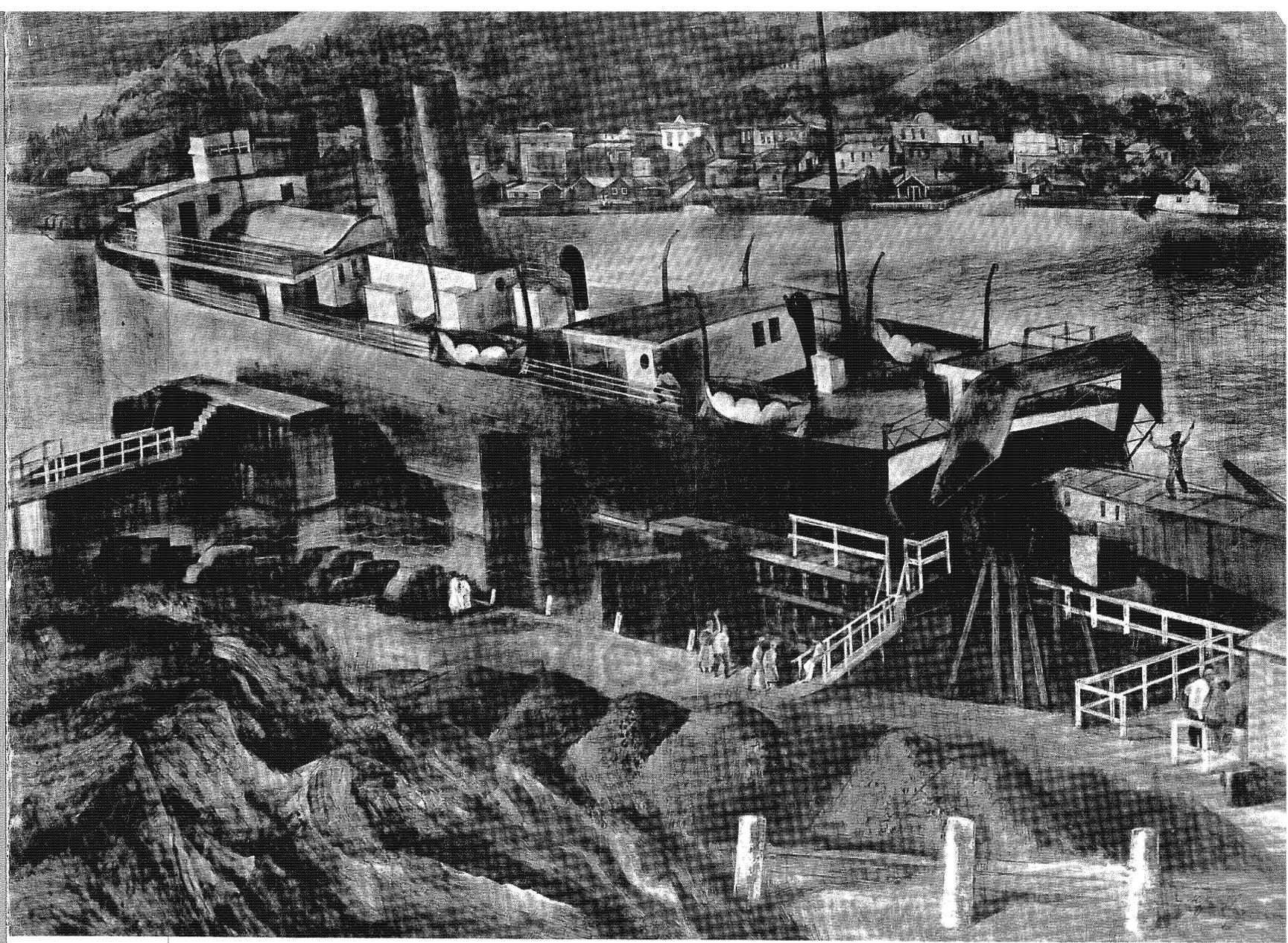


Syracuse Univ



ZOLTAN SEPESHY  
FORTY YEARS OF HIS WORK

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DESIGN CENTER | SYRACUSE UNIVERSITY

COVER | CAR FERRY HARBOR | 1945

*Jordan Sepesky*

Syracuse University Art Galleries



SELF PORTRAIT | 1946

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ZOLTAN SEPESHY  
FORTY YEARS OF HIS WORK

by

LAURENCE SCHMECKEBIER | DEAN  
The School of Art | Syracuse University

An exhibition of paintings and drawings executed  
during the period 1926-1966, organized jointly by

THE SCHOOL OF ART | SYRACUSE UNIVERSITY

and

THE CRANBROOK ACADEMY OF ART

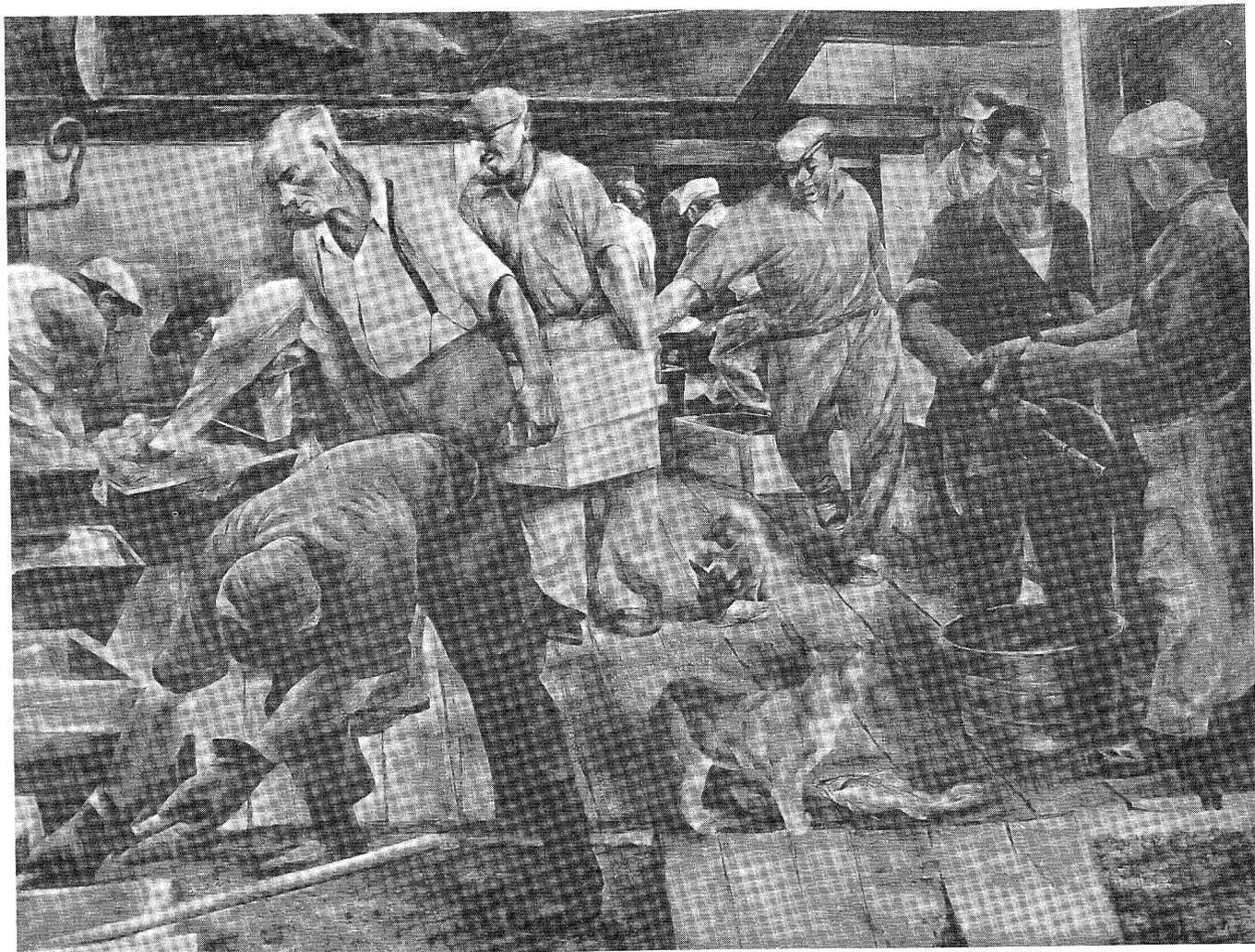
and held in the galleries of the

JOE AND EMILY LOWE ART CENTER  
Syracuse University | March 8 - April 3, 1966

and

THE CRANBROOK MUSEUM OF ART  
Bloomfield Hills, Michigan | April 19 - May 8, 1966

THE SCHOOL OF ART | SYRACUSE UNIVERSITY | SYRACUSE, NEW YORK 13210



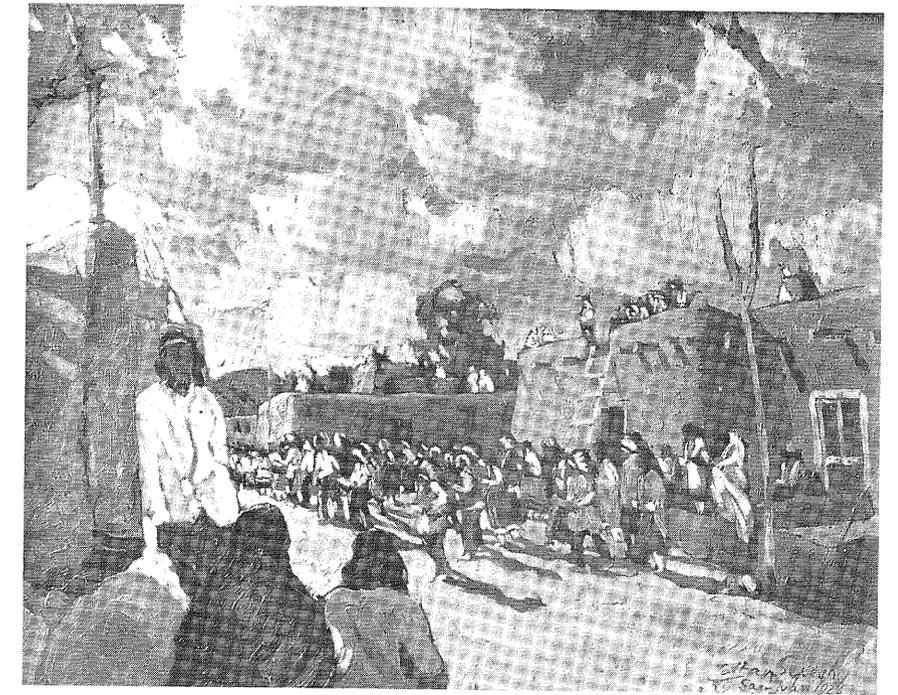
OLSEN'S MEN | 1946

Acknowledgement is made with sincere gratitude to the trustees and administration of Syracuse University and the Cranbrook Museum of Art for their active support in the presentation of both this exhibition and the catalog. We wish to thank the museums and collectors, as listed, for the generous loan of important paintings and permission to reproduce them. We are especially grateful to Mr. Wallace Mitchell, Director of the Cranbrook Museum of Art for his devoted cooperation in assembling the material, Mr. Allen Gruskin of the Midtown Galleries, Mr. Norman Kent, editor of American Artist for permission to reproduce Sepeshy's comment on tempera, Mrs. Dorothy Sepeshy, and Mr. Sepeshy himself, who really saw no point in a "retrospective" exhibition of this type—"The artist's responsibility is to look forward, not backward," he said—but was of invaluable assistance once the project was under way. We feel certain that his many friends among fellow artists and educators, critics and collectors, students and art enthusiasts in general will take both pleasure and inspiration from this remarkable record of achievement.

Laurence Schmeckebier



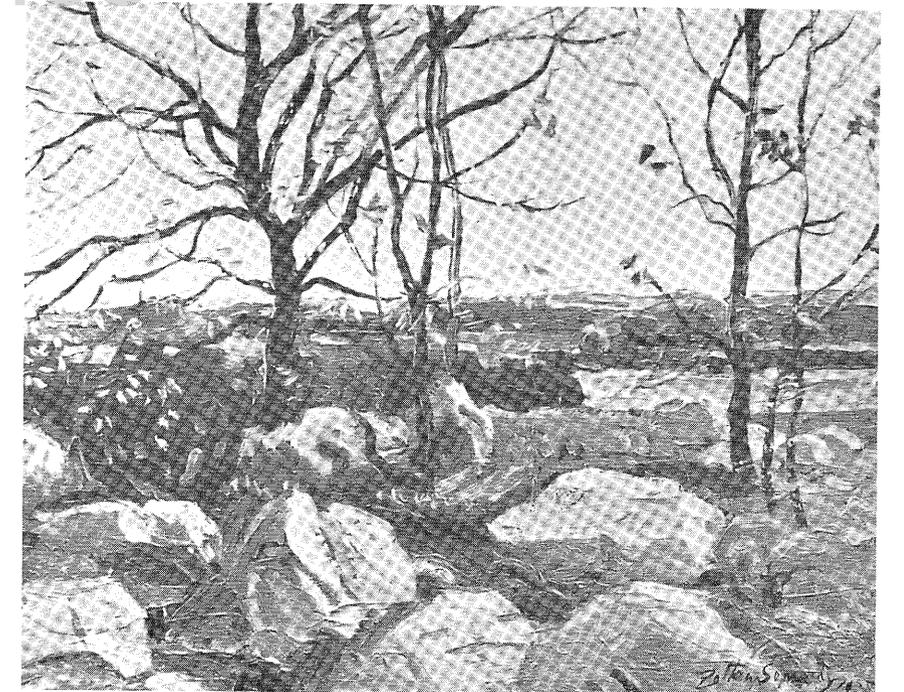
SUNBURST | 1945



NEW MEXICO INDIAN DANCE | 1926

University Art Galleries

ATMOSPHERE | 1925





THE CHIEF PUEBLO | 1927



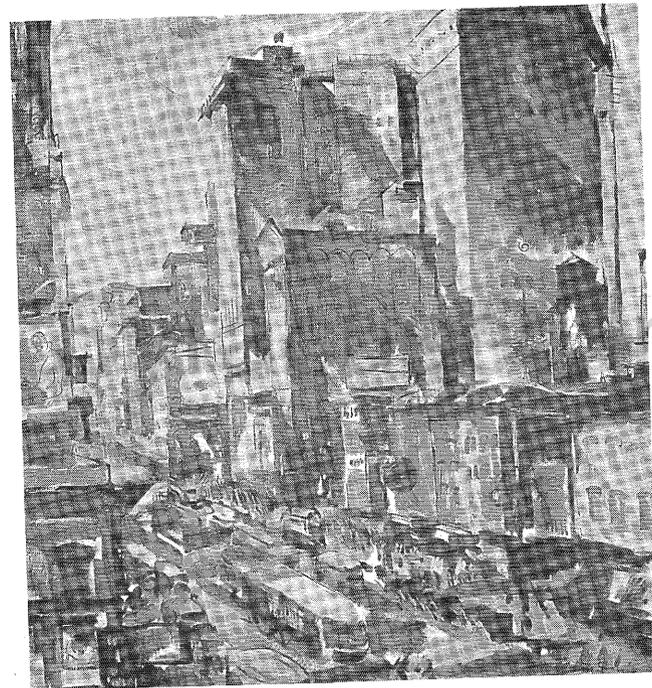
HUNGARIAN PEASANTS | 1928



PLANT NO. II | 1929



OUTDOOR SWIMMING POOL | 1930

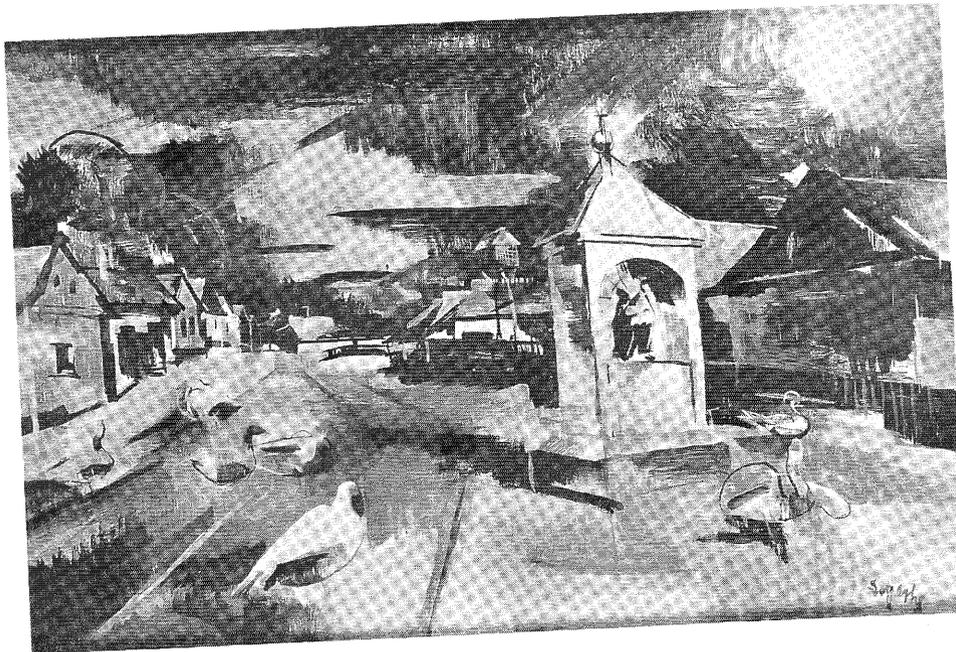


WOODWARD AVENUE | 1932

## ZOLTAN SEPESHY FORTY YEARS OF HIS WORK BY LAURENCE SCHMECKEBIER

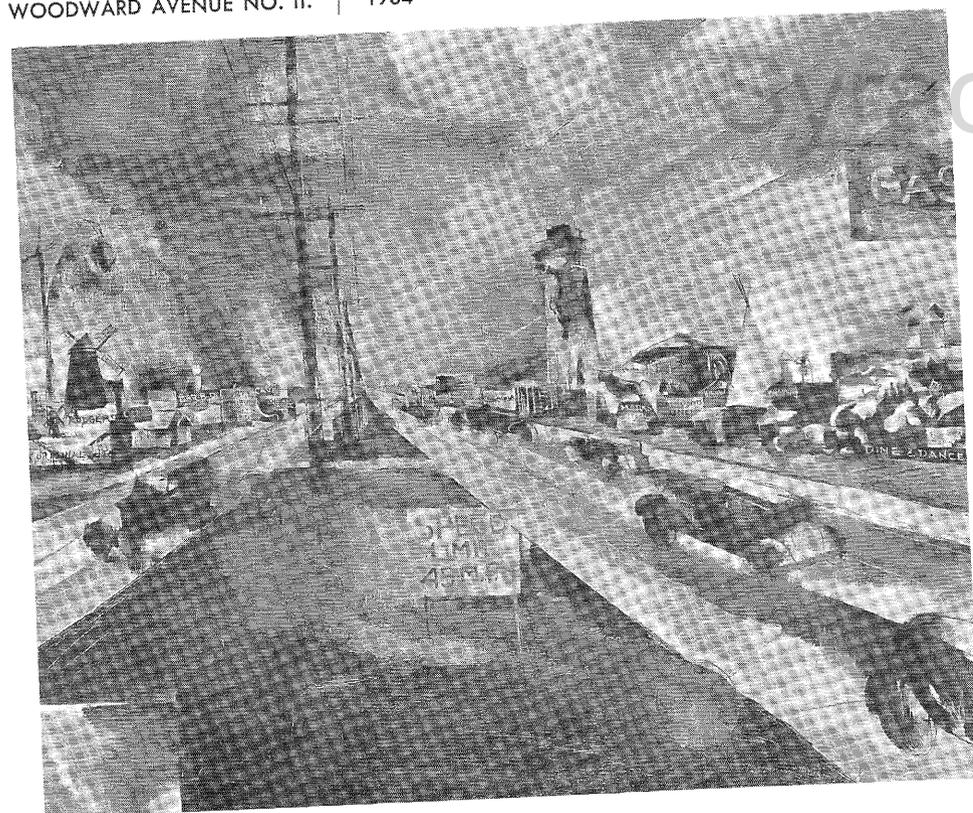
"The artist is a gambler," concluded Zoltan Sepeshy in an address to a Cranbrook graduating class some years ago. "He is betting his very life on the day when nations and peoples will cherish art as they now are interested in wars, land, oil and amassing riches. The arrival of that day will mark the enhancement of those possibilities within which the artist's dignity will flower and his dream will come true. . . ." For Sepeshy this was not a gamble but a dedication to a way of life which combined the creative enterprise of the artist with that of the educator and the practical responsibilities of the administrator. His achievement over the past forty years is a major factor in the establishment of the Cranbrook Academy's international reputation as one of the foremost educational centers for artists in the United States.

Zoltan Sepeshy was born in 1898 in the old medieval city of Kassa, Hungary, now Kosice, in Czechoslovakia some 136 miles northeast of Budapest. His father had been a respected government official under the Hapsburg regime before the first World War and some years after the revolution of 1918 continued as an official in the Czechoslovak local government. The stern discipline and devotion to duty characteristic of the old regime,



VILLAGE | 1934

WOODWARD AVENUE NO. II. | 1934

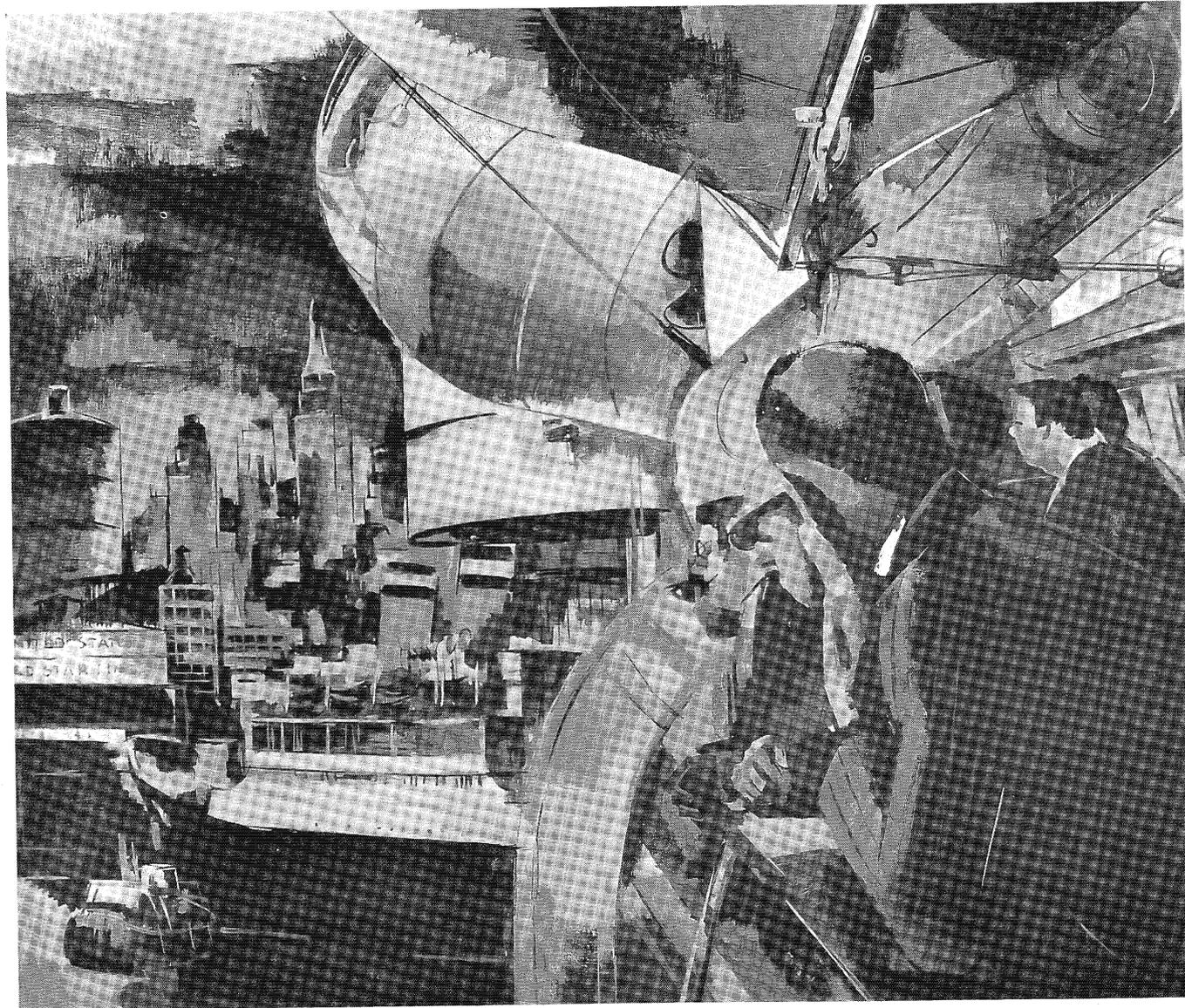


perhaps more Hapsburg than Bismarckian, had been an essential part of the family tradition which carried through the tribulations of war, revolution and the social as well as political upheavals of the immediate postwar period. It provided the background which had much to do with the subsequent career of the young artist.

On graduation from the local gymnasium, Sepeshy attended the Royal Academy of Art in Budapest studying under the aegis of Szinyei Merse Pál, known among Hungarian painters as a precursor of French Impressionism, Edui-Illes Aladár, a romantic interpreter of nature and animals, Aghazy, a strict disciplinarian and superb draftsman who had been an intimate friend of Rodin, and Kernstock Karoly, then foremost among the Hungarian Expressionists. On completion of the state examinations for the Master's degrees in Art and Art Education, he continued his studies in Vienna and Paris and through travel in Germany, Italy and France.

In 1921 he migrated to the United States, coming first to New York, then to an uncle living in Detroit. After a series of odd jobs in a lumber yard, painting walls, and sweeping floors in a barbershop, he worked with an advertising agency and an outdoor sign company where his skill as an artist was put to good use. He spoke no English. He had few friends outside of the Hungarian countrymen who took him in, but he continued to paint. It was through these friends that he managed to sell a few of his pictures by peddling small paintings from office to office which launched him on the precarious career of a young artist in the New World.

Through a generous benefactor, Sepeshy travelled west by bus to New Mexico. He likes to tell the story of a glamorous visit to Budapest while still a youngster to see Buffalo Bill and his Wild West Show and the magnanimous invitation of the fabulous frontiersman "to



LANDING IN NEW YORK | 1935

come and visit us sometime." The experience had more meaning to him than youthful romantic legend. By sheer chance he visited the Indian pueblo of Santa Clara and stayed at the home of Vittoriano Sisnera, its Indian governor. Though he could speak little English he felt at home with his sketch pad and the Indian governor who spoke some German, having served with the Army of Occupation after the first World War. These were genuine people. For several months he lived in Taos and came to know such artists as Walter Ufer, John Sloan, Ernest Blumenschein and others of that group. They liked his work and "for the first time, I found myself with friends and sympathetic fellow artists. They gave me the encouragement I needed." Sepeshy's first exhibition with Michigan artists came in 1922. He won his first prize. In addition to the subjects reminiscent of his native Hungary he continued to paint the new scenes from New Mexico. In a report reviewing the Scarab Club's Exhibition in Detroit, published in the *Christian Science Monitor* for February 18, 1924, Sepeshy's view of the Royal Palace of Budapest was pointed out as revealing "in scintillating pastels the towering structure framed by the bridge that spans the foreground, . . . boldly but effectively."

Beginning in 1924 Sepeshy worked on and off in the office of the distinguished Detroit architect, Albert Kahn, doing architectural perspectives and renderings. During this period he became acquainted with the great Finnish architect Eliel Saarinen, who was just beginning his important work on the Booth projects. Since, as Sepeshy reminds us, the Finns and the Hungarians are first cousins anyway, there developed a lifelong friendship between the two artists.

Sepeshy's teaching career began in 1926 when he was appointed painting instructor in the school of the newly founded Detroit Society of Arts and Crafts. It was at this time that the famous publisher of the *Detroit News*, George G. Booth (1864-1949) and Ellen Scripps



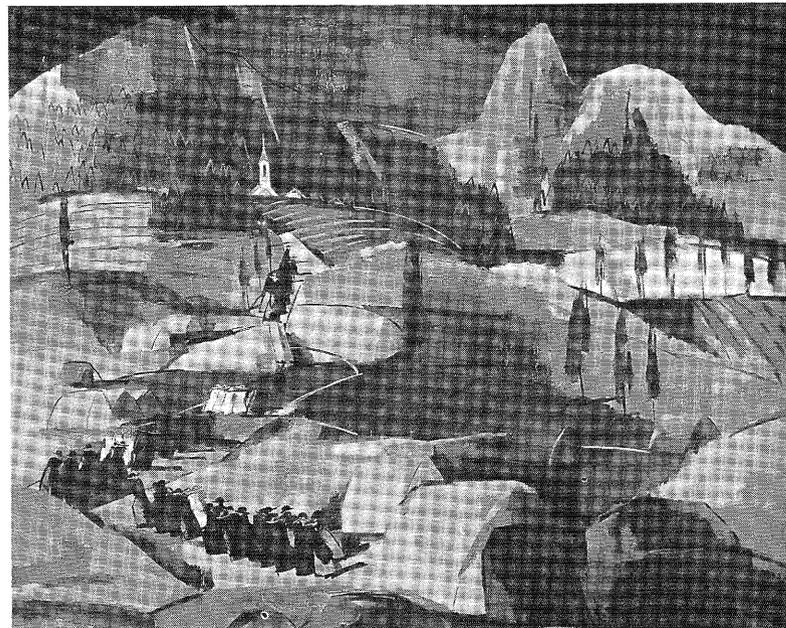
Booth (1863-1948) had conceived Cranbrook as an educational center on their picturesque 300-acre estate in Bloomfield Hills, some 19 miles north of Detroit. There were six institutions involved: the Brookside, Kingswood and Cranbrook Schools, Christ Church, the Institute of Science and the Academy of Art, all supported by the Cranbrook Foundation established in 1927. In the development of their building program, the founders had employed Eliel Saarinen, Carl Milles, the great Swedish sculptor, and a host of practising artists and craftsmen to form what has since become one of the most ideal educational institutions for artists in America.

The idea of the Academy began in 1925 with Saarinen as head and the basis of its educational system was that of an informal group of artists who are actively at work on professional projects, varying in scope from monumental sculpture and architecture to the most intimate household objects. Each instructor was a practising artist whose continuing growth in his own art helped him stimulate and advise his students. Each student was therefore a member of a community of creative artists where he might attain superior skills in his own area of specialization as well as broaden his understanding through close contact with a variety of allied art activities and interests. This program was expanded and refined along professional educational lines in 1942 when it was chartered by the State of Michigan as an institution of higher learning with the privilege of granting degrees. In 1960 the Cranbrook Academy of Art was fully accredited by the North Central Association of Colleges and Secondary Schools as an institution of higher learning on the same academic status as other colleges and professional schools of the country. Sepeshy's participation in the Cranbrook enterprise began in 1930, first as instructor, then as head of the painting department. He became resident-artist in 1933 and on the death of Saarinen in 1947, he became director. He was appointed president in 1959 and is largely responsible for the full accreditation of the institution by the North Central Association.



SCRANTON COAL CHUTE | 1935

CLERICS WALKING | 1935



## Syracuse University Art Galleries

It was out of this environment that the reputation of Sepeshy, the teacher, developed into a national institution of his own unique character. Though a young man of 23 when he arrived in this country, he was a fully trained, competent and mature artist. By nature a humanist, a deeply romantic personality, completely devoted to people as well as his own art, he saw the new world about him as a magnificent opportunity. Speaking of Detroit, he was quoted by Florence Davies in the *Detroit News* (February 25, 1932) as saying "I have found here not only a place in which to live and work freely, but the place in which I believe the foundations of a new creative art are being laid."

Is it the artist, the teacher or the institution (system) which determines the education of the young artist? "I teach by not teaching!" Sepeshy has often said. The commencement address which he concluded with the suggestion of the artist as a gambler, was introduced by a quotation: "A criminal is one who within the existing socio-economic order has made other arrangements," and with a characteristic shrug, "What more can we say of the artist? Perhaps we can say that: philosophies give us reasons for universal being; religions give purposes and visions of the unknown; the artist provides us with symbols of the fact that we are alive. He brings past and future into the present moment.

"The problem of the artist has existed from time immemorial. In order to be and remain creative, apparently, he has to be at odds with society. And yet he is completely dependent on society for channels of his creativity. . . .

"The physicist can afford to be like other physicists—the businessman like other businessmen. The artist cannot afford to be and dare not be a replica of other artists. The businessman who is not like other businessmen is insofar an artist. The artist who is like



YELLOW FARM | 1936

other artists has become a businessman. On rare occasions, of course, a merger is possible, but then you have to be a Rubens! . . ."

An article on "The Artist's Legacy" published in the *College Art Journal* (Volume X, No. 4, p 412, 1951) described the little man who painted the caves of prehistoric times: "There is no evidence that he had a spoken language nor that he had a name, nor yet that he cared whether or not he had a name with which to sign his goods. He did not work for credits nor degrees because he didn't go to school—let alone an art school. He did not read volumes of books and magazines on the psychology and social significance of art or the quintessence of form. He did not believe that the way he was doing whatever he was doing was the only way to do it, or that what he was doing was the greatest thing on earth. He had no art dealers and experts to explain to him the meaning of what he was doing. He did not keep one eye on the columns of reviewers and critics while keeping the other on his work. He did not send his wares to art museums to be scrutinized by objectionable juries and selected for exhibitions. He never won a prize. He had no idea of prizes, and he did not care. There was no conceit about him and he had profound respect and love for his tools and materials. There is abundant evidence that he was a very humble man. He did what he did because he felt an irrepressible need for doing it."

The relationship between his own work, his public and his teaching philosophy was expressed somewhat differently. In an article published by *The Magazine of Art* (May 1944) with the title "I Don't Like Labels" he confessed his bewilderment at the variety of labels with which he and his work had been identified: Hungarian, Czechoslovak, even American; Realist, Romanticist, Naturalist; Cubist, Expressionist, Abstractionist or a "mere technician" because of his devoted love and unexcelled mastery of the tempera medium. His reply was simply that his tempera work was merely his road to a goal which he considered important in his development and that ". . . there is no surely ticketed road to artistic accomplishment. Art is a vital and growing experience. It heightens, revitalizes,



PORTRAIT OF DAVID FREDENTHAL | 1936



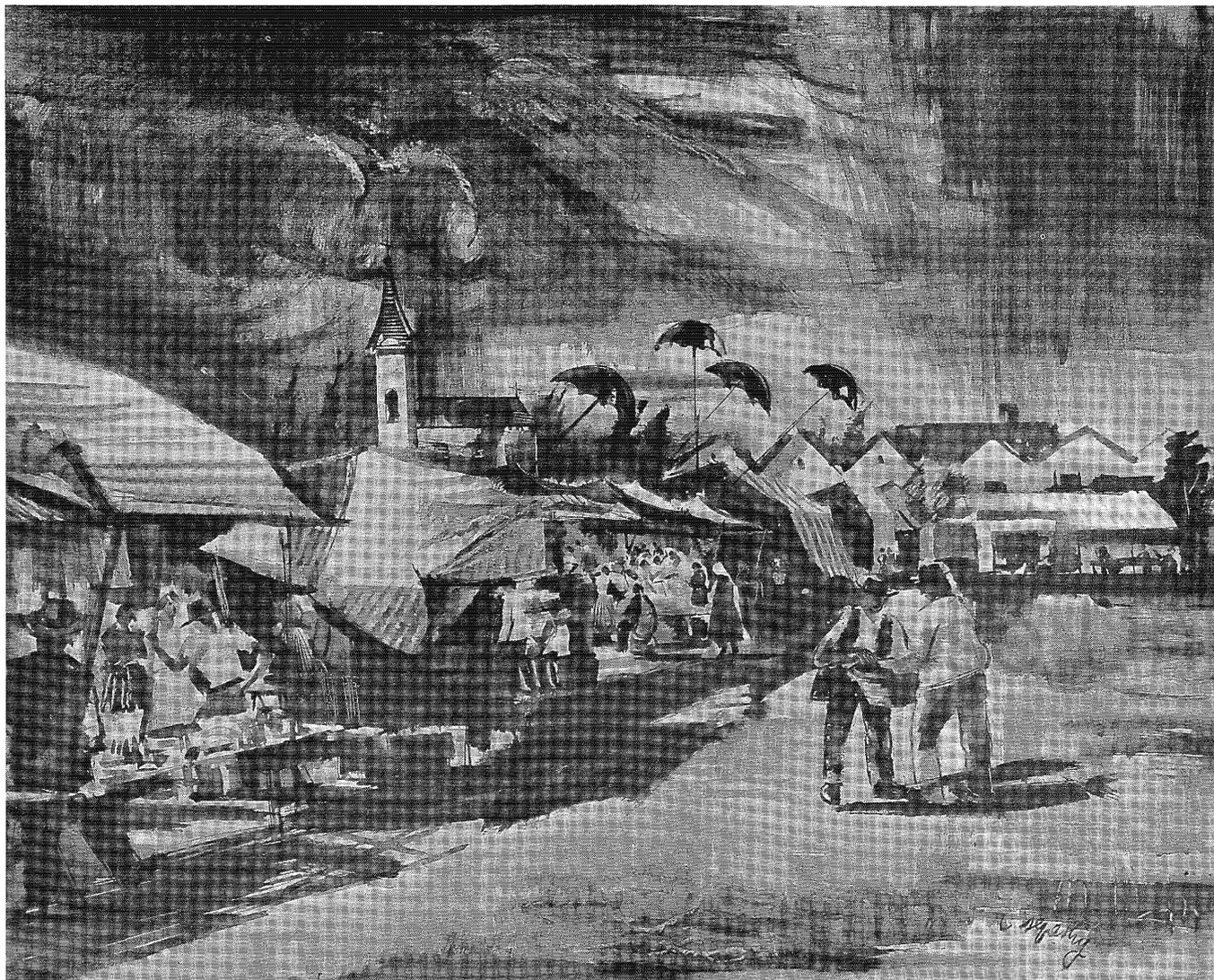
YOUNG MOTHER | 1937

and makes secure the accidental perceptions and enjoyments that men find even in their ordinary activities . . . what more important functions can one fulfill than to point to experience and say, 'This is the world that not all men can see. This is the realm that one must open to others.' "

Critical response to Sepeshy's work over the years reveals the consistent impact and varied interpretation which mark the successive periods. He participated regularly in nearly all the competitive shows in the Detroit area. Describing an exhibition held in the Detroit Bonstelle Playhouse Gallery, the *Detroit News* in November 22, 1925 pointed out his "versatility in the choice of subject matter and great vigor of handling . . . He loves the outdoors, the moods of nature and his design comes instinctively from an outpouring of feeling rather than cold analysis." Reviewing a Michigan artists exhibition at the Detroit Institute of Art in 1930, Ralph Holmes in the *Detroit Sunday Times* criticized the endless imitations of Robert Henri, Gifford Beal, William Glackens, Frederick Waugh and Leopold Seiffert but praised Zoltan Sepeshy as the rightful prize winner who "assuredly has a way of his own, a vitality that is individual." Out of some 900 works submitted, 277 entries were accepted and Sepeshy won the first award.

Sepeshy's national reputation as a painter began in 1932 with his first New York exhibition at the Newhouse Galleries. Actually this came about through the visit of the well-known *New York Times* critic Edward Alden Jewell who had come out to Cranbrook to interview Eliel Saarinen, had met the artist and was very much impressed with his work.

In the scholarly introduction to the catalog of that exhibition, Dr. Walter Heil, then Curator of European Art at the Detroit Institute of Art, characterized the development of modern art as a search for a new reality. "With Impressionism quite out of fashion, all



the really modern-minded creative artists of today are searching for a more final reality than that which appeared on the surface. . . . Rather than please the eye, they try to address themselves to the imagination and emotion of their public. . . . Following that trend of the modern movement instigated some forty years ago by Cézanne. . . . Sepeshy purposely simplified the views of nature in order to enhance their intensity. He stabilizes and strengthens his composition by emphasizing the elementary, geometric patterns of his subjects, while by suppression of the accidental and momentary, he conveys a truer impression of form. . . . The art of Zoltan Sepeshy is genuine and virile. He is altogether one of the most promising figures among the younger generation of American artists."

The New York critics in general echoed the comment on the Cézanne influence but praised this artist from "the citadel of industrialism" for his vigorous, free and individual point of view. Henry McBride quoted in the *Art Digest* for May 5, 1932 says "He goes his own way and as he is a sure and accomplished draughtsman, he continues to carry conviction where others less soundly equipped fail." Edward Alden Jewell in the *New York Times* (April 28, 1932) commented that "The salutary discipline of Cubism imposed on the gaiety and brightness of the native Hungarian tradition has made of Zoltan Sepeshy . . . a fine painter. Unlike Picasso, Braque and the orthodox Cubists generally Sepeshy in his work never passes from the realm of representation into pure decoration; neither does he use [their] characteristic earthy palette."

Sepeshy's work continued to develop in his own way. Florence Davies in the *Detroit News* (January 2, 1936) praised Sepeshy's exhibition at the Cranbrook Museum for its new spirit, with power, a broader manner, a richer palette, and a greater feeling for the continuity of space. In New York that same year, however, the reaction recorded in the *Art Digest* (February 15, 1936) to his show at the Marie Sterner Galleries, stressed his



AFTERNOON SKIING | 1938

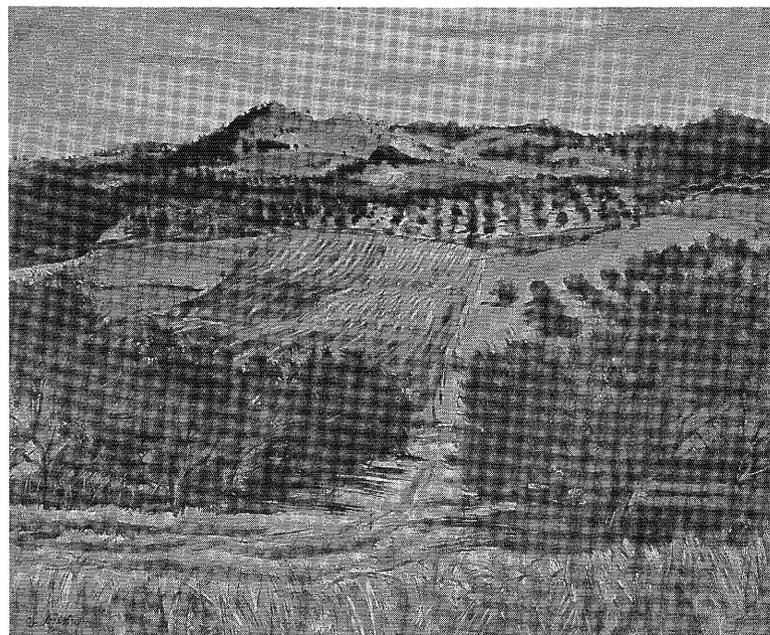
participation in the American scene with material taken from the Middle West "but no matter how accurately or sympathetically he records these scenes they are still lacking in American quality. Sepeshy's art is too sophisticated and highly accomplished to bear a native flavor. . . ." Jewell, in the *New York Times*, (February 11, 1936) adds that Mr. Sepeshy's work "would never be mistaken for the work of a native American. . . . It is too highly accomplished and personal an expression." Emily Genauer in the *Herald Tribune* for February 15, 1936 compared his work with another Hungarian recently exhibited in New York, Aba-Novak, but calls his exhibition at the Marie Sterner Galleries an absolute "must."

Sepeshy's reaction to this type of criticism reveals both his confidence in his own objectives and accomplishment, and a profound understanding of the cultural changes at work during this period as reflected in the press. This appears in a review by Sibilla Skidelsky in the *Washington Post* (February 21, 1937). It described his Hungarian background but added that it was here in the United States that he grew up as an artist. America provided the opportunity, she quoted him as saying, "for self-expression, for growth in an environment that was still growing, for creation with a material that was still plastic." It is no wonder that in a way he should feel more American, perhaps, than the American-born, "more closely a part of this country than many whose sense and understanding have been dulled by use." His paintings are suggestive; when he paints a figure or an object, he wants them to suggest every possibility. "For this reason," she quoted Sepeshy, "my compositions have a somewhat geometricized (geometry in its suggestive rather than its finite aspect) architectonic structure. The object is much more than that which occupies space; it is one of many possibilities, and it is qualitatively suggestive of those possibilities. . . . The completely abstract or fully detailed concrete are only half-truths—a genuine experience involves the interplay of the two. Time, space and the object are relations,



SINGING BLIND | 1938

FARMLAND | 1938



not entities, and the experience is becoming. It is much more than what is—it is full of what might have been.”

From this time on, the reviews have been consistent in stressing the artist's creative eloquence, his clear-sighted technical excellence, his poetic imagination and individuality. Reacting to Sepeshy's first exhibition at New York's Midtown Galleries, the *Art Digest* (December 1, 1938) carried a review under the heading "Sepeshy Completes his Americanization." His older painting had been strong and starkly effective . . . now Sepeshy's pictures are open, redolent with form and ether, mellow in their transitions, carefully woven in their color." Howard Devree in the *New York Times* for November 7, 1938 pointed out Sepeshy's exhibition as one of the best of some thirty through which he had wearily trudged. "Sepeshy's is individual work without ism's."

During these fateful years just before and during the second World War the question of "Americanization" was no idle issue. Sepeshy's definition in terms of his philosophy, his objectives, his own creative work and the public reaction to it as reflected in the press, provides one of the most positive statements of that character to be found in contemporary American art.

Nor was his situation unique. In announcing the opening of an exhibition of American Art at the Detroit Institute of Art, a list of fourteen invited artists was published in the *Detroit Free Press* (March 24, 1940). Comment was made about foreign-born artists, including Sepeshy and particularly George Grosz, "widely known German satirist, now an American citizen, [who] will show through his work the reaction of the foreign born artist to the land of his adoption . . . the same could be said of Kuniyoshi." Actually on this particular list no less than five were foreign-born, and if one were to review the roster of our nationally known artists of the time the proportion would probably be much the same.



American art therefore, to restate the obvious—which needs constantly to be restated—is not a matter of race or creed but one of aesthetic quality and character. Sepeshy's recognition of the artist's genuinely social and patriotic responsibility during the dark days of the war is best expressed in an article he wrote for the *Art Digest* (Aug. 1, 1943) as one of a series on the place of art in the post-war world:

"In this period of social transition and upheaval, new values will inevitably emerge in all the arts. What these values will be specifically is unpredictable. For the predictable, as Bergson said, can contain no genuine creative newness. However, we can see that new attitudes will develop, for every period of crisis shocks us out of our complacent worship of the past into a new experimental direction.

"The last World War provides a lesser prototype of the cultural transvaluation occurring today. Out of that war a "new" art was born. It contained much that was vital—but also much that was superficial. It was too much conditioned by postwar cynicism and disillusionment. . . .

". . . Our painters took many directions. . . . Each of us, without realizing that he had averted his face from the richness of the contemporary scene, believed that he was following the one true light. This war has welded peoples together. Out of their common crises has come a reawakened purpose almost religious in tone.

"Surrealism, abstractionism, visual realism, precisionism, romanticism, primitivism, American scenism—all are facets of one crystal. All will have to be cemented together under the impact of this new force which will give emotional unity and oneness of purpose to all these diverse purposes. . . .



STILL LIFE | 1938

"This belief—that art arises from the common needs and aspirations of all men and that compartmentalization is a hindrance to its growth—this philosophy has motivated my teaching . . . and in fact made teaching itself worthwhile."

What actually did happen in the postwar world and the cultural explosion that has projected American art into a position of world leadership, is now a matter of history. Indeed it is a history that is yet to be written but in the complex of personalities, institutions and influences this point of view expressed by Sepeshy nearly a generation ago will be recognized as a major factor in the new developments. Certainly he would be the last to claim this as a personal influence, but in his painting, teaching and writing he has served as the spokesman for a large segment of the best in American creative life.

Zoltan Sepeshy's own work since the war has continued steadily on the same high level and recognition has been equally consistent. He is represented in some thirty-five museum collections throughout the United States as well as the National Academy in Budapest and the Museum of Tel Aviv, Israel. He has been honored by membership in the National Academy of Design and the National Institute of Arts and Letters and has maintained a consistent exhibition program with the Midtown Galleries of New York, as well as the major invitational exhibitions of national standing.

His ventures into the arena of public art through mural commissions have been significant but less prominent in his total production. Several decorative panels depicting various modes of transportation were executed for the General Motors Building in Detroit in 1927. Another series of six, also on the transportation theme, was painted for the Fordson High School in Dearborn, Michigan, the following year. Murals in the postoffices of Lincoln Park, Michigan and Nashville, Illinois, were executed under the Federal Art Program.



SAND DUNES | 1939

In 1933 Sepeshy was one of eight Michigan artists chosen to depict the one hundred-year history of his state in the Chicago Century of Progress exhibition. His gigantic (16' x 8') canvas represented Jean Nicolet, famous as the first white man to set foot on Michigan soil, who impressed the native Indians with his colorful Chinese Mandarin robe and "thunder in his hands."

A special project called "Michigan on Canvas" was sponsored by the J. L. Hudson Company of Detroit in 1946. Sepeshy and nine other nationally known painters were commissioned "to portray artistically to the people of Michigan the assets of their great state . . ." so that, as the sponsors said, "every resident who sees the collection will recognize localities and activities in which he has personal experience." The collection of over 100 paintings was exhibited in the state capital and circulated throughout the state.

Sepeshy's most significant venture into the illustration field was a commission for a series of paintings in gouache of the American Steel Industry based on studies of the Inland Steel Plant in Whiting, Indiana, and published in the October 1938 issue of *Fortune*.

Whether on the public platform or in personal conversation, a formal class critique or casual group discussion on the campus lawn, the written text of an article or letter, or indeed the magnificent panorama of work presented in this exhibition, Sepeshy's personality shines through with remarkable warmth and clarity. As he had said so many times, and as he works and lives, art is a way of life. He is interested in people, and whether they be students (whom he characteristically calls "my younger colleagues"), patrons, workers or colleagues, he is constantly searching for the spark of life and enthusiasm which is the special hallmark of the artist.



POD GATHERER | 1940

He has often confessed to being an incorrigible romanticist who "may have been born a half-century too late." From this point of view indeed the Magyar and the traditional American have much in common. But regardless of stylistic identification that character is tempered by the disciplined logic of the craftsman. His studio is always immaculate; his work habits are clear and systematic. That is why he has been so consistently devoted to the tempera medium; and from the initial glow of the luminous white gesso ground to the rich color and firm design of the completed work, the sense of order is inviolate.

In surveying the work—forty years of it—the human element seems to predominate whether there are figures or not. Some motifs, such as the cityscapes, are sheer design problems, yet the forms move as though they were human beings. The seagulls walk and talk like humans, but when they take flight they become, as he says, divine. For the most part the harbor and sand dune scenes come from the area of Frankfort, the Lake Michigan fishing town where the Sepeshys had maintained a summer home for many years. Their atavistic character and monumental scale carry a spirit far beyond the specific time and place.

In our particular situations here at Syracuse University and the Cranbrook Academy, where the museums perform a dual function of serving the public as well as the education of young artists, this exhibition has a special significance. It provides an opportunity to survey an artist's work in one place which one would otherwise have to travel many miles to a score of cities to see. While it presents a kind of history through nearly two generations of contemporary American art, it demonstrates the quality of artistic growth and personal integrity necessary to the genuinely creative artist. Finally it provides a monumental tribute to another of America's great artists and teachers who upon official retirement as president of an important educational institution, now moves ahead to a new period of productive work.

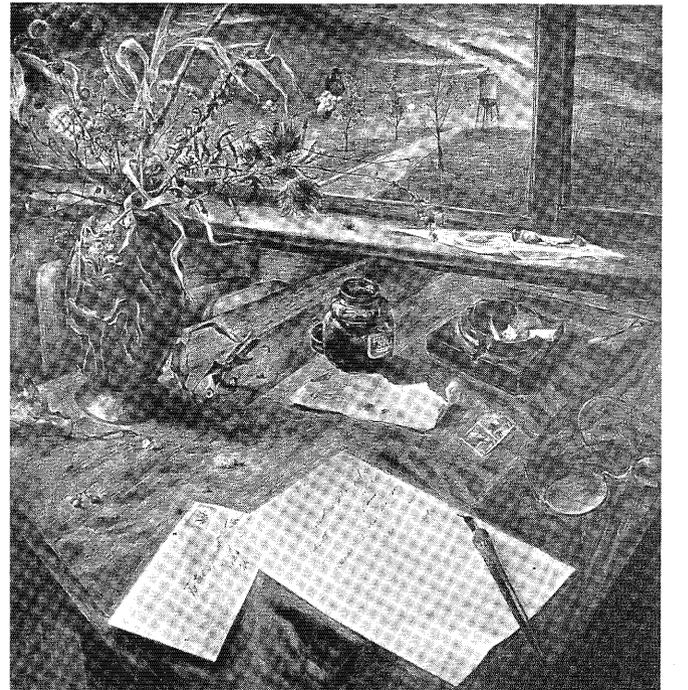


MORNING | 1939

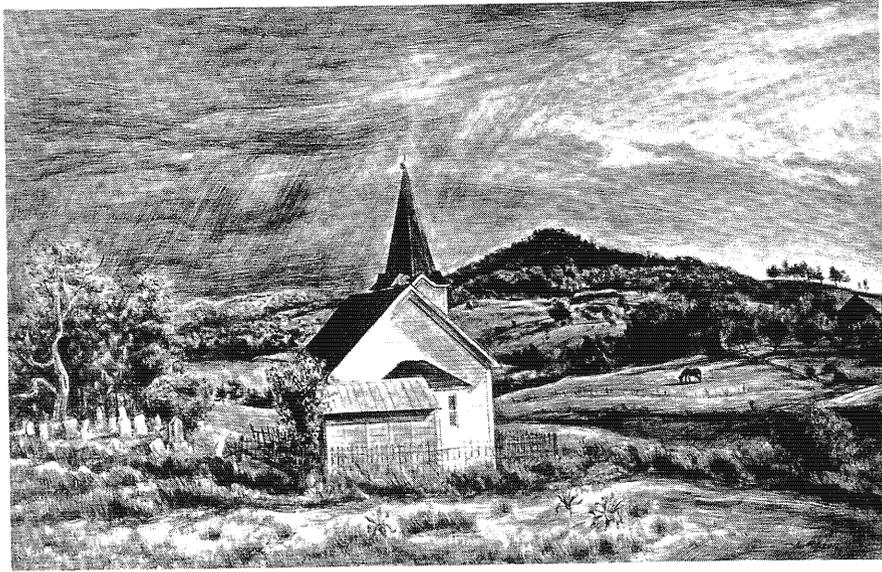
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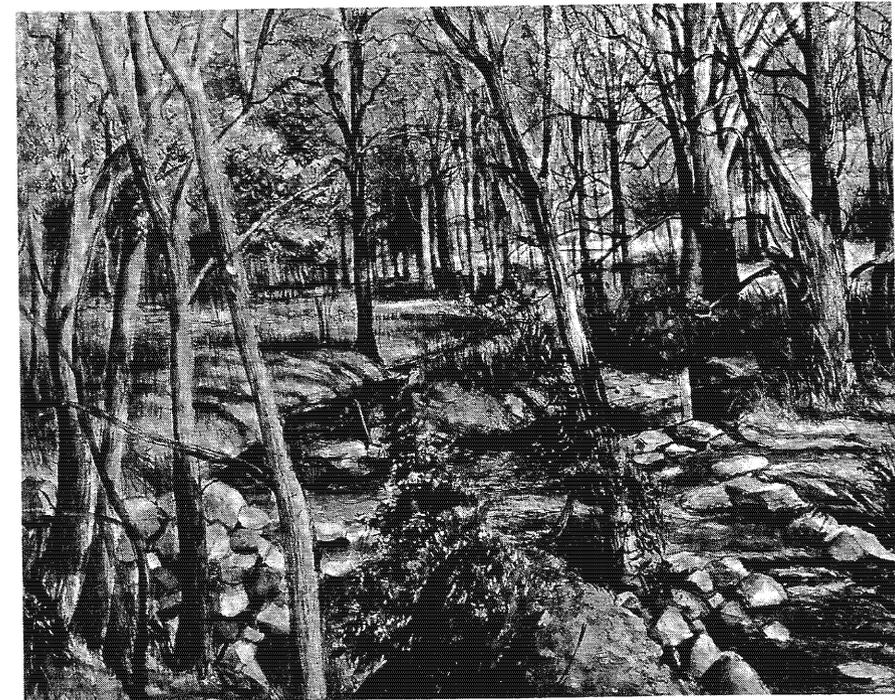
JANUARY | 1939



END OF THE DAY | 1940



AGAINST THE RAIN | 1940



FAINT SUNSHINE | 1940

Syracuse University



WILD FLOWERS | 1940



### SEPESHY ON TEMPERA PAINTING\*

Sepeshy is orderly and objective in his approach; and is an exponent of a meticulous technique, rather laborious in manipulation, resulting in a brilliantly painted picture of impeccable workmanship. A superb colorist, he has developed a method of tempera painting that extends the chromatic range beyond the limits set by more conventional techniques.

His pictures are built up with pure (unmixed) transparent colors stroked on with fine sable brushes, in a manner somewhat suggestive of etching or engraving. Translucent, these hues overlie one another or are juxtaposed. Colors are shaded or varied in intensity by the use of thousands of lines. If purple is desired, blue may be criss-crossed over red. The blue lines may be closely spaced to deepen their intensity, widely spaced to allow the red to dominate. This procedure is patiently followed in the rendering of every square inch of the picture and, as Sepeshy insists that the entire surface must be kept absolutely even, the difficulty of the method is apparent.

It is clear, too, that the artist must begin his work with a fairly definite idea of just what he wants to do. The method leaves no opening for impulsive splash work or for correction of mistakes by overpainting. Changes can, of course, be made but they require a fresh beginning where the pigment has been scraped off to the priming board. As a matter of fact, mistakes are less likely to occur in this rather elaborately planned projection of a design that is first developed in a series of preliminary studies.

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\* Reprinted in part from Ernest W. Watson's article on Sepeshy, *American Artist*, Vol. 8, No. 7, P. 8, September 1944.



THE ARTIST (Self Portrait, upper left) | DETAIL FROM RACKHAM BUILDING MURAL | 1941

It is in these studies that spontaneous creation operates. Yet, in spite of the seemingly mechanical technique of the final painting (that consumes weeks of arduous work), the creative process continues up to the last brush stroke. Great technical skill in manipulation frees the artist for adventurous conception all along the way.

The artist describes his painting procedure as follows: "I usually paint on tempera Presdwood or Masonite. Contrary to some authorities, I believe it is entirely safe, in fact I know it is. For the largest pictures I use a 3/16th inch board; for the smaller ones, 1/8 inch is satisfactory.

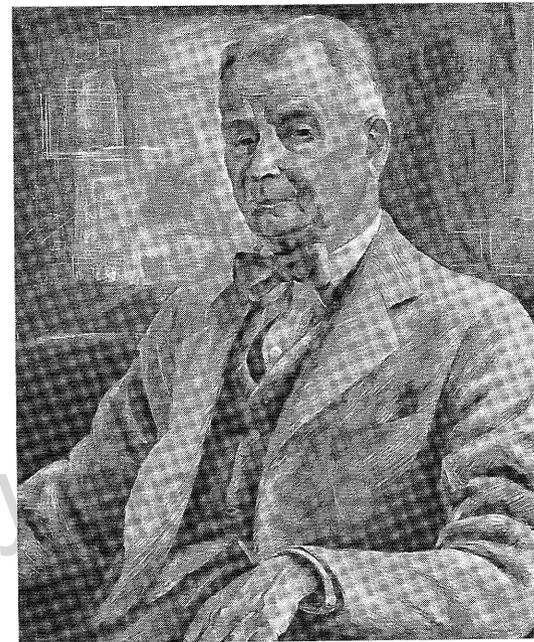
"Ordinarily I prefer the coarser side of the board though on occasion the smooth side may be selected. In either case, I roughen the surface with a fairly coarse steel file to give the priming a sharp and good retention texture. Then the surface is sanded slightly.

"Two coats of a very thin gelatin solution are next applied to both sides of the board, amounting to one 'just the proper coat.' This is where the 'mystery' enters—what the precise solution is can be ascertained only by the 'taste' method, as in cookery. The gelatin solution might be a 1 to 15 or a 1 to 20 proportion; that is, one cup of concentrated gelatin bulk to 15 or 20 cups of water.

"Next comes the priming—11 coats of priming on both sides and the edges of the panel. For the priming solution I usually, though not always, employ the following: mixture of slightly less than 1/2 whiting and the rest chemically pure oxide of zinc dissolved (to light, creamy consistency) in a solution of 3/4 animal hide glue and 1/4 gelatin. Again this recipe is checked by the 'to taste' test. It must feel right to the fingers—sometimes I actually do taste the mixture. To this concoction I add, slowly, and in very small quantities, with continuous and powerful stirring, a certain amount of a 50/50 mixture of stand oil



SANDLAND | 1942



PORTRAIT OF ELIEL SAARINEN | 1942

and Navy specification spar varnish or damar varnish. The proportion of oil varnish solution to the rest of the aggregate varies from 1/10th to 1/25th. The variable factors are the need for a more or less absorbent ground and the quality of technique to be used; that is, a fine or much finer brushed painting. Experience alone can determine to a nicety the exact recipe required for these varying conditions.

"After priming, the surface is sanded with coarse or fine sandpaper, or both. After that, if an extremely smooth ground is wanted for fine brush work in the painting, the surface is rubbed down with finely pulverized pumice stone.

"From a great number of preliminary pencil and color sketches of the subject I make a precise line drawing, the exact size of the panel, on transparent (though not tracing) paper. The back of the paper is then blackened by rubbing pulverized hard graphite over it in preparation for the transfer of drawing to panel. Spraying lightly with fixatif will prevent the graphite soiling the white ground but it will not interfere with transferring the lines, which is done with an inverted needle driven into the end of a stick. As this stylus traces the contours they are transferred to the ground in beautifully sharp—but sufficiently faint—incisive lines that will not beat through the painting, no matter how thinly the medium is applied.

"The next step is something foreign to most temperamentals; it is my own procedure but anyone is, of course, welcome to use it. I coat the transferred drawing with an extremely thin priming solution, the same as previously described but made slower-drying by the addition of a very slight amount of oil of cloves. My first very thin underpainting is executed right into this wet priming, laid on over as large an area as I intend to underpaint in one sitting (one day).



"In this first underpainting I use mostly casein emulsion for my medium, it being probably the strongest adherent. This underpainting must adhere completely. In the rest of the painting I use wax emulsion—emulsified egg with very little stand oil—if I don't want a high polish. Or egg emulsion consisting of one whole egg, damar varnish, plus distilled water—twice the amount of egg and varnish—combined, if I prefer a high polish.

"In the former case, the polishing is done by merely rubbing the warmed surface of the finished painting with a very slightly waxed, soft pad. In the latter, by a discriminate use of the following mixture: venice turpentine, damar varnish—proportion depends on leanness or fatness of painting layers—oil of turpentine and white beeswax. After the polish has dried down for a week it may seem advisable to dull it a bit by a little pure beeswax dissolved in essence of turpentine. In polishing, it is the *operation itself* that is important.

"I build up my painting without the use of white pigment. My colors are dry powdered pigments (most of them lime proof) with no body-white in them. Some of the coarser colors I often re-grind and wash. On many occasions I have found, and still find in various regions of the country, good earth colors which I myself refine and use. The average number of colors used is about 15 to 18. If you want to know what it means to build up a tempera without a speck of white, see how many tempera paintings you can find without white, and then compare. The texture, the effulgence of the pigmentation is what I am after.

"I haven't used white outside of 'in my priming' for five years. In my notation and manipulation white is not a paint or a pigment; it is a source of light and its essence is an 'ab ova' suggestiveness and not an 'ab extra' usage. And I have the feeling that the success and beauty of the luminosity, tone and color (not pigment) depth, translucence of texture of



SEA GULLS | 1943

a tempera will mean something else if I do it in this sense, irrespective of absence of colossal and sensational subjects and cosmic messages to fellow humans.

"I keep my colors mixed (to a proper—thin currant jelly—consistency) with distilled water and a bit of egg damar emulsion, in open-mouthed jars, topped with distilled water to prevent drying. Thus I can keep many of the colors for a year or two, changing the distilled water on them about every two or three months. This preserves the colors clean and clear.

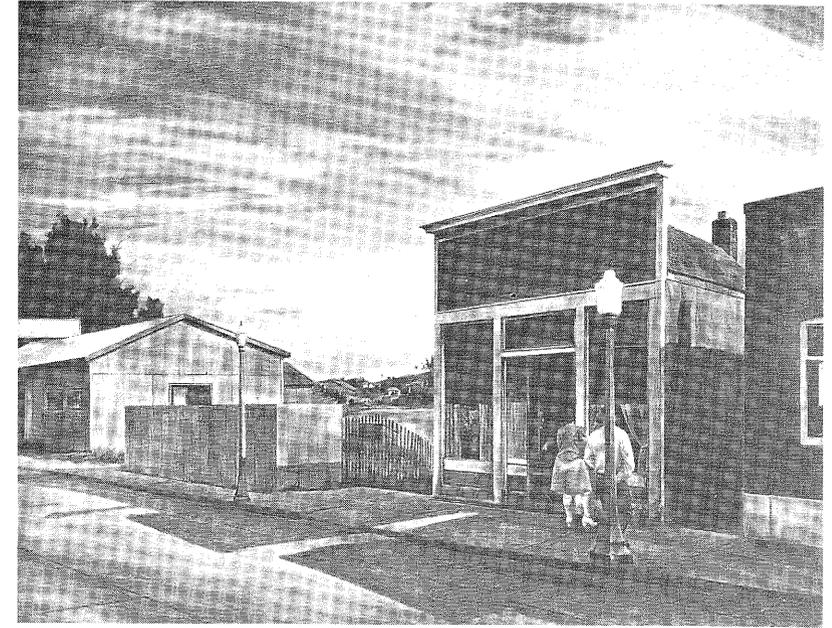
"I use long-haired, flat, sable brushes anywhere from 1/4" to 1" wide for finishing. Much wider up to 1-1/2" or 2" and somewhat coarser brushes for underpainting. Long-haired, round (1/16" thickness) sables for linear contour drawing and contour finishing. Also long-bristled (fine hog's hair) oil brushes, which I pluck to avoid watery density, to serve for the coarser 'under layers.' Finally, often a tooth-brush where an even spacing and width of line is required in sharply terminating strokes.

"My palette is a light tea-table-like contraption, easily movable on castors, with a plate glass top whose reverse side is painted white. This top is countersunk one inch. Out of the jars enough paint is put on this 'palette' to last two or three days. The paint on the palette is kept moist (overnight, or for a couple of nights) by means of a large, flat, wet sponge in the middle of the palette, and the whole thing covered with a piece of glass. The colors are mixed as the case demands, either on the palette or by cross-hatching on the painting.

"Apropos the individual 'scoops' of colors on the palette; they are put in small apertures spaced out in a U-shaped, one-sided tin channel whose vertical depth is that of the countersinking on the palette, horizontal depth about 1-1/2"—easily removable for washing. It is excellent for keeping the colors from inter-mixing accidentally. You can readily see why this medium is not an outdoor one."



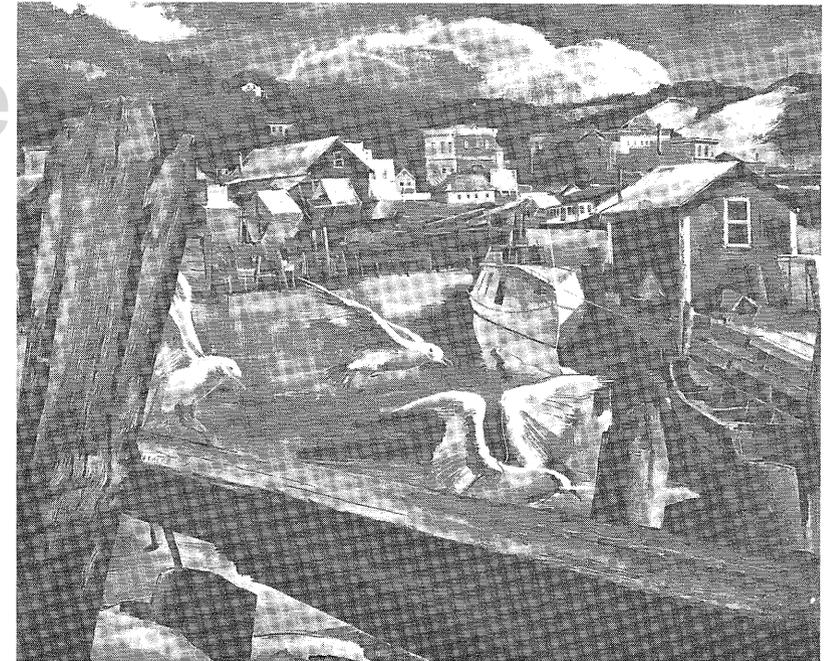
SAND DUNE VEGETATION | 1943



SATURDAY AFTERNOON | 1943

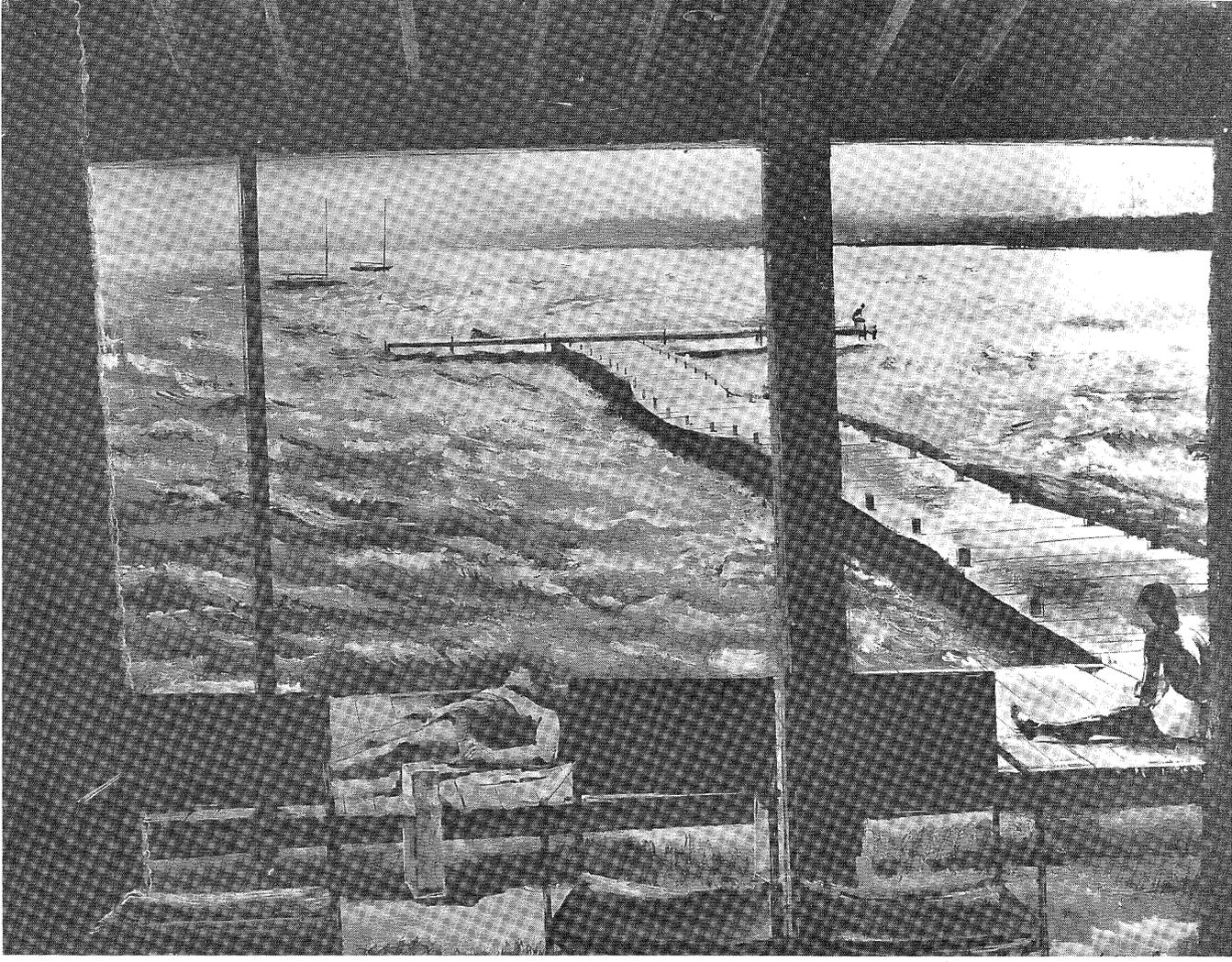
University Art Gallerie

BUSINESS CENTER | 1944





PIGEON | 1944



SUN AND WATER | 1945

iversity



## LENDERS TO THE EXHIBITION

Akron Art Institute, Akron, Ohio  
Albright-Knox Art Gallery, Buffalo, New York  
Berkeley Public Library, Berkeley, Michigan  
Mr. and Mrs. John W. Blanchard, Bloomfield Hills, Michigan  
Mr. and Mrs. Henry S. Booth, Bloomfield Hills, Michigan  
City Art Museum of St. Louis, St. Louis, Missouri  
Mr. and Mrs. Frederick L. Colby, Grosse Point Farms, Michigan  
The Cradle Society, Evanston, Illinois  
Cranbrook Academy of Art Museum, Bloomfield Hills, Michigan  
Dallas Museum of Fine Arts, Dallas, Texas  
Davenport Municipal Art Gallery, Davenport, Iowa  
Detroit Institute of Art, Detroit, Michigan  
Detroit Urban League, Detroit, Michigan  
Flint Institute of Art, Flint, Michigan  
Grand Rapids Art Museum, Grand Rapids, Michigan  
Hackley Art Gallery, Muskegon, Michigan  
International Business Machines Corporation,  
Gallery of Arts and Sciences, New York  
Kalamazoo Institute of Arts, Kalamazoo, Michigan



University Art Galleries

Dr. and Mrs. James E. Lofstrom, Grosse Point, Michigan

MacGregor Public Library, Highland Park, Michigan

Metropolitan Museum of Art, New York

Midtown Galleries, New York

National Academy of Design, New York

William Rockhill Nelson Gallery and Atkins Museum of Fine Arts, Kansas City, Missouri

Pennsylvania Academy of Fine Arts, Philadelphia, Pennsylvania

Rhode Island School of Design, Museum of Art, Providence, Rhode Island

Dean and Mrs. Laurence Schmeckebier, Syracuse, New York

Sheldon Swope Art Gallery, Terre Haute, Indiana

Syracuse University, Syracuse, New York

Toledo Museum of Art, Toledo, Ohio

University of Arizona Art Gallery, Tucson, Arizona

University of Michigan, Museum of Art, Ann Arbor, Michigan

University of Nebraska Art Galleries, Lincoln, Nebraska

Walker Art Center, Minneapolis, Minnesota

Mr. and Mrs. Clifford B. West, Bloomfield Hills, Michigan

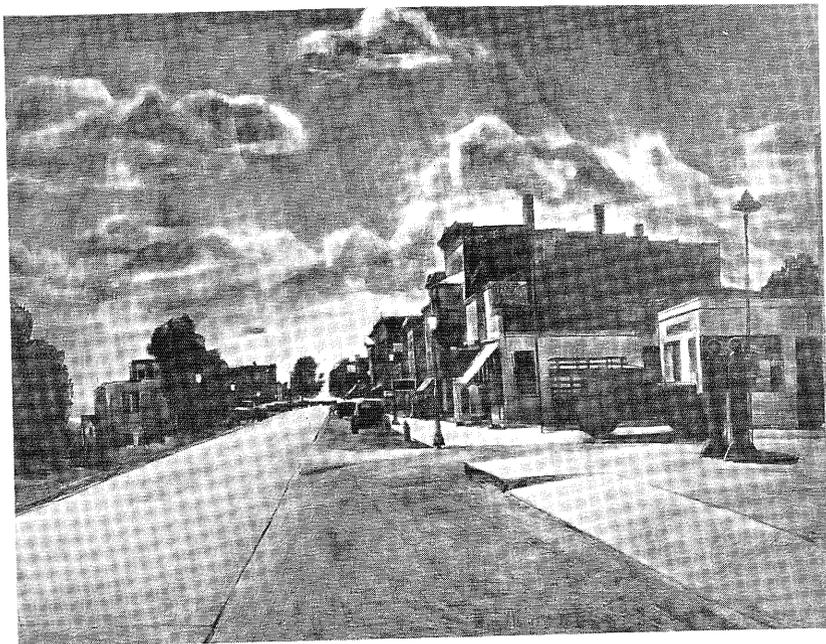
Wichita Art Museum, Wichita, Kansas



MARINE STILL LIFE | 1946

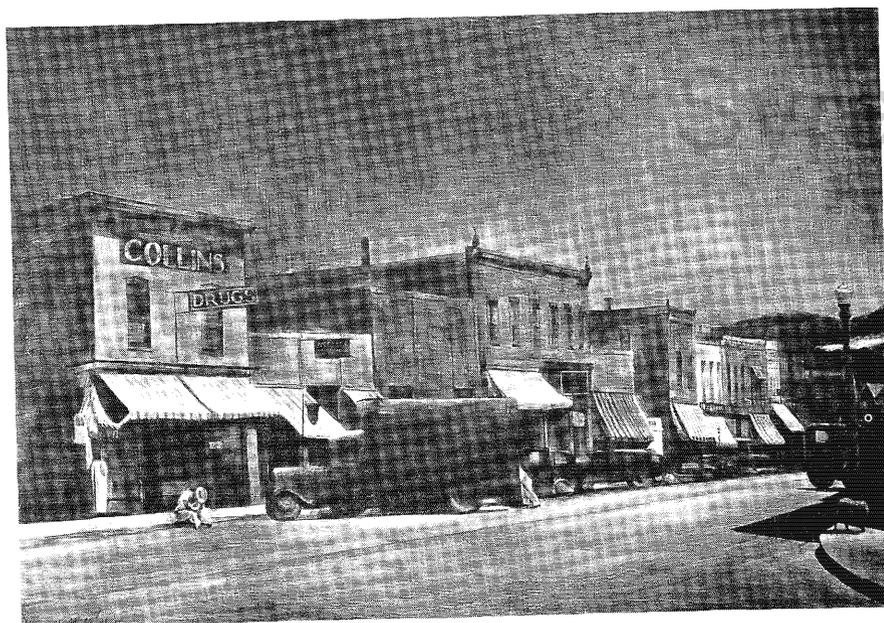


THEY WAIT | 1946



THE WHOLE TOWN | 1946

SIESTA | 1947

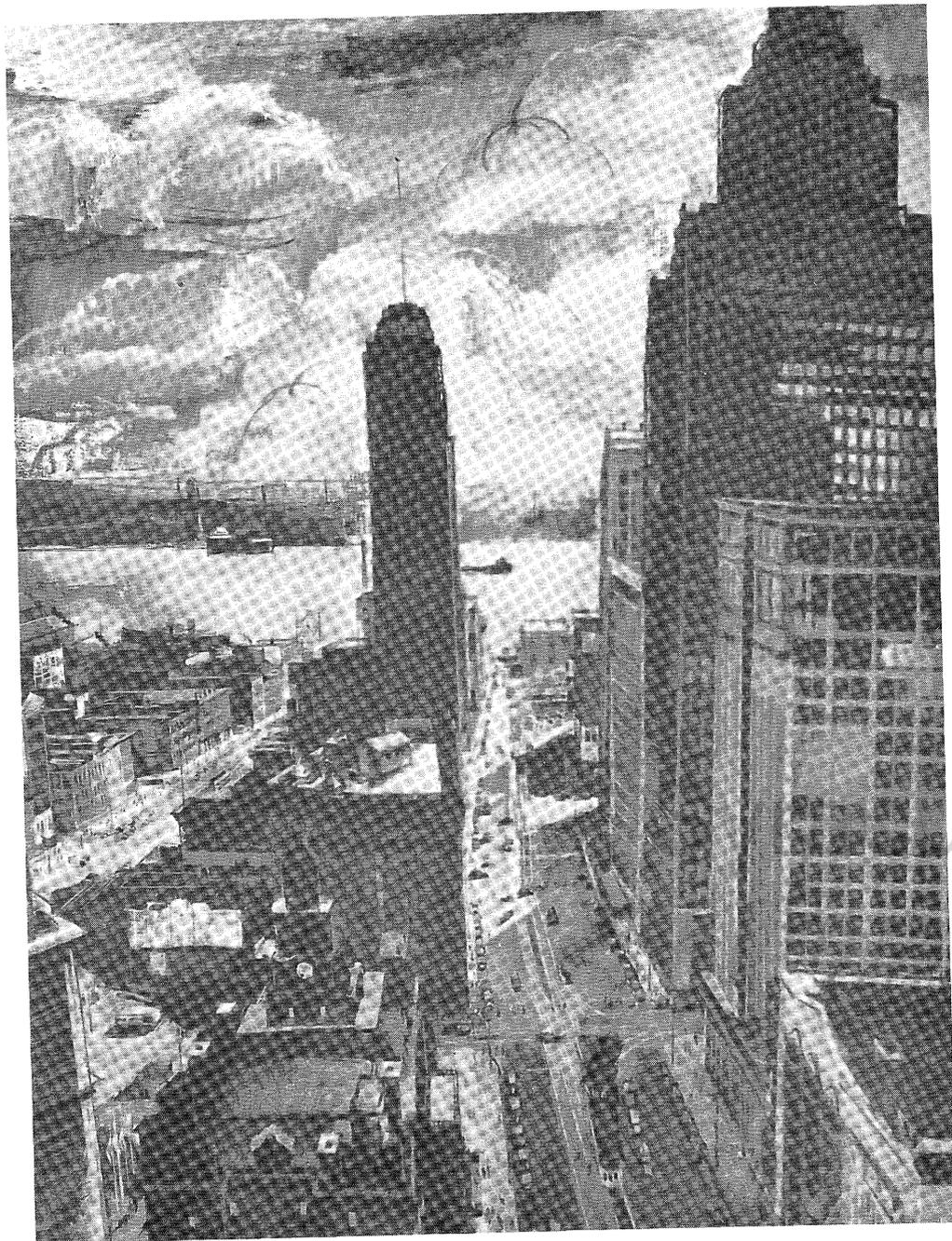


## COLLECTIONS, AWARDS, PUBLICATIONS

In addition to the museums listed among the lenders to this exhibition, Zoltan Sepeshy's work is included in the following public collections: Butler Institute of American Art, Youngstown, Ohio; Cass Technical High School, Detroit, Michigan; Chicago Art Institute, Chicago, Illinois; Colorado Springs Fine Arts Center, Colorado Springs, Colorado; Encyclopaedia Britannica, Inc., New York; High Museum of Art, Atlanta, Georgia; Howard University Collection, Washington, D.C.; Milwaukee Art Center, Milwaukee, Wisconsin; Museum Tel Aviv, Israel; National Academy, Budapest, Hungary; San Diego Museum of Art, San Diego, California; Santa Barbara Museum of Art, Santa Barbara, California; Telfair Academy of Arts, Savannah, Georgia; Virginia Museum of Fine Arts, Richmond, Virginia.

The murals are to be found in the Fordson High School, Dearborn, Michigan; The Rackham Engineering Foundation Building, Detroit, Michigan; the Lincoln Park (Michigan) Post Office and the Nashville (Illinois) Post Office, as well as in a number of private homes.

Major one-man exhibitions have been held at the John Hanna Gallery in Detroit (1926), the Newhouse Gallery, New York (1932), the Marie Sterner Gallery, New York (1936) and the Midtown Galleries, New York, regularly since 1938. Previous to the present exhibition at Syracuse University and the Cranbrook Museum, institutional one-man

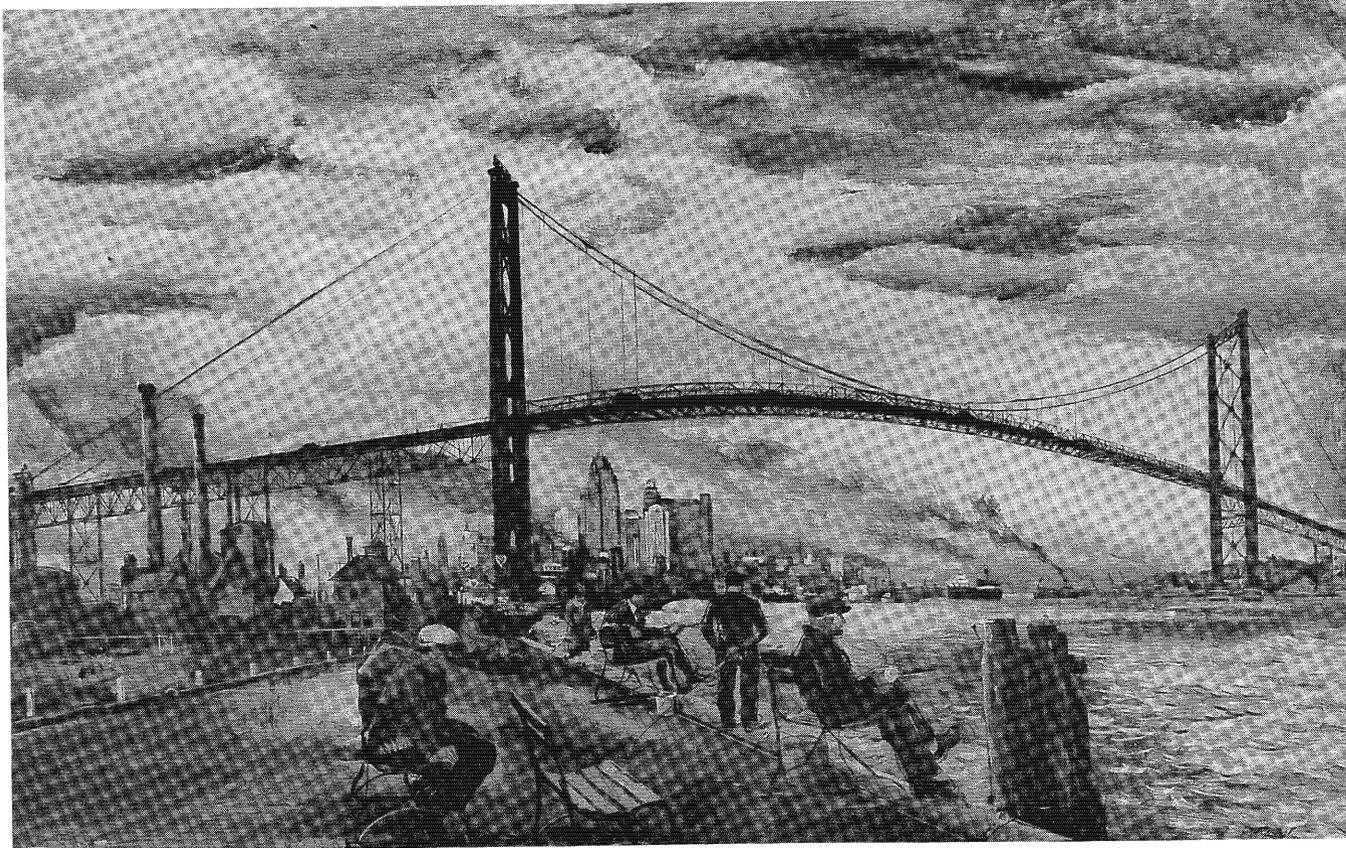


CITY CANYON (GRISWOLD SOUTHWARD) | 1947

exhibitions have been held in the Akron Art Institute, Akron, Ohio; Atlanta Art Association Galleries, Atlanta, Georgia; Butler Institute of American Art, Youngstown, Ohio; Colorado Springs Fine Arts Center, Colorado Springs, Colorado; Cranbrook Academy of Art Museum, Bloomfield Hills, Michigan; M. H. deYoung Memorial Museum, San Francisco, California; Grand Rapids Art Museum, Grand Rapids, Michigan; Kansas City Art Institute and School of Design, Kansas City, Missouri; Krannert Art Museum, University of Illinois, Urbana, Illinois; Kresge Art Center, Michigan State University, East Lansing, Michigan; Memphis Museum of Art, Memphis, Tennessee; Milwaukee Art Center, Milwaukee, Wisconsin; Museum of Art, University of Michigan, Ann Arbor, Michigan; Norfolk Museum of Arts and Sciences, Norfolk, Virginia; Philadelphia Art Alliance, Philadelphia, Pennsylvania; Santa Barbara Museum of Art, Santa Barbara, California; Toledo Museum of Art, Toledo, Ohio; Topeka Museum of Art, Topeka, Kansas; Yale University Art Galleries, New Haven, Connecticut.

Along with the many private collections, Sepeshy's works are to be found in the collections of the J. L. Hudson Company, Detroit, the National Academy of Arts and Letters, New York, and the U.S. State Department in Washington, D.C.

Since 1934 he has participated regularly by invitation in all national and international exhibitions including those of the Carnegie International, the Brooklyn International, the Chicago International, the Corcoran Biennial, the Richmond Biennial, and those of the Chicago Art Institute, the Pennsylvania Academy, the Metropolitan, Whitney, Toledo, Cleveland, Cincinnati, St. Louis, San Diego, San Francisco, Worcester, Boston, Kansas City, Colorado Springs, Detroit and other museums. He was represented in the World's Fair exhibitions of 1933 and 1939, as well as the Golden Gate Exhibition of 1939. He has served as a member of juries on many of these and other national and regional exhibitions throughout his public career.

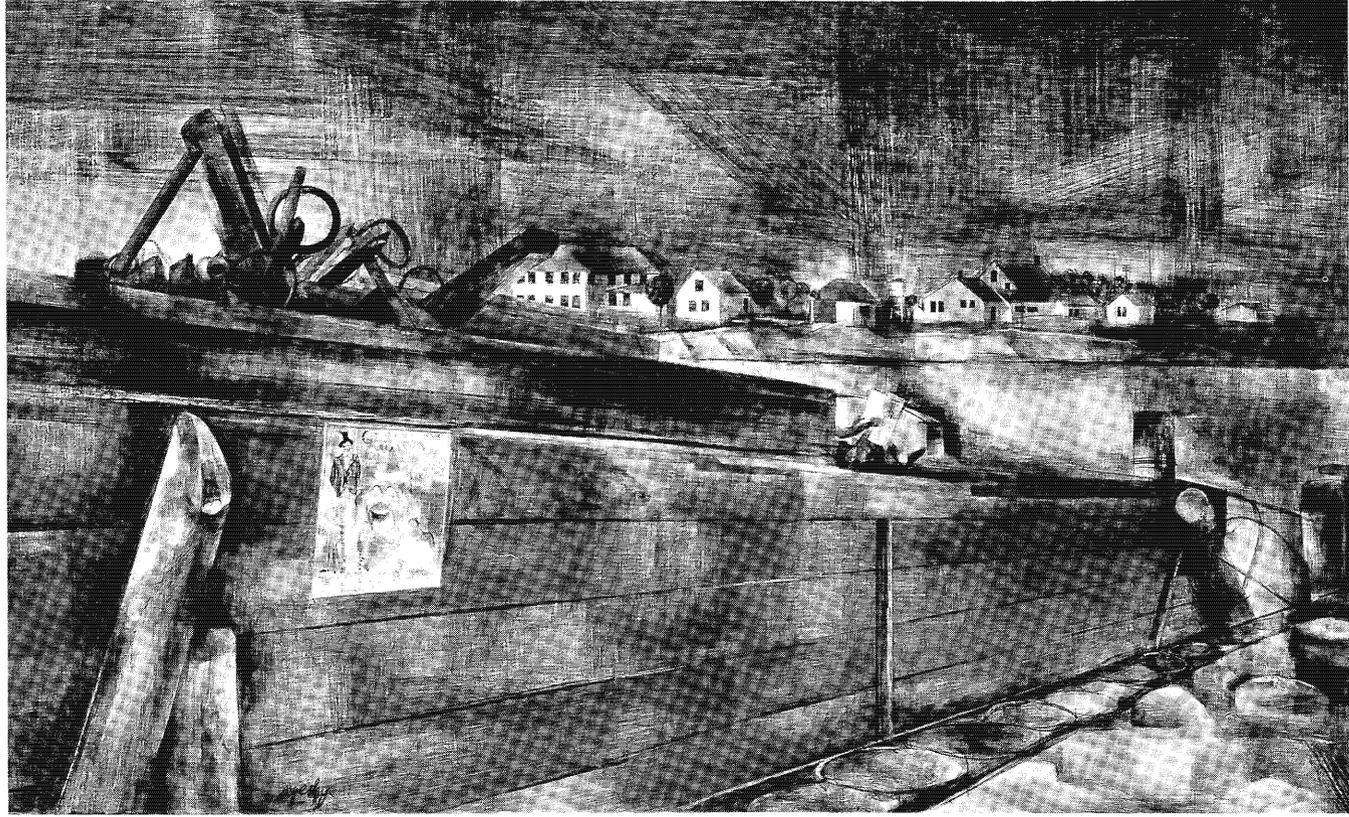


Syracuse University Art Galleries

AMBASSADOR BRIDGE (TO WINDSOR, CANADA) | 1947

Sepeshy has been a consistent prize winner in these competitions since his first award in Detroit in 1922. From the national point of view, the list of important awards includes the Patteran Great Lakes Exhibition Prize in Buffalo in 1939; the I.B.M. award at the Golden Gate International in San Francisco, 1940; the Portrait of America prize in New York, 1946; the Dana Watercolor Medal at the Pennsylvania Academy, 1946; the Carnegie Institute First Prize in 1947; the Salmagundi Club Award in New York, 1949; the Samuel F. B. Morse Gold Medal of the National Academy of Design, 1952; and the Award of the National Academy of Arts and Letters in New York in 1946.

Chief among his publications are the book *Tempera Painting*, New York, 1946, and the articles "Art in the Post-War World," *Art Digest*, August 1, 1943; "I Don't Like Labels," *Magazine of Art*, May 1944; "Tempera Painting," *American Artist*, September 1944; "An Artist-Educator's Reply" (in support of the education of artists in colleges), *College Art Journal*, Vol. IV, No. 3, 1945; "The Artists' Legacy," *College Art Journal*, Vol. X, No. 4, 1951; and the illustrations for the article "What Price Steel" in *Fortune Magazine*, October, 1938.



RED SCOW | 1946



NORTH OF CONGRESS | 1947



CAMPUS MARTIUS (CADILLAC SQUARE) | 1947

SKYLINE (FROM WINDSOR) | 1947



CATALOG

ATMOSPHERE

Oil | 18 x 22 | 1925

Collection of William Suhr, New York City

PLANT NO. II

Oil | 49 x 42 | 1929

Collection of Museum of the Cranbrook Academy of Art,  
Bloomfield Hills, Michigan

NEW MEXICO INDIAN DANCE

Oil | 18 x 22 | 1926

Collection of William N. Miller, Detroit, Michigan

MICHIGAN WINTER

Oil | 22 x 27½ | 1930

Lent by Detroit Institute of Arts, Detroit, Michigan

THE CHIEF PUEBLO

Oil | 35 x 38 | 1927

Collection of The Scarab Club, Detroit, Michigan

OUTDOOR SWIMMING POOL

Oil | 25 x 30 | 1930

Collection of The Kingswood School, Bloomfield Hills, Michigan

HUNGARIAN PEASANTS

Oil | 35 x 31 | 1928

Lent by MacGregor Public Library, Highland Park, Michigan

WOODWARD AVENUE

Oil | 31 x 33 | 1932

Collection of J. L. Hudson Company, Detroit, Michigan



INVARIABLES | 1949

WOODWARD AVENUE NO. II.

Oil | 25 x 30 | 1934

Collection of Elden J. Bemis, Bloomfield Hills, Michigan

VILLAGE

Gouache | 12 x 18 | 1934

Collection of George G. Booth, Bloomfield Hills, Michigan

GOIN' HOME

Watercolor | 32½ x 24½ | 1934

Lent by Detroit Urban League, Detroit, Michigan

AFT DECK

Oil | 20¼ x 25¼ | 1934

Lent by Museum of the Cranbrook Academy of Art,  
Bloomfield Hills, Michigan

SCRANTON COAL CHUTE

Oil & gouache | 25 x 30 | 1935

Lent by Museum of the Cranbrook Academy of Art,  
Bloomfield Hills, Michigan

CLERICS WALKING

Gouache | 22 x 28 | 1935

Collection of Edgar Kahn

LANDING IN NEW YORK

Gouache on canvas | 25 x 30 | 1935

Collection of Eliel Saarinen

ZOO

Gouache on panel | 24½ x 32 | 1935

Collection of Museum of the Cranbrook Academy of Art,  
Bloomfield Hills, Michigan

NEW ENGLAND SIESTA

Tempera | 25 x 35½ | 1936

Lent by Mr. and Mrs. Henry S. Booth, Bloomfield Hills, Michigan

PORTRAIT OF DAVID FREDENTHAL

Oil & gouache | 20 x 25 | 1936

Collection of David Fredenthal

YELLOW FARM

Oil & gouache | 30 x 36 | 1936

Collection of E. W. Osborne, Birmingham, Michigan

YOUNG MOTHER

Tempera | 30 x 36 | 1937

Lent by Akron Art Institute, Akron, Ohio

FOREIGN MARKET

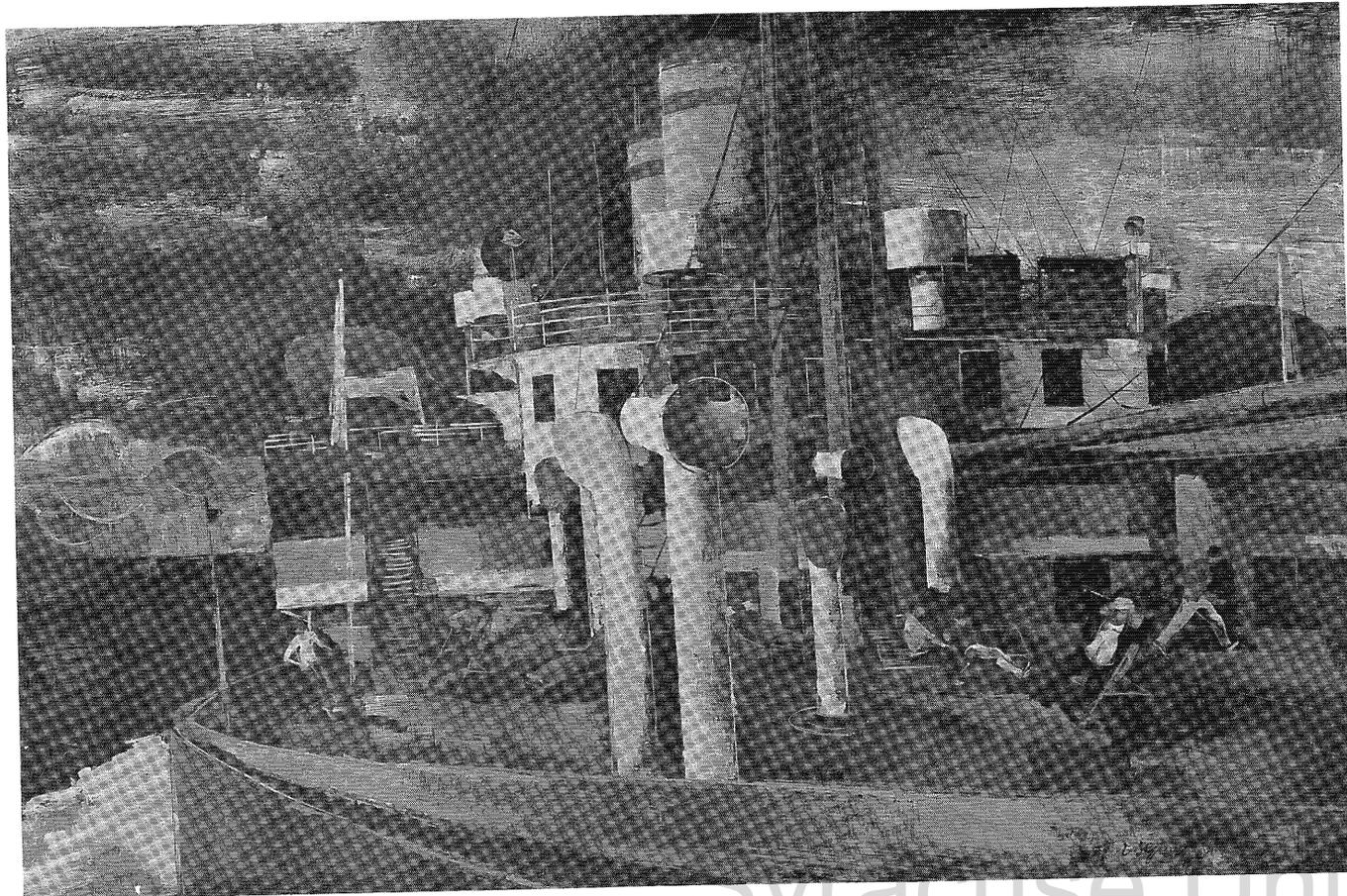
Watercolor | 16 x 20 | 1937

Lent by Flint Institute of Art, Flint, Michigan

STILL LIFE

Tempera | 22 x 32 | 1938

Collection of Museum of the Cranbrook Academy of Art,  
Bloomfield Hills, Michigan



AT SEA | 1949

AFTERNOON SKIING

Tempera | 20 x 25 | 1938

F. M. Hall Collection, University of Nebraska, Lincoln, Nebraska

FARMLAND

Watercolor | 18 x 22 | 1938

Lent by Wichita Art Museum, Roland P. Murdock Collection,  
Wichita, Kansas

MORNING CHORE

Tempera | 30 x 36 | 1938

Lent by International Business Machines Corporation,  
Gallery of Arts and Sciences, New York City

SINGING BLIND

Tempera | 30 x 36 | 1938

Lent by National Academy of Design, New York City

JANUARY

Tempera | 22½ x 27 | 1939

Collection of Chicago Art Institute, Chicago, Illinois

MORNING

Tempera | 25 x 30 | 1939

Lent by City Art Museum of St. Louis, St. Louis, Missouri

SAND DUNES

Tempera | 25 x 30 | 1939

Collection of Toledo Museum of Art, Toledo, Ohio

JANUARY MICHIGAN FARM

Watercolor | 29 x 39½ | 1939

Lent by Grand Rapids Art Museum, Grand Rapids, Michigan

END OF THE DAY

Tempera | 20 x 22½ | 1940

Lent by University of Arizona Art Gallery, Tucson, Arizona

AGAINST THE RAIN

Tempera | 18 x 28 | 1940

Lent by Sheldon Swope Art Gallery, Terre Haute, Indiana

POD GATHERER

Tempera | 25 x 30 | 1940

Lent by The Cradle Society, Evanston, Illinois

FISHERMAN'S MORNING

Tempera | 28 x 36 | 1940

Private Collection, New York City

WILD FLOWERS

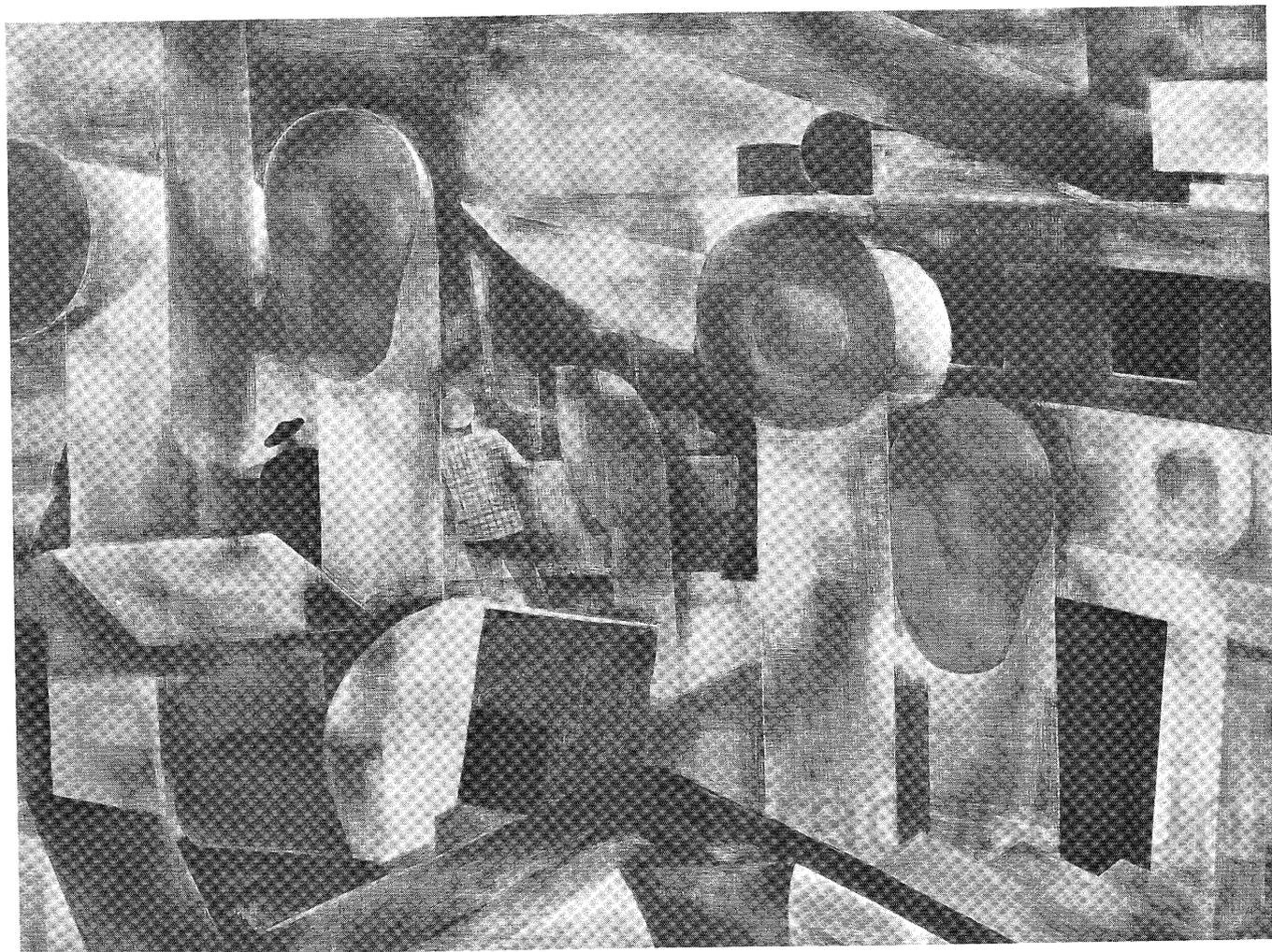
Tempera | 25 x 32 | 1940

Lent by Sheldon Swope Art Gallery, Terre Haute, Indiana

FAINT SUNSHINE

Watercolor | 20 x 28 | 1940

Lent by Toledo Museum of Art, Toledo, Ohio



THE ARTIST (Self Portrait, upper left)  
 DETAIL FROM RACKHAM BUILDING MURAL  
 Tempera | 1941  
 Detroit, Michigan

DRIFTWOOD  
 Tempera | 28 x 35¼ | 1941  
 Lent by Mr. and Mrs. Clifford B. West, Birmingham, Michigan

SUNTAN  
 Tempera | 14½ x 19 | 1941  
 Lent by Dean and Mrs. Laurence Schmeckebier,  
 Syracuse, New York

SKETCH FOR DRIFTWOOD  
 Drawing | 20 x 26¾ | 1941  
 Lent by Mr. and Mrs. Frederick L. Colby,  
 Grosse Point Farms, Michigan

MENDING ROW  
 Tempera | 18 x 26 | 1942  
 Lent by Hackley Art Gallery, Muskegon, Michigan

SANDLAND  
 Watercolor | 23 x 28 | 1942  
 Collection Lou Maxon, Detroit, Michigan

PORTRAIT OF ELIEL SAARINEN  
 Gouache on canvas | 25 x 30 | 1942  
 Lent by National Academy of Design, New York City

LIGHTHOUSE ON LAKE MICHIGAN  
 Tempera | 30 x 41 | 1943  
 Lent by Kalamazoo Institute of Arts: Art Center,  
 Kalamazoo, Michigan

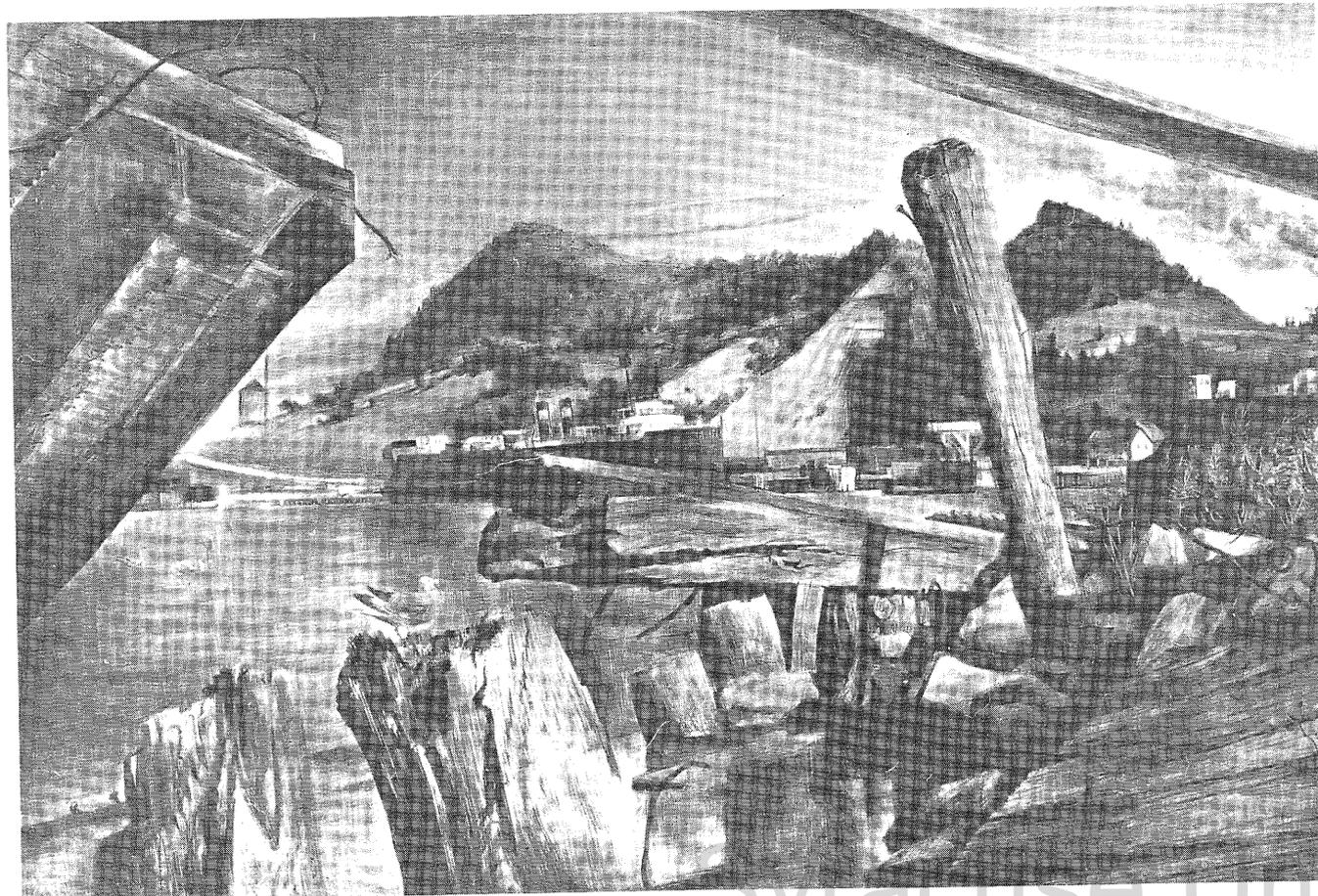
SATURDAY AFTERNOON  
 Tempera | 26 x 34 | 1943  
 Lent by Albright-Knox Art Gallery, Buffalo, New York

SEA GULLS  
 Watercolor | 22 x 30 | 1943  
 Collection of International Business Machines Corporation,  
 Gallery of Arts and Sciences, New York City

SAND DUNE VEGETATION  
 Tempera | 25 x 30 | 1943  
 Lent by Berkeley Public Library, Berkeley, Michigan

PATTERNS  
 Oil & tempera | 30 x 36 | 1944  
 Lent by Flint Institute of Arts, Flint, Michigan

SUMMER WATERS  
 Oil & gouache | 27¼ x 36 | 1944  
 Lent by Mr. and Mrs. John W. Blanchard,  
 Bloomfield Hills, Michigan



DEPARTING BOAT | 1951

PIGEON

Tempera | 21 x 28 | 1944

Collection of J. L. Hudson Company, Detroit, Michigan

BUSINESS CENTER

Oil & gouache | 32 x 40 | 1944

Collection of The High Museum of Art, Atlanta, Georgia

SUNBURST

Oil & gouache | 16 x 20 | 1945

Collection of Frederick March, New Milford, Connecticut

VULTURES

Watercolor | 24 x 30 | 1945

Collection of The Cranbrook Institute of Science,  
Bloomfield Hills, Michigan

CAR FERRY HARBOR

Tempera | 24 x 34 | 1945

Lent by Syracuse University, Syracuse, New York

PERSISTENCE OF MEMORY

Tempera | 16 x 20 | 1945

Collection of Mr. and Mrs. Frederick L. Colby,  
Grosse Pointe Farms, Michigan

SUN AND WATER

Gouache on canvas | 26 x 32 | 1945

Lent by Detroit Institute of Art, Detroit, Michigan

SELF PORTRAIT

Oil & gouache | 20 x 24 | 1946

Lent by National Academy of Design, New York City

THE WHOLE TOWN

Tempera | 24 x 32 | 1946

Lent by Dallas Museum of Fine Arts, Dallas, Texas

OLSEN'S MEN

Tempera | 33 x 45 | 1946

Lent by Pennsylvania Academy of Fine Arts,  
Philadelphia, Pennsylvania

THEY WAIT

Tempera | 20 x 30 | 1946

Lent by William Rockhill Nelson Gallery and  
Atkins Museum of Fine Arts, Kansas City, Missouri

MARINE STILL LIFE

Tempera | 30 x 38 | 1946

Lent by Detroit Institute of Arts, Detroit, Michigan.  
Gift of Mrs. Charles D. Bair



CAVE OF MIRACLES | 1956

VISITORS TO YESTERDAY | 1956



RED SCOW

Tempera | 24 x 46 | 1946  
Lent by Midtown Galleries, New York City

SIESTA

Tempera | 18 x 20 | 1947  
Collection of F. J. Seiberling, New York City

SKYLINE (FROM WINDSOR)

Oil & gouache | 11½ x 18¼ | 1947  
Collection of Fred Sanders Company, Detroit, Michigan

CAMPUS MARTIUS (CADILLAC SQUARE)

Oil & gouache | 18 x 27 | 1947  
Collection of Fred Sanders Company, Detroit, Michigan

AMBASSADOR BRIDGE (TO WINDSOR, CANADA)

Oil & gouache | 24 x 38½ | 1947  
Collection of Fred Sanders Company, Detroit, Michigan

NORTH OF CONGRESS

Oil & gouache | 24 x 32 | 1947  
Collection of Fred Sanders Company, Detroit, Michigan

CITY CANYON (GRISWOLD SOUTHWARD)

Oil & gouache | 18 x 24 | 1947  
Collection of Fred Sanders Company, Detroit, Michigan

AT SEA

Oil & gouache | 20 x 32 | 1949  
Lent by Walker Art Center, Minneapolis, Minnesota.  
Gilbert M. Walker Fund Acquisition.

INVARIABLES

Tempera | 24 x 34 | 1949  
Lent by University of Michigan Museum of Art,  
Ann Arbor, Michigan

SUNDAY AFTERNOON

Tempera | 33 x 45¼ | 1950  
Lent by Museum of the Cranbrook Academy of Art,  
Bloomfield Hills, Michigan

WHERE ARE THE PEOPLE I KNEW

Oil & tempera | 33 x 44¾ | 1950  
Lent by Museum of the Cranbrook Academy of Art,  
Bloomfield Hills, Michigan

ON DECK

Tempera | 39 x 45 | 1951  
Collection of the University of Atlanta, Atlanta, Georgia

DEPARTING BOAT

Tempera | 20 x 30 | 1951  
Lent by Davenport Municipal Art Gallery.  
E. P. Adler Memorial Fund Purchase 1951



EVENING OVER OLD TWIN CITIES | 1962

SOMEONE'S HAT

Watercolor | 1952

Lent by Midtown Galleries, New York City

WORKSHOP

Tempera | 30 x 36 | 1953

Lent by Midtown Galleries, New York City

TOWN ON THE RIVER

Oil & Gouache | 30¼ x 34¼ | 1955

Lent by Mr. and Mrs. Frederick L. Colby,  
Grosse Pointe Farms, Michigan

VISITORS TO YESTERDAY

Oil & gouache | 33 x 45 | 1956

Lent by The Metropolitan Museum of Art, New York City.  
Hugo Kastor Fund, 1957

CAVE OF MIRACLES

Oil & gouache | 31 x 44 | 1956

Lent by Dr. and Mrs. James E. Lofstrom,  
Grosse Pointe, Michigan

SKETCH FOR CAVE OF MIRACLES

Watercolor | 7½ x 9¾ | 1956

Lent by Dr. and Mrs. James E. Lofstrom,  
Grosse Pointe, Michigan

FOLK STILL LIFE

Gouache | 19½ x 26¼ | 1960

Lent by Midtown Galleries, New York City

EVENING OVER OLD TWIN CITIES

Tempera | 32 x 44 | 1962

Lent by Midtown Galleries, New York City

HEAT ON THE BEACH

Oil & gouache | 22 x 32 | 1962

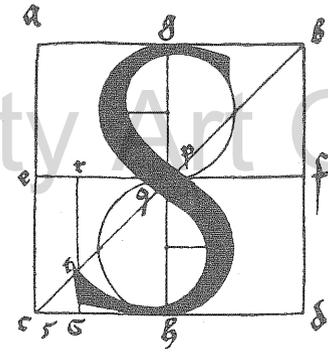
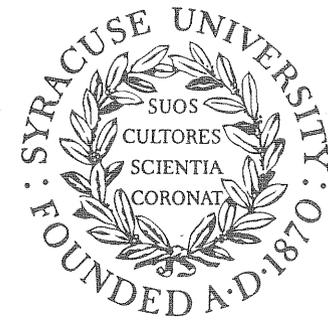
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REMEMBER NO. 2

Tempera | 18 x 36 | 1964

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Syracuse University Art Galleries



Syracuse University Art Galleries