

AT LEFT—Portrait of movie star Katharine Hepburn, done by Robert A. Herzberg, who travels much on art tours between stays with his family in Birmingham, is in modern abstract style. Triangles of colors, seen as Herzberg did in Sunny Italy, a year ago, capture the actress' moods. Darker blues and purples form the point that starts from upper right and the one that fills the lower left corner. Others are in pale greens, pinks and other pastel tones.



AT RIGHT—Herzberg and Miss Hepburn are shown in Italy, where the artist did many sketches of her and her company. Shots of the niteclub scenes, the scenic views and the camera equipment used to shoot the film, "Summertime," which has not yet shown in Birmingham, were among his sketches and later oil paintings.

# Herzberg, Home from Spain, Unveils Art Style

By DOROTHY JEAN ZACK

"It's imagination not realism," says Robert A. Herzberg, who has just returned home from Spain with dozens of colorful sketches ready for transformation into his new oil painting style.

He refers to his use of triangles of color that form, not realistic, but a color-rich painting of scenes or people.

His oil examples, three of which he's entered in Michigan Artists' exhibit and many of which he displayed in a New York one-man show last June, are mainly of the 1954 summer when he followed the "Summertime" moviemakers about Italy.

HIS VIEWS of Venice, Rome, and other Italian locales and his portraits of Katharine Hepburn, whom he sketched as she filmed "Summertime," have become less pictorial in detail, but have still the gay, light-reflecting feeling of the sunny summer in Italy.

Reminiscent of Impressionists in areas of light rather than gradations of solid areas, Herzberg's paintings are a result of imagination. While contemporary painters have used broken-color designs, few have kept the scenic feeling and pictorial appeal as has this local artist.

Seeing realistic paintings exhibited in New York in 1953 of his Parisian stay the year earlier, one realizes the speed that this new style has developed for the gray-haired painter.

NO NEWCOMER to painting—it was 23 years ago that he has his first painting accepted for the Michigan Artists show—it has been ten years since he turned to traveling and "high art" from commercial jobs such as illustrating for a Detroit advertising firm and conducting what was once the largest art school in Detroit, near the Bonstel theatre on Woodward.

With five sons, all living in this area, he has made his home with one of his two daughters, whose husband, Carl Honkanen of Holland street, displays many of his father-in-

law's paintings in his barbershop in downtown Birmingham. "More striking is his ability to impart a sense of life and living to his scenes," says (Margaret Breuhling in the Art Digest magazine of his Parisian scenes. Holding that Paris has been thoroughly exploited as a painting theme, she admits. "This artist appears to have looked at it with such freshness of vision that his canvases convey his most startled delight in it."

HIS ITALIAN and Spanish works show this same interest in landscapes and people. He talks avidly of Spain, of the aged buildings and the colorful cafes and markets.

His four months in Spain began just after his one-man show at Newton Galleries in New York of his Italian paintings, just a year after his Parisian show there.

One highpoint of his trip was a visit to Granada, where the Sierra Nevada towers above the cave-dwellers' homes and the town's buildings. There, he points out, is the Alhambra, listed as one of the seven wonders of the world for

its turreted fortress built by the Moors.

ABOUT CHRISTMAS time, Herzberg will be heading for Florida in his truck—a large, royal blue vehicle equipped with painting supplies as well as bed and shelving for clothing.

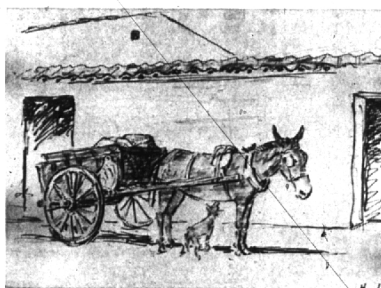
He'll be taking oil paints galore, to do his Spanish paintings. On his trip just completed, he took no oils, having found oils too cumbersome on earlier trips.

He uses the Flomaster pen, with eight or nine of them holding varied colors and black. Pressing down on its felt-nip through which flows the ink, he achieves heavy or fine lines or can spread color out in even, all-over tones.

Framing was a problem solved for him in Florida last year by two youths who do furniture and frames in black wrought iron. Edging the paintings in inch-wide iron, they then secure another frame of inch-wide iron about six inches beyond by pieces out to each corner. One of the youths is David Jackson, a former Cranbrook Academy of Art student.



AT LEFT — Toledo, where Herzberg captured the towering spires of the third largest cathedral in the world in contrast to the small tree-sheltered market, is the oldest city in Spain. The artist went through the home of El Greco, who painted Toledo in his masterpiece, and did several hillside sketches as well as this scene. Sketches shown, all done in black and colored inks on white, will be bases for oil paintings done in style the artist has developed in the past year, using sketches done in Italy the previous year.

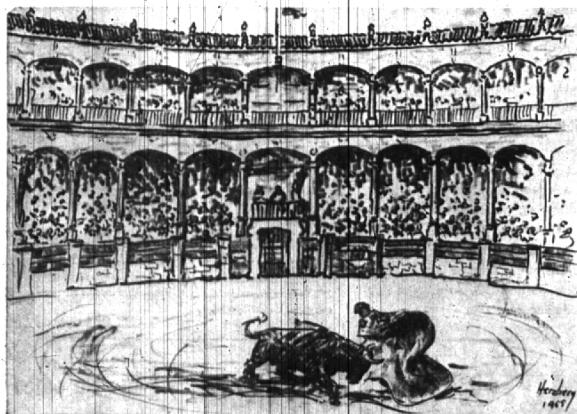


DOG CATCHING flies from a donkey, who stands patiently while his driver is inside the Menorca, tiled-roofed building is a humorous sketch.

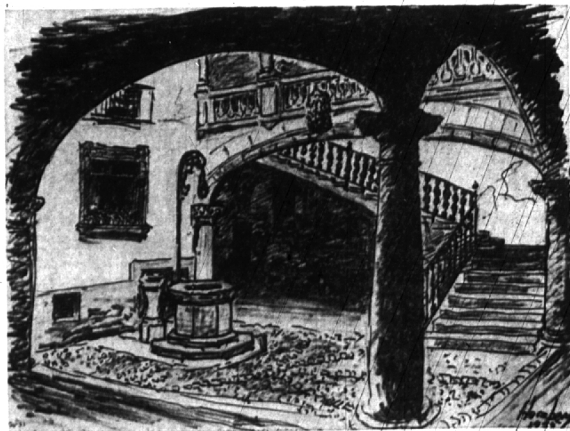


ABOVE—Picador and the bull in one of Herzberg's sketches has dark area of the bull and the reds of the Spaniard contrasting against black, white.

AT RIGHT—Ciudadela was among towns on Menorca, one of the three islands of Spain that Herzberg visited this summer and fall for paintings. Shown going up street towards the spired church is a burro and cart, which Herzberg says provided means of transportation on the islands. He traveled himself by bus or train while capturing Spain on his sketch papers, having left his large blue truck, equipped for long trips as his winter stays in Florida, in the United States. Date on this picture is August 24, but some are even more recent, as the bullfight scene dated Oct. 16, 1955.



AT LEFT one of three bullfights that Herzberg attended is in Ronda, oldest one in Spain. Reds and yellows predominate, with all done in flow-ink tones.



AT RIGHT—Patio de Casa Oleza and its wishing well, on Mallorca, is portrayed by Herzberg in darker tones than most of his sketches.