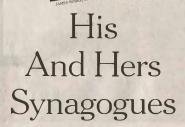
The New York Times

NEW YORK, THURSDAY, OCTOBER 6, 201 AT HOME WITH



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e bed she was hunkered down "When the National Academy ducted Milton, he came in way-g a letter; they needed a self-ortrait or representation of their ork," she said. "I was working in this, so I said to Milton, "I ink I see a nose in there." He ved that. We let It dry, put some im around it and sent it in. Then e got another letter, "We are re-rirning your donation as not be-g representational." I was very appy to get it back." Converting the synangoue was dillon's nerviness." she said,

Jonverting the synagogue was liton's nerviness," she said, nting out that during the war was a reconnaissance man. by her account, he was large-beent while she labored. When the work was done, a tax came due, the byproduct of a difall from sales of Mr. Res-k's paintings. Ms. Passlö tho work at the welfare office own, a job she excelled at, but ich also caused her so much ess, she said, that she became

Lacada and Statistics

HIS SANCTUARY . . . Milton Resnick lived and painted in a former synagogue on Eldridge Street, above, until his death in 2004; his wife, the painter Pat Passlof, below, lives around the corner in her own former synagogue. Above left, the two artists in the 1950s

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ND HERS Yo see Ms. Passlof's stu dio windows from the back of her husband's living quarters. There was no hollering across the alley, h ever. "The phone worked just fine," she said. Above, Ms. Pass-lof's collection of tools which she bought at flea markets; her fro door, left, is papered with photos.