

Walter Granville-Smith (1870 - 1938)

By the Seashore, circa 1910

signed lower right

watercolor and gouache on paper

16 1/4" x 22 1/2"

Walter Granville-Smith, a native of Newark, New Jersey studied with Walter Satterlee (1844 - 1908) in New York, and later recalled that Charles Curran (1861 - 1942), Elliott Daingerfield (1859 - 1932), and Frank De Haven (1856 - 1934) were among his fellow students. That would date Granville-Smith's arrival to 1884, when he was just fourteen (1). As a young and ambitious art student, he also attended the Art Students League and studied with the famed American Impressionists James Carroll Beckwith (1852 - 1917) and Willard Metcalf (1858 - 1925). Granville-Smith began his career as an illustrator, working for the notable magazines *Scribner's*, *Harper's*, and *Century*.

In 1896 Granville-Smith began summering regularly on Fire Island off of the Long Island coast, and eventually purchased a home in Bellport, New York. The south shore of Long Island and its barrier beaches became favorite subjects of the artist's landscape and marine paintings. After a tour of Europe, which included Belgium, Holland, and France, he abandoned illustration work and turned his full attention to painting. He maintained parallel interests in oil painting and watercolor throughout his career.

In America, watercolor and the Impressionist idiom became securely identified by 1880, while practitioners of Impressionism in France made little use of the medium. The most formative years of Granville-Smith's career coincided with the popularity of the watercolor movement in America at its peak, as well as the growing appeal of Impressionism among American Artists. *By the Seashore* is charged with rich color combinations and energetic brushwork draws upon this culmination of interests. The use of the medium provides a clarity and luminosity not dissimilar to the ocean water as it reflects the rays of summer sunlight.

Provenance: From the trade to the gallery.

Bibliography:

1. David B. Dearing, *Paintings and Sculpture in the Collection of National Academy of Design* (Manchester: Hudson Hills, 2004), 231.