



Watercolors of Maine & New Hampshire

by

Sears Gallagher (1869-1955)

August 23 – October 6, 2012

Curated by Christine Berry
Essay by Lisa N. Peters

Photography: Roz Akin

Design: Katherine Bogden



Spanierman Gallery, LLC

45 East 58th Street New York, NY 10022 Tel (212) 832-0208 Gallery hours: Monday through Saturday 9:30 to 5:30

The Watercolors of Sears Gallagher: Nature in a Placid Mood

Lisa. N. Peters

In 1925, the noted Boston Globe critic A. J. Philpott stated in a review of a show of Sears Gallagher's watercolors at the Guild of Boston Artists: "Mr. Gallagher has been long known as one of Boston's foremost artists.... Here is the kind of work that gives the utmost satisfaction. It is the work of an artist of refined sentiment, who reacts to the finest color moods of nature."1 This view was echoed in the writings of other critics of the era who perceived Gallagher



Self Portrait from Life, ca. 1920, reproduced in Louis Arthur Holman, Sears Gallagher's Etchings of Boston (Boston: Charles E. Goodspeed & Co., 1920).

as a leading figure in the turn-of-the-twentieth-century watercolor movement in Boston that included such prominent artists as Winslow Homer, Frank Benson, John LaFarge, Dodge MacKnight, and Gallagher's mentor and friend, the British watercolorist Samuel Peter Rolt Triscott. Gallagher's etchings and other graphic works were also highly regarded. Nonetheless, Gallagher's art was largely forgotten in the years following his death in 1955. It is only recently that renewed attention has been given to it. In 2006 the Boston Public Library presented an exhibition of Gallagher's etchings, and in 2007 the late art historian Bruce Chambers published an article on Gallagher in the *Magazine Antiques*, providing a basis for an assessment of his art and career.² Comprised of a group of Gallagher's watercolors of the White

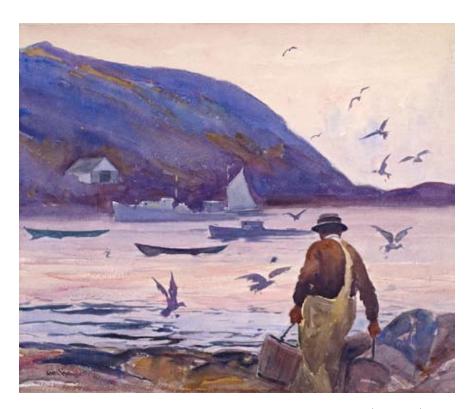
Mountains of New Hampshire and of Monhegan Island, Maine, that have remained in storage for many decades, this exhibition (the first to feature Gallagher's watercolors since 1946) contributes to a broadened awareness of Gallagher's art that is long overdue.

Born and raised in Boston, Gallagher (1869-1955) grew up in an environment that facilitated his choice of career. His parents, who both traced their lineage to colonial roots, supported the artistic inclinations of their children, including Charles (1851-1919), who became an esteemed Boston lawyer as well as a member of the Boston Art Commission and a trustee of the South Boston School of Art, and Percival (1874-1934), a landscape architect who worked for Frederick Law Olmsted's Boston firm. Sears drew from his earliest days, as did his siblings—he and his brothers were notorious for the sketches they created in the margins of their hymn books during church sermons.³ Sears went on to pursue his chosen profession. His earliest training was under George H. Bartlett, at the Hawes Evening Drawing School in Boston. From 1887 to 1889, he studied in Boston with the Italian artist Tomasso Juglaris, who had been a pupil in Paris of Thomas Couture. A



Shoreline, New England, 1930s, watercolor on paper, 7 x 10 in.

painter, illustrator, and muralist, Juglaris provided Gallagher with "the severest training in drawing," but one for which he "felt gratitude," as recalled by the Boston art critic Loring Holmes Dodd, who wrote a brief biography on the artist in 1946.⁴ Gallagher went on to study privately with Triscott, who would have the greatest impact on his art. ⁵ An English-born painter who had attended London's Royal Institute of Painters in Water Colour, Triscott established a studio in 1880 in Boston, where he taught many noted artists including William Bixbee, Melbourne Hardwick, Robert Henri, and possibly Winslow Homer. Triscott brought to his students an awareness of the British school of watercolor painting established in the early nineteenth century. This school of artists, including such prominent figures as J. M. W. Turner, abandoned watercolor for topographical views, using the medium instead to express transient effects of weather and light by exploiting its translucency and fluidity. From Triscott, Gallagher derived an approach to watercolor in which he kept drawing and gouache accents to a minimum, using a spontaneous and agile brush application. More than a teacher to Gallagher, Triscott became a close friend, and the association of the two deepened during the many years that they worked in close proximity on Monhegan Island, Maine.



Fish Beach, Sunset, Monhegan Harbor, 1930s, watercolor on paper, 19 1/4 x 22 1/2 in.

Gallagher also studied in Paris, attending the Académie Julian on an extended honeymoon in 1895-96.

While in Europe during this sojourn and a later trip in 1903, Gallagher traveled widely and rendered images of the many locales that he visited, including the artists' colonies of Grez-sur-Loing and Giverny in France and St. Ives, Tiverton, Ilfracombe, Clovelly, Biddeford, and Dartmooor in England. In Venice, he worked from a gondola, where he was "able to get many little flashes of color or views of interiors from the water" while drifting along

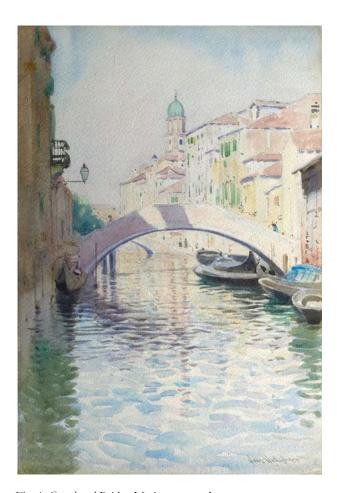


Fig. 1 Canal and Bridge, Venice, watercolor on paper $14\,3/4 \times 10\,1/8$ in.

the canals, as noted in the Boston Daily Globe in 1904. 6 In each site, he created watercolors, capturing the distinctive character of his sites. This was reported in an article of 1912 covering an auction sale of a group of Gallagher's watercolors at C. F. Libbie and Company in Boston: "The locale of Mr. Gallagher's pictures is unmistakable, for when one comes across a French or English subject, the nationality and province are at once identified before the catalogue is consulted."7 However, it was the White Mountains and Monhegan Island that had the most enduring appeal for the artist.

Gallagher was introduced to the White Mountains in the early 1890s by his friend, the Lowell,

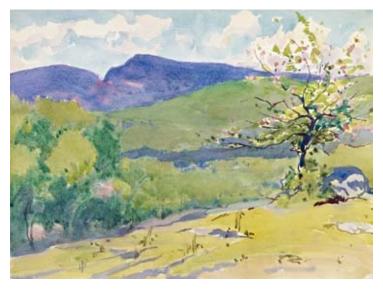
Massachusetts, painter Joseph Aaron Nesmith, who opened his summer estate in Conway, New Hampshire, to Gallagher. In 1894, Gallagher exhib-

ited views of the White Mountains in a joint show with Nesmith at the Wescott Studio in Lowell, Massachusetts, and in a solo exhibition at Foster Brothers in Boston. After 1900, Gallagher made regular summer visits to the town of Jackson, situated fifteen miles north of Conway, where he stayed at the summer home of one of his brothers. At times Gallagher was accompanied on stays in Jackson by fellow artist Charles Curtis Allen, and the two "surrendered themselves to the glory of the autumn foliage and brought back vivid reports," as Dodd reported. The peaks visible from the town, including Stairs and Carter mountains, were a frequent subject for Gallagher, as were the Wild Cat and Ellis rivers.

Gallagher first visited Monhegan Island in 1890. He returned in 1892, when he traveled to the island in the company of Triscott. Gallagher's stays on this remote locale, located twelve miles from



Trout Brook, Jackson, New Hampshire, 1920s, watercolor on paper, 14 x 19 7/8 in.



Blossoming Tree below Stairs Mountain, Jackson, New Hampshire, 1920s, watercolor on paper, 9 x 12 in.

Boothbay Harbor, at the head of Muscongus Bay, began in the period before Monhegan became a popular artists' destination. Dodd stated: "He knew the

island when it could be approached only by a sailboat. If the fog descended or the wind failed, the 18 miles between island and mainland were a long, long journey. If winds were boisterous, of gale force, the trip had to be postponed." During his early visits to Monhegan, Gallagher lived in an old fish house by the sea. Later he owned his own house briefly, but mainly he stayed at different locations on the island. Continuing to work on Monhegan

Fishermen, Gull Pond, Monhegan, 1930s, watercolor on paper, 14 x 20 in.



Mending the Nets, Monhegan, 1920s, watercolor on paper, 15 x 20 3/4 in.

into the 1940s, Gallagher has become renowned for spending "50 Summers" on the island, during which time he recorded every facet of the 4.5 mile square piece of land surrounded by ocean.

Gallagher had a proclivity for calm and peaceful places, and he rendered images that elicit the feelings evoked by his sites in the viewer. He did so by the use of flowing washes of harmonious color and by holding detail to a minimum so as to sustain unity across a pictorial surface. Avoiding strong contrasts and abrupt spatial transitions, he favored soft tonal gradations

and measured distances. The influence of impressionism on his art may be seen in his frequent use of animated and summary brushwork to express transitory aspects of nature and in his tendency to incorporate the tone of his papers' reserves in a work as a means of adding the sparkle of sunlight to a scene. Overall his art is characterized by an understated restraint, as he

sought to emphasize the beauty of his subjects over a display of his technical versatility.

In paintings of the White Mountains, Gallagher depicted both wilderness locales, where the mists rose from remote peaks above high elevation lakes, and pastoral scenes, in which seasonal activities such as those associated with the harvest unfold below majestic mountain ridges that stretch across the horizon. An ardent fisherman himself, Gallagher portrayed rivers and brooks in and near Jackson in which he captured the fishermen's conjoined experience of solitary quietude and immersion in an enjoyment of nature's splendor. Dodd observed: "A frequent picture of his is the fisherman wading in the stream, casting his fly in the pool. That has been many times his own experience."10

In images of Monhegan, Gallagher rarely featured the dramatic confrontations of surf and rock that were the mainstay of so many of the artists who made their way to the island. While he depicted



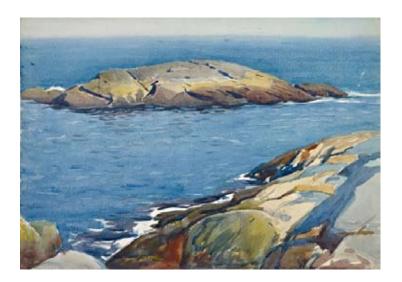
Lake Reflections, White Mountains, New Hampshire, 1920s, watercolor on paper, 22 5/8 x 19 1/4 in.



Harvesting below the Giant Stairs, Jackson, New Hampshire, 1920s, watercolor on paper, 14 x 20 in.



Christmas Cove, Monhegan, 1930s, watercolor on paper, 15 7/8 x 20 in.



Calm Surf, Norton's Ledge, Monhegan, 1930s, watercolor on paper 14 x 20 in.

the wild and stark scenery on the eastern side of Monhegan, in views of such sites as Christmas Cove and Norton's Ledge, he chose tranquil moments when the sea lapped gently against outcroppings, or when he could capture subtleties of sunlight in rock surfaces by contrast with the unbroken blues of the ocean. As Dodd wrote: "I cannot recall a picture of his ... where the sea has fumed and raged as in Winslow Homer or Frederick Waugh ... or where rain has slashed across a landscape. He prefers his waters calm. Winds do not buffet his trees. With him nature is in a placid mood."11

In the boats he included in Monhegan scenes, Gallagher drew on a nautical

knowledge he attained in his youth. Dodd recalled that as a boy he used to play at old City Point, in Boston harbor, and through this means "got to know all types of boats." Yet, rather than rendering detailed views of boats, Gallagher demonstrated his familiarity with them by emphasizing their shapes, whether at movement or at rest. Often he treated their horizontal hulls as blocks or bars of color that weave patterns through an image. A critic for the *New York Times* recognized this aspect of Gallagher's work in

1920, stating that when he "paints boats, he has no concern for rigging or staples or ropes; they lie quietly, peaceful generalized shapes that play their subordinate part in the scene."¹³

During his many summers on Monhegan, Gallagher became intimately familiar with the life of the island, and his images may represent the most complete picture of the Monhegan experience. In addition to depicting the wilder eastern shore of the island, he often painted Fish Beach and the main harbor, where the dramatic rise of neighboring Manana Island projected out to the sea. He portrayed serene coves occupied by lone fishing shacks, and he often included the presence of local citizenry at work, even at the end of day, or pausing for a moment to gaze out to sea. His watercolor, Fog Signal Bell, Manana, reveals that he made forays to Manana,

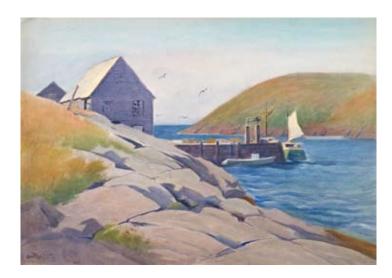


The Wharf, Monhegan, 1920s, watercolor on paper, 14 1/8 x 20 in.



Fog Signal Bell, Manana, late 1930s, watercolor on paper $19\ 3/4\ x\ 23\ 5/8$ in.

where the region's fog station's bell was situated on a rock at the top of the island. His depiction of this subject suggests the timelessness of the work of Edward Hopper in the way that the sunlight, sharply contained in the white structure of the station and its tower, evokes a feeling of stillness. Yet in this image, Gallagher also captured the distinctive character of an island that was both rugged and picturesque.



Monhegan Wharf and Fish House, 1930s, watercolor on paper, 15 x 22 1/4 in.



Boats at Shore, Fish Beach, Monhegan, 1930s, watercolor on paper $137/8 \times 20$ in.

In all of his art, Gallagher was careful to adjust his treatment to the nature of a subject. A critic aptly observed this trait as early as 1906, stating: "[Gallagher's] sense of color and atmosphere is refined and trustworthy. The note of local character is seldom wanting in his pictures."14 The Christian Science Monitor noted in 1943: "While the moods of nature vary, Mr. Gallagher exercises a calming influence with his brush. He maintains a wellordered design relationship and selects subjects in which the beauty of nature asserts itself with compelling modesty."15 At the same time, considering all aspects of his artistic arsenal for each of his works, Gallagher created images that are aesthetically cohesive statements on their own terms. As summed up by Dodd, his "signature [was] inscribed all over his paper, in his selection of his subject, in his manner of drawing, in his choice of color and his way of applying it."16

We would like to express thanks to Edward L. Deci, Professor of Psychology and Helen F. & Fred H. Gowen Professor in the Social Sciences, Department of Psychology, University of Rochester, for his assisting us in the identification of Monhegan sites, as he has so many times in the past. We are also grateful to Warren Schomaker, Jackson Historical Society, New Hampshire, for his help in identifying the locales Gallagher depicted in and near Jackson. The scholarship of Bruce W. Chambers and Peter Falk also provided a basis for this essay.

- 1 A. J. Philpott, "Water Colors by Sears Gallagher: Exhibit Shows Increase in Power by the Artist," *Boston Daily Globe*, December 1, 1925, p. A2.
- 2 Exhibition of Works by Sears Gallagher: Master Etcher, 1869-1955 was held at the Boston Public Library's Wiggin Gallery in the fall of 2006. Bruce W. Chambers, "Sears Gallagher, Boston watercolorist, 1865 [sid]-1955," The Magazine Antiques (November 2007), 162-69.
- 3 Louis Arthur Holman, Sears Gallagher's Etchings of Boston (Boston: Charles E. Goodspeed & Co., 1920), 11.
- 4 Loring Holmes Dodd, "Guild of Boston Artists Shows Gallagher Works," Worester Evening Gazette, November 12, 1946 and Dodd, A Generation of Illustrators and Etchers (Boston: Chapman & Grimes, 1960), 168. Gallagher's newspaper article of 1946 is repeated almost verbatim his 1960 book.
- 5 For information on Triscott, see Richard H. Malone and Earle G. Shettleworth Jr., Rediscovering S. P. Rolt Triscott: A Monhegan Island Artist and Photographer (Gardiner, Island, Maine: Tilbury House Publishers, 2002).
- 6 "Sears Gallagher Has Many Foreign Scenes in His Collection," Boston Daily Globe, February 28, 1904, 29.
 - 7 "Art and Artists: Sears Gallagher Paintings," Christian Science Monitor, March 18, 1912, 4.
 - 8 Dodd, 169.
 - 9 Dodd, 169.
 - 10 Dodd, 169.
 - 11 Dodd, 168.
 - 12 Dodd, 169.
 - 13 "The World of Art: Watercolors and Drawings," New York Times, July 25, 1920, 45.
- 14"Mr. Gallagher's Watercolors," unidentified newspaper clipping, ca. 1906, Sears Gallagher Scrapbook, private collection, quoted in Chambers, 167.
- 15 "What's Going On in the Arts: Sears Gallagher at the Guild," Christian Science Monitor, December 4, 1935, 4.

16 Dodd, 168.



Monhegan Harbor, ca. 1930, watercolor on paper, 14 x 20 in.

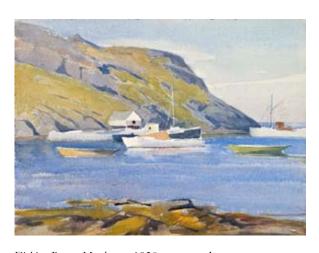
Sears Gallagher: Selected Collections

Art Institute of Chicago Bibliothèque Nationale, Paris Boston Public Library Brooklyn Museum of Art California State Library Library of Congress Los Angeles Museum of Art Monhegan Museum, Maine Museum of Fine Arts, Boston New York Public Library

Chronology*

1869

April 30—born in West Roxbury (South Boston), Massachusetts; son of Irish immigrant cabinetmaker and stove merchant William Gallagher (1818-1884) and his wife Mary Mercy Sears (1831-1905); descendant of Pilgrims, including William Bradford(1589/90-1657), one of the first governors of Plymouth Colony



Fishing Boats, Monhegan, 1930s, watercolor on paper 9 x 12 in.

As a boy, carried a sketchbook, created

images of boats and Boston harbor scenes, built a canoe and explored the waterfront; also boarded the large fishing vessels, often on deep-sea trips

When he was old enough to paddle he built a canoe and explored the waterways of his native place. Later he made several trips to the deep-sea fishing grounds, from which he always returned with his sketchbook filled with definite, living impressions of the life he had seen about him. (Louis A. Holman, Sears Gallagher's Etchings of Boston [Charles E. Goodspeed, Boston, 1920], pp. 8, 11)

1882-86

While attending Boston's English High School, took classes at Hawes Evening Art School, where one of his teachers was George H. Bartlett (1839-1923)

1887

Exhibited watercolors for the first time at the Boston Art Club; would participate in club exhibitions for the subsequent fifty years

1887-89

Studied privately with and assisted Tomasso (Thomas) Juglaris (1844-1925), in Boston

Late 1880s

Shared a studio with Charles H. Woodbury (1864-1940); Woodbury may have encouraged Gallagher to produce etchings

1888

Established a studio in the Century Building, 3 Winter Street, Boston; Samuel Peter Rolt Triscott (1846-1925) had a studio in the building

Created first etchings, but stopped due to the emergence of half-tone reproductions; re-

sumed etching in 1911

1889

Began study with Triscott

As recounted in the Boston Sunday Journal: Mr. Triscott assisted the young man materially in his work and Gallagher made rapid progress. His inborn talent asserted itself and it was not long before his work attracted attention at exhibits. ("Boston Artists and Their Work: Sears Gallagher," Boston Sunday Journal, May 13, 1903, unidentified West Roxbury, Massachusetts, newspaper clipping, ca. 1903, Sears Gallagher Scrapbook 2, p. 45)

Explored the Maine coast, taking excursions as far north as Nova Scotia

1890

First visited Monhegan Island

For 50 summers he has gone to Monhegan. It is the background for many a picture. He knew the island when it could be approached only by a sailboat. If the fog descended or the wind failed, the 18 miles between island and mainland were a long, long journey. If winds were boisterous, of gale force, the trip had to be postponed. (Loring Holmes Dodd, A Generation of Illustrators and Etchers [Boston: Chapman & Grimes, 1960], p. 169)

1891

April—exhibited watercolors at Boston Art Club

1892

Visited Monhegan Island with Triscott; Gallagher established a studio over one of the fish shacks near the harbor would spend more than fifty summers painting on Monhegan

Early 1890s

Began visits to the summer estate in Conway, New Hampshire, of artist Joseph Aaron Nesmith (1857-1938)

1894

February—first solo exhibition, held at Foster Brothers, Boylston Street, Boston; featured thirty-two watercolors and drawings. His subjects included Maine shoreline scenes (including Monhegan) and New Hampshire's White Mountains

April—solo exhibition at Boston Art Club

November—second solo exhibition at Foster Brothers

Exhibition review: During the past year [Gallagher] has gained in handling and sureness of touch, as well as in a general knowledge of color and the art of successfully placing and grouping his subjects. Perhaps the more striking examples in the exhibition are the marine and shore views painted in Boston harbor and at Monhegan. . . . Altogether, the collection . . . will serve to place Mr. Gallagher in the front rank of our younger watercolorists. (Unidentified newspaper clipping, November 1894, Sears Gallagher Scrapbook 1, p. 2, private collection)

December—two-artist exhibition at Wescott Studio, Lowell, Massachusetts, with Nesmith. Gallagher's contribution included scenes of Monhegan; Conway, New Hampshire; the Massachusettstowns of Dedham, Nahant, and West Roxbury; and Boston Harbor

Exhibition review: Mr. Gallagher has a keen eye for color and he uses light with fine effect. His pictures are bright and cheerful and filled with atmosphere, that quality, which for lack of a better name, is called the essence of a subject. (Unidentified newspaper clipping, December 1894, Sears Gallagher Scrapbook 1, p. 9, private collection)

1895

April 16—Married Charlotte "Lottie" Dodge (1872-1967); sailed for a honeymoon in Europe on *S.S. Cephalonia*; traveled first to Devonshire, staying for several months at St. Ives and other towns along England's southern coast, including Appledore, Clovelly, Westleigh, Instow, Tiverton, Ifracombe, Dartmoor, Bideford, Fensanton, and Hemingford

Then visited the French countryside, spending time in the village of Grez-sur-Loing, near Barbizon

Fall—moved to Paris, renting an apartment at 13 rue Boissonade, in Montparnasse. Gallagher enrolled at the Académie Julian, studying under Jean Paul Laurens (1838-1921) and Benjamin Constant (1845-1902)

Exhibited for the first time at the Art Institute of Chicago; would exhibit frequently at the institute through 1930

1896

March--two of Gallagher's watercolors shown at the Paris Salon

May—returned to Boston and settled into a home designed by the architect George Edward Barton, then of Sturgis and Barton, located at 307 LaGrange Street in West Roxbury. His brother Percival (1874-1934), then employed as a landscape architect by Frederick Law Olmsted (1822-1903), designed Gallagher's garden

Received commissions for black and white illustrations for books and magazine; began exhibiting at the American Water Color Society

1898

Review of Boston Watercolor Society exhibition: The contributions of Sears Gallagher are a distinct aid to the exhibition, his small pictures of such artistic motives such as "Foggy Weather" and "A Quaint Corner in Northam, England" possessing remarkable harmony and originality. (Unidentified newspaper clipping, Sears Gallagher Scrapbook 1, p. 11, private collection)

1900

Exhibited at Exposition Universelle, Paris, showing a Monhegan watercolor entitled Foggy Weather

Exhibited for the first time at the Pennsylvania Academy of the Fine Arts, Philadelphia

Spent fall and part of winter in New Hampshire's White Mountains. Based in Jackson, where one of his brothers owned a home, with panoramic views of the mountains. Sometimes accompanied by Charles Curtis Allen (1886-1950)



Fishing, New Hampshire (possibly Wild Cat River, Jackson), 1920s, watercolor on paper, 14 7/8 x 20 in.

1903

July—Gallagher and his wife sailed for a second trip to Europe. First visited England, staying for a month in St. Ives, where they spent time with the expatriate landscape painter Edmund Aubrey Hunt (1855-1922)

Early August—the Gallaghers arrived in Giverny, where they took lodgings at the Hôtel Baudy; Gallagher produced at least a dozen watercolors and continued to exhibit Giverny subjects into the next decade

October—left France for Italy, where they spent a month, including two weeks in Venice

Late November—returned home to Boston

1904

February–March—solo exhibition at Walter Kimball and Company Galleries, Boston, entitled Second Exhibition of Water Colors by Sears Gallagher

Exhibition review: An artist who is well known to more than Boston is Sears Gallagher, who has recently returned from an industrious as well as a pleasurable trip abroad and brought with him some unusual canvases. . . . Mr. Gallagher has a fine sense of color and has found more in Venice than the usual patch of green water and the shimmering pink or burnt-out brick of the buildings. There is a freshness in his treatment that is recognized at once. ("Sears Gallagher Has Many Foreign Scenes in His Collection," Boston Daily Globe, February 28, 1904, 29.)

Purchased a house on Monhegan on one of the island's bluffs. Gallagher sold the house two years later, subsequently staying at either the Albee House or the Monhegan House Hotel

1904-05

Exhibited at some point at Hatfield's Gallery, near Copley Square, Boston

Exhibition review: Mr. Gallagher uses watercolor with a just sense of its capabilities and a due respect for its limitations. He does not try to make it do the things which can be done better by other mediums of expression, and what he sets out to do with it he generally accomplishes satisfactorily, because the medium fits his style. ("Mr. Gallagher's Watercolors," unidentified newspaper clipping, ca. 1904–5, Sears Gallagher Scrapbook 1, p. 18, private collection)

1906

December—solo exhibition of watercolors at Hatfield's Gallery, Boston

1911

First exhibition of Gallagher's work at Doll & Richards Gallery (the gallery would hold solo shows of Gallagher's work almost every year until 1940)

Began series of etchings of Boston; completed 1915

1912

March—solo exhibition at the New Art Gallery of the auctioneers C. F. Libbie and Company, Boston, including 150 watercolors drawn from European trips as well as depicting Monhegan, the White Mountains of New Hampshire, and the countryside around Scituate and Marshfield, Massachusetts

Exhibition review: His sense of color and atmosphere is refined and trustworthy. The note of local character is seldom wanting in his pictures. It is a far cry from the sweet, civilized and companionable landscape of Southern England, for instance, to the stern, cold, and rugged scenery of Monhegan; but Mr. Gallagher has the discriminating, analytical, and sensitive faculty of making one feel the atmosphere and historical background of each place. ("Mr. Gallagher's Watercolors, unidentified newspaper clipping, ca. 1912, Sears Gallagher Scrapbook 1, p. 20)

1915

Birth of son, Bradford D.

Participated in Panama-Pacific International Exposition, San Francisco; showed a painting and twenty prints

Exhibitions of Gallagher's etchings of Boston at Boston City Club and Doll and Richards Gallery, Boston

1917

Birth of daughter, Katherine

1920

July—exhibition of Gallagher's etchings and watercolors at Kennedy Galleries, New York

Exhibition review: The artist has adapted his method to his medium and uses his water colors freely with clear, pure washes, gaining charming effects of lightness and brightness and open air. . . . In all these pleasant paintings this sense of each subject shown as a part of a great whole is present and lends dignity to the simplest theme. ["The World of Art: Water Colors and Drawings," New York Times, July 25, 1920]

1925

April—solo exhibition of Gallagher's watercolors held at Guild of Boston Artists

Exhibition review: As charming an exhibition of watercolor paintings as has ever been shown in this city is that of Sears Gallagher at the Guild of Boston Artists, Newbury Street. Many of them are shore views, down around Monhegan, but there are also some stunning pictures made around the White Mountains.

There is a rare delicacy and finish about all of Mr. Gallagher's work, whether it is in watercolor, in etching, or in those beautiful lithographs he makes on occasion. There is a poetic feeling in all his compositions. ("A. J. Philpott, "Exhibition of Paintings by Sears Gallagher," Boston Daily Globe, April 13, 1925, p. 2)

1935

Review of December exhibition at Doll and Richards of watercolors, etchings, and drypoints by Gallagher: Mr. Gallagher handles aquaforte with an appreciation of the values inherent. He understands how to evince beauty from the line, and how to assemble the lines so that they convey a genuine sense of atmosphere. One feels the cool dampness, the wetness and wind. The dark areas are properly balanced against the light, there is a sense of depth and density. The surf swells, the light changes. ("What's Going On in the Arts: Sears Gallagher at the Guild," Christian Science Monitor, December 4, 1935, p. 4)

1935-45

Taught art at Boston University

1939

Review of solo exhibition in March at Doll and Richards: Mr. Gallagher's pictures show the result of years of practice and watching. . . If anything, Mr. Gallagher prefers to err on the side of understatement, in which he does not lose the refinements of atmosphere that distinguish his pictures. . . . For Mr. Gallagher, light is something delicate and fugitive, and he refuses to resort to blatant indications of its character. (Dorothy Adlow, "Mr. Gallagher's Water Colors," Christian Science Monitor, March 15, 1939, p. 11)

1943

Review of solo exhibition at the Guild of Boston Artists: Sears Gallagher has long been held one of the outstanding contemporary etchers and aquarellists of New England. . . . He paints with conviction and with an established standard of craftsmanship. He imparts the idea that a picture should be articulate, well ordered in design, and tranquilizing in effect. While the moods of nature vary, Mr. Gallagher exercises a calming influence with his brush. He maintains a well-ordered design relationship and selects subjects in which the beauty of nature asserts itself

with compelling modesty. ("Sears Gallagher at Guild," Christian Science Monitor, January 27, 1942, p. 10)

1946

Summer—Gallagher's last lifetime exhibition, held at Grand Central Art Galleries, New York

Exhibition review: At the Grand Central (Terminal) Galleries are fluent, quite vigorous picturesque water-colors by Sears Gallagher—the rocky Maine Coast and anglers seeking their quarry in shadowed pools. ("By Groups and One by One," New York Times, March 10, 1946, p. X6)

1955

June 9—died at age eighty-six

2006-7

October—Exhibition of Works by Sears Gallagher (1869-1955): Master Etcher, held at Boston Public Library, Print Department, Wiggin Gallery

*Aspects of this chronology were derived from Bruce W. Chambers, "Sears Gallagher, Boston watercolorist, 1865-1955," *The Magazine Antiques* [add vol.] (November 2007), pp. 162-69.



Spanierman Gallery, LLC

45 East 58th Street New York, NY 10022 Tel (212) 832-0208 Gallery hours: Monday through Saturday 9:30 to 5:30