PRINTS

MULTIPLES

79th Exhibition by Artists of Chicago and Vicinity
The Art Institute of Chicago
Thanks to grants from The Illinois Arts Council, the Illinois Department of Commerce and Community Affairs, Office of Tourism, and the Borg-Warner Foundation, "Prints and Multiples: 79th Exhibition by Artists of Chicago and Vicinity" will be seen at the following institutions:

The Art Institute of Chicago
July 4—August 16, 1981

Lakeview Museum, Peoria, Illinois
October 4—November 15, 1981

National Academy of Design, New York
January 19—February 21, 1982

National Museum of American Art,
Smithsonian Institution, Washington, D.C.
May 19—August 21, 1982

Illinois State Museum, Springfield
September 12—23, 1982

Quincy Society of Fine Arts and Quincy Art Club, Quincy, Illinois
December 13, 1982—January 23, 1983

University Museum, Southern Illinois University at Carbondale
February—March 1983

Portland Art Museum, Portland, Oregon
May—June 1983
PRINTS

MULTIPLES

79th Exhibition by Artists of Chicago and Vicinity

The Art Institute of Chicago, 1981
Jury

Alex Katz
Artist
New York

Janet Flint
Curator of Prints and Drawings
National Museum of American Art
Washington, D.C.

Esther Sparks
Associate Curator of Prints and Drawings
The Art Institute of Chicago
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Introduction

"Prints and Multiples: 79th Exhibition by Artists of Chicago and Vicinity" is the second of a new series of Vicinity exhibitions which alternates with biennial exhibitions of painting and sculpture. The first of this series, the 1979 "Works on Paper," was devoted to unique works of art made on, or of, paper. This year, "Prints and Multiples" explores the art of the "multiple original." Thanks to generous grants from The Illinois Arts Council, the State of Illinois, and the Bing-Warner Foundation, the area from which this exhibition is drawn is the largest in the 64-year history of the show. The traditional 130-mile radius of Chicago was extended so that artists from the entire State of Illinois were eligible to enter. Thus, for the first time, professionals teaching in several Illinois universities and independent artists throughout the state participated in the Midwest's most important competitive exhibition. These grants have also resulted in another first for the "Chicago and Vicinity" show. After the exhibition closes in Chicago, it will travel to the National Academy of Design, New York; the National Museum of American Art, Washington, D.C.; the Portland Art Museum, Portland, Oregon; and in Illinois to the Lakeview Museum, Peoria; the Illinois State Museum, Springfield; the Quincy Society of Fine Arts and Quincy Art Club, Quincy; and the University Museum, Southern Illinois University at Carbondale.

Recent years have seen an exponential growth in exhibition spaces. Yet, whether private or public, most exhibitions feature primarily the professional spectrum. It is our belief that a competitive exhibition such as "Chicago and Vicinity" has two historic responsibilities: to provide a forum for the best and to introduce the new. Although they differed in their approaches to the individual works of art, the jurors of "Prints and Multiples" were unanimous in deciding what kind of show it should be. They chose 108 pieces from 627 entries and awarded 15 prizes. They agreed that the most likely reason for this unusually high percentage of acceptances is an old and familiar one. Printmaking is a cumbersome, expensive, and difficult art to learn. After leaving art school, the young artist rarely has easy access to the necessary equipment. It takes an unpredictable combination of time, luck, and will to find a press, to acquire new skills or sharpen dormant ones, and finally to interest a publisher and to market the result. Therefore, a print jury looks at fewer pieces than a jury dealing with other media and still finds a high level of quality.

Today one must use the word "quality" with care. Like the words "amateur" and "professional," it springs easily to a juror's lips, but these words no longer discriminate between the poles of acceptability. In the pluralism of our art world, a juror must acknowledge the
claims of the sophisticated as well as those of the deliberately, or genuinely, naive. A juror must also be aware of movements within printmaking itself. For example, since the '60s, the print market has focused on "virtuoso" prints—technically dazzling editions that, by their size and importance, aspire to the condition of painting. In the mid- '70s, a reaction set in. Artists began to make prints that avoided sophisticated equipment, prints that could not be exactly repeated, and prints that were presented in unorthodox ways.

As a counterbalance to the "handcrafted" approach (monotype, books, and stencil works), "Prints and Multiples" includes work by an enthusiastic group of artists who have taken another bypass around the traditional printshop. Like the brave, young French artists of the 1890s who took up the despised "commercial" medium of color lithography, today's avant-garde artists have turned to our own mass media: offset, photocopying, generative systems, and other processes involving photography. None of the works in this exhibition is purely photographic. This exclusion, however, like all other sacrosanct boundaries between the visual arts, becomes more blurred every year. As Kenneth Snellson recently observed: "Hardening of the categories leads to art disease."**

Whatever praise this exhibition merits is due first to the artists themselves, and then to a band of sturdy friends of "Chicago and Vicinity": William DuVall, Harold Joachim, and Phil Shorr for their generous support and guidance; John Vinci and Ron Shintaku for their work on the installation; and Selma Flesch and other volunteers who shared both the few trials and many rewards.

Esther Sparks
Associate Curator of Prints and Drawings

Greg Brown
Homage to Ostriches
E. Garrison Prize

8
Catalogue

Editor’s Note: In the following catalogue an asterisk (*) has been used to indicate those pieces that will appear in the Chicago exhibition only. Dimensions reflect image area; height precedes width unless otherwise indicated.

1 Peter Almeida
Dinner at Matsuyas, 1981
Monotype, chine collé, edition 1
30 x 42 in.

2 Edith Altman
Keeping Time in the Musical Landscape, 1981*
12 offset music scores and audio tape,
edition 75
30 x 22 in.
Courtesy of Marianne Deson Gallery, Chicago

3 Vera Berdich
The Tooth Fairy, 1981
Collage print, edition 1
29 x 22 in.

4 Gerda Meyer Bernstein
Rites of Spring, 1981
Thermo-Triple print and collage, edition 1
10 3/4 x 8 1/4 in.

5 Michael Brakke
Always Be Tough, 1980
Lithograph, edition 20
23 x 35 in.
Courtesy of Marianne Deson Gallery, Chicago

6 Krimmer Brans
Kyotoan House, 1978
Hand-colored aquatint, edition 20
18 pieces, each 4% x 6% in.

7 Phyllis Brameon
The Eroticism of Seeing, 1981
Lithograph, edition 30
2 pieces, each 41% x 26 in.
Courtesy of Monique Knowlton Gallery, New York, and Landfall Press, Chicago

8 Greg Brown
Homage to Oslerferous, 1981
Linoleum block, edition 20
22 x 30 in.
E. Garrison Prize, $500

9 Nadya Brown
Dialogue, 1981
Portfolio of 10 etchings and 10 typeset poems
written by the artist, edition 10
20 3/4 x 15 3/4 in.
10
Roger Brown
Standing While All Around Are Sinking, 1977
Etching and aquatint, edition 50
26 x 22 in.
Phyllis Kind Collection, Chicago
Walter M. Campana Prize, $500

11
Joel Bujnowski
Rose, 1980
Intaglio, edition 14
23% x 18 in.

12
David F. Bushman
French Chocolates, Margaux, Purse, 1981
Intaglio, edition 25
16% x 23 in.
Courtesy of Gilman Gallery, Chicago

13
Jane L. Calvin
Art-i-Fact, 1981
Collage print, edition 1
27% x 19% in.

14
William Carroll
The Seeding Clown, 1979
Linoleum cut, edition 15
8 x 7 in.

15
Leon Carver
Circus World U.S.A., 1980
Serigraph, edition 25
16 x 21% in.

16
Phillip Chen
Lattice Pair I, 1981
Woodcut, edition 10
17 x 17%4 in.
Courtesy of Bernal Gallery, Chicago
Jacob and Bessie Levy Art Encouragement Prize, $500

17
Judith Citrin
Re-cognitions/Reconstructions; the Affinities, 1981
Hand-colored Xerox, edition 3
30 x 44 in.
Courtesy of Zaks Gallery, Chicago

18
R. A. Connor
Rituals, Synthesis, and Tangents, 1980
Silkscreen, edition 4
30% x 50 in.

19
Greg Constantine
Artist License Collection, 1980-81
Ink and oil on styrene, edition 500
21 pieces, each 6 x 12 in.
Courtesy of Frumkin & Struve Gallery, Chicago
Roger Brown
Standing While All Around Are Sinking
Walter M. Campana Prize
16
Phillip Chen
Lattice Pair

Jacob and Bessie Levy Art Encouragement Prize
20  Lillian Desow-Fishbein  
Trilogy/Diptych, 1981  
Monotype, edition 1  
2 pieces, each 34¼ x 24 in.

21  Jan Dove  
Pretzels, 1981  
Book of 18 pages; lithographs and silkscreens with typeset text; edition 10  
5½ x 9¾ in.

22  Sydney Drum  
Untitled, 1981  
Etching, edition 50  
19¾ x 31¼ in.

23  Robert A. Fischer  
The Blue Zebra, 1981  
Lithograph with collage, edition 300  
20⅜ x 19⅞ in.

24  Gary Fogel  
Squatron, 1981  
Stenciled paper multiple, edition 1  
15⅛ x 19⅝ in.

25  Laurel Fredrickson  
Between Shadows and Clearing, 1980  
Monoprint, edition 1  
29½ x 22 in.

26  David Frey  
Iwannabanamfrican #1, 1981  
Paper, stencils, and spray paint; edition 2  
23½ x 23½ in.

27  Sarah K. Friedman  
Quoins, 1990  
Drypoint, edition 5  
2 pieces, each 4¾ x 6¼ in.

28  Roland Ginzel  
Come Again, 1981  
Monoprint, edition 1  
2 pieces, each 30 x 22½ in.  
Courtesy of Dart Gallery, Chicago

29  Garnet Guilborg  
Long Journey into Space, 1981  
Linoleum block print collage, edition 1  
112 x 58 in.
30
Jack Hagman
Three Rules for Survival, 1980
Lithograph, edition 50
17 x 24½ in.

31
Joe Woody Haid
Wake up... It's Spring, 1981*
Photo-etching and mixed media/installation;
edition 4
Etching: 8½ x 11¼ in.
Lamp: 50½ in. high; base: 40 x 40 in.

32
Sylvia Birch Halperin
Frame Series a2, 1980-81
Hand-colored and collaged lithograph,
edition 25
30 x 22 in.
Project partially funded by a grant from
The Illinois Arts Council

33
Ghita Hardimon
Humorous Vitracous IV, 1981*
Viscosity print, edition 3
25⅜ x 67¼ x 1½ in.

34
Charlotte Hart
The Well, 1981
Etching, edition 22
15¾ x 9¼ in.

35
Kathryn Hawley
Sky and Ground/Diptych, 1981
Etching, edition 30
2 pieces, each 17¾ x 14¾ in.
Courtesy of van Straaten Gallery, Chicago

36
Carl Hayano
Chinois, 1981
Lithograph, edition 25
20 x 24 in.
Courtesy of Zrinys-Hays Gallery, Chicago

37
John Himmelfarb
Story Teller, 1981
Lithograph, edition 50
29½ x 40¼ in.
Courtesy of Balkin Fine Arts, Chicago

38
Charles Hodges
Where Have All the Children Gone, 1980
Etching, edition 30
15¼ x 19½ in.

39
Robert Holcombe
Being Sincere (Anna knows better than that),
1981
Intaglio, edition 16
7¾ x 9½ in.
41
Linda Horn
Remnant
John G. Curtis, Jr. Prize
Ellen Lanyon  
Strange Games: a) Oxbow; b) Talmadge; c) Everglades; d) Lincoln Park  
Mr. and Mrs. Frank G. Logan Prize
<table>
<thead>
<tr>
<th></th>
<th>Name</th>
<th>Description</th>
<th>Year</th>
<th>Medium</th>
<th>Edition</th>
<th>Size</th>
</tr>
</thead>
<tbody>
<tr>
<td>41</td>
<td>Linda Horn</td>
<td>Remnant, 1981</td>
<td></td>
<td>Silkscreen, paint, and wood/installation; edition 1</td>
<td>29 x 25 x 18 in.</td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>Richard Hull</td>
<td>Easy Type, 1981</td>
<td></td>
<td>Lithograph and silkscreen, edition 75</td>
<td>14 x 16% in.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Phyllis Kind Collection, Chicago</td>
<td></td>
<td></td>
</tr>
<tr>
<td>46</td>
<td>Michiko Itanani</td>
<td>Untitled, 1980</td>
<td></td>
<td>Lithograph, edition 100</td>
<td>22 x 30 in.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Courtesy of Marianne Deson Gallery, Chicago</td>
<td></td>
<td></td>
</tr>
<tr>
<td>47</td>
<td>Hannah Jennings</td>
<td>Images from the Night, 1980</td>
<td></td>
<td>Book of 36 silkscreens, edition 3</td>
<td>13 x 10% in.</td>
<td></td>
</tr>
<tr>
<td>48</td>
<td>Yuriko Kadowaki</td>
<td>Composition with a Mask, 1981*</td>
<td></td>
<td>Silkscreen, edition 3</td>
<td>2 pieces, each 33 x 13% in.</td>
<td></td>
</tr>
<tr>
<td>49</td>
<td>Max Kahn</td>
<td>Torso and Flower, 1981</td>
<td></td>
<td>Lithograph, edition 17</td>
<td>25% x 19 in.</td>
<td></td>
</tr>
</tbody>
</table>
50
Thomas H. Kapsalis
Cut Glass, 1969
Silkscreen, edition 300
14¼ x 14¼ in.

51
Richard Klocke
Untitled
Paper, pigment, and gloss medium; edition 1
16 pieces of various lengths ranging from
4½ to 6½ in., approx. 2 in. diameter

52
Carl Kock
Root People, 1981
Monotype, edition 1
30 x 44 in.
Courtesy of Peter Miller Gallery, Chicago

53
Sania Kotlar
Rosetta Stone: Part II, 1981
Etching, artist’s proof
17¼ x 23½ in.

54
Richard Kramerich
Blotter, 1970
Book of 82 monoprints, edition 25
Each 6 x 9 in.

55
Claire Wolf Krantz
Living Spaces, 1979
Book of 15 monoprints with collage, edition 1
7¼ x 5¼ in.

56
Ellen Lanyon
Strange Games, 1980
(a) Chipow; (b) Talmadge; (c) Everglades;
(d) Lincoln Park
Hand-colored lithograph, edition 9
4 pieces, each 47¾ x 34 in.
Courtesy of Landfall Press, Chicago
Mr. and Mrs. Frank G. Logan Prize, $1000

57
Ellen C. Leeds
Quilt, 1980
Lithograph with collage and pencil, edition 1
14¼ x 14¼ in.

58
Martin Levine
Antiques, 1980
Hand-colored lithograph, edition 100
21 x 15 in.
Courtesy of van Straaten Gallery, Chicago

59
Robert Lossmann
Under Construction, 1981
Embossed collage, edition 1
26 x 39¾ in.
Courtesy of Zaks Gallery, Chicago
Joseph N. Eisendrath Prize, $500
Michael Newhall
The Buddha Family

Robert Rice Jenkins Memorial Prize
60  
**Stephen Lowery**  
Car-Icon, 1978-79*  
Offset lithograph and hand construction, edition 200  
2¼ x 4½ x 2¼ in.  
Courtesy of Peter Miller Gallery, Chicago

61  
**Zareh Maranian**  
Personage, 1981  
Monotype on Mylar, edition 1  
40½ x 28½ in.

62  
**M. P. Marion**  
Failing Fast, 1980  
Stitched etching and collage, edition 1  
24 x 24 in.  
Courtesy of Joy Horwich Gallery, Chicago

63  
**Ray Martin**  
Film Flam, 1980  
Portfolio of 18 sheets: 17 lithographs and 1 sheet of letterpress text; edition 15  
19½ x 24 in.

64  
**Martyl**  
Synapse Series, 1981*  
Die-cut Mylar, edition 4  
3 pieces, each 61½ x 21½ in.  
Courtesy of Fairweather-Hardin Gallery, Chicago

65  
**Nancy Mcgee**  
Wallpaper Rainbow, 1980  
Serigraph, edition 5  
20 pieces, each 11½ x 39¼ in.  
Mr. and Mrs. Frank G. Logan Prize, $1000

66  
**Michael McGowan**  
Unpaid, 1978  
Etching, edition 10  
23 x 18½ in.

67  
**Patrick T. McKearnan**  
Unfolded  
Chine colle, edition 1  
2½ x 8½ in.

68  
**Laura E. Migliorino**  
Sinfonia Elegante, 1981  
Embossed lithograph, edition 6  
14½ x 19½ in.

69  
**Jane C. Miller**  
October Murber, 1980  
Hand-colored etching, edition 10  
22½ x 29½ in.
70  
Joy L. Miller  
Maya, 1981  
Monotype, edition 1  
23¾ x 28½ in.

71  
Michael Miller  
Untitled, 1981  
Etching, edition 10  
29 x 40 in.  
Edward and Eleanor DeWitt Award, $500

72  
Chris Milton  
European Sheep, 1980  
Etching, edition 5  
21¼ x 29¼ in.

73  
Dale E. Mills  
Broken Dreams, 1980  
Serigraph, edition 160  
27½ x 20 in.

74  
Michael Newhall  
The Buddha Family, 1981  
Lithograph, edition 10  
25 x 21 in.  
Robert Rice Jenkins Memorial Prize, $300

75  
Will Northerner  
Diabolical, Swarming, Stingling, Insects II, 1981  
Block print and pencil, edition 1  
13¾ x 20½ in.  
Courtesy of Peter Miller Gallery, Chicago

76  
Jim Nutt  
your 52 coarse (fish fish), 1977  
Etching, edition 50  
19½ x 16½ in.  
Phyllis Kind Collection, Chicago  
Pauline Palmer Prize, $500

77  
Steven J. Oscherwitz  
Untitled, 1979  
Etching, edition 10  
12 x 8 in.

78  
Nan S. Park  
Shadow Beauty, 1981  
Lithograph, edition 7  
22 x 30 in.  
Mr. and Mrs. Frank G. Logan Prize, $1000

79  
Ed Paschke  
Violencia, 1980  
Lithograph and watercolor, edition 35  
19 x 23 in.  
Courtesy of Phyllis Kind Gallery, Chicago
Jim Nutt

your 52 coarse (fish fish)

Pauline Palmer Prize
78
Nang S. Park
Shadow Beauty

Mr. and Mrs. Frank G. Logan Prize
Claire Prussean
Vanitas
Municipal Art League Prize
92
Dennis Rowan
J.Am
Pauline Palmer Prize
80
Michael V. Phillips
Aggressive Birth Preparing for Flight, 1977
Serigraph, edition 10
15 x 15 in.

81
Deborah Pieritz
A German Lesson, 1981
Etching, edition 1
8 5/8 x 8 1/4 in.

82
Joanna Poehlmann
A Plate of Macaroni, 1980-81
Hand-colored lithograph with pencil and
collage, edition 30
19 x 15 in.

83
Gordon Powell
Archimedes Diet, 1981
Rhoptex and acrylic on embossed paper,
edition 1
7 1/8 x 14 7/8 in.
Courtesy of Roy Boyd Gallery, Chicago

84
Claire Prussian
Vanitas, 1981
Lithograph, edition 25
3 pieces, each 26 x 20 in.
Municipal Art League Prize, $300

85
Esther Brenner Pullman
Fragmented Vision Series III, 1981
Folded monoprint, edition 1
15 x 19 x 1/4 in.

86
Daniel P. Ramirez
Et Exspecto Resurrectionem Mortuorum:
Variation on 7C XVII, 1981
Embossing with collage and graphite,
edition 1
23 3/8 x 32 3/4 in.
Courtesy of Marianne Deson Gallery, Chicago

87
Jacqueline Rapp
You Are Here, 1981
Offset paper and collage, edition 25
14 x 10 in.

88
Pamela Lang Redick
Image, 1981
Silkscreen, edition 35
37 x 48 in.
Courtesy of Joy Horwich Gallery, Chicago

89
John E. Roberts
Foundry Series I, 1980
Intaglio, edition 75
26 x 39 3/4 in.
90  
Ed Rollman-Shay  
Manhattan Nights, 1981  
Intaglio, edition 10  
17½ x 23¼ in.  
Courtesy of Roy Boyd Gallery, Chicago

91  
Seymour Rosofsky  
The Family, 1970  
Lithograph, edition 20  
42 x 29 in.

92  
Dennis Rowan  
/Am, 1981  
Intaglio, edition 25  
36 x 24 in.  
Pauline Palmer Prize, $500

93  
Joseph Rozman  
Before the Rainbow, in June, 1979  
Etching and watercolor, edition 1  
23½ x 17¾ in.  
Courtesy of Joy Horwich Gallery, Chicago  
John G. Curtis, Jr. Prize, $100

94  
Jacquelyn Ruttinger  
Fracture and Reintegration, 1981  
Etching, edition 30  
27½ x 19 in. (irregular)  
Courtesy of van Straaten Gallery, Chicago

95  
Michael J. Ryan  
Landsection #2, 1981  
Dilazio and blueline print with Prismacolor,  
edition 1  
96 x 24¼ in.

96  
Irene Siegel  
70 Instructions on How to Make Certain  
Drawings, 1979  
Book of 70 offset lithographs, edition 500  
Each 5¼ x 8¼ in.  
Courtesy of Young-Hoffman Gallery, Chicago

97  
Diane Simpson  
Samurai #1 with Assembling Instructions for  
Samurai #1, 1981  
Collagraph plate construction with collagraph print, edition 3  
Print: 53 x 48 in.  
Construction: 27 x 20½ x 8¼ in.  
Courtesy of Phyllis Kind Gallery, Chicago

98  
Jeanette Pasin Sloan  
Silver Bowls, 1978  
Lithograph, edition 50  
30 x 40 in.  
Watson P. Blair Prize, $500
Joseph Rozman
Before the Rainbow, in June
John G. Curtis, Jr. Prize
Jeanette Pasin Sloan
Silver Bowls
Watson F. Blair Prize
99
Buzz Spector
A Book of Penance, 1980-81
Book of 88 pages with monotypes and
drawings, edition 3
8 1/4 x 15 1/4 in.
Courtesy of Roy Boyd Gallery, Chicago

100
Pamela Spitzmueller
Wood, 1976
Book of 25 woodcuts, edition 1
6 1/4 x 8 1/2 in.

101
Tom Terry
Dutchman Series: Plate I, 1980
Etching, edition 15
14 1/4 x 17 1/4 in.

102
Alfons Van Cauwen Van Cauwen
Winter Sunset, Vrasene, 1976
Lithograph, edition 60
13 1/4 x 18 1/4 in.

103
Erica Van Horn
Three Choloss, 1980
Etching with chine colle, edition 3
5 1/4 x 6 in.

104
Patricia Way
Untitled, 1981
Hand-colored etching, edition 4
23 3/4 x 35 3/4 in.

105
Lynn Webster
Flight, 1979
Book of 9 etchings, edition 1
15 x 8 1/4 in.

106
Guy Whitney
Gale, 1981
Lithograph, edition 100
30 x 22 in.
Courtesy of N.A.M.E. Gallery, Chicago

107
Karl Wirsum
Chris Mist Cowboy, 1980
Lithograph, edition 20
19 1/2 x 19 1/2 in.
Courtesy of Phyllis Kind Gallery, Chicago

108
Victoria Yau
Next Phase, 1981
Monoprint, edition 4
47 x 29 in.
Special Corporate Purchases

In addition to the Art Institute prizes, we wish to announce a group of special corporate purchases and to thank the following firms who pledged to acquire works from the exhibition:

Chas. Levy Circulating Co.: Robert Losmann, Under Construction, no. 59

Household Finance Corporation:
John Himmelfarb, Story Teller, no. 37
Jeanette Pasin Sloan, Silver Bowls, no. 98

Illinois Bell Telephone Co.:
Alfonso Van Cleve, Winter Sunset, Vrsane, no. 102

Peat, Marwick, Mitchell & Co.:
Ellen Lanyon, Strange Games: Lincoln Park, no. 56d

Schiff Hardin & Waite:
Ghita Hardimon, Humorous Vitreous IV, no. 33

Seaba Bank & Trust Co.:
Jeanette Pasin Sloan, Silver Bowls, no. 98

Nos. 56d, 59, and 98 are illustrated in the preceding section of this catalogue.
THE ART INSTITUTE OF CHICAGO

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