This catalogue and the exhibition it accompanies were made possible through generous grants from the Ameritech Foundation and the Henry Luce Foundation.

The exhibition "Ed Paschke: Drawings from Chicago Collections" was held at The Art Institute of Chicago from October 10, 1990, to January 2, 1991.

© 1990 by The Art Institute of Chicago. All rights reserved.

Cover:
31 UNTITLED (PAREJA), 1990

The Art Institute of Chicago, Restricted gift of Carol and Douglas Cohen
Photograph by William H. Bengston
Courtesy of Phyllis Kind Gallery, Inc.
ED PASCHKE
DRAWINGS
FROM CHICAGO COLLECTIONS

Exhibition organized by:
DOUGLAS W. DRIUCK
AND KEVIN SHARP

Special Consultant:
ROBERT H. BERGMAN

Catalogue essay by:
DENNIS ADRIAN

THE ART INSTITUTE OF CHICAGO
The Department of Prints and Drawings at The Art Institute of Chicago is pleased to take part in the museum’s ambitious retrospective devoted to the paintings of Ed Paschke. We have organized a complementary exhibition that features drawings from Chicago collections representative of the full range of Paschke’s career and talent. This exhibition of drawings illuminates Paschke’s practice as a painter, while focusing attention on a lesser-known aspect of his work whose significance, in turn, is underscored by the context of the paintings exhibition.

The desire to illustrate Paschke’s production by exhibiting painted and graphic work in close proximity reflects the museum’s larger commitment to creating an integrated picture of artistic practice in the presentation of its collections. Provided with the opportunity to study Paschke’s oeuvre as both painter and draughtsman, the visitor will hopefully come away with a fuller understanding of the diversity and complexity of Paschke’s artistic enterprise.

Critical to the realization of this exhibition are the talents of two longtime admirers of the art of Ed Paschke. The first, critic and art historian Dennis Adrian, has long been among the most eloquent supporters of Paschke’s work, and has drawn from his years of experience in the art of the Chicago School to provide the catalogue essay. The second, Paschke collector Robert Bergman, has been instrumental in locating drawings in Chicago collections, gathering documentation, acting as a liaison between collectors and the Art Institute, and sharing his many insights into Paschke’s work. In his organizational role, Mr. Bergman has been assisted by William H. Bengtson, David Russick, and Alexa Reimer at Phyllis Kind Gallery, as well as by Marianne Deson, Sonia Zaks, Karen Lennox, and Michele Vishny. To these people, and to the collectors who made Paschke drawings available for study and inclusion in the exhibition, we owe a debt of thanks. We are especially grateful to Ed Paschke for his generous assistance.

At the Art Institute, the following merit special acknowledgment in realizing both the exhibition and the catalogue. David Chandler, Conservator of Prints and Drawings, Harriet K. Stratis, Andrew W. Mellon Fellow in Paper Conservation, and Preparators Christine Conniff-O’Shea and Caesar Citraro in the Department of Prints and Drawings; Alan Newman, Julie Zefel, and Christopher Gallagher in Imaging and Technical Services; Joseph Cochand in Graphic Services; Stephen Eskilson and Terry Ann R. Neff in Publications; and Emily Romero in Museum Registration, all assisted with either the exhibition or the catalogue. Kevin Sharp, Research Assistant in the Department of Prints and Drawings, has been involved in every aspect of the project. Finally, we would like to thank Neal Benezra, Curator of Twentieth-Century Painting and Sculpture, and organizer of the Ed Paschke paintings retrospective, for his support of this exhibition.

DOUGLAS W. DRUICK
Prince Trust Curator of Prints and Drawings
The study and presentation of major works of draughtsmanship by Chicago's most important artists has been a somewhat neglected pursuit. Thus, the exhibition of Ed Paschke drawings that the Prints and Drawings Department of The Art Institute of Chicago has happily decided to mount in accompaniment to the retrospective exhibition of Paschke's paintings (also organized by the Art Institute) is a very welcome indication of serious attention to this field. Having followed closely for more than twenty years the work of Ed Paschke, I am delighted now to have the opportunity to try to characterize his accomplishments in the art of drawing.

Paschke's drawing practice is unusual in a number of ways. He does not make (or, at least, has not made for a very long time) drawings that are anticipations, preparatory or working drawings for paintings. Preliminary design and the development of his painting images take place on the canvases themselves. The black oil underdrawings in Paschke's paintings, in addition to performing these functions often carried out by other artists in separate drawings, are necessary and inseparable parts of the tonal structure and intensity, playing as well a critical role in the precise details of his color.

For works in other media, especially lithography, Paschke has made drawings that can be considered working drawings, in that they are careful and detailed anticipations of the ultimate print. Klaus of 1976 (cat. no. 22) exemplifies this kind of drawing, which, however, is also intended to be, and is, a completely autonomous work of art.

Also, Paschke does not draw casually or notationally in order to set down images or ideas that catch his eye and might have some further
until this year, avoided chromatic mediums such as graphite, colored pencils, and oil pastels. While very early works might have watercolor or touches of gouache, within the period of Paschke's mature styles, that is from 1968 to the present, he seems to have, until this year, avoided all liquid mediums such as brush or pen and ink. His choice of more flexible mediums seems to be both because the tonal constructions he employs must be built up slowly with delicate veils of working over the forms and because the uncompromising linearity of pen and ink or the immediate finality of brush and ink are at present alien to his artistic concerns. Paschke's natural affinity for tonal and chromatic modeling is evident in his selection as images for his paintings of Diego Velázquez's infinitely subtle Juan de Pareja (New York, The Metropolitan Museum of Art), or Leonardo's ambiguously compelling Mona Lisa (Paris, Musée du Louvre). The Velázquez served as subject for a drawing as well, Untitled (Pareja) of 1990 (cat. no. 31). Furthermore, one of Paschke's prime referents, television, does not have linear elements in the usual sense, although its scanning pattern is horizontally linear.

The formats of Paschke's drawings vary from the modest size of about 12 x 10 inches up to 40 x 60 inches, these falling within range of the smaller paintings, though the latter are ordinarily much larger. Paschke has not so far had any reason to employ large scale in drawings, and conversely, very small Paschke paintings are rare. Therefore, while seldom offered in his paintings, Paschke's drawings and prints share an intimacy of viewing distance like that of the magazine or newspaper page, the television screen, or smaller posters or handbills. Possibly, some correlation exists between the physical dimensions of Paschke's graphic art and the materials with which it deals and which to some extent are its sources. It is interesting that in a group of drawings of very large format shown at Galerie Darthea Speyer in Paris in 1983, Paschke's artistic concerns seemed more closely related to his contemporaneous paintings than in any other previous instance. While these large works are not quite what one can easily call (except technically) paintings on paper, the dissolving light spots in them operate very much
like the dissolving blushes of pale hues in related paintings. Dosse of 1983 (cat. no. 28; not illustrated) reveals, in both its large dimensions and the particularities of its working, medium, and imagery, this unusually close connection between the two mediums.

Thematically, Paschke’s drawings parallel and are continuations of the imagistic and contentual concerns of his contemporaneous paintings. Even when the correspondence of image between a given painting or print and a drawing is quite close, there are significant variations; the drawings are in no way “versions” or simple transpositions of an idea from one medium to another. Paschke’s drawings have a luminance, a sense of being irradiated with light, that is analogous to, but essentially different from, the treatment of light in his paintings. The reflective radiance of the paper, whether toned or not, is something to which Paschke is highly sensitized. Hardly any of the drawn images completely covers the sheet. The white grounds of Paschke’s canvases, by contrast, are never actually exposed although the veil of color may occasionally be thin and translucent. This subtle distinction marks an essential differentiation between Paschke’s approaches to painting and to drawing.

Paschke’s drawings to date can, to some extent, be organized into groups or series, though these divisions often differ in their artistic functions. Some of Paschke’s early drawings, such as *Oz Park*, 1967 (cat. no. 2; not illustrated) and *Untitled (Gunman with Mitts)* of 1969 (cat. no. 4), deal with an image of John F. Kennedy’s assassin, Lee Harvey Oswald, derived
from a famous photograph, which the artist also used in one of his best-known paintings, Purple Ritual of 1967. It is clear that the central figure intrigued Paschke and that he considered a variety of imagistic contexts in which to set it. The two drawings are not studies for the painting, but rather independent explorations of a theme that fascinated the artist long before and after the concentratedly iconic painted version.

Throughout the early 1970s, Paschke produced groups of drawings that are united by similarities of subject, theme, and treatment, and that have a relationship to his contemporaneous or immediately subsequent paintings, such as the two Oswald drawings mentioned above. The drawings of baseball mitts, of shoes and feet, and of figure subjects such as Untitled (Babs) of 1972 (cat. no. 7; not illustrated), and a number of other drawings of female figures in showgirl attire from the same and the following two years fall into such a category.

A group of drawings that reflect, in a way, another overwhelming historical and media event are those dealing with the principal figures in Richard M. Nixon’s cabinet and administration at the time of the Watergate disgrace. In these, such as John N. of 1975 (cat. no. 19; not illustrated), it is John N. Mitchell, the indicted United States Attorney General, who has been turned into a fantastic, monstrously theatrical personage. The idea behind this suite seems to have been that these political figures, through their constant news exposure in a bizarre moment of American political history, have become transmogrified into mythic beings whose attire is not easily distinguishable from their anatomy. Through their roles in a public drama, they have assumed the iconic stature we are most familiar with in the world of rock-music entertainment. Fantastically bedizened, they have been given the appearance that the artist felt corresponds to their out-of-scale natures and disquieting emotional constitutions.

This “political” series appears to have extended naturally from a group of graphite drawings of stars, many black, in the pop-music world. Charlie, Claude, and Jimmie, all of 1975 (cat. nos. 16-18), already display the intricate patternings of invented costumes and fabrics that are even more prominent in the slightly larger format “political” series.

A distinction between these two groups is paralleled in Paschke’s painting practice. The political series consists of portraits, and thus the figures have bodies that, while exaggerated or distorted, can still be seen as within the realms of anatomical possibility. The music-world figure drawings contain likenesses in the facial features, but the bodies and/or extremities are pure fantasy. Paschke observes the same distinction in his paintings. With very few exceptions, works undertaken as portraits observe an anatomical credibility, whereas in others a recognizable likeness is set on a completely invented body.

In 1972, Paschke had an unusual and very productive opportunity: he produced the sets, costumes, props, and a poster for Charles Ludlam’s Turds in Hell, a startling and hilarious theatrical undertaking by the Godzilla Rainbow Troupe at the Old Kingston Mines theater in Chicago. For this remarkable project, Paschke decided to provide sets in the form of graphite and oil-pastel drawings to be projected on the walls of the theater. The twenty-three drawings for Turds in Hell are meant to respond to and, to some extent, illustrate (or at least symbolize) the locales and content of the different scenes of the play (one was even under water). In this case, Paschke worked to accommodate a pre-existing program from another artistic, literary source. A comparison of the text and the drawings shows that Paschke very freely and intuitively responded with his own ideas about suitable visualizations rather than following closely any textual indications. Worked over the whole
sheets, these drawings resemble small paintings. Although the images are not closely related to Paschke's contemporaneous paintings, interestingly enough, some of them seem to anticipate imagistic elements that appear in paintings a decade later. For example, the partly dissolved and transparent head in the drawing Desert Island I (Turds in Hell) of 1972 (cat. no. 6) looks forward to similar effects and compositions in a variety of later paintings of heads, often those of black people.

Paschke's recent drawings reflect his customary attitude toward drawing, that is, they generally explore an artistic idea that has a parallel but different existence in contemporaneous paintings: Le Gel (Frost) of 1989 (cat. no. 29) and T.V. Thinking of 1990 (cat. no. 30; not illustrated) are such examples. The recent drawing Untitled (Pareja) (cat. no. 31), discussed above, is quite close to the related painting. In the drawing, the cropped face of Velázquez's Juan de Pareja extends to the limits of the field of the drawing and the paper is all but covered with fine touches of graphite, colored pencils, and, most unusually, ink. The richness and complexity of idea and technique here perhaps signal Paschke's interest in increasingly ambitious and demanding undertakings in his drawings.

The group of Paschke drawings in the present exhibition offers the viewer an opportunity to sample every major variety of the artist's undertakings in this field, from the early Playboy magazine illustration of 1962, Untitled (Queen Dido) (cat. no. 1; not illustrated), to Lucky Cop of 1990 (cat. no. 34; not illustrated), the drawing of a head of a policeman set against a field of radiating bands of color. The works reveal the different kinds of functions drawing can have for the artist, and the very high standard of artistic accomplishment which is an impressive aspect of Paschke's production in all media offers the serious amateur of fine twentieth-century draughtsmanship an important, instructive, and satisfying experience.
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Year</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>UNTITLED</strong> (QUEEN DIDO), 1962</td>
<td></td>
<td>Black chalk on paper</td>
<td>565 x 193 mm</td>
<td>Playboy Enterprises, Inc., Chicago</td>
</tr>
<tr>
<td>2</td>
<td><strong>OZ PARK</strong>, 1967</td>
<td></td>
<td>Graphite, colored pencils, and felt-tipped pen on paper</td>
<td>570 x 482 mm</td>
<td>Collection of the artist</td>
</tr>
<tr>
<td>3</td>
<td><strong>UNTITLED</strong>, 1968</td>
<td></td>
<td>Graphite, red colored pencil, and watercolor on paper</td>
<td>330 x 273 mm</td>
<td>Collection of the artist</td>
</tr>
<tr>
<td>4</td>
<td><strong>UNTITLED</strong> (GUNMAN WITH MITTS), 1969</td>
<td></td>
<td>Graphite on paper</td>
<td>584 x 457 mm</td>
<td>Private collection, Chicago</td>
</tr>
<tr>
<td>5</td>
<td><strong>BLACK MASS II</strong> (TURDS IN HELL), 1972</td>
<td></td>
<td>Graphite, watercolor, and oil pastel on paper</td>
<td>470 x 622 mm</td>
<td>Dr. and Mrs. Peter Broido, West Chicago</td>
</tr>
<tr>
<td>6</td>
<td><strong>DESERT ISLAND I</strong> (TURDS IN HELL), 1972</td>
<td></td>
<td>Graphite, watercolor, and oil pastel on paper</td>
<td>560 x 432 mm</td>
<td>Private collection, Chicago</td>
</tr>
<tr>
<td>7</td>
<td><strong>UNTITLED</strong> (BABS), 1972</td>
<td></td>
<td>Graphite and colored pencils on paper</td>
<td>527 x 444 mm</td>
<td>Robert Lostutter, Chicago</td>
</tr>
<tr>
<td>8</td>
<td><strong>UNTITLED</strong> (GREEN BUCKLE), 1972</td>
<td></td>
<td>Graphite, ink, and colored pencils on paper</td>
<td>763 x 610 mm</td>
<td>Jones Faulkner Collection, Chicago</td>
</tr>
<tr>
<td>9</td>
<td><strong>UNTITLED</strong> (SKINNY BOOTS), 1972</td>
<td></td>
<td>Graphite and colored pencils on paper</td>
<td>432 x 584 mm</td>
<td>H. M. Buicbinder Family Collection, Chicago</td>
</tr>
<tr>
<td>10</td>
<td><strong>UNTITLED</strong> (EDITH), 1973</td>
<td></td>
<td>Graphite and colored pencils on paper</td>
<td>558 x 432 mm</td>
<td>Mrs. Ruth Horwich, Chicago</td>
</tr>
<tr>
<td>11</td>
<td><strong>UNTITLED</strong> (LADY I), 1973</td>
<td></td>
<td>Graphite on paper</td>
<td>432 x 280 mm</td>
<td>H. M. Buicbinder Family Collection, Chicago</td>
</tr>
<tr>
<td>12</td>
<td><strong>CHARLENE</strong>, 1974</td>
<td></td>
<td>Graphite, ink, and colored pencils on paper</td>
<td>508 x 445 mm</td>
<td>The Art Institute of Chicago, Robert A. Lewis Fund, 1982.122</td>
</tr>
<tr>
<td>13</td>
<td><strong>ORLANDO</strong>, 1974</td>
<td></td>
<td>Graphite on paper</td>
<td>610 x 458 mm</td>
<td>Leon and Rosalie Kirschner, Skokie, Illinois</td>
</tr>
<tr>
<td>14</td>
<td><strong>UNTITLED</strong> (BLACK MAN), 1974</td>
<td></td>
<td>Graphite and colored pencils on paper</td>
<td>572 x 442 mm</td>
<td>Robert Lostutter, Chicago</td>
</tr>
<tr>
<td>15</td>
<td><strong>VERMILLIA</strong>, 1974</td>
<td></td>
<td>Graphite and colored pencils on paper</td>
<td>558 x 432 mm</td>
<td>Don Baum, Chicago</td>
</tr>
<tr>
<td>16</td>
<td><strong>CHARLIE</strong>, 1975</td>
<td></td>
<td>Graphite on paper</td>
<td>549 x 350 mm</td>
<td>Michael Stav, Chicago</td>
</tr>
<tr>
<td>17</td>
<td><strong>CLAUDIA</strong>, 1975</td>
<td></td>
<td>Graphite on paper</td>
<td>558 x 355 mm</td>
<td>Private collection, Chicago</td>
</tr>
<tr>
<td>18</td>
<td><strong>JIMMIE</strong>, 1975</td>
<td></td>
<td>Graphite on paper</td>
<td>553 x 344 mm</td>
<td>Private collection, Chicago</td>
</tr>
<tr>
<td>19</td>
<td><strong>JOHN N.</strong>, 1975</td>
<td></td>
<td>Graphite on paper</td>
<td>736 x 584 mm</td>
<td>Private collection, Chicago</td>
</tr>
<tr>
<td>20</td>
<td><strong>VICTOR</strong>, 1975</td>
<td></td>
<td>Graphite on paper</td>
<td>548 x 340 mm</td>
<td>Sonia Zaks, Chicago</td>
</tr>
<tr>
<td>21</td>
<td><strong>BUDINI</strong>, 1976</td>
<td></td>
<td>Graphite on paper</td>
<td>724 x 575 mm</td>
<td>Ronald Krueck, Chicago</td>
</tr>
<tr>
<td>22</td>
<td><strong>KLAUS</strong>, 1976</td>
<td></td>
<td>Graphite on paper</td>
<td>724 x 572 mm</td>
<td>Sonia Zaks, Chicago</td>
</tr>
<tr>
<td>23</td>
<td><strong>TROPICALE</strong>, 1976</td>
<td></td>
<td>Graphite on paper</td>
<td>738 x 588 mm</td>
<td>The Art Institute of Chicago, Gift of Mr. and Mrs. Phil Skorr, 1977.54</td>
</tr>
<tr>
<td>24</td>
<td><strong>ENZIO</strong>, 1976/77</td>
<td></td>
<td>Graphite and colored pencils on paper</td>
<td>736 x 584 mm</td>
<td>Ann and Walter Nathan, Chicago</td>
</tr>
<tr>
<td>25</td>
<td><strong>GABRO</strong>, 1976/77</td>
<td></td>
<td>Graphite, colored pencils, and felt-tipped pen on paper</td>
<td>736 x 584 mm</td>
<td>Alan and Sherry Koppel, Chicago</td>
</tr>
<tr>
<td>26</td>
<td><strong>DUELE</strong>, 1978</td>
<td></td>
<td>Graphite on paper</td>
<td>736 x 587 mm</td>
<td>Private collection, Chicago</td>
</tr>
<tr>
<td>27</td>
<td><strong>COMMERCIALE II</strong>, 1981</td>
<td></td>
<td>Graphite, colored pencils, and felt-tipped pen on paper</td>
<td>355 x 552 mm</td>
<td>Mrs. Ruth Horwich, Chicago</td>
</tr>
<tr>
<td>28</td>
<td><strong>DOSSE</strong>, 1983</td>
<td></td>
<td>Oil pastel, charcoal, and black chalk on paper</td>
<td>1022 x 1520 mm</td>
<td>Nancy E. Paschke, Chicago</td>
</tr>
<tr>
<td>29</td>
<td><strong>LE GEL (FROST)</strong>, 1989</td>
<td></td>
<td>Graphite, ink, and colored pencils on paper</td>
<td>565 x 762 mm</td>
<td>Mr. and Mrs. James P. Young, Chicago</td>
</tr>
<tr>
<td>30</td>
<td><strong>T.V. THINKING</strong>, 1990</td>
<td></td>
<td>Graphite, ink, and colored pencils on paper</td>
<td>571 x 768 mm</td>
<td>Private collection, Chicago</td>
</tr>
<tr>
<td>31</td>
<td><strong>UNTITLED</strong> (PAREJA), 1990</td>
<td></td>
<td>Graphite, ink, and colored pencils on paper</td>
<td>232 x 298 mm</td>
<td>The Art Institute of Chicago, Restricted gift of Carol and Douglas Cohen, RX 18511</td>
</tr>
<tr>
<td>32</td>
<td><strong>B.T. YELLOW</strong>, 1990</td>
<td></td>
<td>Graphite, ink, and colored pencils on paper</td>
<td>298 x 232 mm</td>
<td>The Art Institute of Chicago, Restricted gift of Carol and Douglas Cohen, RX 18511</td>
</tr>
<tr>
<td>33</td>
<td><strong>B.T. GREEN</strong>, 1990</td>
<td></td>
<td>Graphite, ink, and colored pencils on paper</td>
<td>298 x 232 mm</td>
<td>The Art Institute of Chicago, Restricted gift of Carol and Douglas Cohen, RX 18511</td>
</tr>
<tr>
<td>34</td>
<td><strong>LUCKY COP</strong>, 1990</td>
<td></td>
<td>Graphite, ink, and colored pencils on paper</td>
<td>298 x 232 mm</td>
<td>The Art Institute of Chicago, Restricted gift of Carol and Douglas Cohen, RX 18512</td>
</tr>
</tbody>
</table>
Trustees
Mrs. James W. Alsdorf
Warren L. Batts
John H. Bryan
Mrs. Robert O. Dittmer
Mrs. Thrus E. Dittmer
Mary Carol Fee
Marshall Field
Stanley M. Freehling
R. Robert Funderburg
Michael Goodkin
Bruce Graham
Charles C. Haffen III
David C. Hilliard
Mrs. Joseph E. Jannotta, Jr.
Duane R. Kullberg
Lewis Manilow
H. George Mann
John W. Moutoussamy
John D. Nichols
Thomas J. Pritzker
Joseph Regenstein, Jr.
Arthur W. Schultz
Daniel C. Searle
Dr. William D. Shorey
James O. Skillman
Edward Byron Smith, Jr.
Barry F. Sullivan
Mrs. Thomas S. Tyler
Dr. Karl J. Weintraub

Life Trustees
Mrs. Ivan L. Albright
Mrs. Frederic C. Bartlett
Edward H. Bennett, Jr.
Mrs. Edwin A. Bergman
Bowen Blair
Edward M. Cummings
Mrs. Eugene A. Davidson
Mrs. Edwin J. DeCosta
Neison Harris
William E. Hartmann
John H. Johnson
Miss Louise Lutz
Mrs. Harold T. Martin
Mrs. Robert T. Mayer
Brooks McCormick
Andrew McNally III
Charles A. Meyer
Mrs. Paul Rosenbaum
Mrs. Wolfgang Schoenborn
Joseph R. Shapiro
Edward Byron Smith
Mrs. Theodore D. Tiedken
Payson S. Wild
Arthur MacDougall Wood
William Wood Prince

Ex Officio Trustees
James N. Wood
Director, The Art Institute of Chicago

Anthony Jones
President, The School of The Art Institute of Chicago

Officers
Marshall Field
President of the Board of Trustees

Mrs. James W. Alsdorf
Stanley M. Freehling
R. Robert Funderburg

Vice-Presidents of the Board of Trustees

John H. Bryan
Vice-President of the Board of Trustees and Treasurer

James N. Wood
Director, The Art Institute of Chicago

Anthony Jones
President, The School of The Art Institute of Chicago

Robert E. Mars
Vice-President for Administrative Affairs

Larry Ter Molen
Vice-President for Development and Public Affairs

Phyllis L. Robb
Secretary

Trustees Advisory Committee on Prints and Drawings
Joseph R. Shapiro
Chairman

David C. Hilliard
Mrs. Stephen Bent
Vice-Chairmen

T. Stanton Armour
Edward McCormick Blair
Mrs. Douglas E. Cohen
A. Steven Crown
Mrs. Richard Davidson
Dr. Edwin J. DeCosta

Mrs. Robert O. Delaney
Mrs. Thomas H. Dittmer
Mrs. Wesley M. Dixon, Jr.
Stanley M. Freehling

Mrs. Roy J. Friedman
Dr. Martin L. Gecht

Mrs. Willard Gidwitz
Robert Hixon Gloe
Ralph Goldenberg
Howard Haas

Mrs. Robert S. Hartman
Mrs. William O. Hunt
Mrs. Robert A. Kubicek
Julius Lewis

Mrs. Lewis Manilow
Alan Press

Joseph Regenstein, Jr.
Mrs. Noel Rothman
Alan Rutenberg

Dr. William D. Shorey
Phil Shorr

Dr. Eugene A. Solow
Mrs. Lewis Susman
William Wood Prince

Mrs. William Wood Prince
Mrs. George B. Young

Ex Officio Honorary Trustees
Richard M. Daley
Mayor, City of Chicago

Walter Knorr
Comptroller, City of Chicago

William Bartholomay
President, Chicago Park District

Jack Mathews
Treasurer, Chicago Park District