

CHARLES BURCHFIELD CENTER



**BUFFALO STATE
UNIVERSITY COLLEGE**

1300 ELMWOOD AVE., BUFFALO, NEW YORK 14222

In February 1929 the Frank K. M. Rehn Gallery of New York City became the dealer for Charles E. Burchfield. In referring to the period 1921–29 Burchfield points to these years as a busy time. He was designing wallpapers at a well-known Buffalo wallpaper factory and raising a family. In autobiographical notes which he prepared for the Whitney Museum of American Art he noted: “The work at the factory was demanding and absorbed much . . . of my energy . . .

“Most of the wallpaper designing was routine work, but not unpleasant. My own original designs were classified as special; the line could stand but one or two of them a year.

“By 1928, I had developed chronic nervous indigestion, just as my two predecessors at the factory had done, so with the help and encouragement of my wife, I decided to give up the wallpaper job and to devote my full time to painting. My dealer, Frank K. M. Rehn, was sure he could sell enough of my work.

“At this point, another thing happened to help matters. Edward Root paid a visit to the studio. I had little new to show him, but, sensing his disappointment, I got out a portfolio of my 1916 watercolors. Root was very much taken with them and arranged a meeting between Rehn and me at his home in Clinton, New York. Root himself bought a dozen or so watercolors, and after Rehn had them in New York, others began to buy them, so the way seemed clear for me to resign my job.”

And toward the end of his life when Charles Burchfield prepared the basic text for the Catalogue of HIS GOLDEN YEAR Exhibition at the University of Arizona, he wrote:

“About the middle of this decade (1950–60) my dealer and friend of longstanding, Frank Rehn died. His death seemed to make inevitable the passing of the Rehn Gallery, but it has been carried on since with great vigor and success by his former assistant, John Clancy, who also has become a great personal friend.”

To become intimately acquainted with the works of Charles Burchfield has inevitably led Museum personnel, collectors and students to the Frank Rehn Gallery. While the writer had no opportunity to meet Mr. Rehn, to have become acquainted with John Clancy has been a special privilege. His knowledge of Burchfield—his work, his contemporaries and his era is enormous. His sensitivity to the man, his attitudes, techniques and what made Burchfield the special artist he was, clearly makes John Clancy, what Charles Burchfield used to say, “much more than a dealer.”

It is indeed a great pleasure to present, for the first time, Burchfield works in the private collection of John and Winifred Clancy, together with Burchfield works currently held by the Rehn Gallery.

Edna M. Lindemann, *Curator*

WORKS FROM CLANCY AND REHN GALLERY COLLECTIONS

June 29 – November 2, 1969

FROM THE COLLECTION OF MR. AND MRS. JOHN CLANCY

PORTRAIT OF MY AUNT EMILY, 1917. 26 X 17¾ inches—Watercolor
BURNING MUCKLAND, 1929. 19 X 26 inches—Watercolor
SWAMP POOLS, 1939. 20½ X 29½ inches—Watercolor
AFTERNOON IN THE HILLS, 1939/41. 27 X 40 inches—Watercolor
WINTER SCENE, 1948. 28 X 24 inches—Watercolor
DREAM OF A FANTASY FLOWER, 1960/66. 33 X 40 inches—Watercolor

FROM FRANK REHN GALLERY

LATE AUTUMN, 1917. 18 X 14 inches—Watercolor
BACKYARDS—SPRING, 1917. 19 X 16 inches—Watercolor
AUTUMN, 1917. 18 X 14 inches—Watercolor
ACROSS THE MOUNTAINSIDE, 1932. 19 X 27 inches—Watercolor
GREEN HILL, 1933. 23 X 33 inches—Watercolor
THE MAPLES—NORTH OF LITTLE VALLEY, 1955. 40 X 30 inches—Watercolor
THE TREE THAT REACHED THE SKY, CA. 1966. 54 X 30 inches—Watercolor
WIND SWEPT TREES, CA. 1966. 33 X 40 inches—Watercolor
BRINGING IN THE CHRISTMAS TREE, 1947. 27 X 40 inches—Watercolor
WINGED SKY (Sketch for WINDBLOWN ASTERS, 1951, in the permanent
collection of the Burchfield Center) 11½ X 13½ inches—Pencil Sketch

The Charles Burchfield Center is a gallery devoted to the exhibition of major works and memorabilia of Western New York's world-famous watercolorist. It is located at the Buffalo State University College in Rockwell Hall, one of the original buildings on the Elmwood Avenue campus. The Center features continuous exhibitions of significant works by the artist, including sketches as well as his journals and writings, together with publications concerning him and comprehensive photographic records of his work. Although the Center is committed to building a permanent collection, it supplements its collection by loans from other sources. Since the opening of the Center and continuing into the foreseeable future, special exhibits, each of approximately three months' duration, have been and will be successively held.

THE BURCHFIELD CENTER ADVISORY COMMITTEE / *Paul G. Bulger*

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