CHARLES BURCHFIELD
EARLY WATERCOLORS

APRIL 11 1930 APRIL 26
MUSEUM OF MODERN ART
730 FIFTH AVENUE NEW YORK
CHRONOLOGY

1893  Born at Ashtabula Harbor, Ohio, April 9th.
1898  Moved to Salem, Ohio, where he lived until 1921.
1911–16  Studied at the Cleveland School of Art. Encouraged by Henry G. Keller. Worked during summers and until 1921 as costs accountant in automobile parts company.
1920  First exhibition in New York made possible by Mrs. Mary Mowbray-Clarke. Has since exhibited in many American cities and in London (1923) and Paris (1925).
1921–28  Worked as designer of wallpapers in Buffalo.
        Now lives in Gardenville, New York.

Other watercolors are in the following collections:

BROOKLYN, MUSEUM OF ART
BUFFALO, ALBRIGHT ART GALLERY
CLEVELAND, MUSEUM OF ART
NEWARK, ART MUSEUM
NEW YORK, METROPOLITAN MUSEUM OF ART
NEW YORK, MUSEUM OF MODERN ART
NEW YORK, WHITNEY MUSEUM
PHILADELPHIA, PENNSYLVANIA ACADEMY OF THE FINE ARTS
WASHINGTON, PHILLIPS MEMORIAL GALLERY
CATALOG

Notes on the pictures are by Mr. Burchfield

1 SUMMER RAIN
19\frac{7}{8} \times 13\frac{7}{8} inches
Signed and dated lower right, Sept. 1916
Private Collection, New York
Raindrops like jewels hang on sunflower plants.

2 THE CITY
14 \times 19\frac{3}{8} inches
Signed and dated lower right, 1916
Layer after layer of sections of the city extending out to the horizon like long rolling ocean waves, cut by the brilliant reflections of sun on polished slate roofs.

3 CAT-TAILS
14 \times 19\frac{3}{8} inches
Signed and dated lower left, 1916
Illustrated
Cat-tails growing in front of a pile of mine refuse, the March sun shining—lacy trees.
Painted while home from school on a spring vacation.

4 ROGUES' GALLERY
13\frac{7}{8} \times 19\frac{3}{4} inches
Signed and dated lower right, 1916
Illustrated
A rogues' gallery of sunflowers in the brilliant, dry sunshine of August.

5 DRIFTING DANDELION SEEDS
14 \times 19\frac{3}{4} inches
Signed and dated lower left, 1916
Collection Thomas Metcalf, Boston
Winged dandelion seeds scattered obliquely across the overlapping layers of a hayfield by a fresh June wind.

6 DECORATIVE LANDSCAPE: SHADOW
19\frac{3}{4} \times 13\frac{5}{8} inches
Signed and dated lower right, 1916
Collection Edward W. Root, Clinton, New York
Color notes are recorded on the painting.

7 DECORATIVE LANDSCAPE: HOT MORNING SUNLIGHT
13\frac{3}{4} \times 19\frac{3}{2} inches
Signed and dated lower right, 1916
Collection Edward W. Root, Clinton, New York
The air is heavy with humidity—the sky covered with a thick mist, on which the sun shines, seeming to turn it into brilliant steam; it is one of those oppressively hot mornings which always end in a violent thunderstorm in the afternoon.
8 PORTRAIT STUDY—IN A DOORWAY
25 x 29¾ inches
Painted January 1917
Collection Mrs. Alice M. Burchfield, Salem, Ohio
Illustrated
Not an attempt to produce a "bona fide" portrait, but merely a study of a mood in which the figure is simply one of many objects.

9 A FALLEN TREE
18 x 21 inches
Signed and dated lower right, Feb. 24, 1917
Private Collection, New York
A fallen sycamore tree sprawling over a frozen swamp pond with a wild, haunted marsh tangle behind.

10 THE CONFERENCE
14 x 19¾ inches
Painted March 3, 1917

11 WHEAT FIELD WITH TOWER
22 x 17¾ inches
Signed and dated lower left, June 1917
The last rays of the sun on a tower in front of a field of young wheat.

12 SUNDAY MORNING AT ELEVEN O’CLOCK (A recollection of a childhood mood)
21¾ x 17¾ inches
Painted June 1917
Collection Frank K. M. Rehn, New York
I had had a quarrel with my Sunday-school teacher, and had run outside. Wishing to avoid the embarrassment of having to explain at home my premature return from Sunday-school, I hung around in the church-yard until the class was dismissed. A still, hot June morning; the Sunday quiet had settled down over the town—trees stood motionless as if yearning toward the sun; the roses drooped in the heat; all things seemed blended in one harmonious whole; I only was out of harmony.

13 A MEMORY FROM CHILDHOOD
17¾ x 22 inches
Signed and dated lower right, July 28, 1917
Collection Mrs. Courtlandt D. Barnes, New York
Long summer noon hours in the woods—the dazzling white sun spreads fantastic shapes over the dark floor under the trees—the child sits listening to the hum of insects, dreaming of fairies.

14 THE AUGUST NORTH (A memory of childhood)
24¾ x 18½ inches
Signed and dated lower right, August 1917
In August at the last fading of twilight the North assumed to the child a fearful aspect (that colored his thoughts even into early manhood). A melancholy settles down over the child’s world—he is as if in a tomb—he thinks all his loved ones are gone away or dead—the ghostly white petunias droop with sadness—unnamed terrors lurk in the black caverns under bushes and trees—as the darkness settles down, the pulsating chorus of night insects commences swelling louder and louder until it resembles the heart beat of the interior of a black closet.
15 THE INSECT CHORUS
20 x 15 7/8 inches
Signed lower right, 1917—Painted September 5
Collection Edward W. Root, Clinton, New York

It is late Sunday afternoon in August, the child stands alone in the garden listening to the metallic sounds of insects; they are all his world, so to his mind all things become saturated with their presence—crickets lurk in the depths of the grass, the shadows of the trees conceal fantastic creatures, and the boy looks with fear at the black interior of the arbor, not knowing what terrible thing might be there.

16 PORTRAIT OF MY AUNT EMILY
27 7/8 x 18 inches
Painted September 22–26, 1917
Collection Mrs. Alice M. Burchfield, Salem, Ohio

Aunt Em’s home always fascinated me as a boy—the old grandfather clock with its slow, stately ticking—the naive portrait of a black cat—the picture of old-fashioned flowers—the rug carpets, etc.

17 CHURCH BELLS RINGING—RAINY WINTER NIGHT
30 x 19 inches
Signed and dated lower right, December 1917
Collection Miss Louise M. Dunn, Cleveland

Illustrated

From a letter dated March 5, 1929: “It was an attempt to express a childhood emotion—a rainy winter night—the church bell is ringing and it terrifies me (the child)—the bell ringing motive reaches out and saturates the rainy sky—the roofs of the houses dripping with rain are influenced; the child attempts to be comforted by the thoughts of candle lights and Christmas trees, but the fear of the black, rainy night is overpowering. When I think back on such things I know what R—— means by the ‘pang in the middle of the night’.”

18 THE SONG OF THE KATYDIDS ON AN AUGUST MORNING
17 3/4 x 21 3/4 inches
Signed and dated lower right, 1917
Collection Frank K. M. Rehn, New York

Illustrated

A stagnant August morning during the drought season; as the pitiless sun mounts into the mid-morning sky the insect chorus commences, the katydids and locusts predominating; their monotonous, mechanical, brassy rhythms soon pervade the whole air, combining with heat waves of the sun, and saturating trees and houses and sky.

19 CHILDHOOD’S GARDEN
27 x 18 7/8 inches
Signed and dated lower right, 1917
Collection Edward W. Root, Clinton, New York

A memory of childhood—an attempt to re-create the way a flower garden looks to a child.

20 THE WINDOW BY THE ALLEY
18 x 22 inches
Painted 1917

Illustrated
21 BEECH TREES
21 3/4 x 17 3/4 inches
Signed and dated lower right, 1917

22 THE SOUTHEAST SNOWSTORM
17 3/4 x 19 1/2 inches
Dated lower right, 1917

23 THE BARN
14 x 19 7/8 inches
Signed and dated lower right, 1917

24 THE EAST WIND
18 x 22 inches
Painted January 1918
The East wind brings rain—to the child in his bed, the wind is a fabulous monster and the days of rain on the roof are frightful.

25 GARDEN OF MEMORIES
25 3/4 x 22 3/4 inches
Signed lower right
Painted August-September 1917
Private Collection, New York
Crabbed old age sits in front of her black doorway, without hope for the future, brooding. Spiders lurk in dark corners; the dying plants reflect her mood. The romantic autumn moon rises just the same.

26 THE NIGHT WIND
21 1/2 x 21 1/4 inches
Painted January 1918
Private Collection, New York
To the child sitting cozily in his home, the roar of the wind outside fills his mind full of visions of strange phantoms and monsters flying over the land.

27 THE FIRST HEPATICAS
21 1/4 x 27 3/4 inches
Painted March 1918
It is late March; it has been raining. Walking along through the barren woods in the dusk, I come upon the first hepaticas; the drooping unopened buds, exquisite in their delicateness, present a striking contrast to the black, evil-looking tree trunks.