



THE GREEN DOLMAN

**William McGregor Paxton, N. A.**

**EXHIBITION OF PAINTINGS AND DRAWINGS**

MARYHILL MUSEUM OF FINE ARTS, MARYHILL, WASHINGTON

JUNE 1 THROUGH AUGUST 31, 1946



## FOREWORD

WILLIAM M. PAXTON came to his mastery of technical method in an era of American art which held its highest esteem for sound and beautiful workmanship, and vitality of color and composition. It was an atmosphere remarkably suited to his sense of the magnificent in nature. To the gifts with which he was endowed, the attentive eye can glimpse, in the product of his brush and pencil, an added, absorbing devotion to the very chores of his craft. This devotion became his outstanding characteristic; he gave to it, almost to the hour when he laid down his palette for the last time, increasingly more and more of his time and energy.

His superbly able draughtsmanship has never been questioned, though color, and the rendering of it as he saw it in nature, fascinated him most. Especially in his appreciation of color when submitted to play of light is his work related to the accepted masters of time past. Then it is, by subtle juxtaposition of pigment, yet in a highly individual manner, his manifold patterns acquire a clarity and brilliance like those of Vermeer's. As Philip L. Hale has reminded us, "he does it with much the same simplicity and directness of the Dutch master."

Unlike many of his contemporaries — those in whose fame he shared — Paxton was interested in all schools of painting; but he did not halt for each momentary manifestation of "originality." He sought rather to avoid the artifice of distortion, and the make-believe of superimposed texture, never forsaking a determination to achieve as actual a transcription of nature as possible. In a faithfulness to this resolve, in his very capacity for taking pains with it, William Paxton showed his genius.

His pictures, these mirrors of both his eye and heart, reveal a rare combination of gift and skill — a gift to see life with an understanding of its beauty, and a skill to record what he saw with integrity. To an infinitely small number of people has this been given — perhaps it comes only to those who search lovingly, devotedly.

CLIFFORD R. DOLPH.

The Museum wishes to express its gratitude to the following lenders whose generosity has made this exhibition possible:

Mrs. Charles Bittinger, Washington, D. C.

Boston Museum of Fine Arts.

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The Butler Art Institute, Youngstown, Ohio.

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The Cincinnati Art Museum.

The Detroit Institute of Arts.

Mrs. Auguste Dewell.

The Metropolitan Museum of Art.

Mrs. William M. Paxton.

The Pennsylvania Academy of the Fine Arts.

The Museum owes a special word of thanks to Mrs. Paxton. Though many miles away, her aid in choosing and assembling the exhibition has been invaluable. In addition to lending numerous paintings and drawings from her own collection, she also contributed the large photographic reproduction of Mr. Paxton's mural painting in the Army and Navy Club, Washington, D. C., and most of the illustrations in the catalogue. Acknowledgement for his interest and general assistance is also due to Mr. Zola O. Brooks, a member of the Board of Trustees.



# CATALOGUE

## WILLIAM McGREGOR PAXTON, N. A.

Born, Baltimore, Maryland, 1869, but resided most of his life in Newton, Massachusetts. Pupil of Dennis Bunker at the Cowles Art School, Boston; and of Gerome in Paris, at the Ecole des Beaux Arts, from 1889 to 1893. Maintained a studio in Boston from 1893 until his death in 1941. Instructor in Boston Museum of Fine Arts School from 1906 to 1913. Member of the Copley Society, Boston, of the Boston Guild of Artists, and of the Allied Artists of America. A. N. A., 1917; N. A., 1928. His national reputation brought him portrait commissions from many prominent persons. The long list includes: Grover Cleveland, Calvin Coolidge, Dr. Harry Garfield, and Governor Ely. His pictures received many awards and honors, and he is represented in museums and private collections throughout the country.

### OIL PAINTINGS

1. PORTRAIT OF CAPT. CHARLES BITTINGER, U. S. N. R., 1924  
LENT BY MRS. CHARLES BITTINGER
2. THE GAY NINETIES. 1908  
LENT BY MRS. WILLIAM M. PAXTON
3. GETTING UP. 1926  
LENT BY MRS. WILLIAM M. PAXTON
4. A GIRL ARRANGING FLOWERS. 1922  
LENT BY THE BROOKLYN MUSEUM
5. A GIRL SWEEPING. 1912  
LENT BY THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
6. THE GREEN DOLMAN. 1925  
LENT BY MRS. WILLIAM M. PAXTON
7. INTERIOR.  
LENT BY CINCINNATI ART MUSEUM
8. THE KITCHEN MAID. 1924  
LENT BY MRS. WILLIAM M. PAXTON
9. THE LEGHORN HAT. C. 1926  
LENT BY MRS. WILLIAM M. PAXTON

10. THE MACAW. 1918  
LENT BY MRS. WILLIAM M. PAXTON
11. NUSICAA.  
LENT BY MRS. WILLIAM M. PAXTON
12. THE NEW NECKLACE. 1910  
LENT BY MUSEUM OF FINE ARTS, BOSTON
13. SYLVIA. 1908  
LENT BY BUTLER ART INSTITUTE, YOUNGSTOWN, OHIO
14. TASHKO.  
LENT BY CRANBROOK FOUNDATION, BLOOMFIELD HILLS, MICH.
15. TEA LEAVES. 1909  
LENT BY THE METROPOLITAN MUSEUM OF ART
16. A WOMAN SEWING. 1919  
LENT BY THE DETROIT INSTITUTE OF ARTS

### DRAWINGS

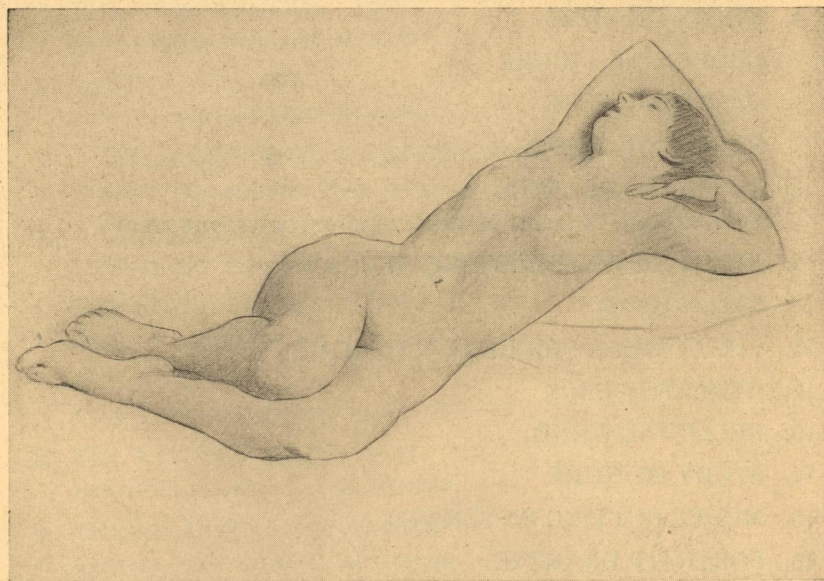
Except where noted, items are lent by MRS. WILLIAM M. PAXTON.

1. RECLINING NUDE
2. ACTION STUDY
3. NUDE
4. STUDY OF NUDE
5. CROUCHING FIGURE
6. STANDING NUDE
7. RECLINING NUDE
8. PORTRAIT DRAWING  
LENT BY MRS. AUGUSTE DEWELL, NEWTON, MASSACHUSETTS
9. STUDY FOR A CHILD'S HEAD
10. GIRL'S HEAD
11. STUDY FOR A FIGURE IN NAUSICAA
12. ATHLETE'S BACK
13. RECLINING NUDE
14. STUDY OF NUDE
15. MODEL PUTTING ON SLIPPER
16. PORTRAIT DRAWING





NAUSICAA



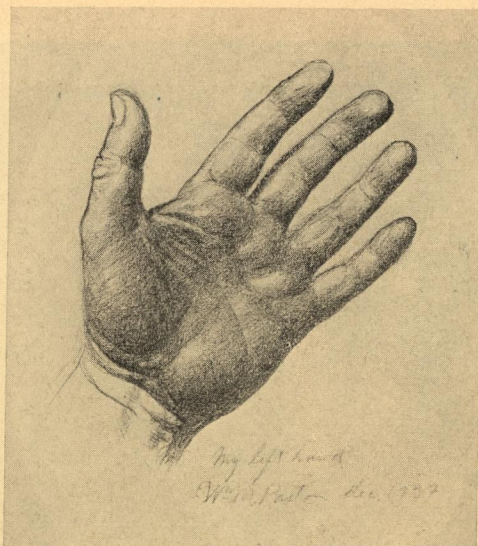
RECLINING NUDE



Courtesy the Butler Art Institute, Youngstown, Ohio.

SYLVIA





MY LEFT HAND

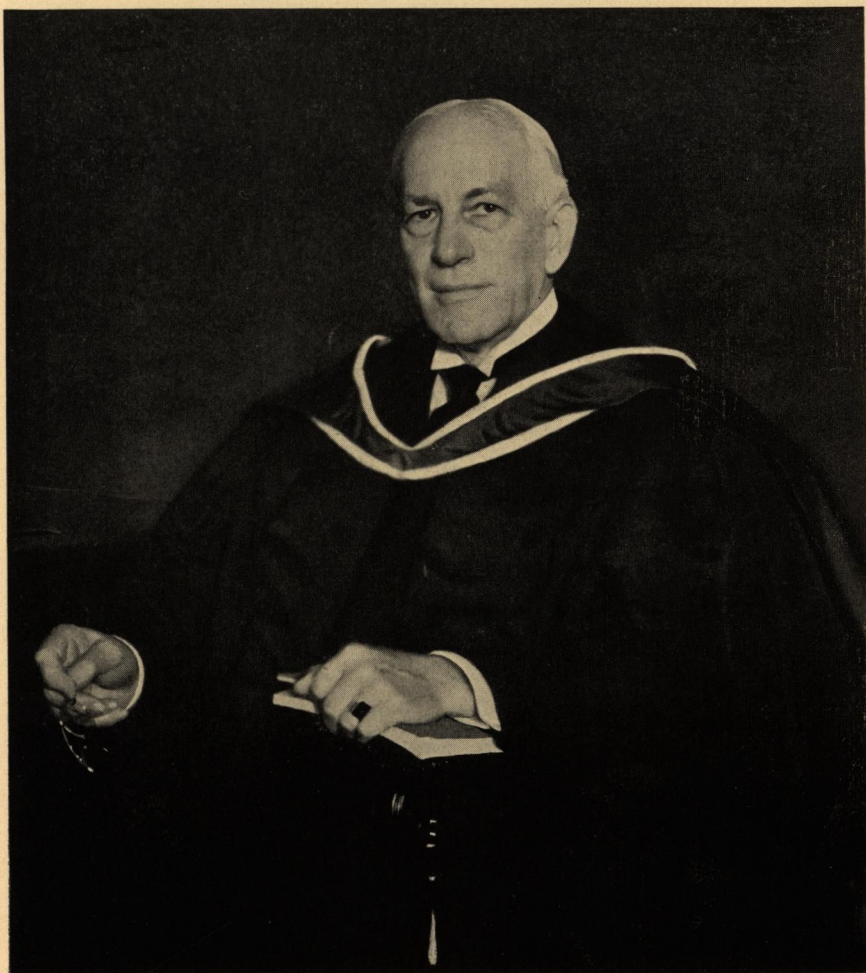


MODEL PUTTING ON SLIPPER



THE FRONT PARLOR





Courtesy the Fessenden School.

PORTRAIT OF DR. F. J. FESSENDEN