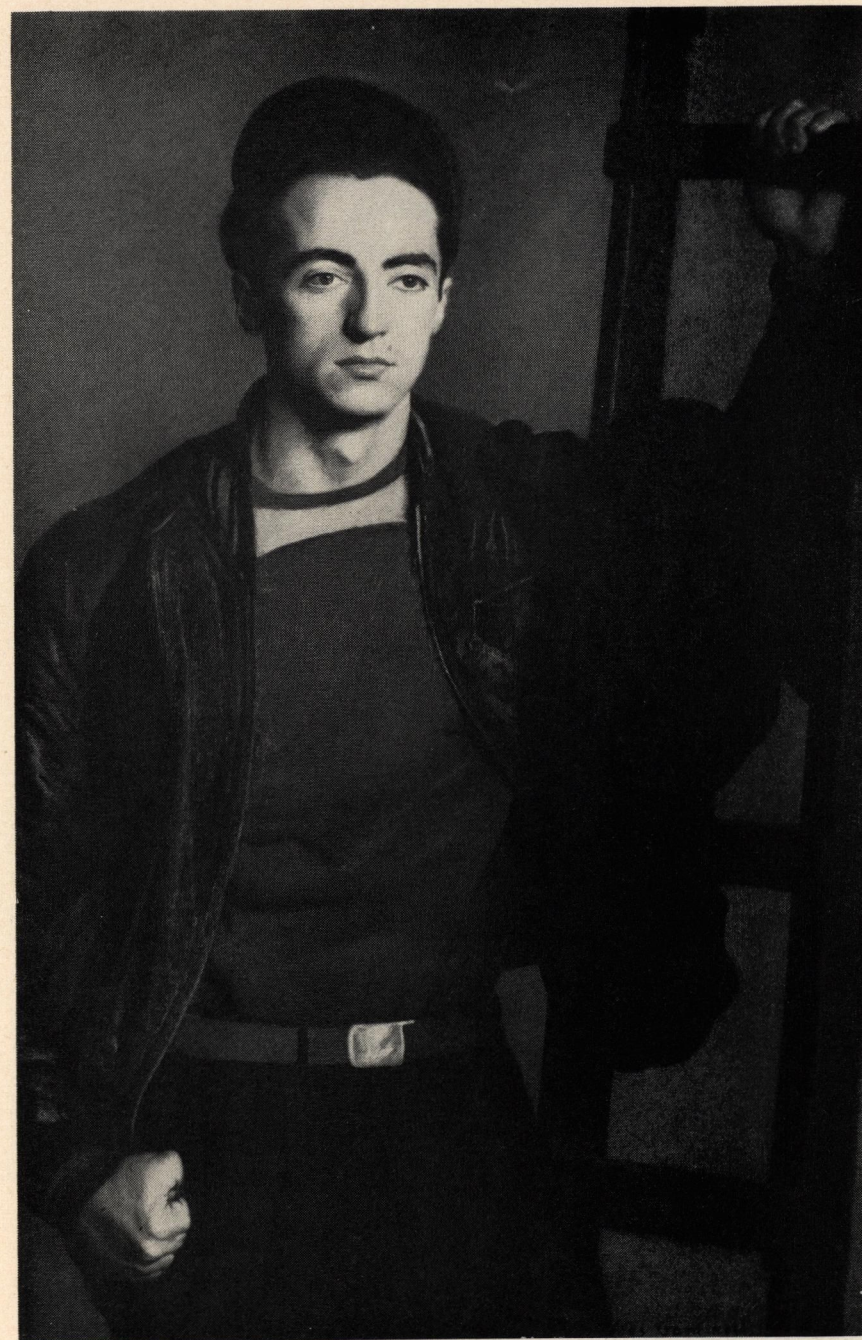
1. *Atys*. 1931.
2. *Tammuz*. 1931
3. *The Libation Bearers*. 1932
4. "*And the Clouds Return After the Rain*." 1934
5. *The Listener*. 1940
6. *Still Life: Plums*. 1941
7. *Allegro*. 1935
8. *Jessica*. 1933
9. *A Song of Lamentation*. 1938
10. *The Captive*. 1931
11. *Jael*. 1931
12. *Ulysses and Tyro*. 1933
13. *Moses*. 1934
14. *Rudy*. 1940
15. *The Corduroy Jacket*. 1942
16. *Archigallus*. 1932
17. *Destroying Angel*. 1935
18. *The Garden of Proserpine*. 1936
19. *Rose Marie*. (pastel) 1945
20. *The Kid*. 1935
21. "*G. I.*" 1946
22. *The Enchanted Garden*. 1928
23. *The Outcasts*. 1942
24. *Peggy*. 1943
25. *In the Sail Loft*. 1933
26. *The Fruit Stand*. 1939
27. *Janitor's Boy*. 1942  
(Permanent collection)
28. *The Dream of the Shulamite*. 1934  
(Permanent collection)
29. *Altarpiece*.

*Model of the Directors' Room, Providence National Bank, showing Mural Paintings by the Artist.*





"AND THE CLOUDS RETURN AFTER THE RAIN"

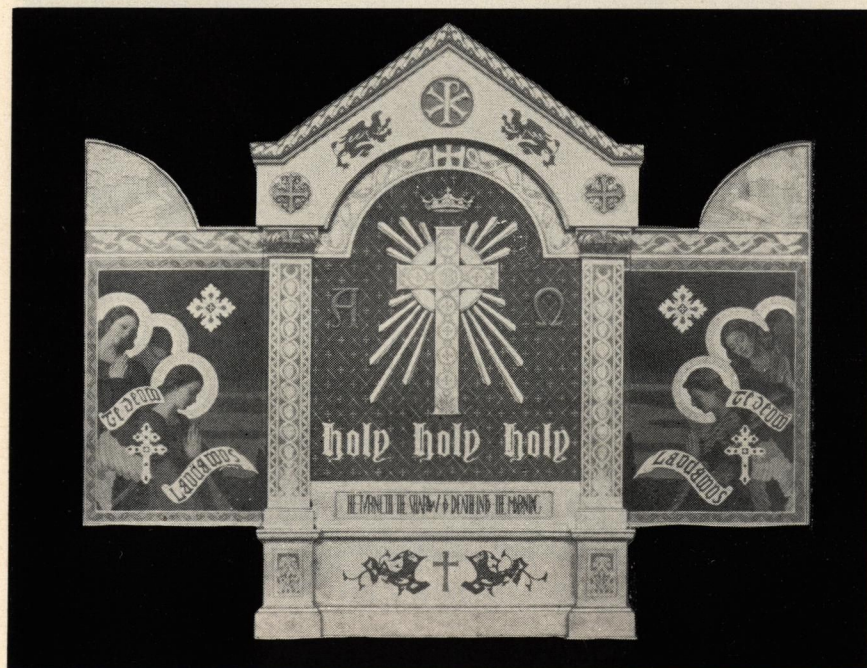


THE JANITOR'S BOY

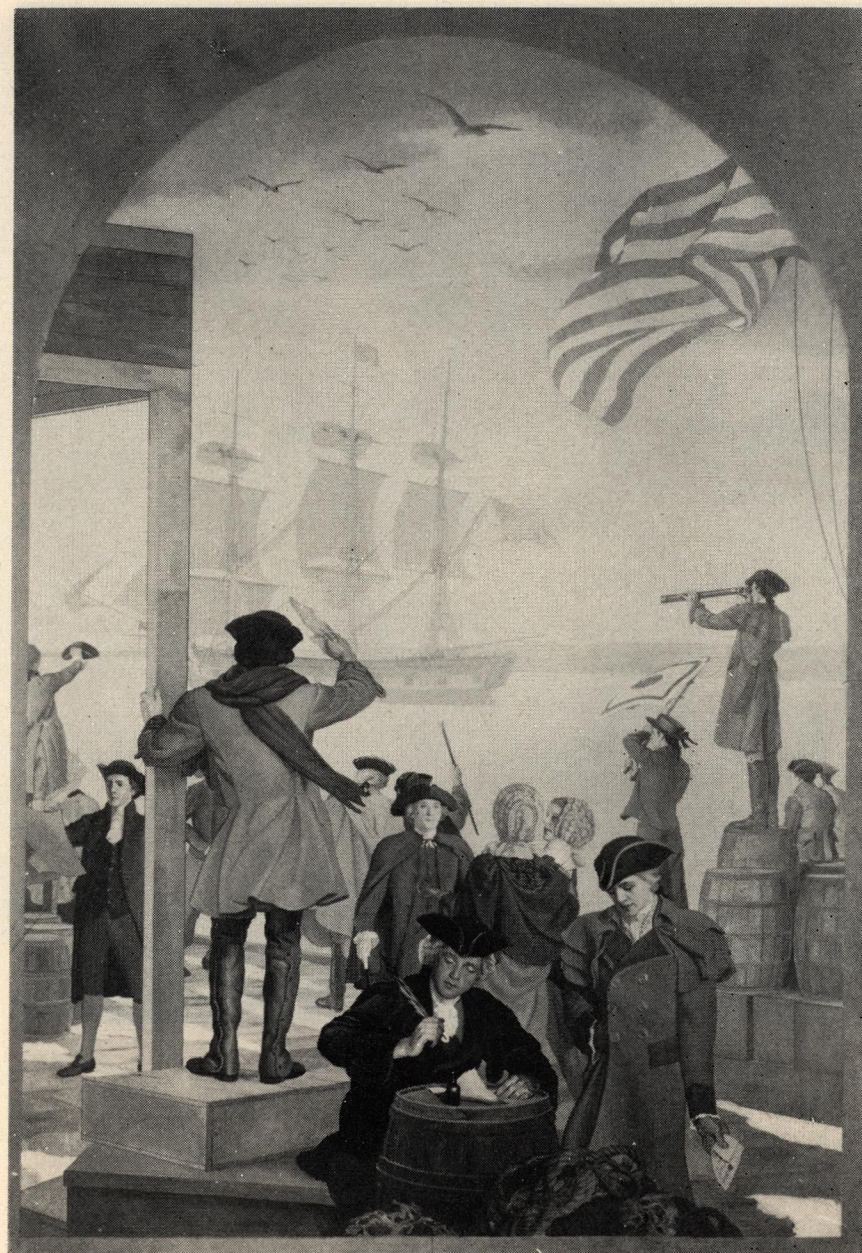




THE CAPTIVE



ALTARPIECE



JOHN BROWN, HIS ASSOCIATES AND FAMILY  
watch the departure of the *General*  
*Washington*, December 19, 1787.  
(From the murals in the  
Providence Bank.)





THE LIBATION BEARERS

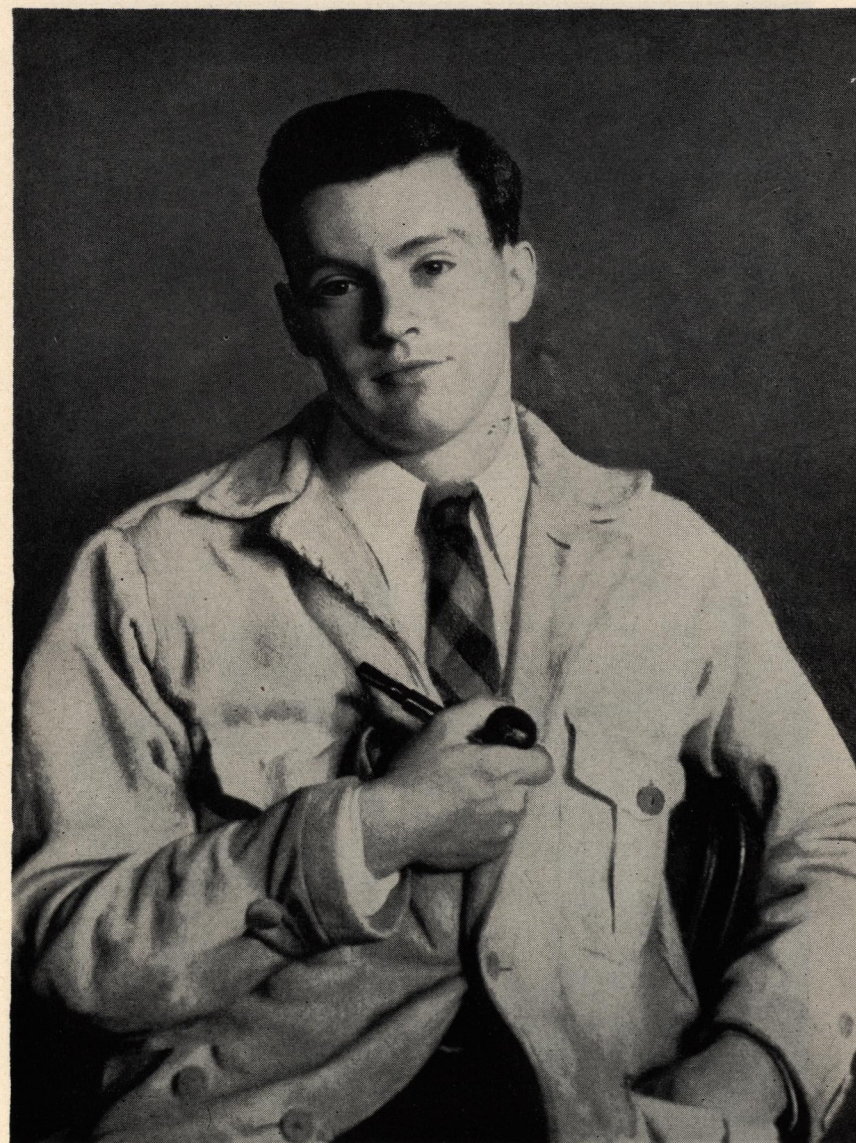


ALLEGRO



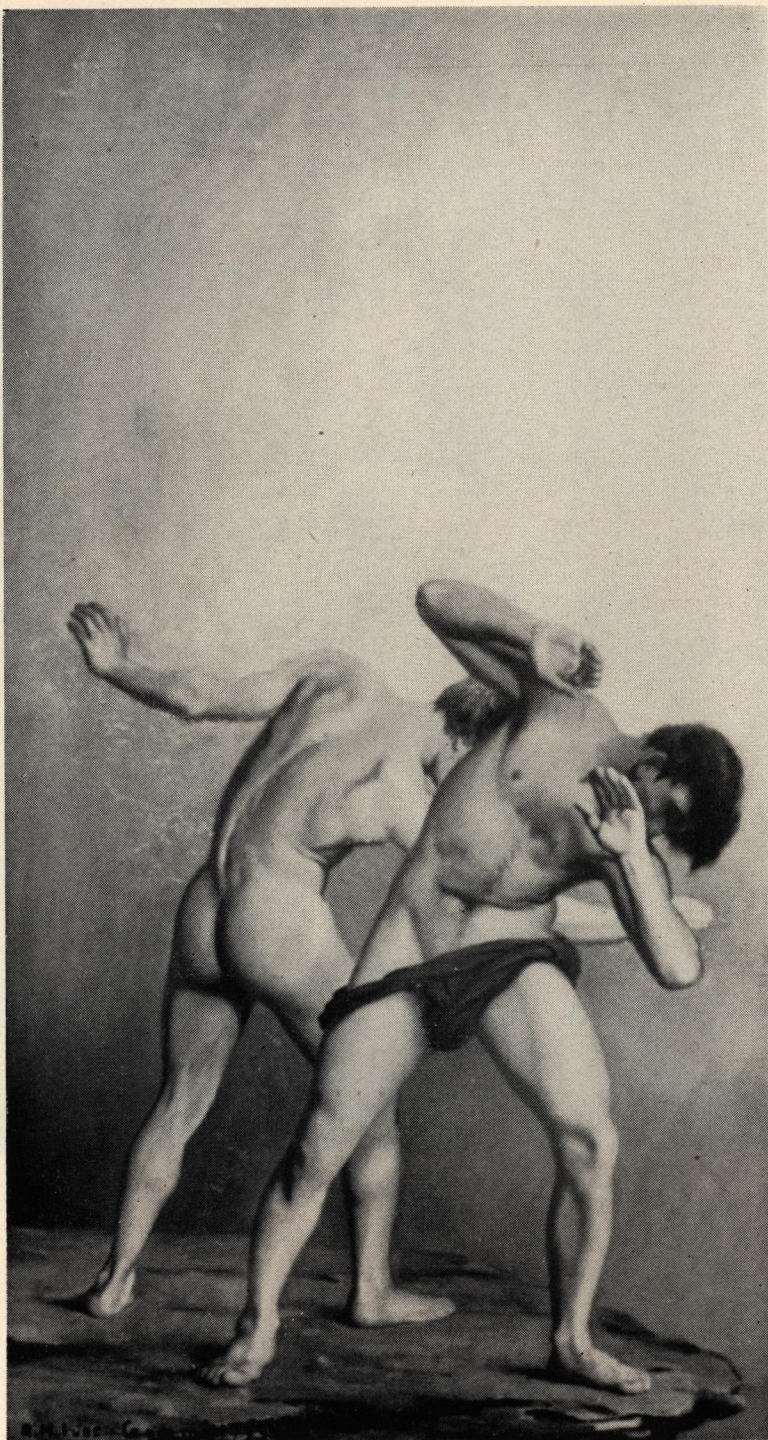


IN THE SAIL LOFT



THE CORDUROY JACKET





THE OUTCASTS

A partial list of portraits by R. H. Ives Gammell is here included. Regrettably, this important facet of his work with brush and canvas can only be indicated.

Guy Ayrault, Esq.	James D. Regan, Esq.
Professor Herbert Weir Smythe	Mrs. Harvey Bundy
Mrs. Samuel E. M. Crocker	Mrs. Hugh Auchinchloss
Dr. James Lincoln Huntington	Mrs. D'Andelot Belin
Mrs. Frank Easton	Charles Toppan, Esq.
William H. Hodgman, Esq.	Professor Charles Gulick
Mrs. William H. Hodgman	Dr. Fred Bates Lund
Dr. George A. Blumer	Mrs. Edward B. Simmons
Livingston Kelley, Esq.	Professor Robert French
Mrs. Roy Tufts	Mrs. Carlton Mabley
Mrs. Arthur Allen	The Rt. Rev. James DeWolfe Perry

For those who may want to know more about what is behind the titles of some of the pictures, a great deal will be found about "Atys" and "Tamuz" (the Hebrew name for Adonis) in the Golden Bough, about the "Dream of the Shulamite" in the Song of Solomon (5:7), and about "And The Clouds Return After The Rain" in the last chapter of Ecclesiastes, verses one to seven. "The Captive" was suggested by the verse in Joel, "and their young men shall see visions." "The Song of Lamentation" was built around the first few verses of Psalm 102. "Archigallus" is a study for the high priest depicted in "Atys," and "The Garden of Proserpine" is an interpretation of Swinburne's lines,

"Pale, without name or number  
In fruitless fields of corn,  
They bow their heads and slumber  
All night 'til light is born."

It will be seen, of course, that several of the subjects employed may well have been extended by the artist to apply to more recent events. However, when Mr. Gammell has this in mind, he considerably does it quietly enough to leave room for whatever interpretation the gallery visitor may prefer.





100 miles east of Portland on U. S. Highway 830, at Maryhill, Wash.

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