

George Yater

A Retrospective Exhibition



Provincetown Heritage Museum

August 2 - October 14, 1991

Photographic credits:

James Zimmerman: All color and black and white photography of paintings and watercolors

Collection of George & Shirley Yater:

"George Yater, 1932;" "East St. Louis;" "Class of Henry Hensche on the Beach, Vicinity of Law Street," 1931

Front Cover: "Pond Village, Springtime," 1939, oil on canvas, 30" x 36"
Collection: Marjorie Ellen Yater, Promfret Center, Conn.

Back Cover: "The Last Trap Boat," 1976, watercolor, 20" x 30"
Collection: Diana Worthington, Wellfleet, Mass.

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A Clarity of Mind," 1990
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by

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George Yater
A Retrospective Exhibition
1991

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George Yater: 1932

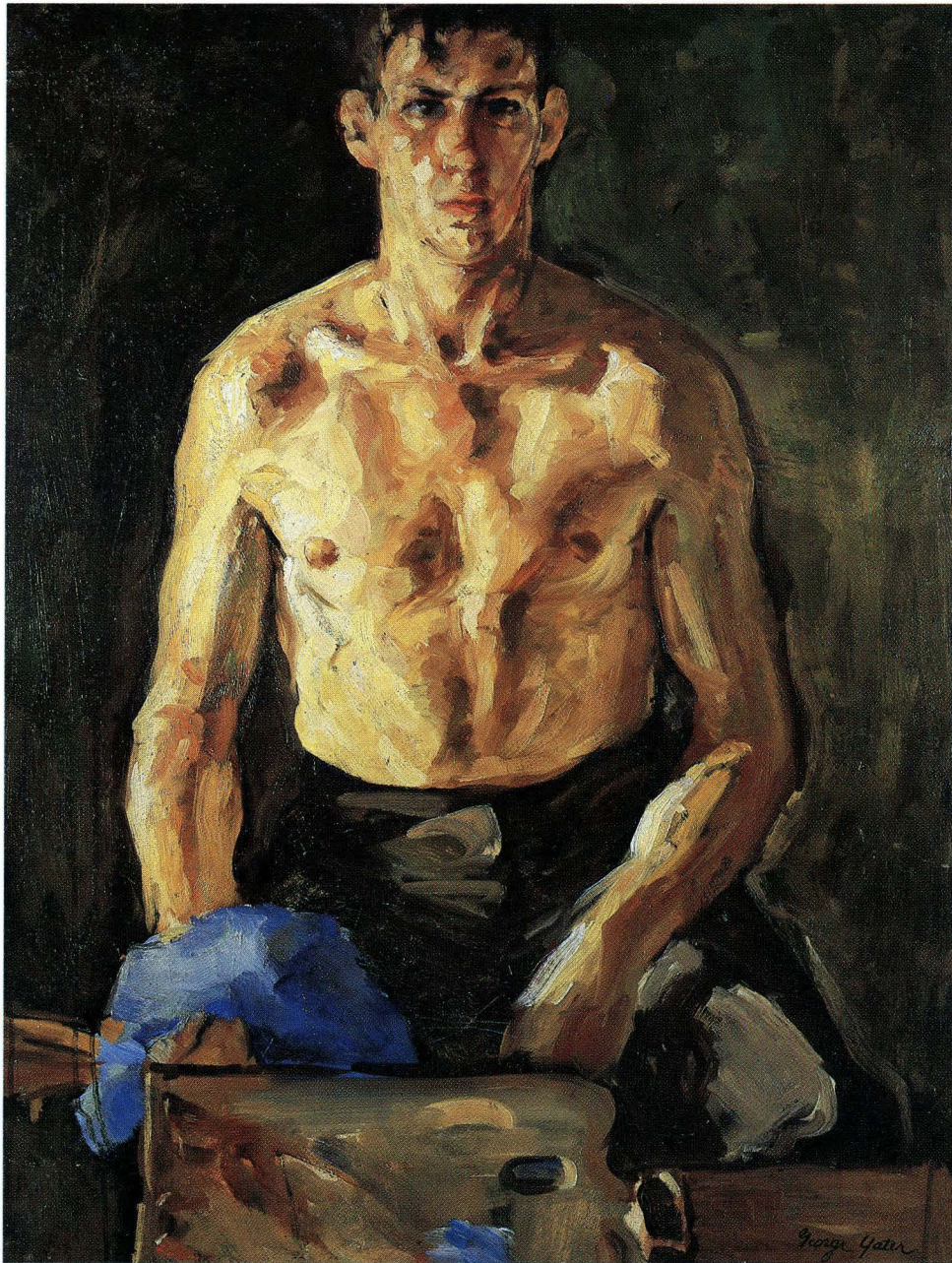
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"Self-Portrait: 1931," oil on board

GEORGE YATER: A Clarity Of Mind

Light is a property of air; its revelations belong to the artist. The extraordinary, painterly eye of an artist such as Charles W. Hawthorne, for instance, provided a vision for a whole generation of painters searching for such revelations, and among these, many came from America's Midwest. One might say that their migration East in the first quarter of this century could be compared to the flow of many western rivers—the Ohio, the Wabash, the Missouri, all joining the course of the great Mississippi to the open sea—as they arrived in Provincetown to form a welling up of inspiration that became a reservoir of art in America. For one hundred years, Provincetown has drawn painters to reveal images, not only bathed in its particular aura, but those simultaneously invoked from other atmospheres, other origins. Linking these artists together from geographical source to artistic destination is a task of mythological dimension, but if one confines the focus to a single source and a single destination, the history is more easily illuminated and the way made plain.

George Yater began his life on the banks of the Ohio River in Madison, Indiana. There, upon that wide waterway separating Indiana and Kentucky, his vision was nurtured on the lush, green, rolling hills on both sides of the river. The town of Madison itself promoted a propensity toward artistic expression, for its lovely old homesteads and stately mansions, set in dignified array along the broad boulevards, created a cultivated sense of the world. When Charles Dickens came to America in 1842, detailing impressions for his *American Notes*, he was awed by the city of Cincinnati, a metropolis less than one hundred miles distant from Madison, and he returned to England with a laudatory description of the pristine habitat of mind that he had seen revealed in that "cheerful, thriving and animated" city.¹ Most of America has

passed this juncture of reference long ago, but, nearly one hundred years later in 1940, the date of George Yater's watercolor, "Corner of Second and Mulberry," the town of Madison, Indiana had become a palimpsest for this American hometown.

a way of life he cared to continue and turned to electrical engineering. But it was the profession of his uncle, Captain James Robinson, who was the husband of his father's sister, that impressed young George, for Uncle Robinson was the captain of an Ohio River passenger



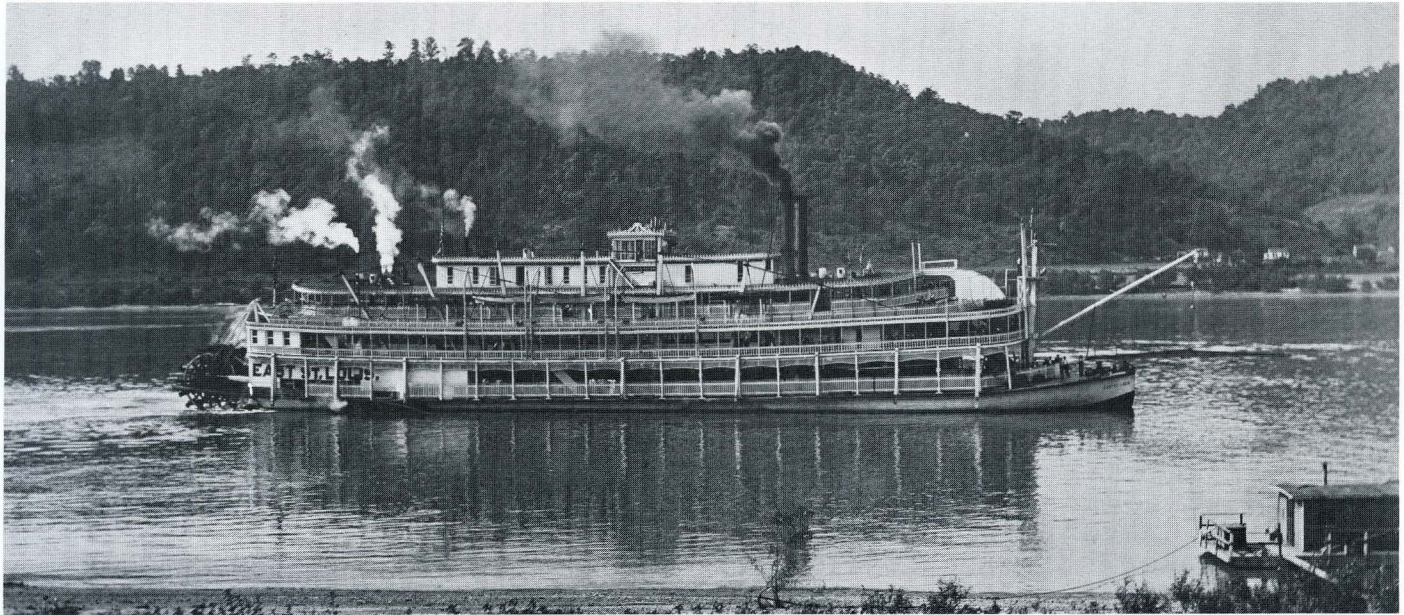
"Corner of Second and Mulberry," (Madison, Indiana) c. 1940, watercolor

George Yater's parents had no particular indication that any one of their family of four children would search beyond such a satisfying realm of existence for a career. His mother, Flora May Price, and his father, James Yater, raised three sons and one daughter, among whom George was the middle son. His grandfather worked for the Pennsylvania Railroad as the boss of a section gang. The authority of such a position is not quite translatable today, but it was a working man's distinction in an era when the railroads tied the entire country together and were the lifeblood of commerce and community. George's father also worked, for a time, with the railroad and then decided that it was not

steamboat, the "East St. Louis," one of those lovely, broad-beamed, stern-wheel vessels which plied the river, adding an aura of romance to an otherwise entirely practical method of transportation.

Characteristic of an artist's genesis, George developed from this background toward a *window of light* which no one else in the family, except his older brother who also expressed an early inclination toward art, knew was there and which drew his attention increasingly from a very early age. It is one thing, however, to be drawn toward artistic expression and quite another to achieve it. Usually, without some assistance and encouragement, such yearnings are

1. Charles Dickens, "From Pittsburgh to Cincinnati in a Western Steamboat, Cincinnati." *American Notes for General Circulation and Pictures from Italy*, Chapman & Hall, Ltd., London Charles Scribner's Sons, New York, 1910, p. 192.



The "East St. Louis" steamboat

subsumed or diverted, and there has seldom been a career that was not promoted in its inception by a perceptive parent, a sympathetic teacher or a devoted friend. In the case of George Yater, that person was his fourth grade teacher, Marjorie Hancock, who saw at once that his talent was quite pronounced and that his was a nature which needed attentive nourishing. With this in mind, she gave him a box of colored chalk and urged him to become the artist of the class, which he did with great enthusiasm, never once relinquishing the title throughout his grade school years. The teacher to whom Marjorie Hancock passed on her promising student, also kept up the tradition of the colored chalk, and so, with this simple device, a nascent art career was secured. Today, George Yater speaks of Marjorie Hancock with affection, commenting that, years later, in 1961, when he and his family revisited Madison, she made a point of searching out her former protégé and purchasing one of his Provincetown watercolors.

From a fierce-faced Indian portrait, painted at the age of ten, to the John Herron Art School in Indianapolis was but a small step for George. He enrolled there at age eighteen and spent the next four years as a full scholarship student,

graduating in 1932. A nude drawing done in that productive, happy time, reveals an unaffected confidence, and the execution of form with a fluid line tells us that his eye was acutely observant and able to transcribe the figure with intuitive artistry. While attending the Herron Art School, George, like many young art students of his day in schools scattered across the country, came in contact with Charles W. Hawthorne. Hawthorne arrived at the school to demonstrate, rolled up his sleeves and proceeded to strike dumb the amazed assembly of young artists with a vigorous display of portrait painting, which was at once both a likeness and an evocation. There was nothing left for George to do but to study with this inspiring artist, and so he began planning the journey East. In this he was not alone. There were several of those "Indiana Boys," as I like to refer to them, who were like-minded: Ernest Irmer, Philip Malicoat, Bob Selby, and Bruce McKain. Each one followed the other East in succession like early runners passing on the torch to the next man. Bruce McKain went to Provincetown first in 1928 and had the best shot at the prize which was to study with Hawthorne; Malicoat went next in 1929 and retrieved the last year of Hawthorne's teaching life.

By the time George and Ernie Irmer arrived in 1931, the master was dead, but the legacy had been picked up by one of Hawthorne's assistants, Henry Hensche, who established the Cape School of Art like a phoenix from the old Cape Cod School of Art which had been Hawthorne's. George learned Hawthorne's principles at the Cape School and put them to work with alacrity, as we can see in his robust self-portrait painted in 1931 which reveals a solidity and muscle which the engaging bravura of the whole cannot obscure. The painting has the no-glamour guts that Hawthorne students had mischievously characterized their master as demanding: "Paint like an old tin can on the beach!"² And George and his fellow art students in the next generation followed this dictum. In so doing, their work acquired structure, honesty and, most importantly, the discipline of a clear, inner vision - no fudging around with pretty effects, no catering to tasteful design.

How often one has heard the stories of the "mudhead," that ubiquitous study which Hawthorne insisted that his students produce in full sunlight on the old wharves and out on the receding sand flats of the fishing town whose only wash-ashore clutter in those years,

2. Ross Moffet, "Collateral Events," *Art in Narrow Streets, the First Thirty-Three Years of the Provincetown Art Association*, Kendall Printing Co., Falmouth, MA, 1964, p. 27.

that was not directly related to fishing, was composed of back-to-back easels. When George painted his "Class Study," (1933), using his admired classmate and future wife, Shirley Pell, he laid it in with a palette knife, characteristically placing pure color notes with deliberate decisiveness as the Hawthorne discipline instructed. In this early canvas, one can recognize the same pearly quality seen in Edwin Dickinson's "Mayme Noonnes in Moffet's Studio," (1915), painted just eighteen years before.³ The value of such a method of painting has seldom had any equal. Its major tenet, i.e., the juxtaposition of color notes to create form, has been practiced and interpreted over the years by many painters of very diverse pictorial persuasions and temperament, often producing greatness, frequently, excellence and always, competence. This is—and was—great teaching.

Indiana boy grown man but still representing what he came from and, most especially, representing himself. As he grew and worked, the early images he produced were strong and sure: "Still Life," (untitled) (1932) substantial but delicate; "Marine Still Life," (1936), executed with an admirable paint quality. He went on to revel in his surroundings in Provincetown: "View from My Studio," (1935), and to draw from the endless subject matter all around him with that direct simplicity which always belies the complicated preparation necessary for the final, uncomplicated statement. His selected treasures were numerous, and he added to them continuously: "Grace Hall Mansion," (c. 1940); "Wellfleet in Winter," (1957); "Ice House on Shank Painter Pond," and in many of these transcriptions of place, there is that clear light, not the warm, inland light but

an undergraduate at the Herron Art School, and later as a year-round painter until 1934. During these four years, he held a full scholarship at the Cape School of Art.

George subsequently moved to the studios at 4 Brewster Street built by Frank A. Days which were owned by Frances and Eddy (Reeves) Euler and which they rented to painters at modest prices. Fortunately, such a tradition has been maintained by their heirs, the Olsens, until the present day. Although it might have seemed a serendipitous circumstance that the young and very attractive art student, Shirley Pell, also moved into a ground floor studio with her mother at the same Brewster Street location and at the same time as George rented a top floor studio, it may have been preordained, for it was here that Shirley Pell and George Yater began a courtship ending in a marriage that has lasted fifty-two years. Of course, as in so many scenarios of young Provincetown painters, both past and present, the romance thrived in the summer and languished in the winter when practical necessity intervened. In this case, however, when Shirley moved to Boston, she was pursued by young Yater who hid himself aboard the old Provincetown fish truck to see his true love, ignoring the fact that his fancy silk socks, which he wore to make a good impression on Shirley, were no protection from the freezing cold of that drafty conveyance. With such sacrifice, the end was sure. George and Shirley were married in 1938 and began their family shortly afterward. A son, David Yater, was born in 1942.

During the Depression years, George, together with eighteen other Provincetown artists, was enlisted in the PWAP (Public Works of Art Project) program of the Department of the Treasury, which had been initiated in December, 1933 and which lasted until June, 1934. This was the first effort among several designed by the government to include artists of the nation in the safety net which kept the working poor aloft under Roosevelt's "New Deal." Included with Yater in this selection of 2500 recognized professional



Class of Henry Hensche on the beach, in the vicinity of Law St., 1931, (George Yater standing with hand on hip, third from right, back row)

George Yater, as an example, was, therefore, not an isolated figure among his contemporaries. He came here as representing a river running to the sea, joining those other tributaries which swelled this great art colony, and from that source he drank deeply and fully in a new surrounding, the young

the vibrating outer island light of reflected water.

One summer became another very quickly in those heady years. George Yater's early days in Provincetown were spent happily at 48 Pearl Street, Hensche's class studio, where he painted and worked in 1931 and 1932, while still

3. "Mayme Noonnes in Moffet's Studio," 1915, oil on composition board, 41 1/2" x 31 1/2", Collection of the Provincetown Art Association and Museum.



"Wellfleet in Winter," 1957, oil on canvas

painters across the nation were his friends from the John Herron Art School: Phil Malicoat, Bruce McKain and Ernest Irmer. The assistance provided at this difficult time enabled painters to carry on an artistic career that otherwise would have been pre-empted by nearly total poverty. As it was, the level of survival could hardly be characterized as more than subsistence.

George Yater's production of art during this time frame, however, was far from a subsistence status. If anything, the watercolors and paintings done in these years remain some of his most outstanding works, in my opinion. His youthful vigor was firing his creative energies and produced canvases of great descriptive clarity and watercolors of enormous verve and imagination. For

instance, in such a watercolor as "Afternoon Freight" is there any doubt of the subject's complete dominance of the pictorial plane? It is total train: deafening sound, intimidating sight, penetrating smoke all rushing upon us at once across the landscape. It is not a nostalgic memory of a train at all; it is the "Afternoon Freight." Just so in the watercolor, "Evening Sun, Provincetown," (1935), the sun is dropping behind an odd, mystical landscape of brooding, tipsy houses in a Chagal-like imbalance of elements. It is definitive Provincetown all unsteady and untrue on its pins, a little loose on structure but long on expression. Such wonderful imagery is replicated in the very first watercolor George ever did in Provincetown, a small view of

anthropomorphic houses leaning together in mist.

In these truly outstanding watercolors and in many, many others as well, George Yater has made a substantial contribution to the American watercolor tradition. His command of the medium is profound. He handles it with serene surety and from every possible point of view. Sitting in his kitchen discussing this exhibition, I looked up, in the process of note-taking, to see the Provincetown flats at low tide reflecting a "luminist" light that can only be caught through long experience and particular perception, and then I glanced across at another harbor view that emanated a palpable sea air. In the living room, a portion of Bradford Street winding from the Moors past a burgundian dune face toward the "grey day" monument recreates autumn. But it is with the stunning impression contained in a last-minute look before leaving their sanctuary of a home when George and Shirley surprised me with the watercolor series of "Colored Town," done in Fort Lauderdale between 1939 and 1942, that I wish to close this general discussion of George's watercolors.

These almost sequential descriptions of the southern black community at that time and place are historically unique. Having said this, it is necessary to say much more, for the shanty shack life is all laid out in front of us with the most astonishing candor and truth. The candor is raised above mere social commentary by the control of the medium and by the artist's complete



"Afternoon Freight," 1935, watercolor



"Evening Sun, Provincetown," 1935, watercolor

authority. This is what American myth is made of. Like a succession of cinematic frames, the black women wash, the men lounge, the children play and the mood maintains - one of suspended life waiting for the white man's job offer, for a good meal of king crab and catfish, for the blessing of sensual weather. No other aspirations are allowed in that listless scenario played out by the artist in the soft sunshine. We are offered something so compelling in this American scene that we instinctively know it to be absolute artistry and historical truth.

steady brush strokes of oil paint upon linen, not from tinted drawings on paper. The oil painter is the greatest watercolorist, according to Edwin Dickinson, who was also George Yater's teacher. The same strength which makes possible a sustained fortissimo underlies the most delicate appoggiatura.

Other and numerous Provincetown scenes are inspired by the fisherman's life, particularly the rites of the trap fishermen (now, unfortunately an extinct species of the working fleet) whose decorative gear and diurnal duties presented such interesting compositions

however, such crucial encouragement was not forthcoming at that propitious moment. Two one-man exhibitions at the Babcock Galleries in New York in 1936 and 1938, respectively, did not yield a single sale, and George's later bid to be represented by the Frank K. M. Rehn Gallery was aborted through the fact that Rehn did not see fit to offer him a one-man exhibition, thus producing that understandable response, so common to young artists, of discouragement and retreat from the unsympathetic marketplace. His work was included, however, in the "American Scene"



"Just Resting," 1939, watercolor

In all these flashes of perception that are effortlessly but forthrightly represented, there is the legacy that Hawthorne bestowed on his heirs. Such brilliance and mastery grows out of the

to the artist's eye.

At this point in his career, between the years 1935 and 1942, George Yater was painting with an intensity and skill that merited serious critical attention;

exhibition of artists at the New York World's Fair in 1939, a distinction accorded to him but not to his teacher, Edwin Dickinson. By a strange skewing of critical assay, the New York



"Drying Nets - Weir Poles," c. 1940, watercolor

Selection Committee for the Fair did not corroborate the choices of the Cape's Selection Committee which was composed of artists Ross Moffett, Howard Gibbs and Gertrude Fiske.

As the Second World War approached, the Provincetown colony was decimated by the desertions of artists to various points of the compass to undertake war work. George went to work as a draftsman at the Pratt Read plant in Deep River, Connecticut which made army gliders, but he and his family lived in nearby Old Lyme, a town whose association with art and artists was long-standing. This work lasted from 1943 until 1946. It was not long after the war that the Yater family grew to include a daughter, Marjorie Ellen who was born in 1948. When she grew up, Marjorie followed in her parents' footsteps, attending The Rhode Island School of Design where she showed recognizable talent.

When the Yaters settled down once more on the Lower Cape after the war, they again chose to live in Provincetown and George became the Director of the Provincetown Art Association in 1947. For fifteen years, until 1962, he ran that organization of contentious artists with equanimity and good sense, steering it steadily along with that firm but gentle

touch seemingly bestowed by nature on all men of imposing physical stature. During his years as Director, many improvements were made to the Art Association, including the large addition of the Carl Murchison Gallery and the adjoining studio wing which later housed the Childrens' Classes and in which the Museum Art School now operates. George was responsible for the supervision of the Art Association's continuous succession of summer exhibits and programs which were

interesting, educational and often provocative. His reports on all this activity, both to the trustees and to the general membership, were always well-written and succinct. His starting salary in 1947 had been \$500. In 1951, he suggested to the trustees that his 1250 hours of work each year, which included hanging the exhibitions, taking care of publicity and administrative details, supervising the gallery sales and assistants and providing the general maintenance of the physical plant, were being reimbursed at a rate of about \$1.00 per hour. By 1962 when he retired, his salary had finally been increased, but it never reached a figure commensurate with his diverse and demanding duties.

After the busy activity of the summer season, George often took his family to various locales in a southern climate such as Key West, in 1950-1951; Sarasota, in 1955-1956 and to St. Croix in 1961. In Sarasota, he was appointed Director of the Sarasota Art Association during the 1955-'56 season, and this atmosphere seemed to suit him very well. The Ringling Brothers Circus was quartered here in winter, and George painted an almost surrealistic canvas of some of its circus trappings piled artlessly together. "Unicorn, Ringling Brothers Circus," (1954), has its own unique light, warm but still penetrating, which illuminates elements of a candy-cane world oddly dissociated from their theatrical context.



"Unicorn, Ringling Brothers Circus," 1954, oil on canvas

In May, 1962, George wrote to his friend, Ross Moffett, who was then the First Vice-President of the Art Association, that he was retiring as Director and would be staying on in St. Croix for the summer. Over the next ten year period, the Yaters spent winters in the Virgin Islands where George represented the subjects of that hemisphere with freshness and a kind of surface lightness that emphasized the distinctly different atmosphere of the tropics. While in St. Croix, however, and in spite of, or perhaps because of its tropical climate, George suffered a heart attack. Subsequently, he and Shirley returned to Truro where they have remained more or less year-round since 1970. The 1820 house they purchased in 1968 is modest and elegant suiting the character of its owners.

The art of George Yater rings with the right stuff. It has the punch of the

declarative statement drawn from poetic syntax. This art bears looking at a long time because it goes beyond the narration of its subject, as all good art does, and brings you back to the sheer, visual appreciation of the elements of painting, as in the rich resonance of the ochre wall of the "Figurehead House" or the immutable, translucent winteriness of the "Wellfleet Masonic Hall." One can also contemplate George Yater's art in terms of a time and place, especially the environs of Cape Cod, and, in that sense, it is restorative for those of us who care about our past as a referral to the present, but, in no sense, are these cognitive references limited by description. Yater's painting, "Pond Village Springtime," (1939), which graces the cover of this catalogue with unsentimental nostalgia, is quintessential "spring," evoking a sensation come upon in the few days before green grows heavy

with summer.

George Yater is an artist of quiet distinction in an age of unquiet mediocrity. He has chosen to wait calmly for the recognition of this fact. A clarity of light does not automatically equate to a statement of clear vision. The element which balances the equation is a clarity of mind. George Yater has always possessed this clarity, the key in transposing atmosphere to art.

Josephine C. Del Deo,
Curator, Provincetown Heritage Museum

April 24, 1990

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"Figurehead House," 1950, watercolor

CHRONOLOGY: George David Yater

Born November 30, 1910: (Father - James Yater; Mother - Flora May Price)

- 1928: Graduated from Madison High School, Madison, Indiana-Received a scholarship to John Herron Art School, Indianapolis, Indiana (four consecutive years)-Studied with William Forsythe
- 1931: Received Traveling Scholarship of \$350 for study in the East
- 1931-1934: Studied at the Cape School of Art with Henry Hensche-receiving full tuition scholarships for each of four summers- Studied privately with Edwin Dickinson and Richard Miller
- 1934-1939: Continued painting in Provincetown at the Euler Studios, 4 Brewster Street
- 1936: First One-Man Exhibition of watercolors at the Babcock Galleries, New York
- 1938: Married Shirley Pell
- 1938: Second One-Man Exhibition of Watercolors at the Babcock Galleries, New York
- 1939: Included in the group of artists selected to exhibit at the New York World's Fair
- 1939-1942: Painted in Fort Lauderdale for three winters and taught at the Fern Hall School in 1940 and 1941
- 1942: David Yater born
- 1942-1943: Continued to paint in Provincetown
- 1943-1946: Worked as photographer, production manager and draftsman doing war work at the Pratt Read plant in Deep River, Connecticut; lived in Old Lyme, Connecticut
- 1946-1950: Painted in Provincetown
- 1946: Exhibited at the Stuart Gallery, Boston, Massachusetts
- 1947: Appointed as Director of the Provincetown Art Association, serving in that position for fifteen years
- 1948: Marjorie Ellen Yater born
- 1950-1951: Spent winter in Key West, Florida
- 1954: Received William H. Block Prize for the best oil in the exhibition at the Hoosier Salon Annual, 1954
- 1955-1956: Executive Director of the Sarasota Art Association, Sarasota, Florida
- 1952-1960: Illustrated numerous articles for the *Ford Times Magazine* and also wrote several articles providing accompanying watercolor illustrations
- 1961: Retired as Director of the Provincetown Art Association
- 1961-1970: Lived and worked in St. Croix, the Virgin Islands
- 1970-1971: Director and instructor of the Middletown Fine Arts Center, Middletown, Ohio
- 1972-1973: Instructor and advisor at Castle Hill, Truro Center for the Arts, Truro, Massachusetts
- 1976: Painted large mural for the Provincetown-Boston Airline
- 1982: Retrospective exhibition at the Provincetown Art Association & Museum
- 1990: Retrospective exhibition at the Cape Museum of Fine Arts, Dennis, Massachusetts
- 1991: Retrospective exhibition at the Provincetown Heritage Museum, Provincetown, Massachusetts
- 1971-1991: Has lived and painted in Truro, Massachusetts

ONE-MAN EXHIBITIONS:

Babcock Galleries, New York, New York: 1936, 1938
Cape Cod Art Association, Hyannis, Massachusetts: 1952, 1960
Cape Museum of Fine Arts, Dennis, Massachusetts, 1990
Eye of Horus Gallery, Provincetown, Massachusetts, 1985
Fort Lauderdale Hotel, Fort Lauderdale, Florida, 1940
Grace Horne Gallery, Boston, Massachusetts, 1941
Hanover College, Madison, Indiana: 1939, 1950
Madison First National Savings & Loan, Madison, Indiana, 1971
Martello Art Gallery, Key West, Florida, 1952
Middletown Fine Arts Center, Middletown, Ohio, 1971
Monomoy Theater, Chatham, Massachusetts, 1956
Nieta Cole Art Gallery, Orleans, Massachusetts, 1956
Provincetown Art Association & Museum, Provincetown, Massachusetts, 1982
Provincetown Heritage Museum, Provincetown, Massachusetts, 1991
Queen Street Gallery, St. Croix, Virgin Islands, 1965
Tree's Place, Orleans, Massachusetts, 1985
Wellfleet Arts & Crafts Gallery, Wellfleet, Massachusetts, 1957

EXHIBITED:

American Water Color Society: 1937, 1938, 1945
Butler Art Institute, Youngstown, Ohio
Cape End Gallery, North Truro, Massachusetts, 1975
Castle Hill, Truro Center for the Arts, Truro, Massachusetts, 1972
Chandler Gallery, Wellfleet, Massachusetts, 1987
Chrysler Art Museum, Provincetown, Massachusetts, c. 1962
Currier Gallery of Art, Manchester, New Hampshire, 1940
DeCordova Museum, Lincoln, Massachusetts, 1970
Eva DeNagy Gallery, Provincetown, Massachusetts
Detroit Institute of Arts, Detroit, Michigan
Federal Art Gallery, Boston, Massachusetts, 1938
Falmouth Artists' Guild, Falmouth, Massachusetts: 1961, 1969, 1975
Grand Central Galleries, New York, New York
Henry Ford Museum, Dearborn, Michigan
Hoosier Salon, Chicago, Illinois and Indianapolis, Indiana: 1931, 1932, 1940, 1941, 1946
Indiana Artists' Annual, John Herron Art Museum and Indianapolis Museum of Art, Indianapolis, Indiana: 1930, 1931, 1932, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1945, 1946
Institute of Modern Art, Boston, Massachusetts, 1939
Key West Art & Historical Society, Key West, Florida, 1951
Left Bank Gallery, Wellfleet, Massachusetts, 1974
Lyme Art Association, Old Lyme, Connecticut: 1943, 1944, 1945
Martha's Vineyard Art Association, Martha's Vineyard, Massachusetts, 1965
Moire Gallery, Caldwell, New Jersey: 1972, 1973
National Academy of Design, New York, New York: 1934, 1936, 1940

New York World's Fair, 1939
Paper Mill Playhouse, Millburn, New Jersey, 1939
Pennsylvania Academy of Fine Arts Annual Water Color Exhibitions: 1932, 1934, 1937, 1939, 1943, 1944, 1945, 1947
Portland Museum of Art, Portland, Maine
Provincetown Art Association, Provincetown, Massachusetts: 1932, 1934-1946; 1946-1991 (various years)
Provincetown Group Gallery, Provincetown, Massachusetts: 1968, 1969, 1970
Ringling Museum, Sarasota, Florida, c. 1955
Sarasota Art Association, Sarasota, Florida: 1955, 1956
Jacques Seligmann Gallery, New York, 1946
Shore Studios, Provincetown, Massachusetts, 1959
Stuart Gallery, Boston, Massachusetts, 1946
University of Illinois, Urbana-Champaign, Illinois, 1939
USIA Exhibits in Asia, Middle East, Africa, Europe & Latin America
West Shore Gallery, Providence, Rhode Island, 1962

PRIZES:

Indiana State Fair: First Pastel Prize, 1930
Hoosier Salon: Buffington Prize in Pastel, 1931; Honorable Mention, 1935; Morris Water Color
2nd prize, 1946; Balfour Prize, 1954; William H. Block Prize for the best oil of all entries in the exhibition,
1954; De Pauw University Purchase Prize, 1959
Indiana Artists' Annual: Honorable Mention, 1936
Cape Cod Association: 3rd Prize, 1953; Honorable Mention, 1955
Sarasota Art Association: Honorable Mention, 1955
Falmouth Artists' Guild, Inc.: 1st Prize for Summer Exhibition, 1961; 1st Prize, 1969; 1st Prize, 1975

COLLECTIONS:

Chrysler Art Museum, Norfolk, Virginia
De Pauw University, Greencastle, Indiana
Ford Motor Company, Dearborn, Michigan
Indiana University, Bloomington, Indiana
Paper Mill Playhouse, Millburn, New Jersey
Provincetown Art Association & Museum, Provincetown, Massachusetts
Provincetown-Boston Airline, (Mural), Provincetown, Massachusetts, 1976
Numerous Private Collections

ARTICLES:

Crotty, Frank, "George Yater," *Provincetown Profiles and Others on Cape Cod*, Barre Gazette, Barre,
Massachusetts, 1958
Hatch, Robert, "At The Tip of Cape Cod," *Horizon Magazine*, July, 1961
Lloyd, Ann, "Weathering Change," *The Review, Cape Arts & Antiques*, January-February, 1988
Pyle, Ernie, *Scripps-Howard Feature*, 1936
Stinnet, Jack, "In New York," *AP Feature*, 1936

POSITIONS:

- Director:** Provincetown Art Association, Provincetown, Massachusetts, 1947-1961
Sarasota Art Association, Sarasota, Florida, 1955-1956 Season
Middletown Fine Arts Center, Middletown, Ohio, 1970-1971
- Instructor:** Fern Hall Private School, Fort Lauderdale, Florida, 1940-1941
Middletown Fine Arts Center, Middletown, Ohio, 1970-1971
Castle Hill, Truro Center for the Arts, Truro, Massachusetts, 1972
Provincetown Adult Education Classes, Provincetown, Massachusetts, 1975
- Advisor:** Castle Hill, Truro Center for the Arts, Truro, Massachusetts, 1973
- Member:** Town of Provincetown Art Commission, Provincetown, Massachusetts, 1959, 1965

LISTINGS:

- Who's Who in Art*
Who's Who in Massachusetts
Who's Who in New England
Archives of American Art, Smithsonian Institution, Washington, DC

PUBLICATIONS:

- Watercolor Illustrations for *Ford Time Magazine*, (Ford Motor Company): January, 1952; April, 1953; May, 1954; June, 1956; September, 1957; September, 1958; October, 1958; June, 1959; August, 1959; October, 1960 (also Manuscript); 1960-1961, Manuscript & Illustrations; 1966
- Watercolor Illustrations for *Lincoln-Mercury Times* (Ford Motor Company): November-December, 1953 (also Manuscript); May-June, 1956
- Watercolor Illustrations for *New England Journeys* (Ford Motor Company): 1953 Issue #5; 1958 Issue #6

PHOTOGRAPHY:**Professional Photographer:**

- Rudder, Yachting and Motor Boating Magazines*
Popular Photography Magazine
Fine art photography for artists

CHECKLIST OF THE EXHIBITION - (Collection of the artist unless otherwise indicated):

(Height precedes width)

OIL PAINTINGS:

1. "Self Portrait," 1931, oil on board, 31½" x 24", signed lower right*
2. "Still Life," 1932, oil on board, 20" x 16", unsigned
3. "Shirley on the Beach," 1933, oil on board, 24" x 20", s.l.l.
4. "Foggy Morning", 1934, oil on board, 16" x 20", s.l.l.
5. "View From My Studio," c. 1935, oil on canvas, 30" x 36", s.l.r.
6. "Marine Still Life," 1936, oil on canvas, 30" x 36", s.l.l.
7. "Church on the Hill of Storms," c. 1937-1938, oil on canvas, 30" x 36", s.l.r.
8. "Pond Village, Springtime," 1939, 30" x 36", oil on canvas, s.l.l. (Collection of Marjorie Ellen Yater, Pomfret Center, Connecticut)
9. "Still Life with Two Ships," c. 1942, oil on canvas, 30" x 36", s.l.l.
10. "Grace Hall Mansion," c. 1945, oil on canvas, 26" x 42", s.l.r.
11. "Unicorn, Ringling Brothers Circus," 1954, oil on canvas, 24" x 36", s.l.r.
12. "Wellfleet in Winter," 1957, oil on canvas, 26" x 42", s.l.r.
13. "Ice House on Shank Painter Pond," oil on canvas, 26" x 42", s.l.r.
14. "St. Croix Trees," c. 1963, 16" x 20", oil on canvas, s.l.r.

WATERCOLORS:

15. "The Art Class," 1932-1934, 13" x 18½", s.l.r. (Collection of Napi & Helen Van Dereck, Provincetown, Massachusetts**)
16. "Misty Harbor," 1934, 14½" x 19", s.l.r.
17. "Afternoon Freight", 1935, 13" x 18½", s.l.r.
18. "Evening Sun, Provincetown," 1935, 13" x 19", s.l.r.
19. "Dyer St.- Early Morning," 1936, 17" x 13", s.l.l.
20. "Methodist Church," 1936, 18" x 24", s.l.l.
21. "Snow on Pearl Street," 1938, 20" x 27", s.l.r.
22. "Road to Provincetown," 1939, 18½" x 24½", s.l.r.
23. "Washday on Tenth Ave.," 1939, 18" x 24", s.l.r.
24. "Silas Green from New Orleans," 1939, 18" x 24", s.l.r.
25. "Six of a Kind," 1939, 18" x 24", s.l.r.
26. "Just Resting," 1939, 18" x 24", s.l.r.
27. "Drying Nets-Weir Poles," c. 1940, 20" x 30", s.l.r.
28. "The Barrel Traps," c. 1940, 20" x 30", s.l.r.
29. "Storm Clouds Over the Harbor," 1940, 18" x 24", s.l.l.
30. "Unloading Fish at North Truro," c. 1940, 20" x 30", s.l.r. (Collection of Gregory Morris, Truro, Massachusetts)
31. "Corner of Second and Mulberry" (Madison, Indiana), c. 1940, 20" x 24", s.l.r.
32. "Martello Tower" (Key West, Florida), 1952, 6 1/8" x 9 1/4", s.l.l.
33. "45 B Queen St., Frederkisted," c. 1963, 20" x 30", s.l.r.
34. "Freeman's Wharf," 22" x 29 3/4", s.l.r.
35. "Figurehead House," 1950, 18" x 24", s.l.l. (Collection of Barry Meegan, Truro, Massachusetts)
36. "Little Natalia and the Liberty," c. 1970, 20" x 30", s.l.r.

37. "Fishing Boats at Town Wharf," c. 1970, 20" x 30", s.l.l.
38. "Boats at MacMillan Wharf, c. 1970, 20" x 30", s.l.l.
39. "Wellfleet Masonic Hall," c. 1985, 30" x 20", s.c.r. (signed center right)
40. "Snow on the Trees at Tom's Hill," c. 1987, 20" x 30", s.l.r.
41. "The Last Trap Boat," 1976, 20" x 30", s.l.r. (Collection of Diana Worthington, Wellfleet, Massachusetts)

DRAWINGS:

42. "Female Nude," c. 1930, charcoal on paper, 33½" x 23½", s.l.l.
43. "Male Nude," c. 1930, charcoal on paper, 23 1/8" x 12 1/4", s.l.l.

PASTEL:

44. "Old French Woman," 1930, pastel and charcoal on red paper, 21" x 16", s.l.r.
(The E. J. Buffington Prize, Hoosier Salon, Indianapolis, Indiana, 1931)

* Hereafter indicated by s.l.r.; signed lower left, s.l.l.

** Numbers 15 through 19: Collection of Napi & Helen Van Dereck, Provincetown, Massachusetts



“The Last Trap Boat,” 1976

Proceeds from the sale of this catalogue will go toward the restoration of the Trap Boat “Charlotte” at the Provincetown Heritage Museum. Further donations may be made to the Provincetown Historical Association, Box 552, Provincetown, MA 02657