

Highlights



President's Palette

I was going through some books in my house last week to see what I can get rid of and picked up a music appreciation book from when my son was in school. I flipped it open and was surprised to see several pages of images of impressionists' paintings. So I had to read that section of the book. Here are some interesting parallels between music and art from *Music An Appreciation* by Roger Kamien.

Around the beginning of the twentieth century the most important musical style was impressionist, best represented by the music of the French composer Claude Debussy, but first we'll talk about an earlier artistic movement in France.

In 1874, a group of French painters including Claude Monet, Auguste Renoir and Camille Pissarro had an exhibition in Paris. One Monet Painting entitled "Impression: Sunrise" particularly annoyed an art critic, who wrote, "Wallpaper in its embryonic state is more finished than that seascape." Using Monet's title, the art critic mockingly called the entire show "the exhibition of the impressionists."

Today most of us appreciate impressionist paintings, which colorfully depict the joys of life and the beauties of nature. But during the 1870's, they were seen as formless collections of tiny colored patches - which they are when viewed closely. From a distance, however, the brush strokes blend and merge into recognizable forms and shimmering colors. Impressionist paintings broke from traditional depictions of reality and these Impressionist paintings were catalysts for many other developments during the twentieth century.

Turning to music, the French impressionist composer Claude Debussy linked the romantic era with the twentieth century. At the early age of ten (1872), he entered the Paris Conservatory. While he was at the Conservatory, the Impressionists were exhibiting their paintings in Paris. Debussy's teachers regarded him as a talented rebel who improvised unorthodox chord progressions of dissonances that did not resolve. For years after school Debussy led an unsettled life, earning a small income by teaching piano. He was little known to the musical public until the age of 31 when he completed a masterpiece, his "String Quartet". The next year, in 1894, he created "Prelude to the Afternoon of a Faun," which has become his most popular orchestral work.

A dramatic turning point in Debussy's career came in 1902, with his opera "Pelleas et Melisande." Critics were sharply divided. Some complained about the absence of melody and the harmonies that broke traditional rules; others were delighted by the poetic atmosphere and subtle tone colors. The opera soon caught on, however, and Debussy was recognized as the most important living French composer. Like the French Impressionist painters, he was a master at evoking a fleeting mood and misty atmosphere. His interest in the effects of fluidity, intangibility, and impermanence is mirrored in the titles: "Reflections in the Water," "Clouds," and "Sounds and Perfumes Swirl in the Evening Air." Stress on tone color, atmosphere, and fluidity is characteristic of impressionism in music.

It might be nice to listen to Debussy while I paint.

Kathleen Stangfel

Upcoming Events

How to Prepare to Become a Signature Member of BWS
Howard County Center for the Arts
Ellicott City, MD
November 5, 2016 (Registration full)

Member News

Kay Sandler exhibited at the Visitor's Center at Brookside Gardens in Wheaton from September 26 -October 30 (below). Kay is also exhibiting at the Secolari shop at the Columbia Mall through the end of the year, reception Nov. 13 5-7pm. Kay's work will be included in an exhibition to benefit the HorseSpirit Arts Gallery, Nov. 5-Jan. 28, 2017 at The Meeting House Gallery at Oakland Mills Interfaith Center in Columbia. Kay was able to rescue all 60 of her paintings from her flooded out office in Main Street, Ellicott City, a few weeks after the flood.



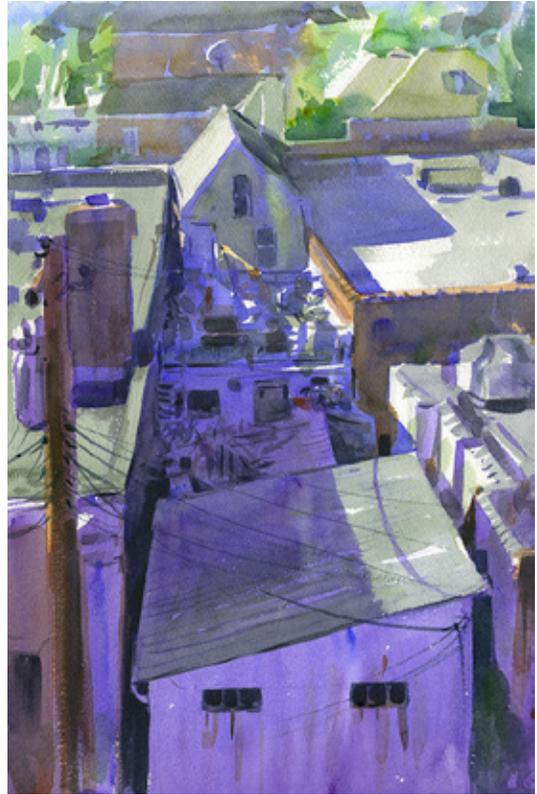
Alexis Lavine has been awarded Signature Membership in both the National Watercolor Society and Watercolor West. Her paintings are being exhibited in both organizations' annual exhibitions, in California. "Red Hat Ladies Share a Secret" is below.



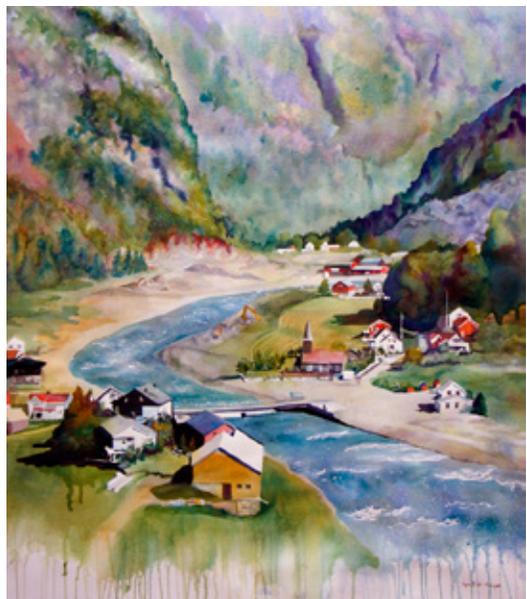
J. M. Littleton is offering a Watercolor Workshop on 11/13/16, Littleton School of Art, Towson, \$50, all supplies included. AWS/NWS Exhibitor, Internationally Award Winning Artist. 410-828-1198, www.littletonart.com, welles21@verizon.net.

Elizabeth Burin's solo exhibition, "Near and Far", opens at Bismark/Wilson Gallery in Baltimore on November 13. The opening reception is 1-4pm at 1760 Bank Street in Fells Point. There will be a closing reception Jan. 8, 1-4pm. In between, viewing is by appointment only. Contact the gallery owner claudiabismark@verizon.net or 410-675-8959; or the artist <mailto:eburin@verizon.net> or 410-578-1329.

Joanna Barnum competed in the Harford Plein Air paint-out event as a juried artist, and received Second Place in the exhibit for her painting "Bel Air Boogie Woogie" (below). She had two plein air paintings juried into the Mid-Atlantic Plein Air Painters' Association's Cityscape 2016 show at the Peale Museum in Baltimore, and received Second Place for "From One Fishbowl To Another." She will also have watercolor illustrations published in the upcoming Winter issue of *Faerie Magazine*.



April M Rimpo has a solo exhibit "Contemporary Landscapes" at the Columbia Art Center from November 10-December 4, 2016. Come see her bold acrylics and watercolors as she explores places near and far. Rimpo shares urban, rural and pastoral scenes from remote locales. In addition, April will be teaching her one day workshop "Art of Business for Artists" on November 13th, 10am through the Columbia Art Center, 410-730-0075. ("Glacial River," below)



Lois Wolford's painting "Green Chairs" (below) was accepted into the 2016 NWS international watercolor show in San Pedro California.



Welcome New Signature Artists

Additional new signature artist members will be announced next month. These announcements are made only after payment is received and the member is considered in good standing.

Ronda B Albright of Martinsburg, WV 25401

Cheryl Elmo of Morgantown, PA 19543

Valthea Fry of North Potomac, MD 20878

Stacy Levy of Owings Mills, MD 21117

Martha A. Stoelting of Parkville, MD 21234

Welcome New Associates

Elizabeth Cadwalader of Baltimore, MD 21209

Stephanie Gustavson of Germantown, MD 20874

Carol Hartman of York, PA 17404

Kathleen Krauss of Finksburg, MD 21048

Manuela Porta of Parkton, MD 21120

Lena K Thynell of Port Matilda, PA 16870

BWS History

I came across this image (below) from James Gurney's blog. It depicts a Russian art class around the turn of the century (judging by the dress). Of note, are the women in the class. Out of at least 26 men (some figures are ambiguous) there are at least 6 women.



Thought you might enjoy seeing something from the time period of the BWS's founding.

Joyce Durkin, Former BWS Archivist

Opportunities

American Watercolor Society

2017 Annual International Exhibition

Salmagundi Club, New York, NY

Deadline: November 15, 2016

www.americanwatercolorssociety.org

Capitol Hill Art League

6th Annual Metro DC Open Juried Call, "Vessels"

Washington, DC

Deadline: December 18, 2016

www.caphillartleague.org

"In relation to painting.

Don't be carried off your feet by anything because it is modern — the latest thing.

Go to the Louvre often and spend a good deal of time before the Rembrandts, the Delacroixs.

Learn to draw. Try to make your hand so unconsciously adept that it will put down what you feel without your having to think of your hands.

Then you can think of the thing before you.

Draw things that have some meaning to you. An apple, what does it mean? The object drawn doesn't matter so much.

It's what you feel about it, what it means to you.

A masterpiece could be made of a dish of turnips.

Draw, draw, hundreds of drawings.

Try to remain humble. Smartness kills everything.

The object of art is not to make salable pictures. It is to save yourself.

Any cleanness I have in my own life is due to my feeling for words.

The fools who write articles about me think that one morning I suddenly decided to write and began to produce masterpieces.

There is no special trick about writing or painting either. I wrote constantly for 15 years before I produced anything with any solidity to it.

[...]

The thing of course, is to make yourself alive. Most people remain all of their lives in a stupor.

The point of being an artist is that you may live.

[...]

You won't arrive. It is an endless search."

-Sherwood Anderson, in a letter to his son, 1926



Baltimore Watercolor Society
 April Rimpo
 14032 Howard Road
 Dayton, MD 21036-1020



Dated Material

Baltimore Watercolor Society, a 501c3 Nonprofit Organization
Board of Governors and Committee Chairs

| | | |
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| Lois Wolford | Vice President | 410-337-8730 |
| Deborah Cohan | Secretary | 301-977-6212 |
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| Sharon Morell | Membership/Jurying | 443-465-1863 |
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| Cari Tobin | Exhibits | 301-854-6582 |
| Shirley Apple Jenkins | Exhibits | 443-212-5412 |
| Harold Walpert | Publicity | 410-358-9543 |
| Annie Strack | Social Media | 610-925-2815 |

Newsletter items (including ad text and fees) must be received in writing or e-mail by the 15th of the month preceding publication date.

Please send to: joanna@joannabarnum.com
 Joanna Barnum, BWS Newsletter Editor
 21 Haven Avenue, Abingdon, MD 21009

Visit the BWS website at www.baltimorewatercolorssociety.org
 For member event registration and directory, go to bws.wildapricot.org

ADVERTISING RATES

Display ads are published for the benefit of the BWS member who is placing the ad at the rates below. Ads must be submitted ready to publish.

Quarter Page (3 1/2w x 4 3/4h) \$50
 Business Card (3 1/2w x 2 1/4h) \$25

BWS members may submit a 60-word announcement gratis to be listed under the heading "Members' News." Images will be included as space allows. Submissions may be edited for length or clarity.

Send information and a check payable to Baltimore Watercolor Society to the editor: Joanna Barnum (left).

"...you are not responsible for the world — you
 are only responsible for your work —
 so DO IT."

-Sol LeWitt