

# INTERNATIONAL CENTER FOR WATERCOLOR



BURCHFIELD PENNEY  
ART CENTER

at SUNY Buffalo State

## April 2015 Watercolor Newsletter

---

### Exhibitions of Note



Charles E. Burchfield (1893-1967), *Telegraph Music*, 1949; watercolor and ink on paper, Overall: 11 5/8 x 17 5/8 in. (29.5 x 44.8 cm) Frame: 19 in. (48.3 cm); The Charles Rand Penney Collection of Work by Charles E. Burchfield, 1994

#### **Charles E. Burchfield: Audio Graphics**

*Presented in part by the Charles E. Burchfield Foundation*

March 13–August 23, 2015

In a journal entry from July 26, 1915 Charles Burchfield wrote:

*What true poetry about a freight whistle! It is inexpressible.*

*It seems at times I should be a composer of sounds, not only of rhythms & colors —*

The exhibition *Charles E. Burchfield: Audio Graphics* explores Burchfield's works in terms of their musical symbols, by examining his fascination and love of sound, described in his journals. These include the sounds of the city, his neighborhood and nature which he experienced while walking to the many sites that would become his paintings. Burchfield equated these aural wonders to great compositional works of Beethoven, Bach and Sibelius, and used musical language to define his intent. He also invented musical symbols to make his paintings more genuine to the environment he was capturing.

### **The 148th Annual International Exhibition of the American Watercolor Society**

Salmagundi Club

47 Fifth Avenue

New York, NY

April 6-25, 2015

Further information: 212-206-8986 or [info@americanwatercolorociety.org](mailto:info@americanwatercolorociety.org)

## **Exhibitions to Enter Artwork**

### **47th Annual Watercolor West Juried Exhibition**

Juror: Stephen Quiller

City of Brea Art Gallery

Brea, California

Deadline: April 1-June 30, 2015

October 17 - December 13, 2015

Further information at: Watercolor West [www.watercolorwest.org](http://www.watercolorwest.org)

### **2015 Adirondacks National Exhibition of American Watercolors**

Juror of Selection: Elaine Daily-Birnbaum

Juror of Awards: Roger DeMuth

View Art Center

Old Forge, NY

Deadline: April 20

August 8-October 5 2015

Further information: [www.viewarts.org](http://www.viewarts.org)

### **33rd Annual Juried Art Exhibition, Watermedia 2015**

Montana Watercolor Society

Mountain Sage Gallery

Helena, MT.

Juror: Gloria Miller Allen

October 1-31, 2015

Deadline: June 1, 2015

Further information: [www.montanawatercolorociety.org](http://www.montanawatercolorociety.org) or [mtws2015media@gmail.com](mailto:mtws2015media@gmail.com)

## **San Diego Watercolor Society 35th Annual International Exhibition**

San Diego Watercolor Society Gallery

San Diego, CA.

Juror Donna Zagotta

October 1-31, 2015

Deadline: May 8, 2015

Further information: 619-876-4550 or [www.SDWS.org](http://www.SDWS.org)

## **Pennsylvania Watercolor Society's 36th International Juried Exhibition**

Carlisle Arts Learning Center

Carlisle, PA.

Deadline: May 31, 2015

September 25 - November 13, 2015

Further information: [www.pawcs.com](http://www.pawcs.com) or email [pwsjuriedshow@gmail.com](mailto:pwsjuriedshow@gmail.com).

## **Museums**



William Matthews (American, b. 1949), *Hopalong Henry*, (detail) 2013. Watercolor on paper. Collection of the artist.

### **William Matthews: Trespassing**

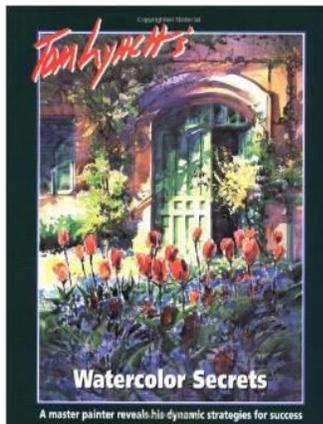
Denver Art Museum

Denver, CO

November 23, 2014 – May 17, 2015

*William Matthews: Trespassing* presents selected works from his early career to his most recent paintings. Matthews began working as a graphic designer, but dedicated himself to watercolor painting in 1990. The 27 artworks on view exemplify his expertise and sophisticated understanding of watercolor technique. His main focus has been subjects found in the American West: working cowboys, ranches, rural architecture, and the landscape. While primarily known for his cowboy paintings, Matthews is not himself a cowboy. Instead, he is an interloper—a trespasser—viewing their world from the outside. He is not, however, a stranger to the West. Matthews is a westerner who lives and works in Denver.

## Demonstrations, Workshops and Lectures



### Watercolor with Tom Lynch

Saint Louis Watercolor Society

Clayton, MO

April 13-17, 2015

Tom Lynch, is a master watercolorist and educator with over 35 years' experience. He is the host of the popular TV series "Fun with Watercolor" and the author of eight books. His art work has been featured in galleries nationwide; the American Embassy in Paris; the U.S. Open; and several PGA and LPGA Tournaments. Tom has been honored with numerous awards including two Lifetime Achievement Honors; Landscape Artist of the Year; and First Honorary member of the Canadian Watercolor Society.

Every popular Art Magazine has featured his writings including "Tips from a Master" (International Artist); and listed as one of the "20 Greatest Teachers" (American Artist), and featured on the cover of Watercolor Magazine, 2011. Tom has a passion for teaching and that same passion is evident in his work. He is a natural teacher who is especially intuitive in developing the student's own individual needs.



### Fresh Paths in Watercolor: Five New Strategies for Success with Susan Webb Tregay

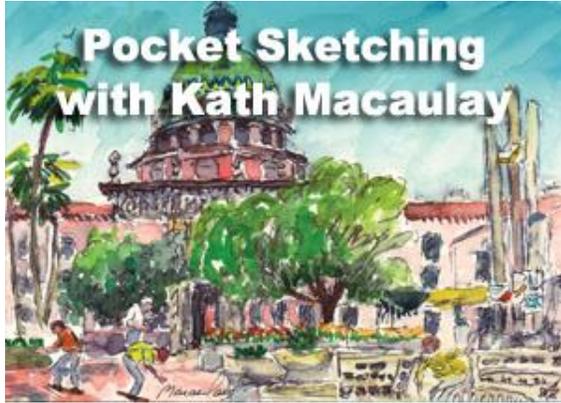
Niagara Frontier Watercolor Society

The Kenan Center

Lockport, NY

May 18-22, 2015

Further information: [jasesh@localnet.com](mailto:jasesh@localnet.com) or (716) 885-4918



### **Pocket Sketching with Kath Macaulay**

Carmel Visual Arts

Carmel, CA

May 27–29, 2015

The Pocket Sketching workshop: This quick-draw technique allows anyone to “journal” wherever they are using only a 4 x 6 art pad, a pen, a small paint set, a brush and a film canister of water. Perfect for hiking, sitting in a café or standing in line — take it anywhere, whip it out in a minute, and preserve a memory in 25 minutes or less. With a pocket sketch it’s more about capturing the “feel” of a place rather than simply taking a camera image. This workshop is ideal for timid beginners who want to fearlessly paint in public, for experienced artists who want minimal equipment with no clean-up, and for anyone wanting a truly intimate record of what you think you see. Interactive critiques and demonstrations are both given constantly. Each person says what they want from the workshop at the beginning: individual needs are constantly addressed so people achieve in a very positive, personal, atmosphere.

Day One: Basic technique and landscape, and finishing within 25 minutes. Perspective of contrast, color and focal point are all covered.

Day Two: Still life and people. This includes the only ‘problem’ with the pen.

Day Three: On location, plein air, learning to use the technique anywhere in 25 minutes or less, *fearlessly*.

Kath Started in about '86 by accident on a painting trip as an offshoot to ‘wash drawing’, a difficult technique done with India ink. The India ink indelible line is drawn and immediately ‘run’ with water from a brush to obtain different values, or shades, to either side of the line. If you’re not quick enough, you get just a line drawing that can never be changed. She picked up a pen to write to a friend. The brush was always in her hand, by habit. She hit the line, also by habit, and it ran just like with India ink. It was a wash drawing without traditional India

ink. Until used with water, the line can be used for years in a wash drawing. It never spills. It mixes perfectly with watercolors, providing the 'shade' of almost every color.



### **Intuitive Approaches to watercolor with with Fábio Cembranelli**

Mississauga, Canada

July 22-25, 2015

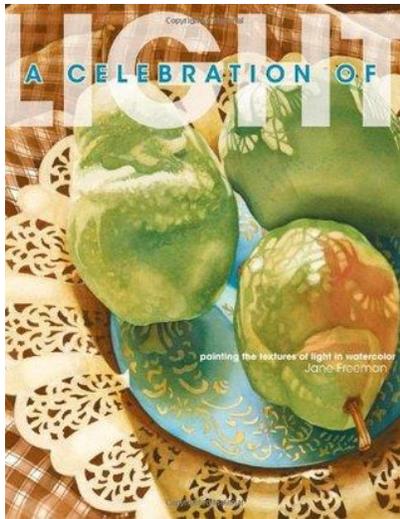
Fábio Cembranelli guides artists in developing loose and spontaneous watercolor techniques, enhancing their own personal intuitive approach: (space is limited)

- wet on wet
- wet on dry watercolor techniques
- light and shadow effects
- composition and depth
- enhancing the focal point
- taking advantage of the unexpected
- demonstration, hands-on painting, critiques

"What compels me to paint with this approach is the possibility of painting quickly. It suits my personality best -- the fluidity of the medium provides a unique sensation of unexpected colour mixing, particularly when I define only the main masses and allow the unpredictable to happen on the rest of the paper. Timing is quite important in my method. I lean intuitively toward realism, but the right speed forces me to create diffused effects and shapes. I love painting flowers and landscapes in watercolour and I'm always enchanted by the attempt to capture the contrast between loose and definitive edges, as well as light and shadow effects."

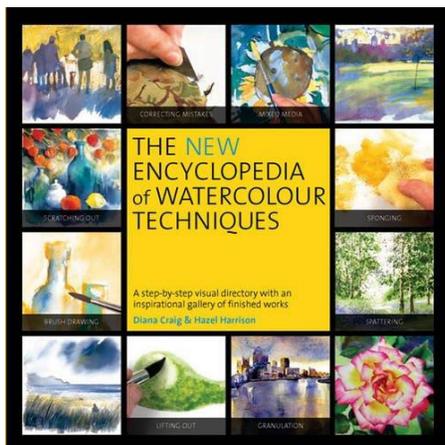
Fábio Cembranelli

## **Books, Catalogues and Publications**



### **A Celebration of Light: Painting the Textures of Light in Watercolor by Jane Freeman**

Often inspiration comes not so much from the subject itself as from the effect light has on the subject. Light tells the viewer what is happening in that moment of time - how the light faded out the leaves and made the shadows reflect the sky, or what time of day it was because of the angle of the shadows. This book shows you how to relay that information to make your viewer see and even feel the lighting effects that inspired you to paint your subject in the first place.



### **New Encyclopedia of Watercolour Techniques**

by Hazel Harrison

April 2011



## PAINTING NATURE in Watercolor with Cathy Johnson

37 Step-by-Step Demonstrations Using Watercolor Pencil and Paint



### Painting Nature in Watercolor with Cathy Johnson

37 Step-by-Step Demonstrations Using Watercolor Pencil and Paint

In *Painting Nature in Watercolor*, Cathy discusses various mediums and basic watercolor supplies so you can get out and paint en plein air, or stay in the comfort of your home. Follow along as each chapter covers how to paint in different habitats and key observations to make in each. Find an abundance of helpful tips and techniques with 37 step-by-step demonstrations for using watercolor pencil and paint. You can now breathe fresh air into your paintings by capturing nature's treasures in watercolor with the help of *Painting Nature in Watercolor*.



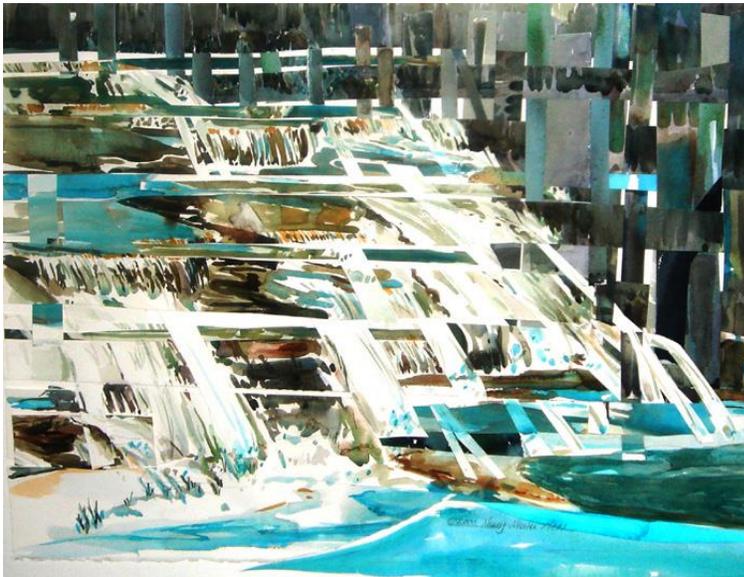
“Work across a two-page spread if you like, and create a montage of a single day,” says Cathy Johnson. “Just keep adding till you run out of room. Design the page, use a grid with small, quick sketches or allow your design to evolve naturally to fill as much space as it seems to need. Here, the morning’s grocery shopping included a sketch of a sweet hound waiting for his master, an ink sketch of the woodchuck that frequents a den under my deck and a watercolor of my backyard jungle completed later in the day. I added color to the dog and woodchuck later. This is in my hand-bound journal with hot-pressed watercolor paper.”

## In the News



Georgia O'Keeffe, *Blue Nude*, 1917, 15 1/16 x 11 1/8 inches, watercolor on paper  
Sheldon Memorial Art Gallery and Sculpture Garden, University of Nebraska-Lincoln,  
Anonymous donor, <http://www.watercolorpainting.com/famousartist/Okeefe.htm>

"Born and raised in Sun Prairie, Wisconsin, Georgia O'Keeffe became one of the first American modernists, the first woman to gain recognition for that style, and a signature painter of Southwest landscape and structures. Excerpt from the archives of [AskArt.com](http://www.AskArt.com)



Nancy Maas woven watercolor collages on paper.



Kay Smith woven watercolor collages on paper.



Farrell Brickhouse, *The Hunt*, watercolor monotype from vellum on woven paper with hand painting, 12.5 x 14.5 inches



Jonathan Matteson, *Untitled #1 - FUSIONS*, 2014. 22 in x 22 in (55.88 cm x 55.88 cm). Watercolor on paper.

**Jonathan Matteson artist statement:**

I believe abstract textures efficiently and effectively heighten our awareness of time and space. They are signs that act as catalysts in identifying, connecting, or reliving moments that relate to sight, smell, taste, touch, and/or sound. Furthermore, these abstracts challenge the viewer's curiosity and imagination through the simplified way that they visualize complex things such as thoughts and feelings, helping to balance the heavy weight of concrete imagery that inundates our lives. My work also investigates the psychological impact between both the analog and digital existence of art so some pieces are made to be actual objects and some are not. An analogy to musical composition is useful to understanding my creative process. Music made in a studio is different from that created during a live performance. Like the studio musician, my paintings, graphics, photographs, and other creative works are successive recordings made in a private professional space using a variety of tools before a final compilation is released to an audience. To construct captivating images, I set a sequence of steps for myself that allow for improvisation to varying degrees. Melodic lines, harmonic colors, and rhythmic patterns coalesce to ensure an evocative experience that is both compelling and complete.



Wassily Kandinsky, 1910, Munich / Monaco, Germany, Ink, watercolor on paper, 49.6 x 64.8 cm  
Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France

---

**On-line Newsletter Editor**

Kathy Gaye Shiroki, Curator of Museum Learning and Community Engagement