

Carl Sprinchorh:

Realist Impulse and Romantic Vision



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Sordoni Art Gallery, Wilkes College

Wilkes-Barre, Pennsylvania
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Greensburg, Pennsylvania
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New Brunswick, New Jersey
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2. Robert Henri (1865-1929)
Portrait of Carl Sprinchorn, 1910
Oil on canvas
Gift of Anna Sprinchorn Johnson, 76.43
Herbert F. Johnson Museum of Art
Cornell University

"Sprinchorn has proven by his concentrated persistent devotion to his work, that nothing diverts him from the high purpose and standard he has set for himself. Robert Henri said of him that he considered him a genius and on such occasions as I have exhibited his work, it has met with high praise from critics, artists and connoisseurs. In fact, it is only due to the artist's modesty and concentration on the effort he makes in his work, that he has failed to achieve from a material point of view what is called 'success'."

Marie Sterner
Quoted from a letter to the
John Simon Guggenheim Memorial
Foundation, 1941
(UMO)

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Acknowledgements

This exhibition of the works of Carl Sprinchorn (1887-1971) is the first major presentation dedicated to that artist since the memorial exhibition held at the University of Maine (Orono) one year after his death. It is our hope that this will be the first step in bringing recognition to an artist whom Robert Henri called a genius — an artist who withdrew from what he thought to be the hypocrisy of the art market and devoted himself entirely to his painting.

There are many people to whom I am indebted for their assistance with this project. I would like to thank Sandy and Arnold Rifkin for bringing Sprinchorn's work to my attention and for suggesting an exhibition. Special thanks are reserved for Kathryn Freeman and Frederica Beinert, life-long friends of the artist, who, despite an illness, gave lovely, long afternoons to me in conversations about their

cherished friend. Robert F. and Patricia Ross Weis were also graciously open with their reminiscences and with their collection.

A week was spent at the University of Maine (Orono) in preparation for the accompanying essay. I would like to thank Edward Kellog, Head of the Special Collections Department at the Raymond H. Fogler Library, and his staff for giving me access to the Sprinchorn papers; and Mr. Ron Ghiz, then Acting Director of the Art Collections, for arranging for me to see their holdings by Sprinchorn.

I am grateful too for the enthusiastic support of Mrs. John Sloan; Andrew J. Sordoni, III; Robert S. Capin, President of Wilkes College; the members of my Advisory Commission; and the competence of my assistant, Douglas Evans.

Judith H. O'Toole, Director

Reminiscences of Carl Sprinchorn

by Bennard B. Perlman

It was shortly before 1 o'clock on a hot and humid July 16th when I arrived at Carl Sprinchorn's apartment for the interview. My rapid gait gradually slowed as I climbed the last flight of stairs to his fifth-floor walkup at 535 Hudson Street, located on the western fringe of Greenwich Village in Lower Manhattan.

The year was 1956 and when the door was opened, my initial reaction was that the artist who cordially greeted me appeared much younger than his sixty-nine years. His head was sculpturesque: a prominent nose, deep-set eyes, high cheek bones and a strong jaw.

My mission was to gather information for a book about "The Eight,"¹ which included interviewing artists such as Sprinchorn who had been a student of Robert Henri. According to my notes of that visit, the Swedish-born painter initially remarked: "I was probably the first European to come to America to study art," adding that he was only sixteen years old at the time. Three days after his arrival in the fall of 1903 he was enrolled at the New York School of Art.

Now, a half-century later, a twenty-eight-year-old artist and college teacher sat in awe of the older man, who was able to instantly and accurately recall dates and incidents from his youth. Sprinchorn spoke of the good-natured hazing and pranks perpetrated on each new enrollee in the Henri class and how another teacher, William Merritt Chase, would always turn to his pupil Walter Pach when he was stumped for an artist's name or a date important in art history.

When Henri withdrew from the school after six years because he was owed \$800 in back salary, and established his own classes in the Lincoln Arcade in January, 1909, Sprinchorn related how his students demonstrated their loyalty by parading with their canvases down Broadway from the former school to the new location at 66th Street. Carl Sprinchorn served for a time as manager of the Henri School.

When the interviewer made a chance remark about Mr. Sprinchorn's apartment being just three blocks from the Hudson River, it prompted the artist to recall one of his teacher's critiques in which he took special pride: "In Henri's Composition Class, forty or fifty student works would be placed against a wall," he explained. "One week there were several paintings of the Hudson River from which he took his cue, talking for nearly an hour about the varied sweep of the shoreline, the appropriate placement of boats along the river and the different proportions of water to land and sky. After dwelling at length on a Bellows interpretation, Henri finally turned and pointed a three-foot maul stick toward a large canvas by me," Sprinchorn remarked. "Then Henri observed: 'All of you have shown boats going up and

down the river. Only this painting demonstrates that they go *across* the river as well.'"

Knowing that I hailed from Baltimore, Carl Sprinchorn produced a three-decade-old copy of *The* (Baltimore) *Sun* in which his picture appeared along-side an article. It referred to his having been in Baltimore to attend the opening of a Modern French Painting exhibition at the Museum of Art. In his capacity as Director of New York's New Gallery, Sprinchorn had recommended that a similar facility be established in Baltimore. "At the New Galleries hundreds, if not thousands, of young artists show their work during the course of the year," he had been quoted as saying. "We are not a commercial institution. Rather, we exist to give every opportunity to talent when it reveals itself. The New Gallery has proved the means of 'finding' a number of artists whose work otherwise never might have been discovered."²

The article, though interesting, was a digression. Then Carl Sprinchorn produced another publication, a yellowing copy of *Putnam's Monthly Magazine* which was more to the point. It explained how his oil entitled *After a Snowstorm* was in part responsible for the formation of "the Eight":

... It was this painting, among others, the rejection of which by his fellow jurymen caused Robert Henri, the distinguished figure-painter, to withdraw his own accepted paintings from the exhibition of 1906-07, and to criticize the conventional standards of the National Academy so unsparingly. On that occasion, in the course of a published interview, he [Henri] said:
Life's philosophy can be expressed as strongly in art as through any other medium, and the painter who does this faltering at first, perhaps, and yet with the assurance of definite aim and purpose and future triumph, is the man to uphold, to encourage, and a National Academy in fact as in name would inevitably so uphold and so encourage. Carl Sprinchorn — to select an incident that comes to mind — goes down into a grimy, squalid side street in the slums of New York, and with a blizzard raging, catches a big new note and places it upon canvas with haunting effect. But placed before the Academy jury, does it receive the slightest recognition? Quite the contrary; it is rejected. Sprinchorn is young and has never been honored by the admission of a painting in the Academy, yet I know of few more promising painters. His story is the story of every man of whatever calling who has brought with him something new...?

As I would eventually learn through additional research, Henri had been sufficiently enamored with the Sprinchorn canvas to have sung its praises the year before, in 1906, when he showed it to a newspaper reporter during an interview in his classroom:

Here is the work of a boy named Sprinchorn . . . New York whitewings cleaning east side streets after a snowstorm — not an idealized study but just as we have seen them . . . Truthful, isn't it? Well, a couple of years ago that boy came to me with a study in still-life to show as a specimen of his work — fruit, I think it was, or a glove and a water pitcher — you know the kind. It was one of the worst I ever saw, and I told him so. He stopped studying bananas and water pitchers and went out to look at life — plain New York life, as he could find it anywhere. Now he paints that kind, and his work has more virility and character to it than years of academic puttering over mush could give it.⁴

The flap referred to in *Putnam's Magazine* over the Carl Sprinchorn painting, and one by George Luks called *Woman with Macaws*, actually came after the jurying for the 1907 National Academy of Design Annual but before the exhibition opened. Both works had been placed in a number three category, signifying that they would be hung if space permitted. As was the custom, the Academy jury, of which Henri was a member, was called upon to inspect and approve the selection and placement of the paintings by a three-member Hanging Committee. But when Henri noticed that both the Sprinchorn and Luks canvases had been eliminated from the show, he pointed out an area in one of the galleries where they could be hung. A member of the Hanging Committee questioned his intent. Did he mean to "improve the wall" or simply see to it that the work of certain men was hung? Henri's reply was direct and to the point: "I don't care for the wall, I only care for the men."⁵

Despite the forthright response, or perhaps because of it, the two compositions were hunted up and hung in the show. Henri's triumph was short-lived, however, for the following day they were eliminated once more, the excuse being that "the two paintings in question spoiled the mural effect of the other pictures hung nearby."⁶ This was due, of course, to the unconventional nature of the subject matter and painting styles, neither of which conformed to the academic norm of the day.

And then Carl Sprinchorn told me that he still owned the canvas! I was ushered into the adjoining room, where he pulled the 30-by-40-inch composition from a large collection of his work. As a historian I was naturally impressed by the pivotal role this cityscape had

played in the history of American Art, but as an artist my fascination was with the masterful handling of paint, the spontaneous, slashing brushstrokes, the verve and dash.

Sprinchorn explained how he had produced it from a third-floor window of a building on the northeast corner of 56th Street, looking south on Eleventh Avenue. The painting was predominantly gray, possessing just the slightest evidence of yellow ochre and venetian red in two tenements in the right middleground. Factories and four tall smokestacks served as a backdrop for huge snow drifts which dominated the entire lower half of the composition. "I started it early one morning on that kind of a day and finished it before dark and have never touched it since," the artist would reveal in a letter some years later.⁷

But now he shared another secret: The subject of his cityscape was a block from the Hudson River, on the west side of New York; however, Henri's repeated reference to it in 1906 and '07 as the East Side caused him to retitile it *A Winter Scene on the East Side, New York, 1907*⁸ (cat. no. 1).

Although we talked for another hour, the high point of that July day in 1956 had been the privilege of meeting Carl Sprinchorn and viewing *A Winter Scene*.

Later that afternoon I visited a well-known New York collector and shared my enthusiasm for the painting, but he was not sufficiently interested to contact the artist. The following month I told a museum director of the find but her acquisitions of American Art were more contemporary in nature. Determined to locate a buyer for the masterpiece, I mentioned its availability to Bob Graham, of James Graham & Sons on Madison Avenue, and that conversation bore fruit. In January, Carl Sprinchorn wrote that Mr. Graham had paid him a visit and "is the agent for the painting — it now being in his gallery (with several later works of mine)."⁹ And in February, 1957 the Sprinchorn canvas was included in an exhibition at Graham's called *Aspects of American Painting, 1910-1954*, which also featured paintings by Stuart Davis, John Marin, Alfred Maurer, Walter Pach, Morgan Russell and Stanton MacDonald-Wright.¹⁰

Still determined that Carl Sprinchorn's major composition should find a home, I finally succeeded in whetting the appetite of a Baltimore couple, collectors and friends, who have cherished it all of these years and who graciously agreed to lend it to this show.

During the late 1950s, Carl Sprinchorn and I corresponded regularly. The routine was that I would send him questions relative to my research concerning "The Eight" and he, in return, wrote wonderfully-detailed and lengthy missives. On one occasion I typed a

list of all of the Henri students whose names appeared in a volume of the *American Art Annual*, and Sprinchorn noted beside the names of those he knew their addresses and whether they had studied at the New York School of Art or the Henri School. When one of my queries proved too much even for him, he forwarded it to his fellow art school classmates, Edward and Josephine Hopper, so that they could fill in the blanks. Sprinchorn's enthusiasms and assistance appeared unending.

Yet on August 2, 1964 I received my last letter from Carl Sprinchorn. "I've had a stroke," he informed me, "which accounts for this very poor writing." He concluded that four-page missive with these words: "Thank you for including me in such a flattering way in your book. Much has happened since those days — and more is bound to happen, but of that, some other time." But for me, Sprinchorn's "some other time" never came.

1. *The Immortal Eight: American Painting from Eakins to the Armory Show* (1962; revised edition, 1979).
2. "Gallery for 'Modern' Artists in Baltimore Urged by Painter," *The (Baltimore) Sun*, January, 10, 1925.
3. "The Lounger" Column, *Putnam's Monthly & The Reader*, V (December, 1908), p. 376.
4. Izola Forrester, "New York's Art Anarchists: Here Is the Revolutionary Creed of Robert Henri and His Followers," *New York World*, June 10, 1906.
5. "That Tragic Wall," *New York Sun*, March 16, 1907.
6. "The Henri Hurrah," *American Art News*, V (March 23, 1907), p. 4.
7. Letter from Carl Sprinchorn to Mr. and Mrs. Sigmund M. Hyman, September 29, 1964.
8. Carl Sprinchorn apparently erred when he included the date "1907" in the title. Since the painting was referred to by Henri in the June, 1906 interview, it would have been created in that year.
9. Letter from Carl Sprinchorn to the author, January 20, 1957.
10. In the catalogue for this exhibition, the Sprinchorn painting was incorrectly titled *New York City — Snow Scene, 1910*.

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Carl Sprinchorn:

Realist Impulse and Romantic Vision

by Judith H. O'Toole

Carl Sprinchorn once wrote that he believed himself to be the first European who came to study art in the United States.¹ He arrived in New York City in 1903, a time when American artists were still flocking to the art centers of the continent for instruction and, indeed, it was considered that an artist's career was not properly launched without a stint abroad. The innovations and achievements of the European, and particularly the French, artists of the late nineteenth century were still fresh and waiting to be absorbed. The early twentieth century, however, would prove to be a prodigious moment for a young artist to arrive in New York. This was a time when a thoroughly American, modern art movement was being conceived.

Sprinchorn was born in the rural town of Broby, Sweden, in 1887. At the age of sixteen, he left his mother's family, to whom he would remain close, and joined his sister in the United States. He arrived in New York on October 31, 1903. Three days later, with no grasp of the English language and still unfamiliar with the city, Sprinchorn enrolled in Robert Henri's morning life drawing class at William Merritt Chase's New York School of Art on West 57th Street. He was accompanied that morning by his sister who, much to Sprinchorn's chagrin, had insisted on wearing her Salvation Army uniform in the hope of being granted a lower tuition. This ploy being unsuccessful, the young Swede paid the monthly fee of five dollars and "purchased such things as were essential to the work, a large black portfolio with some sheets of French charcoal paper, charcoal sticks, a kneaded eraser, two clothespins to hold the paper to the portfolio, and . . . a plumb line."² That same morning the class monitor was rung for and Sprinchorn was led "into the mysterious realms of an art life class, a vast, skylighted place filled with pupils at easels and at up-turned chairs with portfolios, drawing and painting in a pandemonium of activity and everywhere daubs of paint, caricatures covering the walls and canvases propped all around."³

Sprinchorn's first year at the school was to be a difficult one. He spoke no English, and his fellow students, after a few exasperating attempts to communicate through a young man from Minneapolis whose only phrases in Swedish were "this is good, this is not so good,"⁴ left the newcomer to himself. Several years later, Guy Pene du Bois introduced Sprinchorn at a student reunion as the only man who never "set 'em up," referring to the beer and sandwich party thrown by every student to curtail the pranks and hazing by the older students. Sprinchorn never knew this was expected of him.

Sprinchorn's first meeting with Robert Henri came several days after he entered the latter's life class. The student described his teacher as "a dark and sinister looking man, raven, straight hair falling . . . over the eyes and . . . looking up under the fringe 'tho too tall to have needed to look under at anybody. . . ."⁵ Despite this initial impression of a stern, aloof critic in Henri, the student responded almost immediately to the charismatic guidance of his eloquent instructor. Perhaps Sprinchorn's initial exclusion from the distracting classroom antics of his fellow students further convinced the already committed youth to concentrate fully on his work. His dedication and hard work seems to have paid off as he learned his lessons quickly and well, soon developing a strong, personal style. Henri was a teacher who had the rare and tremendous power to instill in others his love of art. He had attracted a large student following who created a demand for his time in critiques and filled every seat in his lecture room.⁶ Henri's special interest in Sprinchorn must be taken as an indication that the young Swede was an artist of promising ability.

In 1907, Henri's confidence in Sprinchorn had an opportunity to become known. For several years, Sprinchorn had been producing large canvases of city-scenes executed with a strength and bravura that caused them to be much talked about at the school. He had submitted these paintings to past exhibitions at the National Academy but none had ever been accepted. This process was repeated in 1906 with far-reaching consequences. Sprinchorn still vividly recalled the incident thirty-three years later when he wrote: "This was the time when my 11th Avenue in a snow storm (cat. no. 1) was sent to the Academy, refused, and as per certain records in clippings, a Putnam magazine article and reproduction, caused the big rumpus and brought column-long newspaper stories, interviewers to my door, and Henri and others to withdraw their own accepted works in protest. . . ." Throughout this affair, Henri stood by, guiding the inexperienced youth through interviews with the press and other pressures brought on by such a sudden wave of notoriety. An instance particularly revealing of Henri's character came when he asked each reporter in person not to mention in their articles the fact that Sprinchorn was working as a servant/waiter in a boarding house, but to focus entirely on his status as a young, professional painter.⁸

Henri presented his own view of the incident in a published interview reprinted in 1908 (the year of The Eight's first group exhibition at the MacBeth Gallery) in Putnam magazine. In it he compared Sprinchorn to the great masters who had been scorned at the beginning of their careers but later were lauded.

"Wagner, expressing great life-thoughts through music, was pronounced a mere maker of noise; Walt Whitman, whose book of poems Whittier cast into the fire, sent a similar chill down the spine of conventional culture; Degas, Manet and Whistler and their academy of the rejected; Puvis de Chavannes — oh, ever so many, despised and laughed at first but later recognized as dreamers of fresh dreams, makers of new songs, creators of new art."⁹

These events certainly boosted not only Sprinchorn's career but also his confidence. In 1907, he became the manager of the Robert Henri School of Art, an arrangement which permitted him to continue to work closely with his mentor while also affording him freedom from his former student status. He also continued his chores at the boarding house but was now given free meals, thus immensely improving his physical condition. He grew husky and more handsome with this new-found physical and mental well-being. A photograph of a group from the Henri School at around this time shows him blond and muscular in shirt sleeves while the others are dressed in formal coat and tie. Henri's striking portrait of his student (cat. no. 2), done in 1910, shows a broad-shouldered young man with a look of fierce determination on his handsome features.

Henri taught Sprinchorn to look at the life of the city around him and to draw his art from it. Sprinchorn had a steady temperament and believed in hard work, so he applied himself vigorously to his art. His paintings from this early period express a painterly determination with heavily-laden brush strokes applied to the canvas quickly and with confidence. His palette is muted and harmonious while his compositions, belying the spontaneous look of the finished work, are formally structured. Unfortunately, due to his reclusive nature and, later, his almost complete withdrawal from the business end of the art world, few of these early canvases have been located and many may only exist in yellowed, black and white reproductions. Happily, *A Winter Scene on the East Side, New York* (cat. no. 1), the painting which caused the uproar in 1907 and is therefore best suited to represent this period, is still extant and was available for this exhibition.

Sprinchorn left the Henri School and New York in 1910 to travel for about five years. During this time, he made the obligatory trip to Paris, once in 1910-11 and once in 1914. During the latter visit, he attended drawing classes at the École Colarossi, but did not study with any one master. *Lilac Time, Versailles* (cat. no. 3) shows the still painterly technique and subdued palette.

The small format and brushy execution indicates a sketch made *in-situ*.

From 1912-1914, Sprinchorn was an instructor at the Art League of Los Angeles. Although not much is known about his stay in California, he must have maintained strong ties with New York because in 1913 he was represented by four pieces in the well-known International Armory Show of that year. Other exhibitions in which he participated during these years include the Exhibit of Independent Artists, arranged by Arthur B. Davis (who also coordinated the American entries in the Armory Show of 1913); the Pennsylvania Academy annuals; and the Panama Exposition in San Francisco and San Diego. Sprinchorn returned to California in 1944 when he painted there with Marsden Hartley and Rex Slinkard. It was during this later visit that he produced *Tangerines on Bough — California* (cat. no. 30) and *White Dahlias* (cat. no. 31).

Sprinchorn's first one-man show was not until 1916 when George Hellman mounted an exhibition of drawings at 366 Fifth Avenue. These included mainly figure studies, distinctly Parisian in character — young, elegantly dressed women in cafe settings and at the opera. These light, witty, ink drawings differ vastly from the "ash can" realism of his earlier, Henri-inspired city-scapes, yet they have the same ability to get to the heart of the side of life they depict. They also reflect the sureness of execution of the earlier work. Hellman wrote that "the quality of line shown by Mr. Sprinchorn in his drawings is an achievement rarely met with . . . there is manifest that swift interpretive genius (so difficult of definition) in which resides the wonder of original drawings."¹⁰ For a later exhibition which included both watercolors and drawings, Sprinchorn's close friend and fellow artist, Marsden Hartley, wrote:

"In these drawings of Sprinchorn, you find always genuine elegance of feeling — true perception of appearances, perfect knowledge of gesture. He invests his male figures with thoroughly masculine life — and his female figures are radiant with feminine vanity. Sprinchorn's insatiable thirst for the kaleidoscopic vividness of life provides his vivid and voluminous results. He is among the masters, I believe, as to his understanding of appearances of life, which for the real artist is life itself."¹¹

A delightful example relating to this era is Sprinchorn's *Three Figures* (cat. no. 5) in which the haute couture of the ladies' demeanor is captured by a fluid background wash accented by scant details to the interior of the figures. The crisp profile of the equally elegantly dressed gentleman bears more than a chance resemblance to



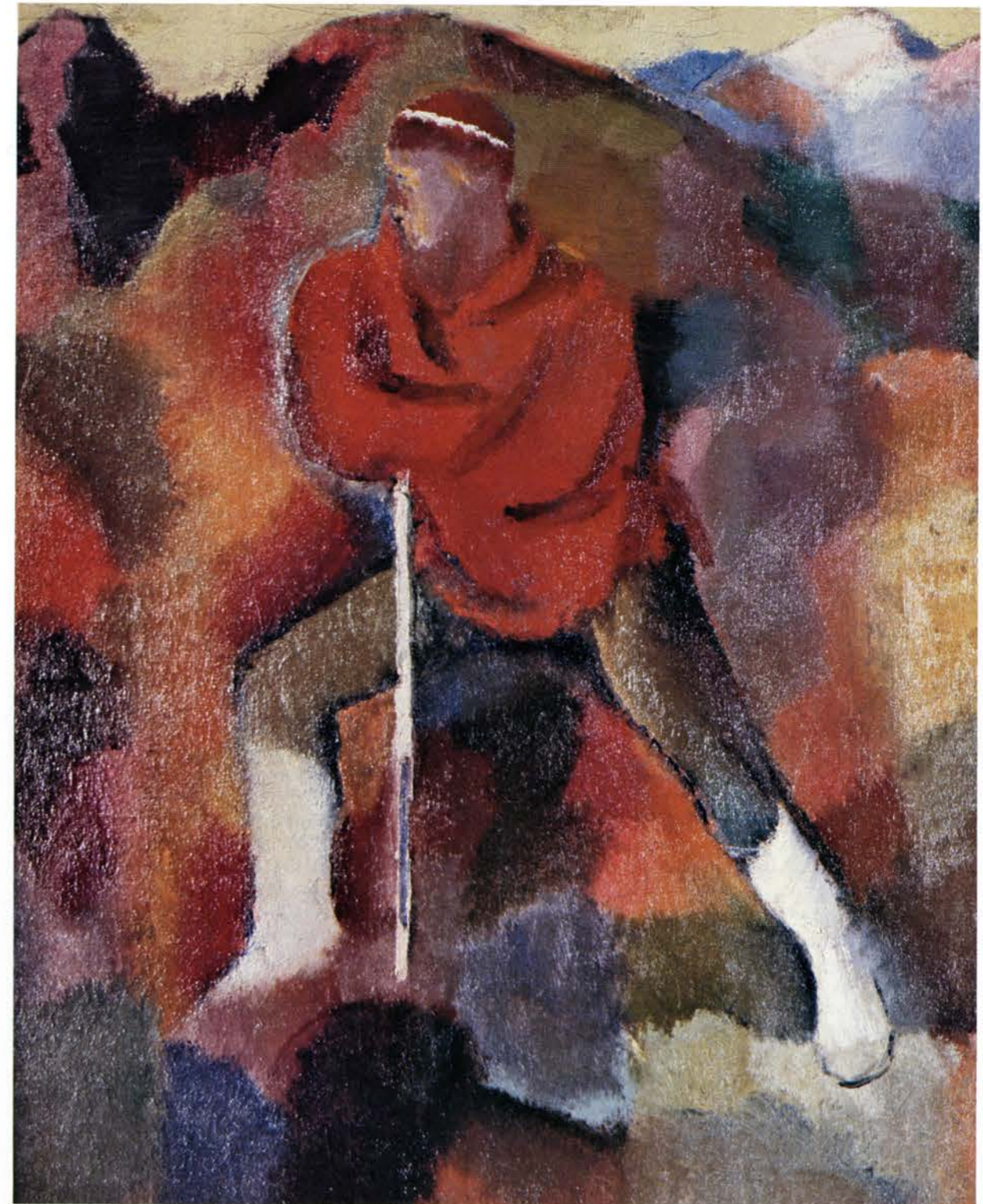
1. *A Winter Scene on the East Side, New York, 1906*
Oil on canvas
Collection of Mr. and Mrs. Sigmund M. Hyman

Sprinchorn himself who enjoyed dressing smartly and striking a pose when the occasion arose.

Sprinchorn seems to have had a close relationship with critics, dealers, connoisseurs, and devotees of the arts. This probably began during his friendship with Henri and through the attention he received in 1907 after the incident at the Academy. He was a life-long friend of the Stettheimer sisters. Author Ettie Stettheimer, in particular, maintained a frequent and faithful correspondence with him. Whenever he left New York, her witty letters filled him in on the "goings-on" of the New York art world. In one such letter, she reported that Duchamp had returned to New York "no longer so good looking but as sweet and agreeable as ever," and that "Stieglitz was very ill but recovered enough to be talking eight hours a day at his gallery."¹² Sprinchorn reproduced a miniature of his painting *Nijinsky and Pavlova* (the large original is now in the collection of the

Philadelphia Museum of Art) for Carrie Stettheimer's doll house which also included works by William and Marguerite Zorach, and Marcel Duchamp (his *Nude Descending a Staircase* which caused such a fervor in 1913) among others.

In 1922, Sprinchorn became the Director of the New Gallery, a post he retained for three years. The New Gallery promoted young American artists as well as the French avant-garde, including Modigliani, Van Gogh, Vlaminck, and Dufy, among others. It appears, however, that Sprinchorn had mixed opinions about many of the European modernists, as his alignment with the Henri School might indicate. In later years he composed humorous jingles about some of the leading painters of that time. He had tremendous respect for Van Gogh, but found the artist's popularity among the new cultural elite to be hypocritical. He wrote:



*9. *Woodsman Greet the Rising Sun, 1920*
Oil on canvas
Collection of
Miss Kathryn Freeman

I suffer agonies when viewing Van Gogh . . . van gogh in his role of Hollywood Cultural Prop . . . Cultural Prop; "Potato Eaters" on Miracle Mile? "Woman of Arles" at Sunset and Vine?! What a crop . . . what a crop!¹³

He disliked Miro (a cheap, modernist interior decorator¹⁴), Paul Klee, and Piet Mondrian. He felt Picasso to be the greatest of all modern painters, although he considered Braque a painter of "bric-a-brac." Chaim Soutine was a favorite artist whose work he had encountered in Paris, and Henri Matisse was a painter who "revives me and sets me at peace," but he could not tolerate Paul Gauguin.

Between the years 1910 and 1931, Sprinchorn made several lengthy trips away from New York, seemingly in search of an environment which would provide for him the inspiration that the city provided for Henri and others. In 1925, he began a two-year stay in Santo Domingo where he painted such exotic canvases as *Still Life with Fruit and Parrot* (cat. no. 15). Sprinchorn was sensitive about the brilliant use of color in this and other works from his tropical period. When the canvas was given to the High Museum in 1955, through the estate of Miss Ettie Stettheimer (who had purchased it at the Rehn Gallery in 1927), Sprinchorn made a point of establishing austerity as the underlying quality of the work.¹⁵ While other works from this period, including *Santo Domingo Landscape* (cat. no. 14), retain the subdued palette of his earlier work, the subject matter and tropical brilliance of *Still Life with Fruit and Parrot* allowed Sprinchorn's instinctive feeling for color to become a major compositional element. In later work, color would be released from both the confines of form and the dictations of nature.

Marsden Hartley once referred to Sprinchorn as one of only two romanticists in Henri's coterie of realists.¹⁶ Sprinchorn's search for a visual stimulus which would allow for the release of his romantic impulses in harmony with Henri's realist directive finally found resolution when he discovered Maine. Here, as one critic has noted, the artist was to confront subjects more in consonance with his own inner nature, his Scandinavian and therefore northern heritage, and his wholesome belief in the uncomplicated goodness of a simple life close to nature.¹⁷

Sprinchorn first visited the coast of Maine briefly in 1907. Four years later, he was invited by a friend of his mother's to stay in the inland village of Monson where a contingent of Swedes had settled. The forests of Maine seemed to impress him more than the coast. Still, it was not until the years between 1917 and 1922 that he returned for several months at a time, working in the

lumber camps and sawmills to get a feel for the lumberman's rugged way of life — and painting.

Sprinchorn's love of Maine was shared by his friend of almost thirty years, Marsden Hartley. The two met in 1916 on the occasion of Sprinchorn's first one-man show at the George Hellman Gallery. They were introduced by Hartley's friend and sponsor, Alfred Stieglitz, and as Sprinchorn later recalled, "with our respective art circles of the time being, at least supposedly, rather 'distant' in spirit — his the '291' group and mine the Henri crowd and each eyeing the other askance — we might never have met again . . ." ¹⁸ However, they did meet again during the summer of the same year in Provincetown where informal gatherings at the residences of various artists stimulated a freer exchange of ideas.

Hartley's and Sprinchorn's friendship evolved not on the typical basis of frequent personal visits and long conversations, but rather through a monumental exchange of letters. Both men were publicly reserved about their own work, and as Sprinchorn noted, their friendship was based upon circumspection and a tacitly enjoined observance of each other's individual independence and privacy.¹⁹ They had very few mutual friends, and aside from three or four separate occasions, they were never together in the field. Neither did they discuss one another's work to any great extent. Instead, both ardently fond of writing, they maintained a faithful correspondence, describing with the candor of an individual addressing his diary their feelings on everything from the most banal day-to-day issues to their deepest feeling about art. Both men had profound ideas about their avocation, but both had grown weary of the art world and people who "talk art." Both enjoyed expressing their views in writing and were eloquently able to do so. Each had chosen to go off by himself to work uninterrupted in near isolation, yet both were intellectually in need of a creative exchange of ideas. When Sprinchorn went through the file of letters from Hartley which he had saved after the latter's death, he counted over two hundred, a number which he estimated to represent only five percent of those he had received.²⁰

Their shared love of Maine served as a great bond between the two men. Hartley's interest in the coast and Sprinchorn's interest in the interior caused them to jokingly claim "hands off" to each other's territories and to dub each other "King of the Coast" and "King of the Woods," respectively. Hartley was born in Maine and had a deep-felt love of the ruggedness of the landscape and the corresponding rugged way of life. He admired Sprinchorn's physical endurance in the lumber camps and praised his desire to become a part of the life he

wanted to paint. Hartley called his friend the Remington of Maine, and wrote that "when I look at these pictures, I see my native land pictured with such speaking accuracy that . . . I glory in their vividness and veracity."²¹

Sprinchorn's first exhibition of the Maine paintings was held at the Marie Sterner Gallery in 1922. In the essay which accompanied the exhibition, Dr. Christian Brinton called Sprinchorn a "modern mystic."²² Sprinchorn later responded to this by saying:

I have been called a "mystic." I think I have a pantheistic spirit towards nature that prevents mere copying of nature. I have never been successful in copying nature, however sincerely. I soon get tired. Rather, I like to select and interpret nature, after living close to the sources of nature. At the same time, I have my feet on the ground.²³

Two paintings from the "Borealis" series, *Snow Winged Horses* (cat. no. 11) and *Landscape with Horses, (The Fear Forest)* (cat. no. 13), were exhibited in 1922 and are included here. Certainly these canvases were meant to express the spirit of the north woods. Cool blue, white, and grey shapes indicate snow-laden trees, while the main figures are statuesque, fantasy-like horses infinitely at home in the frozen splendor of the forest. These creatures were no doubt inspired by the powerful animals used for pulling the huge sleds of logs out of the woods to the lumber camps. The interjection of a human figure in *Snow Winged Horses* suggests man's struggle to overcome the superiority of nature or to at least live in harmony with it. Spiritual and sensual at once, these compositions are fully expressive of the real world which inspired them, yet they are removed from mere physical description. The hush of the forest primeval is here disturbed by the presence of man's attempt to harness its primitive power.

The New York critics greeted Sprinchorn's show at Marie Sterner's gallery with ardent enthusiasm, praising this new exponent of the "modern school."²⁴ Henry McBride summed up Sprinchorn's appeal by saying, "(he) is plastic and abstract; not so abstract to prevent you from knowing all that is going on . . . (but) it is not necessary to know all, only the essential."²⁵ However, when a similar exhibition was mounted at the Worcester (Massachusetts) Museum that same year, it was met with mixed reviews. An anonymous critic, who signed his review simply "Interested," wrote that "we are convinced that Mr. Sprinchorn is playing a practical joke on us common mortals. . . ." He went on to exclaim, "How any artist can, in these times of high cost of paint, waste several tubes of good bright color on such a picture as 'Woodsman Greets the Rising Sun,'

seems inconceivable."²⁶ Yet he later admits that the painting does stir the imagination. *Woodsman Greets the Rising Sun*, 1920 (cat. no. 9), with its abstract background a prism of brilliant, warm color, does indeed evoke the emotion felt when striding toward a clear, crisp Northern sunrise. The anatomy of the woodsman has been broken down into simplified geometric shapes, similar to those of the background, again illustrating Sprinchorn's ability to describe the essence of a situation without being bound to the specifics.

The same critic found Sprinchorn's *The Blue Ice Forest*, 1920-21 (cat. no. 10) to be "charming and graceful," rather odd adjectives to describe a painting of such cold, uncanny power. Here the menacing forms of the forest seem to overwhelm, thwarting the figure of a hunter who plods his way through the trees on snowshoes. Perhaps this was the painting the artist was working on when he wrote the following to Ettie Stettheimer:

"I wish you could have seen . . . it rained icy stuff all night, everything was like glass in the morning — the trees loaded to the breaking point, and they did break — all day it sounded as if tigers and elephants were crashing through the woods, snapping crackling as if guns . . . and the weirdly beautiful removed look of it all —! A little glass world shut in by a gray smoke coloured mist . . . the bewitched effect . . . truly marvelous —"²⁷

He found friends in a small community called Shin Pond (two houses and some summer camps with a post office a mile and a half down the road) who let him have a room and a studio for the price of one room, although the studio had to be given up when a "paying" customer arrived. *Corner of the Studio — Shin Pond, Maine*, 1946 (cat. no. 34) shows the cramped quarters littered with everything from apples to snowshoes. His precarious finances required frequent trips to New York to "attend to business." These trips became increasingly frustrating as Sprinchorn became more jealous of time spent away from his beloved forests. More and more he began to learn to make-do, depending on the support of a small but dedicated group of supporters.

Sprinchorn was deeply affected by the death, in 1929, of his teacher, Robert Henri. At the same time, his mother became ill and Sprinchorn went to attend to her in Sweden. During this visit, he produced sensitive watercolors which portrayed, in an almost conventional manner, the soft pastel landscapes of his native country (cat. nos. *17 and *16). When he returned to New York in 1931, he faced the Depression. After several money-making proposals fell through (including a brief stint as



10. *The Blue Ice Forest*, 1920-21
Oil on linen
Collection of
Mr. and Mrs. Arnold Rifkin

an artist for the WPA), Sprinchorn returned, in the late 1930s, to the healing solitude of the Maine woods.

Sprinchorn's later paintings of Maine are much less symbolic in nature than those produced in the early twenties. Perhaps as a result of his recent hardships, the realist imperative is re-introduced to these later paintings.

Woodcutter's Evening — Maine, 1943 (cat. no. 28) is a masterpiece of *genre* painting from this later era. One of Sprinchorn's most ambitious figural compositions, this canvas shows a family of seven gathered in their small one-room cabin after the day's labor. Logs are neatly stacked by the stove over which the laundry has been hung to dry. A long, crude table is pushed to one side of the room and bunk beds line one wall. Economy and utility are everywhere present. Through the family unit, the ages of man are represented with attention focused

on the infant who reaches toward the others from the blanketed comfort of her sleigh/cradle/bed. The faces are caricatures, though not in the negative context of the word, and the roughness of this world is softened by the presence of music and literature in the form of the guitar and the book of the two young men. Sprinchorn used a surprisingly vivid palette, highlighting the dusk of evening with spots of blue, green, red, and yellow. The viewer feels welcomed to share the warm comfort of contented domesticity which is clearly the painting's subject.

Two crayon studies (cat. nos. 26a and 27), with the latter especially relating to *Woodcutter's Evening — Maine*, show the agility and strength of Sprinchorn's talent as a draftsman. Similarly, *Lumberjack* (cat. no. 21), a *gauche* study from 1937, captures the men at work, their silhouetted bodies



22. *Above Shin Brook Falls — Maine*, 1940
Oil on board
Collection of Robert F. and Patricia Ross Weis

quickly mapped out with the strong, dark outlines of the crayon sketch later filled in with fauvist washes of color.

At the same time that he was creating these realist-inspired documents of Maine, Sprinchorn was also creating semi-abstract images. Still clearly read as landscape, the tightly controlled abstracted rhythms of *Above Shin Brook Falls — Maine*, 1940 (cat. no. 22), mimic the turbulence of rushing water, while *The Blizzard (Shin Pond, Maine)*, 1941 (cat. no. 25), is an expressionistic reverie to the force of an ice-blue winter storm. Although these works, and Sprinchorn's studies of lumberjacks, may at first seem to be uncomfortably diverse in style, they are united by the single goal of remaining faithful to the subject without being dominated by it.

Sprinchorn's fidelity to the evocations of nature was due to the many elaborate sketches made on the spot

which he would later translate to canvas in his studio. In letters to a friend, he wrote of the frustratingly short duration of autumn during which time he worked in an outdoor lean-to which served as a studio. Working quickly to capture as much as he could of the all-too-ephemeral colors of the season, he recalled the advancing chill of winter which would cause his watercolors to freeze before he could apply them to the paper.

As noted, Sprinchorn could also "rearrange" nature in order to emphasize a symbolic point. Such is the case in *The Spectator — Shin Pond*, 1947 (cat. no. 37). When the painting was included in the Corcoran Gallery of Art Biennial in 1951, Sprinchorn wrote about the work. He explained that it represented two states of mind — the first, as demonstrated by the unbroken row of trees blocking the Spectator's line of vision, is closed-in and

confining — the second, represented by the panoramic view, is broad and focused outward.²⁹ The painting can be interpreted as a philosophical self-portrait of the artist.

In the mid-fifties, Sprinchorn suffered the first of a series of strokes which were to eventually limit his artistic productivity. Showing his strength of will and determination in the face of physical disability, Sprinchorn overcame the semi-paralysis which affected his painting and writing. Forced to move to a less strenuous climate and closer to family, he took up residence in a small house on the farm belonging to his sister and his niece in Selkirk, New York (near Albany). There he painted such light-filled, impressionistic canvases as *Daisy Fields and Clouds*, 1950 (cat. no. 44); and floral still lifes, a subject he loved all his life, such as *Autumn Bouquet*, c. 1957 (cat. no. 53), reminiscent of Van Gogh's similar passion for flowers. Each year Sprinchorn would also record the small house on his sister's farm. *House in Selkirk, NY*, 1961 (cat. no. *57), a sketch made by cross-hatching brightly colored marks of the crayon, was the last of this series although Sprinchorn did not die until 1971.

Sprinchorn followed with interest the events of the New York art world even when he had expressed distaste for their shallowness and even when his health prevented him from making an occasional trip there. In 1961, he wrote to the American Federation of Arts to protest the "mass dissemination of theoretic art forms appearing continuously in your 'Art in America Magazine' " which he felt discouraged the artist of "individual persuasions."³⁰ An artist of sensitivity and intellect, his ideals concerning art never dimmed. In 1970 his friend and fellow artist, Rockwell Kent, wrote to him to say how wonderful it was that Sprinchorn had completely vindicated Robert Henri's staunch belief in him.³¹

Sprinchorn found his muse in the wooded landscapes of Maine. Ironically, it was this discovery that also led to his eclipse in the art market as he became increasingly unwilling to spend time on galleries and exhibitions. When the MacBeth Gallery closed its doors in 1953, Sprinchorn considered other galleries but never followed through in finding one to represent him.

Today, with current interest mounting in the work of Robert Henri, "The Eight," and their followers, this seems an auspicious moment to present an exhibition of the work of Carl Sprinchorn, who had the privilege to be singled out among those followers as an artist of creative genius whose contributions would someday leave a mark upon the development of American art.

NOTES

1. Application for Guggenheim fellowship (1941). Special Collections Department, Folger Library, University of Maine at Orono (hereafter referred to as UMO).
2. Untitled Manuscript (1949). UMO.
3. Ibid.
4. Ibid. Arthur Cederquist was the young man from Minnesota.
5. Ibid.
6. Henri's charismatic lecture style is reflected in his book *The Art Spirit*, compiled by Margery Ryerson (J. B. Lippincott Company, 1930).
7. op. cit. UMO. (Note 1.)
8. Ibid.
9. "The Lounger" Column, *Putnam's Monthly & The Reader*, V (December 1908).
10. George S. Hellman, "The Drawings of Carl Sprinchorn," exhibition catalog 1916.
11. Excerpt for unknown exhibition catalog (1937) reprinted for a catalog by the Passadoit Gallery in 1954.
12. Letter from Ettie Stettheimer to Sprinchorn in Santo Domingo, December 15, 1926. UMO.
13. Carl Sprinchorn, *A Painter's Complaint*, undated manuscript. UMO.
14. Undated letter from Carl Sprinchorn to Florence Dreyfous. UMO.
15. Letter from Carl Sprinchorn to Mr. Reginald Poland (then Director of the High Museum), July 19, 1955. UMO.
16. Introduction to an exhibition of paintings at the MacBeth Gallery in 1943. The other romanticist Hartley was referring to was Rex Slinkard, also a close friend of Sprinchorn's.
17. Essay by Christian Brinton for an exhibition of Sprinchorn's work at the Marie Sterner Gallery in 1922.
18. Letter to Hilton Kramer, 1958. UMO.
19. Ibid.
20. Hartley's letters to Sprinchorn have since been deposited at Yale University.
21. Marsden Hartley, "The New Paintings of Carl Sprinchorn of the Maine Woods," 1943. Hartley wrote this and two other manuscripts about Sprinchorn's work. The others are: "Sprinchorn Today," 1942, America Swedish Historical Museum; and, "The Drawings of Carl Sprinchorn," from *The Spangle of Existence*, an unpublished manuscript, Museum of Modern Art (library).
22. op. cit. Brinton.
23. op. cit. manuscript of 1949. UMO.
24. Kenneth Burke, "The Art of Carl Sprinchorn," *The Arts*, December 1921. (Burke saw the paintings prior to their exhibition in the spring of 1922.)
25. Henry McBride writing for the *New York Herald*, February 12, 1922. Reprinted in an exhibition catalog for a one-man exhibition of the works by Sprinchorn at The Arts Club of Chicago, March 1922.
26. Clipping file UMO. "Sprinchorn Stirs the Heart: Trouble is He Stirs It In Too Many Directions," *Worcester (Mass.) Daily Telegram*, dated 1922 in the artist's handwriting.
27. Letter from Carl Sprinchorn to Ettie Stettheimer in December 1920 from Monson, Maine. UMO.
28. Undated letters to Josephine Hopper. UMO.
29. Letter from Carl Sprinchorn to Henry B. Caldwell, then assistant director of the Corcoran (March 27, 1931).
30. April 8, 1961. UMO. He also cancelled his subscription to *Art News* which he felt to be a handsome facade with no content but continued to take *Arts* because it took the controversial stand.
31. Postcard dated 9-25-70 from Rockwell Kent to Carl Sprinchorn. UMO.

Checklist of the Exhibition

1. *A Winter Scene on the East Side, New York*, 1906
Oil on canvas, 30 x 40
Signed l.l. Carl Sprinchorn
Collection of Mr. and Mrs. Sigmund M. Hyman
2. Robert Henri (1865-1929)
Portrait of Carl Sprinchorn, 1910
Oil on canvas, 24 x 20
Gift of Anna Sprinchorn Johnson, 76.43
Herbert F. Johnson Museum of Art, Cornell University
3. *Lilac Time — Versailles*, 1914
Oil on board, 10 x 14
Signed l.l. C. Sp.
Collection of Dr. and Mrs. Julian Long
4. *Woman in Evening Gown*, c. 1916
Watercolor on paper, 16 x 10½
Signed u.r. Carl Sprinchorn
The Brooklyn Museum
Gift of Miss Ettie Stettheimer
5. *Three Figures*, c. 1916
Watercolor on paper, 12½ x 14½
Signed l.r. Carl Sprinchorn
The Brooklyn Museum
Gift of Miss Ettie Stettheimer
6. *The Singer*, c. 1916
Ink on paper, 10¾ x 16
Signed l.l. Carl Sprinchorn
Collection of Robert F. and Patricia Ross Weis
7. *Flowers*, c. 1916
Watercolor on paper, 18¾ x 12½
Signed l.l. Carl Sprinchorn
The Brooklyn Museum
Gift of Alfred W. Jenkins
- *8. *Flowers at Evening*, 1919
Pastel, 26¾ x 16¼ (sight)
Signed l.r. Carl Sprinchorn
Collection of Miss Kathryn Freeman
- *9. *Woodsman Greets the Rising Sun*, 1920
Oil on canvas, 28¾ x 22¼
Signed l.l. Carl Sprinchorn
Collection of Miss Kathryn Freeman
10. *The Blue Ice Forest*, 1920-21
Oil on linen, 36 x 40
Signed l.l. C. Sp.
Collection of Mr. and Mrs. Arnold Rifkin
11. *Snow Winged Horses*, 1921
Oil on canvas, 36 x 38
Signed l.l. Carl Sprinchorn
The Phillips Collection
Washington, D.C.
12. *Boreal Pageant (Monson, Maine)*, 1921
Oil on canvas, 36 x 48
Signed l.r. Carl Sprinchorn
Estate of Carl Sprinchorn
13. *Landscape With Horses, (The Fear Forest)*, 1921
Oil on canvas, 25 x 36
Signed l.l. Carl Sprinchorn
University Art Collection
University of Maine at Orono
- *14. *Santo Domingo Landscape*, 1926
Oil on canvas, 25 x 30
Signed l.l. Carl Sprinchorn
Collection of Miss Kathryn Freeman
15. *Still Life with Fruit and Parrot*, 1926
Oil on canvas, 29¾ x 25
Signed u.l. Carl Sprinchorn
Gift of the artist
High Museum of Art, Atlanta, Georgia
- *16. *Red Barn — Snowy Vistas (Sweden)*, 1931
Watercolor, 14¾ x 20¾ (sight)
Unsigned
Collection of Miss Kathryn Freeman
- *17. *House in Sweden (Summer)*, 1931
Watercolor, 14 x 21 (sight)
Signed l.r. Carl Sprinchorn
Collection of Miss Kathryn Freeman
- †18. *The Diver*, c. 1934
Watercolor, 18 x 12
Signed l.r. Carl Sprinchorn
Collection of Dr. and Mrs. Julian Long
19. *Central Park*, 1935
Oil on board, 9 x 13
Signed l.l. Carl Sprinchorn
Collection of Robert F. and Patricia Ross Weis
20. *Sunflowers and Tritoma*, 1935
Oil on composition board, 24 x 20
Signed l.l. Carl Sprinchorn
Gift of Miss Edith Wetmore
Museum of Art, Rhode Island School of Design
21. *Lumberjacks*, 1937
Mixed media on brown paper, 9 x 12 (sight)
Signed l.l. Carl Sprinchorn
Collection Ripley Art Works, Ripley, Ohio
22. *Above Shin Brook Falls — Maine*, 1940
Oil on board, 12 x 16
Signed l.l. Sprinchorn
Collection of Robert F. and Patricia Ross Weis
23. *Before Edison — Shin Pond, Maine*, 1940
Oil on board, 28 x 16
Signed on back
University Art Collection
University of Maine at Orono
24. *Seascape*, c. 1940
Watercolor, 14¼ x 21¼ (sight)
Signed l.r. Carl Sprinchorn
Collection of Mr. Ben Pedigo

25. *The Blizzard (Shin Pond, Maine)*, 1941
Oil on canvas, 21 x 29
Signed l.l. Carl Sprinchorn
Private collection
- 26a. *Lumberjack, (Study for "Woodcutters Evening")*, 1941
Crayon drawing,
9 $\frac{7}{8}$ x 11 $\frac{3}{4}$ (sight)
Signed l.l. Carl Sprinchorn
Collection of
Mr. and Mrs. Arnold Rifkin
- †(b). Verso
Lumberjack, (Study for "Woodcutters Evening")
Crayon drawing,
8 $\frac{7}{8}$ x 11 $\frac{3}{8}$ (sight)
Signed l.l. Carl Sprinchorn
27. *Young Lumberjack, (Study for "Woodcutters Evening")*, 1941
Crayon drawing, 6 x 12
Signed l.r. Carl Sprinchorn
Collection of Robert F. and Patricia Ross Weis
28. *Woodcutters Evening — Maine*, 1943
Oil on canvas, 21 x 32
Signed l.l. Carl Sprinchorn
Collection of Robert F. and Patricia Ross Weis
- *29. *Tiger Pitch*, c. 1943
Oil on canvas, 27 $\frac{1}{2}$ x 33 $\frac{1}{4}$
Signed l.l. Carl Sprinchorn
Collection of
Miss Kathryn Freeman
30. *Tangerines on Bough — California*, 1944
Oil on board, 8 $\frac{1}{4}$ x 12 $\frac{1}{4}$
Signed l.l. C. Sp.
Collection of Robert F. and Patricia Ross Weis
31. *White Dahlias*, 1944
Oil on canvas, 18 x 24
Signed l.r. Carl Sprinchorn
Collection of Robert F. and Patricia Ross Weis
- *32. *Laguna Beach, South*, 1945
Oil on board, 11 $\frac{1}{2}$ x 15 $\frac{1}{4}$ (sight)
Signed l.r. C. Sp.
Collection of
Miss Kathryn Freeman
- *33. *Autumn Glory*, 1946
Oil on canvas, 20 $\frac{1}{4}$ x 24 $\frac{1}{4}$
Signed l.l. Carl Sprinchorn
Collection of
Miss Kathryn Freeman
34. *Corner of Studio — Shin Pond, Maine*, 1946
Oil on board, 16 x 19 $\frac{3}{4}$
Signed l.r. Sprinchorn
Collection of Robert F. and Patricia Ross Weis
35. *Red Hat, Blue Hat*, c. 1946
Oil on board, 18 $\frac{3}{4}$ x 24 $\frac{3}{8}$
Signed l.r. Carl Sprinchorn
University Art Collection
University of Maine at Orono
36. *Stormy October Sunset*, c. 1946
Oil on board, 19 x 23 $\frac{3}{4}$ (sight)
Signed l.r. Carl Sprinchorn
University Art Collection
University of Maine at Orono
37. *The Spectator — Shin Pond, Maine*, 1947
Oil on canvas, 28 $\frac{1}{2}$ x 34 $\frac{1}{4}$
Signed l.l. C. Sprinchorn
University Art Collection
University of Maine at Orono
38. *Shin Pond Outlet — Maine*, 1948
Oil on board, 12 x 6
Signed l.l. C. Sp.
Collection of Robert F. and Patricia Ross Weis
39. *Logs in Lumber Camp*, 1948
Crayon on paper, 13 $\frac{7}{8}$ x 17 $\frac{7}{8}$
Signed l.r. C. Sp.
Collection of Robert F. and Patricia Ross Weis
40. *Snowy Branches*, 1948
Crayon on paper, 16 $\frac{1}{2}$ x 13 $\frac{1}{2}$
Signed l.r. Carl Sprinchorn
University Art Collection
University of Maine at Orono
- *41. *Whetstone Falls — The Penobscot*, 1949
Oil on canvas, 21 $\frac{7}{16}$ x 32 $\frac{3}{8}$
Signed l.l. Carl Sprinchorn
Collection of
Miss Kathryn Freeman
42. *Apple Blossoms*, 1949
Oil on canvas, 28 x 34
Signed l.r. Carl Sprinchorn
Estate of Carl Sprinchorn
43. *Open Water — Maine*, 1949
Watercolor, 19 x 25 $\frac{1}{2}$
Signed l.l. Carl Sprinchorn
Collection of Robert F. and Patricia Ross Weis
44. *Daisy Fields and Clouds*, 1950
Oil on canvas, 21 $\frac{1}{4}$ x 29 $\frac{3}{8}$
Signed l.r. Carl Sprinchorn
Collection of
Mr. and Mrs. Arnold Rifkin
45. *Landscape with Hawkweed*, 1950
Oil on board, 20 x 24
Signed l.l. Carl Sprinchorn
University Art Collection
University of Maine at Orono
46. *Open Season on Birds — Shin Pond, Maine*, 1950
Oil on canvas, 22 x 28
Signed l.l. Carl Sprinchorn
Collection of Robert F. and Patricia Ross Weis
47. *Evening Mists — Maine*, 1950
Oil on board, 16 x 19 $\frac{3}{4}$
Signed l.r. Carl Sprinchorn
Collection of Robert F. and Patricia Ross Weis
48. *Landscape*, c. 1950
Watercolor, 11 $\frac{1}{2}$ x 15 $\frac{1}{4}$
Signed l.l. Carl Sprinchorn
Collection of Robert F. and Patricia Ross Weis
- *49. *Daisy Fields, Crommett Farm*, c. 1950
Oil on canvas, 21 $\frac{1}{8}$ x 29
Signed l.r. Carl Sprinchorn
Collection of
Miss Kathryn Freeman
50. *Apples on a Barn Floor*, c. 1950
Oil on canvas, 25 x 30
Unsigned
Estate of Carl Sprinchorn
51. *The River—Winter Stilled*, 1951
Charcoal and Chinese White on French Grey Charcoal Paper
Signed l.r. Carl Sprinchorn
Collection of Robert F. and Patricia Ross Weis
52. *Crooked Tree — Shin Pond, Maine*, 1951
Oil on board, 12 x 18
Signed l.l. C. Sp.
Collection of Robert F. and Patricia Ross Weis
53. *Autumn Bouquet*, c. 1957
Oil on board, 23 $\frac{3}{4}$ x 19 $\frac{3}{4}$
Signed l.l. Carl Sprinchorn
University Art Collection
University of Maine at Orono
- †54. *My Early Backyard — The Old House, Selkirk*, 1958
Oil on canvas, 24 x 30
Unsigned
Estate of Carl Sprinchorn
- †55. *Landscape — Shin Pond*, 1958
Pastel, 9 $\frac{1}{2}$ x 14 $\frac{1}{4}$
Signed l.l. Carl Sprinchorn
Collection of
Dr. and Mrs. Julian Long
- †56. *Landscape — Shin Pond*, 1958
Pastel 14 $\frac{1}{4}$ x 9 $\frac{1}{2}$
Signed l.r. Carl Sprinchorn
Collection of
Dr. and Mrs. Julian Long
- *57. *House in Selkirk, NY*, 1961
Crayon on paper,
13 $\frac{3}{4}$ x 16 $\frac{1}{4}$ (sight)
Signed l.r. Carl Sprinchorn for Frederica Beinert, July '61
Collection of
Miss Frederica Beinert
- *58. *A Bouquet for Kate*, 1957, (finished 1971)
Oil on canvas, 30 $\frac{5}{16}$ x 25 $\frac{1}{8}$
Signed l.r. C. Sp.
Collection of
Miss Kathryn Freeman

All dimensions in inches, height precedes width.

*Included in the exhibition at the Sordoni Art Gallery only.

†Not illustrated.



3. *Lilac Time* — Versailles, 1914
Oil on board
Collection of
Dr. and Mrs. Julian Long



4. *Woman in Evening Gown*,
c. 1916
Watercolor on paper
The Brooklyn Museum
Gift of Miss Ettie Stettheimer



5. *Three Figures*, c. 1916
Watercolor on paper
The Brooklyn Museum
Gift of Miss Ettie Stettheimer



6. *The Singer*, c. 1916
Ink on paper
Collection of Robert F. and
Patricia Ross Weis

Carl Sprinchorn



7. *Flowers*, c. 1916
Watercolor on paper
The Brooklyn Museum
Gift of Alfred W. Jenkins



*8. *Flowers at Evening*, 1919
Pastel
Collection of
Miss Kathryn Freeman



25. *The Blizzard (Shin Pond, Maine)*,
1941
Oil on canvas
Private collection



28. *Woodcutters Evening — Maine*,
1943
Oil on canvas
Collection of Robert F. and
Patricia Ross Weis



11. *Snow Winged Horses*, 1921
Oil on canvas
The Phillips Collection
Washington, D.C.



12. *Boreal Pageant*
(Monson, Maine), 1921
Oil on canvas
Estate of Carl Sprinchorn



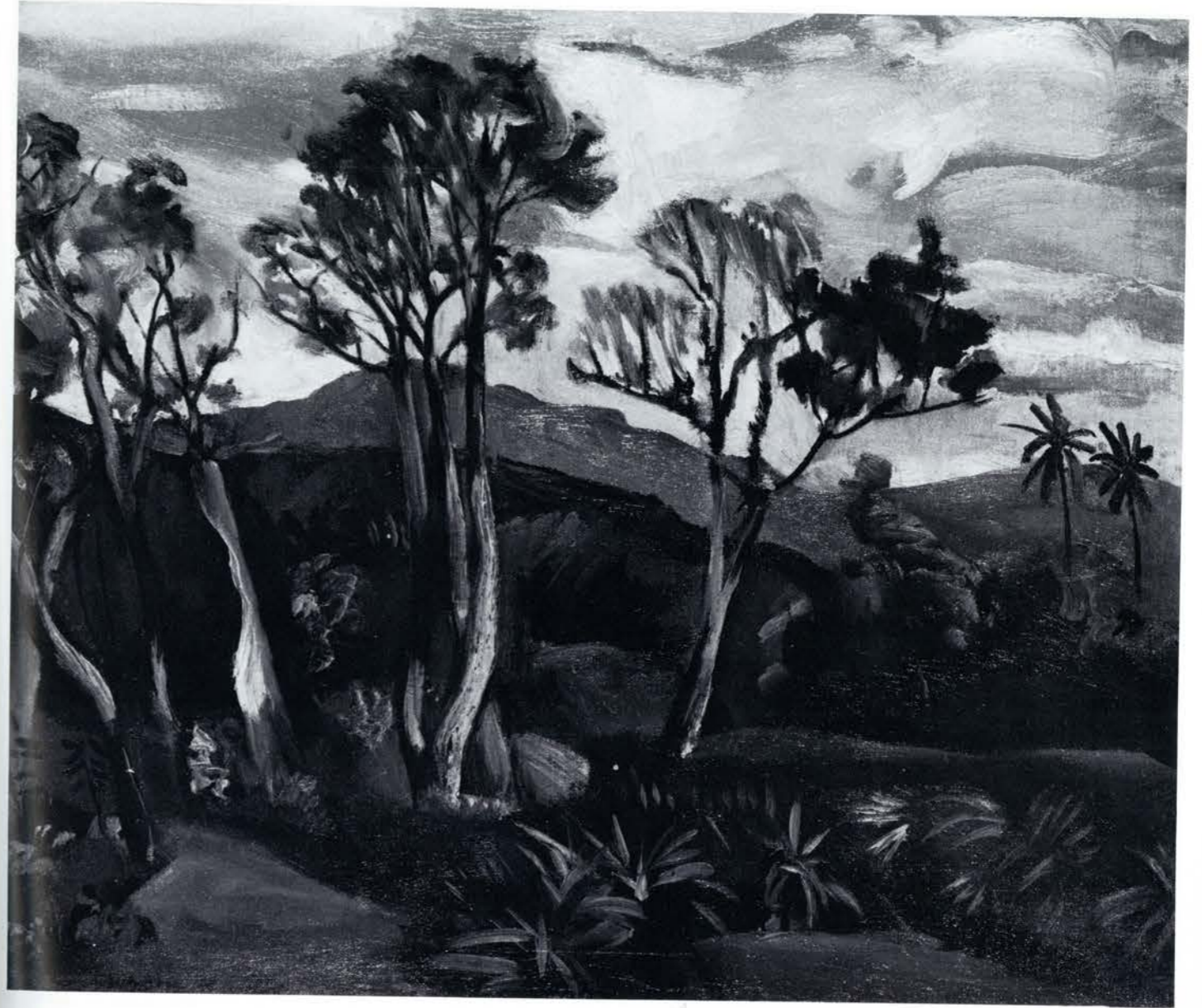
31. *White Dahlias*, 1944
Oil on canvas
Collection of Robert F. and
Patricia Ross Weis



37. *The Spectator — Shin Pond*,
Maine, 1947
Oil on canvas
University Art Collection
University of Maine at Orono



13. *Landscape With Horses,
(The Fear Forest), 1921*
Oil on canvas
University Art Collection
University of Maine at Orono



*14. *Santo Domingo Landscape, 1926*
Oil on canvas
Collection of
Miss Kathryn Freeman



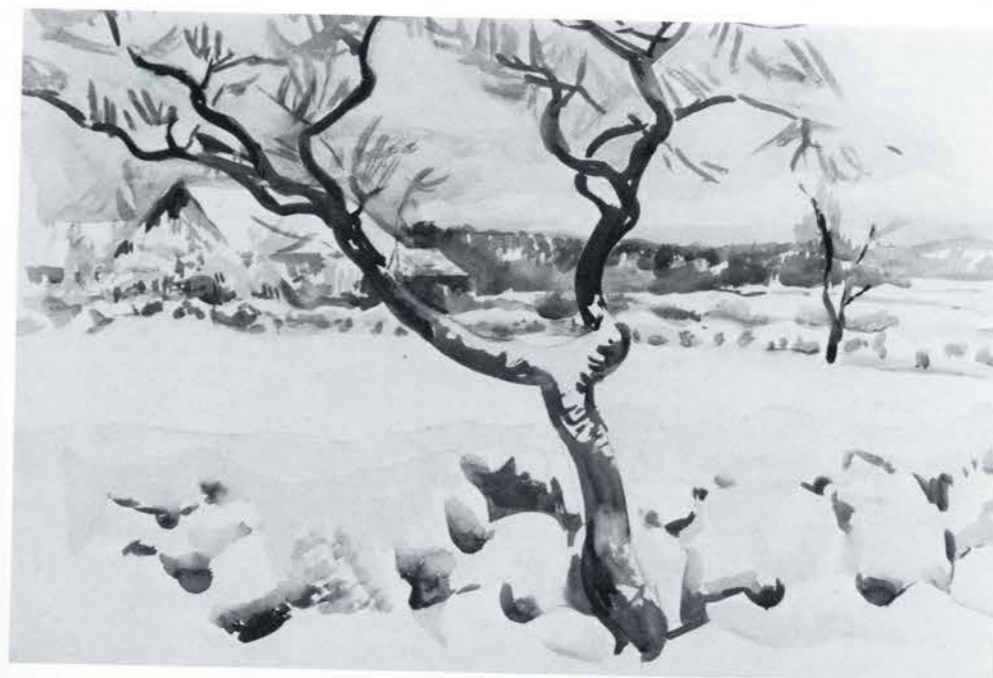
38. *Shin Pond Outlet — Maine*, 1948
Oil on board
Collection of Robert F. and
Patricia Ross Weis



42. *Apple Blossoms*, 1949
Oil on canvas
Estate of Carl Sprinchorn



15. *Still Life with Fruit and Parrot*, 1926
Oil on canvas
Gift of the artist
High Museum of Art,
Atlanta, Georgia



*16. *Red Barn — Snowy Vistas (Sweden)*, 1931
Watercolor
Collection of
Miss Kathryn Freeman



*17. *House in Sweden (Summer)*, 1931
Watercolor
Collection of
Miss Kathryn Freeman



43. *Open Water — Maine*, 1949
Watercolor
Collection of Robert F. and
Patricia Ross Weis



44. *Daisy Fields and Clouds*, 1950
Oil on canvas
Collection of
Mr. and Mrs. Arnold Rifkin



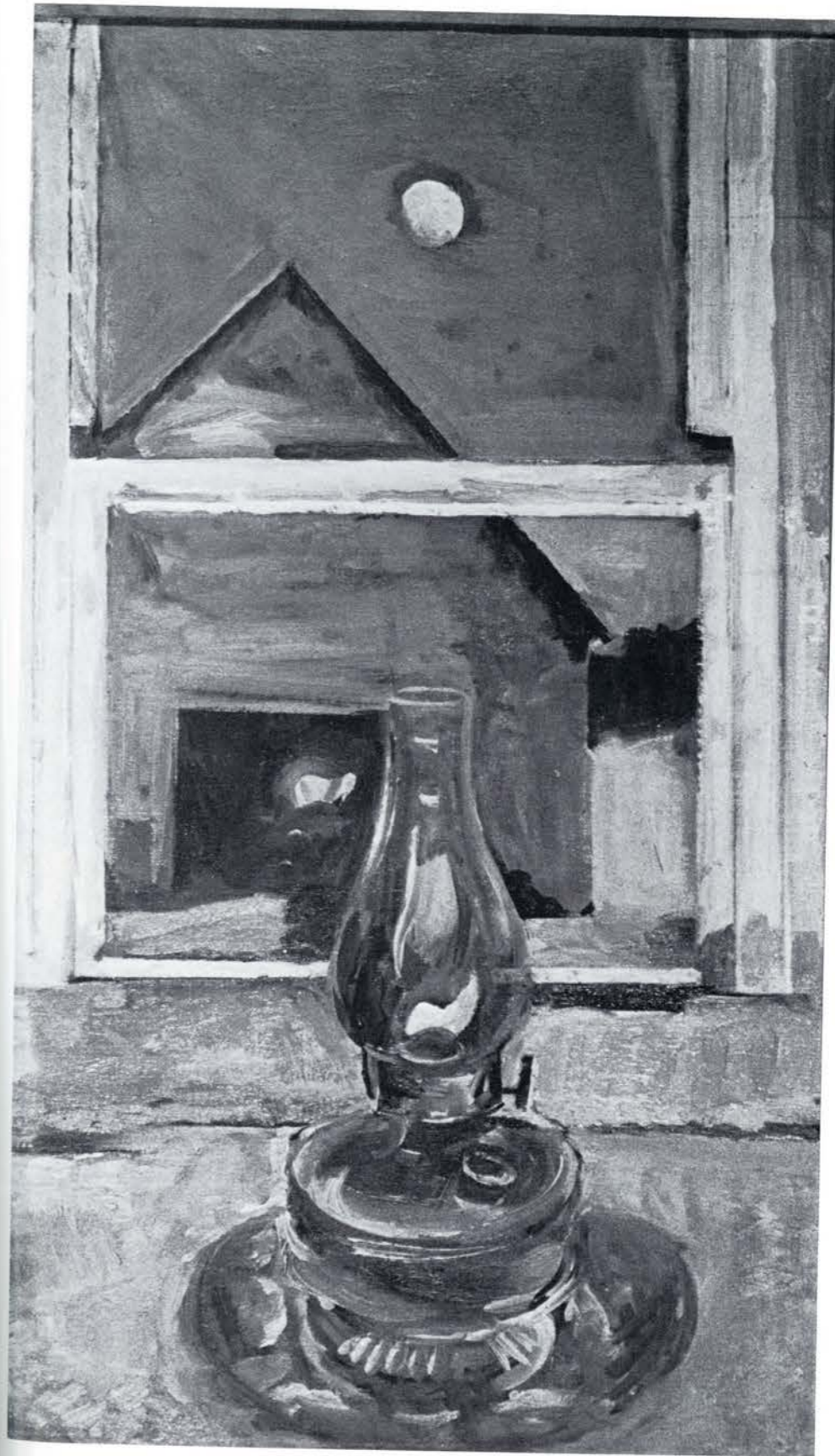
19. *Central Park*, 1935
 Oil on board
 Collection of Robert F. and
 Patricia Ross Weis



20. *Sunflowers and Tritoma*, 1935
 Oil on composition board
 Gift of Miss Edith Wetmore
 Museum of Art, Rhode Island
 School of Design



21. *Lumberjacks*, 1937
Mixed media on brown paper
Collection Ripley Art Works,
Ripley, Ohio



23. *Before Edison — Shin Pond*,
Maine, 1940
Oil on board
University Art Collection
University of Maine at Orono



24. *Seascape*, c. 1940
Watercolor
Collection of Mr. Ben Pedigo



26a. *Lumberjack*, (Study for
"Woodcutters Evening"), 1941
Crayon drawing
Collection of
Mr. and Mrs. Arnold Rifkin



27. *Young Lumberjack*, (Study for
"Woodcutters Evening"), 1941
Crayon drawing
Collection of Robert F. and
Patricia Ross Weis



*29. *Tiger Pitch*, c. 1943
Oil on canvas
Collection of
Miss Kathryn Freeman



30. *Tangerines on Bough* —
California, 1944
Oil on board
Collection of Robert F. and
Patricia Ross Weis



*32. *Laguna Beach, South*, 1945
Oil on board
Collection of
Miss Kathryn Freeman



*33. *Autumn Glory*, 1946
Oil on canvas
Collection of
Miss Kathryn Freeman



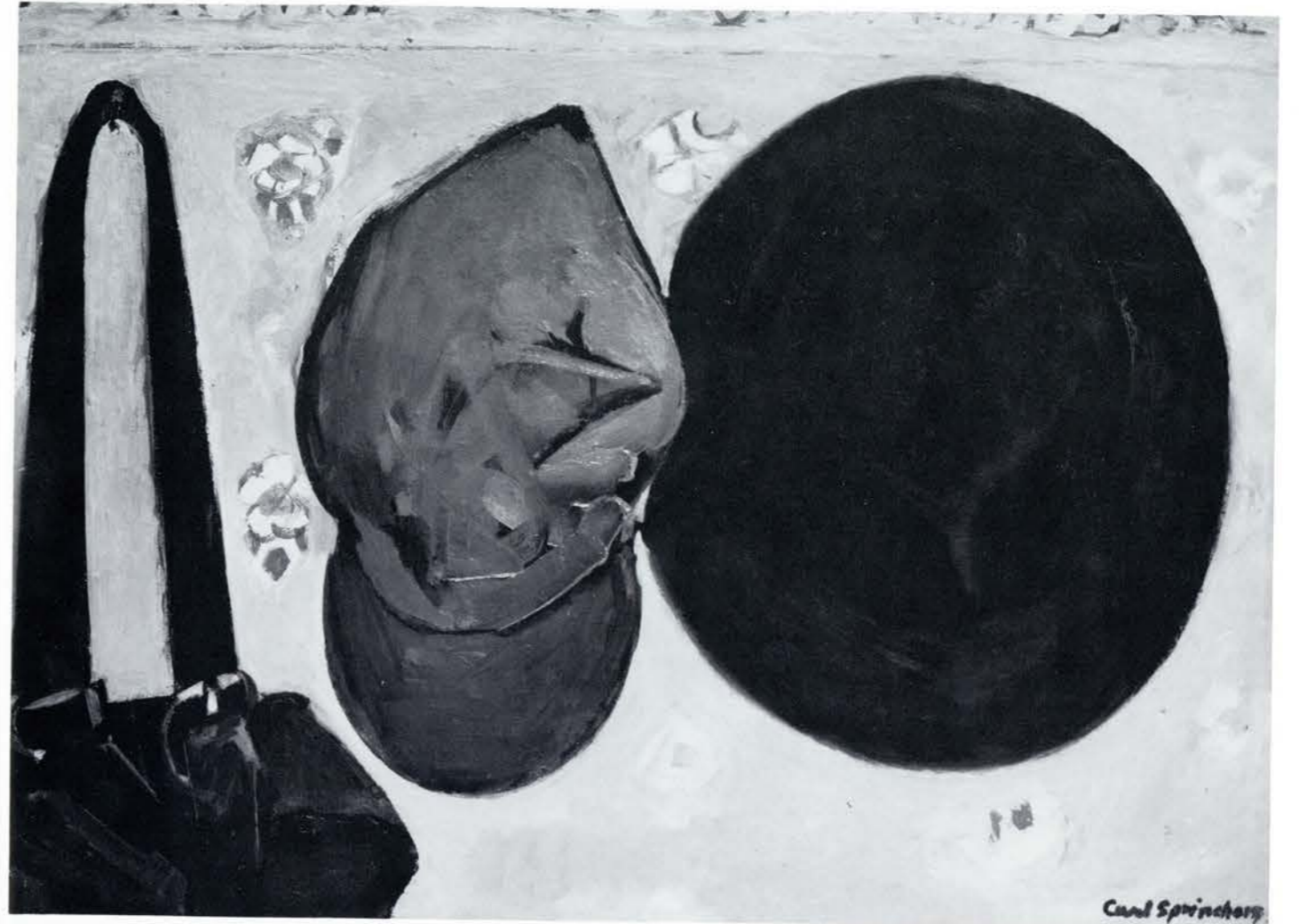
46. *Open Season on Birds —
Shin Pond, Maine, 1950*
Oil on canvas
Collection of Robert F. and
Patricia Ross Weis



47. *Evening Mists — Maine, 1950*
Oil on board
Collection of Robert F. and
Patricia Ross Weis



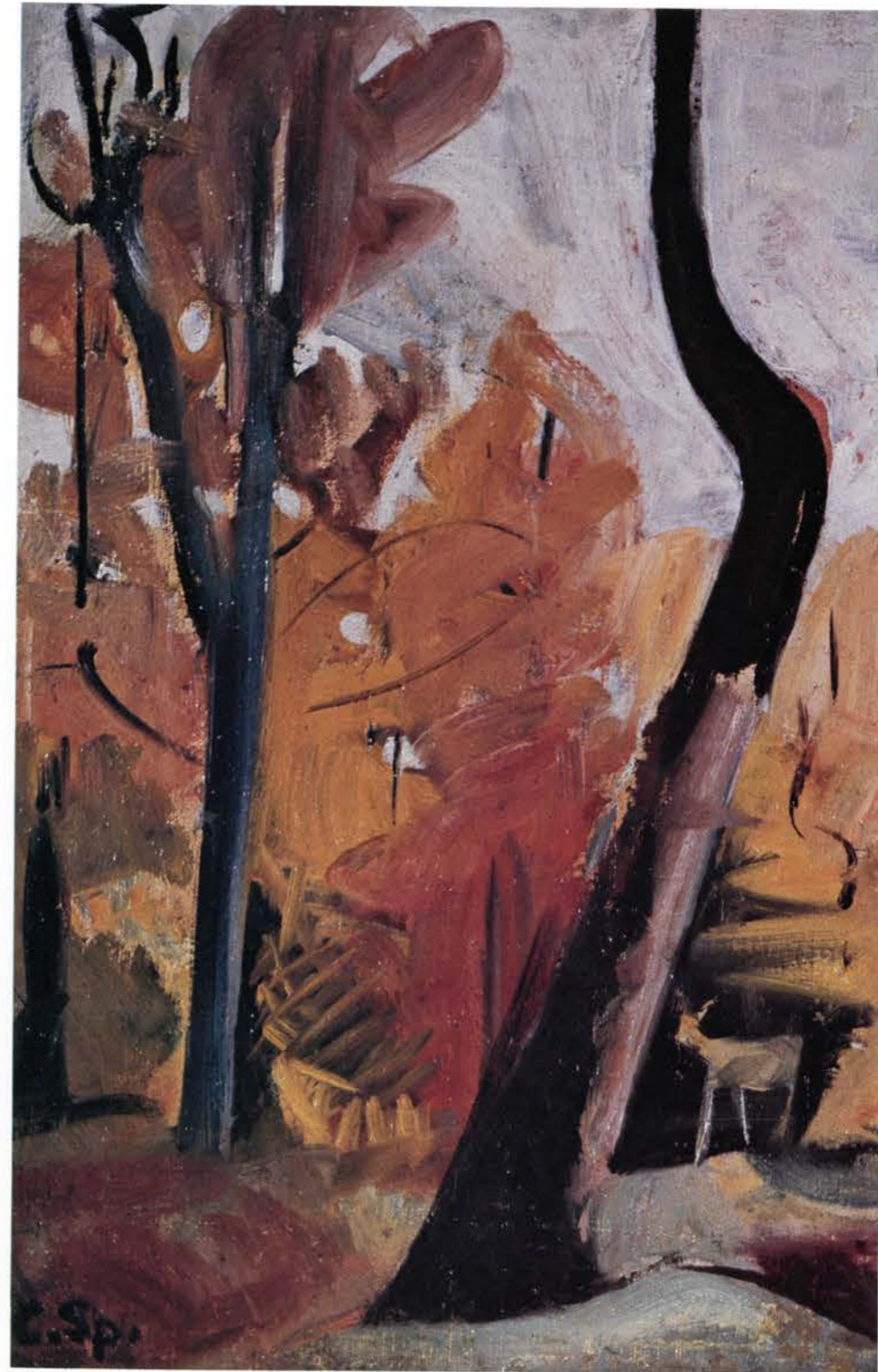
34. *Corner of Studio — Shin Pond, Maine, 1946*
Oil on board
Collection of Robert F. and
Patricia Ross Weis



35. *Red Hat, Blue Hat, c. 1946*
Oil on board
University Art Collection
University of Maine at Orono



48. *Landscape*, c. 1950
Watercolor
Collection of Robert F. and
Patricia Ross Weis



52. *Crooked Tree — Shin Pond,*
Maine, 1951
Oil on board
Collection of Robert F. and
Patricia Ross Weis



36. *Stormy October Sunset*, c. 1946
Oil on board
University Art Collection
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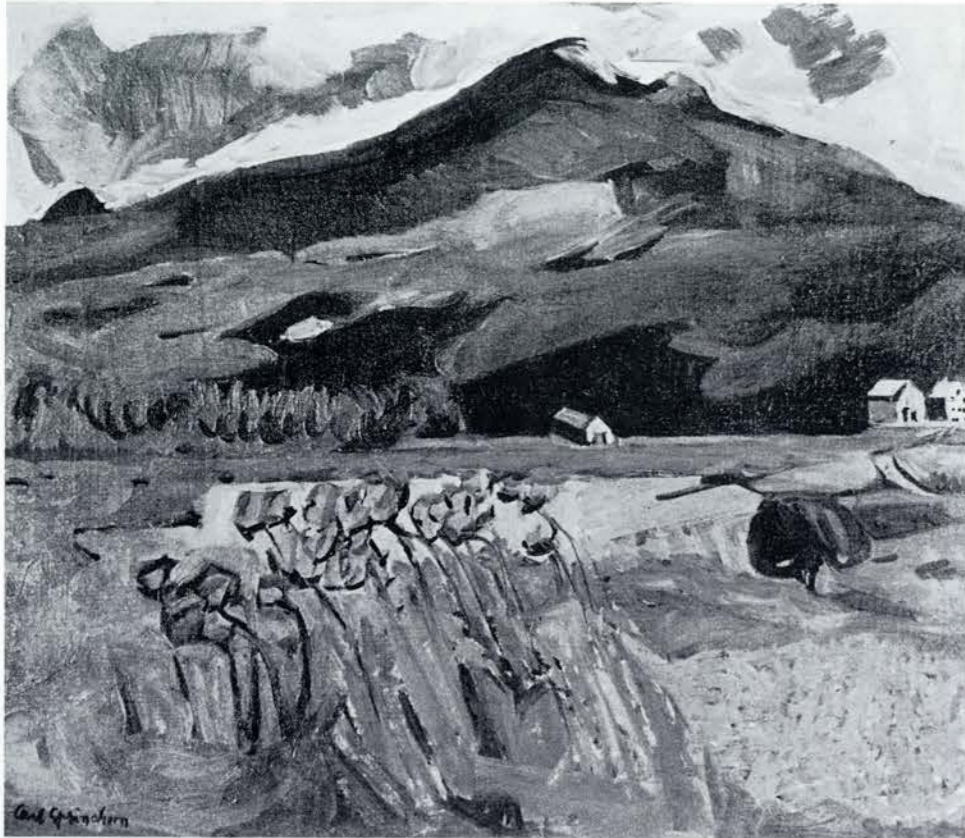
39. *Logs in Lumber Camp*, 1948
Crayon on paper
Collection of Robert F. and
Patricia Ross Weis



40. *Snowy Branches*, 1948
Crayon on paper
University Art Collection
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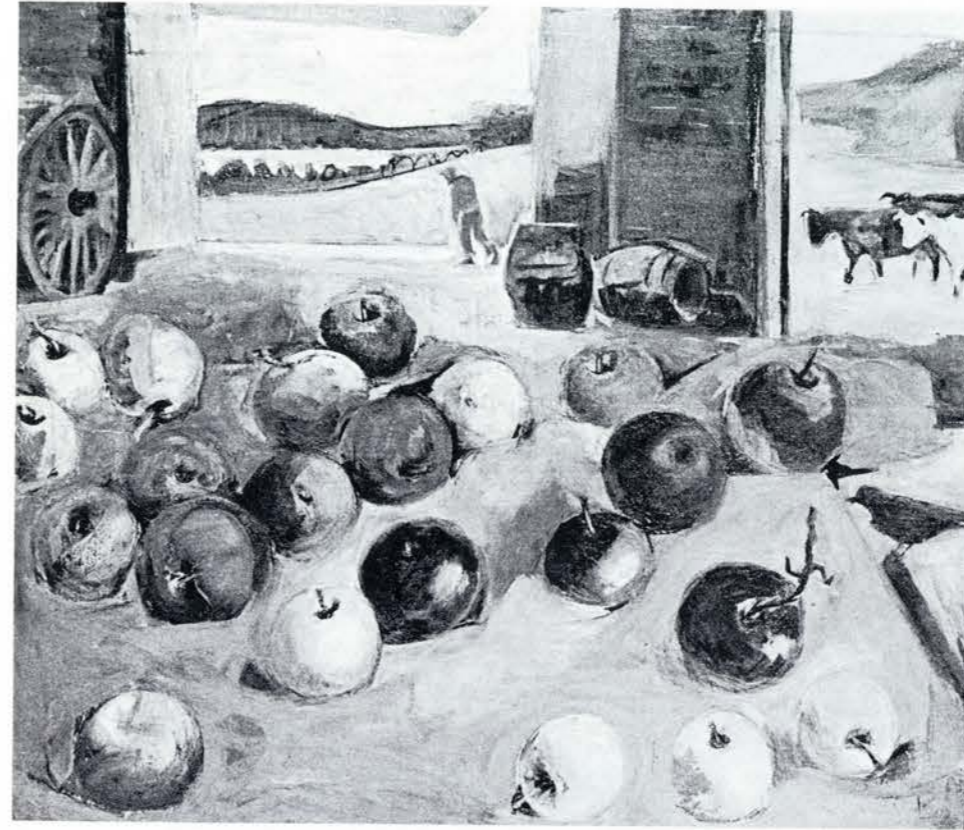
*41. *Whetstone Falls* —
The Penobscot, 1949
Oil on canvas
Collection of
Miss Kathryn Freeman



45. *Landscape with Hawkweed*, 1950
Oil on board
University Art Collection
University of Maine at Orono



*49. *Daisy Fields, Crommett Farm*,
c. 1950
Oil on canvas
Collection of
Miss Kathryn Freeman



50. *Apples on a Barn Floor*, c. 1950
Oil on canvas
Estate of Carl Sprinchorn



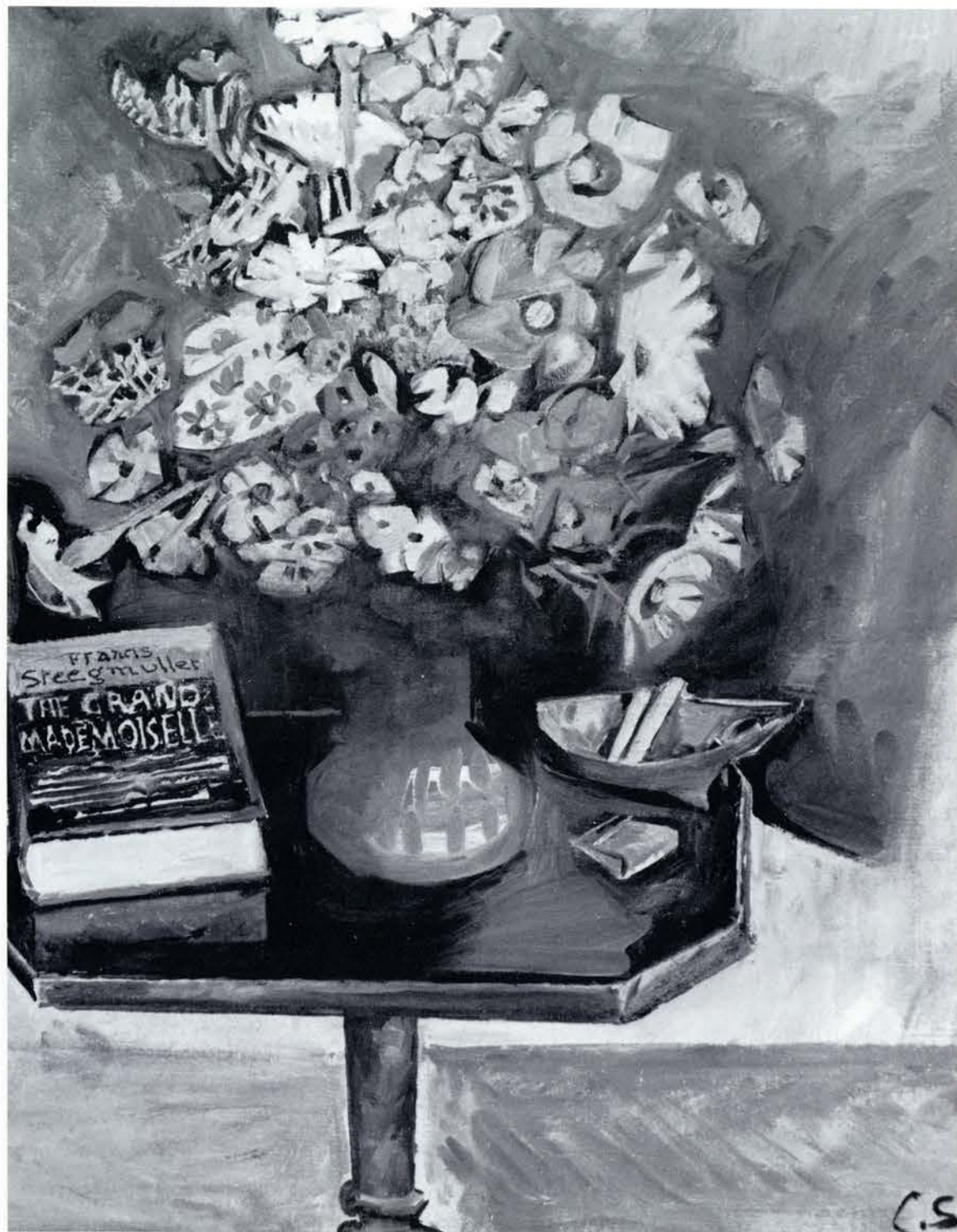
51. *The River—Winter Stilled*, 1951
Charcoal and Chinese White on
French Grey Charcoal Paper
Collection of Robert F. and
Patricia Ross Weis



53. *Autumn Bouquet*, c. 1957
Oil on board
University Art Collection
University of Maine at Orono



*57. *House in Selkirk, NY*, 1961
Crayon on paper
Frederica Beinert, July '61
Collection of
Miss Frederica Beinert



*58. *A Bouquet for Kate*, 1957,
(finished 1971)
Oil on canvas
Collection of
Miss Kathryn Freeman

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