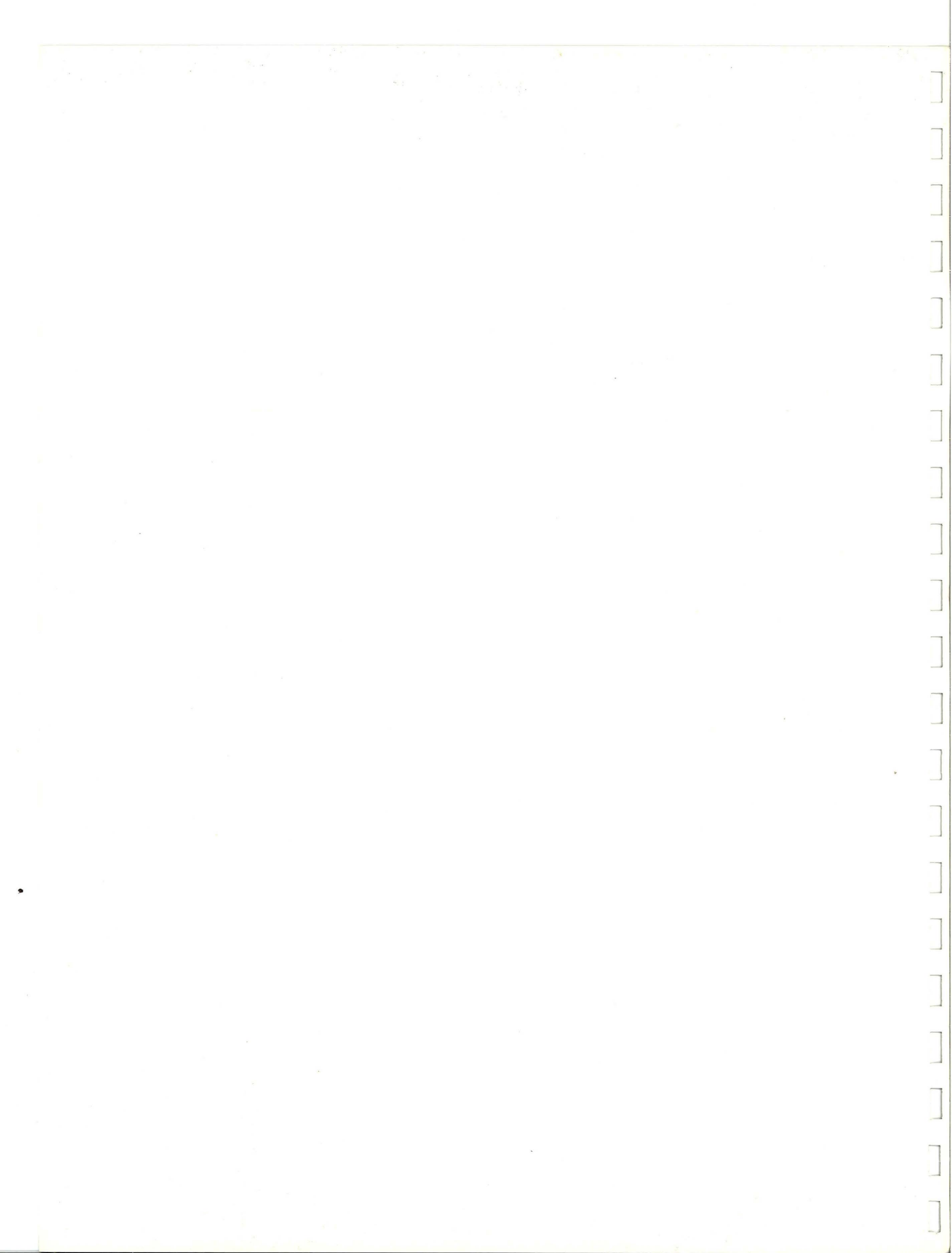


**A UNIVERSITY COLLECTS:
OREGON PACIFIC
NORTHWEST HERITAGE**



A UNIVERSITY COLLECTS: OREGON
PACIFIC NORTHWEST HERITAGE

Thirty-five Paintings Selected from the Permanent Collections
University of Oregon

CATALOGUE OF AN EXHIBITION

Edited by Wallace S. Baldinger and Carol Ann Ivey Stewart
Layout by Barbara Lane
Photography by Harry Gross

Exhibition Circulated by The American Federation of Arts
1967 - 1968

Museum of Art, University of Oregon
Eugene, Oregon
1966

ACKNOWLEDGMENTS

To Virginia (Mrs. William A.) Haseltine, originator of the Haseltine Collection of Pacific Northwest Art from which have been selected many of the paintings comprising the present exhibition, who first conceived of the idea of the exhibition itself and helped in numerous ways to bring it to realization.

To Thomas Harding, whose enthusiastic interest in Pacific Northwest art led to his services as intermediary in New York City in making arrangements for the exhibition.

To Douglas Williams and his able staff in the Department of Exhibitions of The American Federation of Arts, for their indispensable assistance in completing the preparations for circulating the exhibition.

To Harry Gross, artist-photographer of Eugene, to whose sensitivity of judgment and skill in execution the high quality of the illustrations used in the catalogue is primarily due.

To Charles Williams, physician of Eugene and chairman of the executive committee of the Friends of the Museum, and to the entire membership of the organization, for the financial support without which neither the exhibition nor the catalogue could have been undertaken.

Staff, Museum of Art, University of Oregon

Wallace S. Baldinger, Director
Mark Clarke, Curator
Barbara Lane, Museum Secretary
Carol Ann Ivey Stewart, Publications
Glenda Kupper, Cataloguer-Conservator
Dennis Gould, Manager of Circulating
Exhibitions
Fletcher Blackburn, Custodian

Works by those included in the present exhibition may be purchased through the following agencies:

Anderson, Guy	Woodside Gallery, Seattle
Bosworth, Robert	Ankrum Gallery, Los Angeles
Bunce, Louis	Fountain Gallery, Portland
Callahan, Kenneth	Maynard Walker Gallery, New York
Colescott, Robert	Portland State College, Portland
Cumming, William	Woodside Gallery, Seattle; Image Gallery, Portland
Graves, Morris	Willard Gallery, New York; Otto Seligman Gallery, Seattle
Heaney, Charles E.	Image Gallery, Portland
Horiuchi, Paul	Woodside Gallery, Seattle; Nordness Gallery, New York; Felix Landau Gallery, Los Angeles
Huck, Robert E.	Mrs. Dorothy S. Brown, Bellingham, Washington
Ivey, William	Woodside Gallery, Seattle
Kenney, Leo	Woodside Gallery, Seattle
Lane, Norman	Fountain Gallery, Portland; Otto Seligman Gallery, Seattle
McCosh, David J.	The artist, Eugene, Oregon
McLarty, Jack	Image Gallery, Portland
Morris, Carl	Fountain Gallery, Portland; Kraushaar Galleries, New York
Petta, Joseph, Jr.	Woodside Gallery, Seattle
Price, Clayton S.	Maurice A. Price, Portland
Russo, Michele	Fountain Gallery, Portland
Tobey, Mark	Otto Seligman Gallery, Seattle Willard Gallery, New York

CONTENTS:

2	INTRODUCTION
4	GUY ANDERSON
6	ROBERT BOSWORTH
8	LOUIS BUNCE
10	KENNETH CALLAHAN
12	ROBERT COLESCOTT
14	WILLIAM CUMMING
16	MORRIS GRAVES
18	CHARLES E. HEANEY
20	PAUL HORIUCHI
22	ROBERT E. HUCK
24	WILLIAM IVEY
26	LEO KENNEY
28	NORMAN LANE
30	DAVID McCOSH
32	JACK McLARTY
34	CARL MORRIS
36	JOSEPH PETTA, JR.
38	CLAYTON S. PRICE
40	MICHELE RUSSO
42	MARK TOBEY
46	BIBLIOGRAPHIES

INTRODUCTION

There is nothing extraordinary in a state university's assembling of an art collection. A national survey would probably disclose the fact that almost every university does indeed collect. It needs to. If its courses in the humanities, in history, in art history, are to have anything tangible to focus on, its art collection is the most likely place to find the stuff. Some universities have tried to make of their collections samplings of all of the best that man has created visually throughout history. Such is a worthy objective, to be sure. It accords perfectly with that ideal of higher education which recognizes no boundaries to learning and experience. Toward realizing the ideal, however, few institutions have gone very far; monetary stringencies usually get in the way, and the world's store of art treasures is not inexhaustible.

The University of Oregon has been a little more modest, perhaps, in the goal set for itself, and at the same time a bit more practical and successful. From the very start of its collecting, Oregon has taken into account the geographical position which it shares with the universities of its sister states to north and south. Like them Oregon is Janus-headed. It faces in two directions at once: toward the Orient, across that Pacific whose waters lap a coast not far from the campus; toward the Occident the northwest corner of which surrounds the University's site. Its location has thus seemed to argue for the concentration in its collecting on an East-West territory.

In such collecting the University of Oregon has been fortunate. Not only has it had a School of Architecture and Allied Arts and an Erb Memorial Student Union to stimulate and help determine the direction of its collecting. It has also had a monumental structure to house and display the bulk of its collections.

The Museum of Art of the University of Oregon was actually erected to accommodate an Oriental art collection already at hand. Ordinarily art museums are built first and only then do people look around for things to fill them with. At Oregon it was otherwise. In 1921 Prince Lucien Campbell, University President from 1903 until his death in 1925, accepted for the institution from Gertrude Bass Warner a collection named in memory of her late husband, the Murray Warner Collection of Oriental Art. To provide something more than makeshift quarters for this collection President Campbell projected a museum building which, when built through popular subscription and opened to the public in 1933, proved the largest and most impressive art museum yet to appear on any state university campus. During her directorship (until her death

in 1951), Mrs. Warner made this Museum of Art a center for Oriental art research and headquarters for an emergent East Asian area studies curriculum. She began also to acquire American works showing Eastward orientation.

More recently the Museum has come to balance its program in the Oriental field with a new program devoted to patronizing the arts of its own region, some measure of the success of which is offered by the paintings of the present exhibition. Neither the prime mover behind the new direction, Mrs. William A. Haseltine (who initiated and who continues to develop the Haseltine Collection of Pacific Northwest art), nor anyone else connected with our enterprise, has ever consciously moved to acquire works seeming to fit some preconceived notion of what a regional art ought to be or what affinities it ought to bear to Oriental art. We have simply looked for creations having something to say and saying it convincingly.

The resulting body of acquisitions has assumed diversity comparable at first glance, at least, with the diversity of all contemporary art. Such diversity is certainly apparent in the group of thirty-five paintings comprising the present exhibition. About the land producing the paintings there is, nevertheless, such a clearcut unity of form and character that it would be surprising if some corresponding unity could not be detected in them. All of the paintings come, as a matter of fact, from a strip of territory far more sharply circumscribed than that vast expanse commonly called the Pacific Northwest which stretches all the way from Alaska to the San Francisco Bay Region and includes not only British Columbia, Washington, Oregon, and northern California but Montana and Idaho as well. This narrower strip is bounded by the almost linear ridges of mountains: of the Cascades to the north and east, of the Olympics and the Coast Range to the west, and of the Siskiyou to the south. When viewed from peak or plane, this sharply outlined sub-region is seen to be drawn together internally by a complex system of waterways: the Fraser River and Puget Sound networks to the north, and the Cowlitz River and Willamette River tributaries of the Lower Columbia to the south.

People living in this Puget Sound-Willamette Trough, as geographers sometimes call it, sense its identity, its unique physical character. They recognize the dramatic way in which it contrasts with the semi-arid plateau bordering it on the east and the originally desert region of the Imperial Valley to the south. They boast of their region's mild winters and cool summers, while concealing their occasional weariness with the winter's rain and

fog and the summer's drought and forest-fire smoke. The more sensitive observers recognize how the moisture-charged atmosphere mutes the coloring of the landscape and assures the predominance of green in the grassy lowlands, the coniferous-forested uplands, and the mossy rocks of promontory and coast. Such observers find immensely stimulating to the fancy the processes of growth and decay which the climate accelerates and the visual phenomena trace their origins to: effects of partial concealment and gradual emergence of form, effects of multiple imagery and interpenetration of mass with space.

While disclaiming any intent to develop or follow a Northwest regional style, painters of the Pacific Northwest are too sensitive to visual stimuli not to respond in one way or another to such a distinctive local environment. While resisting attempts to make them conform to some geographic determinism, painters of the group here represented can be seen still to draw their forms from that which is closest at hand.

The pictures on view all seem to share, if in varying degree, certain common features. Forms appear to be retreating into illusory depths. They seem to be veiled, to be taking on substance only as we look. Their essential reality or inner meaning eludes the initial glance; it yields to discovery only after continued looking and much empathic engagement. The forms move quietly most often, boldly sometimes, but violently never. They open out to intermingle or to take in space, to suggest rather than to define and separate. At the hands of Morris Graves they may receive a monochromatic treatment, at the hands of David McCosh a vigorous polychromy; whatever the case, they always seem intent on realizing through the minutiae of immediate experience such cosmic themes as the issue of the finite from the infinite or the tangible from the void, the renewal of life out of death, or the transformations of appearance to accord with an environment in flux.

Although several of the artists represented in the group have traveled to the Orient and spent much time studying and painting there, although some of them have even devoted serious study to Zen and other Oriental religious doctrines, none have made a direct carry-over from East Asian painting and calligraphy, not even Mark Tobey. Key to the family relationship lies rather in a kinship of spirit nurtured by a remarkably similar environment in the Pacific Northwest and at least Japan, something which the painters themselves have remarked at in visits to the southern side of Honshu. It is on Honshu, in a score or more of little river valleys cutting through the mountains to the Pacific and the Inland Sea, that the same conditions of landscape prevail—with the same muted coloring, the same predom-

inant greens, the same form-softening mists and continually changing vistas—and with the only exception the time of the rains, coming in the summer to make the heat intolerably muggy, but leaving the winter comparatively dry.

A complete presentation of Pacific Northwest art would have had to include the richly Romantic wood-carvings of the Haida, the Tlingit, and the other tribal cultures of the British Columbian coast. Theirs was an art born of the same prodigally fertile locale, inspired by the same themes of nature's all-absorbing power, and serving in turn as an inexhaustible source of inspiration to contemporary Northwest artists—in the readily accessible collections of Victoria, Vancouver, Seattle, and Portland. A complete presentation would have had to include the paintings of the pioneers in the early days of settlement, paintings by such masters as the surveyor, Cleveland Rockwell, which now grace the Franz Stenzel Collection in Portland. It would have had to include the paintings of the middle generation whose orientation to developments in the East and in Europe helped the art of the region to come of age, the paintings of such residents as C. E. S. Wood and Harry Wentz, of such recurrent visitors as Childe Hassam and Julian Alden Weir. Even though the scope of the present exhibition had been widened to include them, however, the collections of the University of Oregon as they now exist could not have filled the need. Such comprehensiveness constitutes an ideal yet to be attained.

Wallace S. Baldinger
Director

GUY IRVING ANDERSON was born in Edmonds, Washington, on November 20, 1906. He attended Edmonds High School and studied privately with Eustace Paul Ziegler. Anderson taught with the Federal Arts Project, Spokane, Washington, 1938-39; at the Helen Bush School, Seattle, 1954; and Fidalgo Allied Arts, La Conner, Washington, 1957-59. The artist is a resident of La Conner.

The artist has had one-man shows at the Seattle Art Museum, 1936, 1945, 1960; Zoe Dusanne Gallery, Seattle, 1952; Otto Seligman Gallery, Seattle, 1954, 1957, 1959, 1963, 1965; College of Puget Sound, Tacoma, Wash., 1954; Tacoma Art League Gallery, Tacoma, 1960; Smolin Gallery, NYC, 1962; Michael Thomas Galleries, Beverly Hills, 1962; Orris Gallery, San Diego, 1962; and the Kenmore Gallery, Philadelphia, 1963.

His work has been included in such group shows as the Northwest Annual, Seattle Art Museum (every year since 1929, with four exceptions); Fifth Avenue Gallery, Seattle, 1929, 1930, 1931; San Francisco Museum of Art, 1947; "Ten Painters of the Pacific Northwest," 1947-48 (shown at the Addison Gallery of American Art, Andover, Mass.; Albany Institute of History and Art, Albany, NY; Albright Art Gallery, Buffalo, NY; Baltimore Art Museum; and the Munson-Williams-Proctor Institute, Utica, NY); Oakland Art Museum, 1950; Zoe Dusanne Gallery, Seattle, 1951; Walnut Creek Art Festival, Walnut Creek, Calif., 1951; The Metropolitan Museum of Art, 1952; Seattle Art Museum, 1953; tour of Europe and Asia in eight-man show sponsored by the United States Information Agency, 1956-57; Woesnner Gallery, Seattle, 1958; "Paintings and Sculptures of the Pacific Northwest," Portland Art Museum, Portland, Ore., 1959; "Northwest Painters 1961," Museum of Art, University of Oregon, Eugene, 1961; Seattle World's Fair, 1962; First Washington Governor's Invitational, Olympia, 1963; Anacortes Art Festival, Anacortes, Wash., 1963, 1964, 1965; and the Frye Museum, Seattle, 1965.

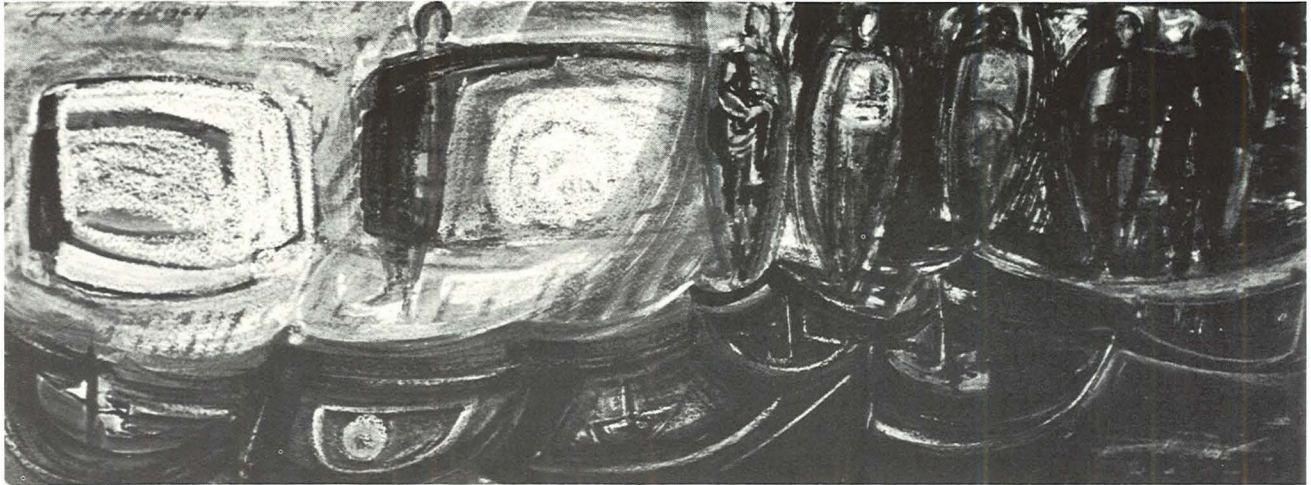
Mr. Anderson received a Tiffany Foundation Resident Scholarship, 1926; the Katherine B. Baker Memorial Purchase Prize, 1935, and the Margaret E. Fuller Purchase Prize, 1944, Northwest Annual, Seattle Art Museum; First Prize, Walnut Creek Competition, Walnut Creek, Calif., 1951; Music and Art Foundation Award, Seattle, 1952; First Prize, Anacortes Art Festival, Anacortes, Wash., 1964; Award of Merit for Art in Architecture, Seattle Chapter, A.I.A., 1965.

The artist has executed the following commissions; mural for the Edmonds Public Library, Edmonds, Wash.; mural for the Hilton Inn, Seattle-Tacoma Airport; mural for the Opera House, Seattle Center, and a garden mosaic and walk, residence of Mr. and Mrs. John H. Hauberg, Jr., Seattle.

Among collections including the artist's work: Museum of Art, University of Oregon, Eugene; Munson-Williams-Proctor Institute, Utica, NY; Seattle Art Museum; Mr. and Mrs. John H. Hauberg, Seattle; Charles Laughton Collection, Hollywood, Calif; Mr. Vincent Price, Hollywood; Mr. Mark Tobey, Basel, Switzerland; and Mr. and Mrs. David Waggoner, Seattle.

"Timing has to be in operation throughout the composition—making accents at determined points of stress. This is pictorial timing. The other kind, the all-over timing of Pollock and Mondrian which gives equal stress to every area of the picture-surface, doesn't interest me. . . . Life is not equally timed. You move along and there are some little interesting things and some unbearable and painful and some crystal-clear and lucid and some dull and dreary and then there are the accidental and totally unexpected turns of events which make it all endurable. Fingers accent an arm, blossoms accent a tree. Painting which is timed in this way is truer to what existence is all about. Some contemporary painters seem to be concerned with the void as it is before form arrives in it. But there is only one justification for space: we have it in order for other things to function within it. In order to sustain any kind of creative idea, you must have a large and strong method of structure. . . . The timed structure of painting, poetry and music is related to the structure of space in which we are now functioning. Structural strength must be there even when it becomes as delicate as Tobey's 'white writing.' This strength marks the difference between pictorial art and the art of design and decoration."

— the artist, quoted by Tom Robbins, *Guy Anderson* (Seattle: Gear Works Press), p. 22.



Guy Anderson GUARDIANS OF THE FISHING FLEET 1964
mixed mediums 14-7/8" x 39-1/8"
Haseltine Collection of Pacific Northwest Art, 1966



Guy Anderson PURIFICATION RITE 1960
oil on canvas 77-7/8" x 41-3/8"
Haseltine Collection of Pacific Northwest Art, 1966

ROBERT BOSWORTH was born in Klamath Falls, Oregon, October 17, 1933. He attended the University of Oregon, Eugene, first studying painting, later changing his major to architecture. He graduated in 1956, the "Outstanding Graduate in Architecture," of his class. After serving an apprenticeship with Miller and Morton (later, J. D. Morton), Architects, Eugene, Bosworth became an Associate with the firm of Charles Warren Callister & Associates, San Francisco Bay region, 1957-59. He left the firm in 1959 to enter independent practice in Medford, Oregon, as an architectural, landscape, furniture, and interior designer, and as a printer. He was Visiting Assistant Professor of Architecture, University of Oregon, 1962-65. A resident of Medford, he is currently practicing architecture in southern Oregon.

The artist has had one-man shows at the Museum of Art, University of Oregon, Eugene, 1961; Ankrum Gallery, Los Angeles; Rogue Gallery, Medford, Ore.; Salishan Lodge, Gleneden Beach, Ore.; Architects Guild, Belvedere, Calif.; California College of Arts and Crafts, Oakland; Maric-Mogensen Gallery, Santa Barbara, Klamath Falls Art Gallery, Klamath Falls, Ore.; and the Bush House, Salem.

His work has been included in group shows at the Erb Memorial Student Union, University of Oregon, Eugene; "Northwest Painters 1961," Museum of Art, University of Oregon, 1961; Ankrum Gallery, Los Angeles; Cellar Gallery, Seattle; Rogue Gallery, Medford; and "Pacific Heritage," 1965 (shown at the Municipal Art Gallery, Los Angeles; University of California, Santa Barbara; and the Fine Arts Gallery, San Diego; selected as the U. S. cultural exhibit, Berlin Festival, Germany).

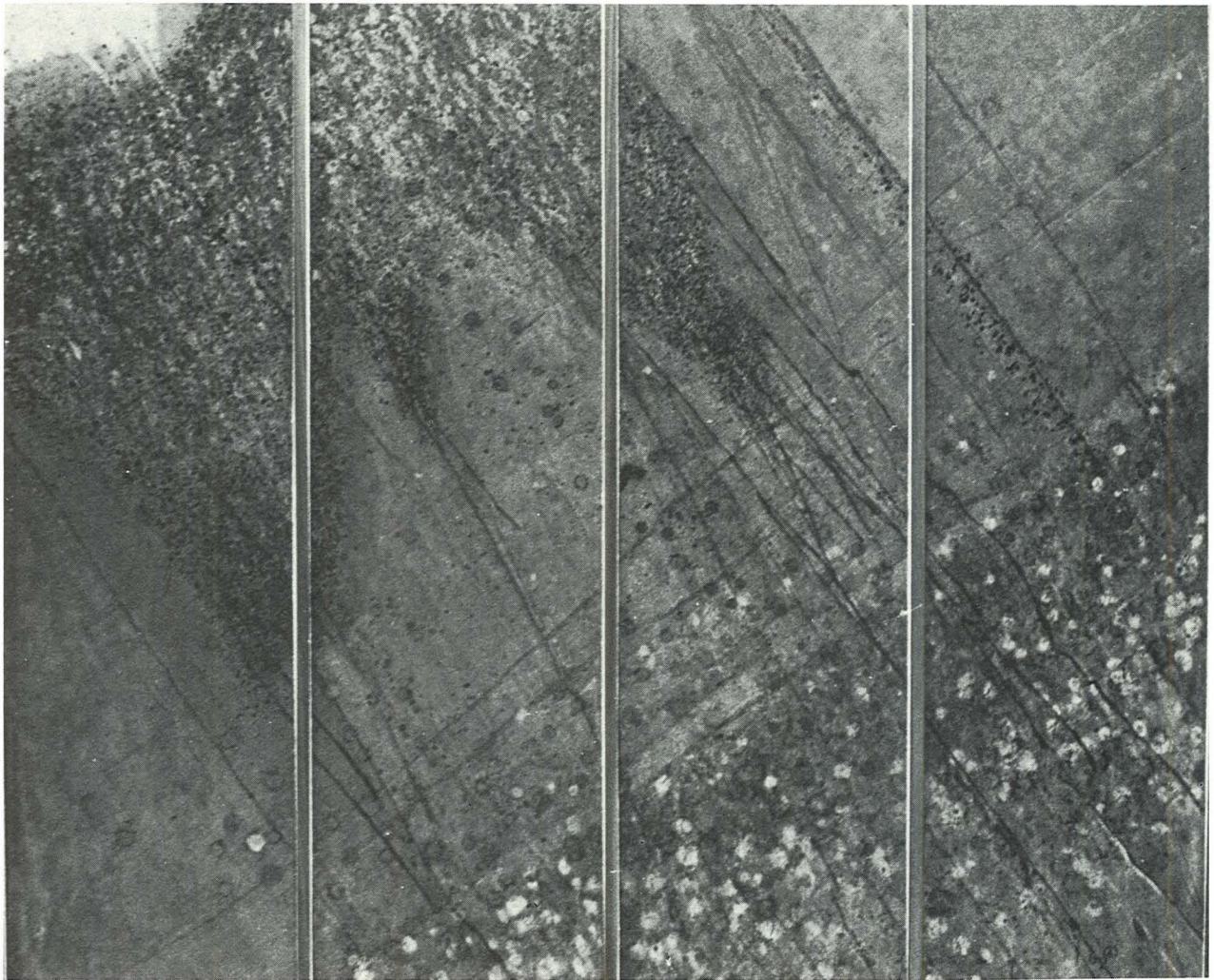
Bosworth received the Ida McClung Scholarship, School of Architecture and Allied Arts, University of Oregon, Eugene, 1955-56; award of one-man show, Oregon Art Alliance Exhibit, Museum of Art, University of Oregon, Eugene, 1958.

The artist was commissioned to design the Oregon Pavilion, "Century 21" Exposition, Seattle World's Fair, 1962; and the First Prize, all media, Oregon and Northern California Annual, Rogue Gallery, Medford, Oregon.

Among collections including the artist's work: Museum of Art, University of Oregon, Eugene; Mr. and Mrs. John D. Gray, Salishan Lodge, Gleneden Beach, Oregon; and Mr. Henry Seldis, Los Angeles.

"Nature is us. And by observing it, we learn that it can predict, forewarn, and tell us a great deal about life as such. My art, and that of the Orient, has the philosophical observation of nature as its basis. There is hope and consolation in being aware of the whole life cycle. The death of winter is also the birth of spring. All artists seem to create out of an extreme drive for immortality. In my case it takes the form of searching for a harmony between man and other aspects of nature and of the sheer desire of wanting to believe in the transmigration of souls."

—the artist, quoted by Henry J. Seldis, "Exhibition Preview: Pacific Heritage," Art In America, No. 1, 1965, p. 30.



Robert Bosworth ELEGY 1962
watercolor on paper 39-1/4" x 11-1/8"
Haseltine Collection of Pacific Northwest Art, 1963

LOUIS BUNCE was born in Lander, Wyoming in 1907. He studied at the Museum Art School, Portland, Oregon, 1925-26, and the Art Students League, New York, 1927-30. He was Assistant Director and Instructor in Painting, Salem Art Center, Salem, Oregon, 1937-38; worked with the Federal Art Project, Mural Division, New York City, 1940-41; and in Production Illustration, Supervisor Assembly Engineering, Oregon Shipbuilding Corp., 1942-45. He was Artist-in-Residence, University of California, Berkeley, 1960; Artist-in-Residence, University of British Columbia, Vancouver, 1960; and Guest Professor, University of Washington, Seattle, 1965. He has been an Instructor at the Museum Art School, Portland, since January, 1946.

The artist has had one-man shows at the Seattle Art Museum, 1936, 1953; Mulvane Art Museum, Topeka, Kans., 1937; Hollins College, Roanoke, Va., 1941, 1958; Portland Art Museum, Portland, Ore., 1945, 1947, 1955 (retrospective), 1956; Reed College, Portland, 1947, 1951; Henry Gallery, University of Washington, Seattle, 1947; Harvey Welch, Portland, 1947; Serigraph Galleries, NYC, 1947; Santa Barbara Museum of Art, 1948; Willamette University, Salem, Ore., 1948; Kharouba Gallery, Portland, 1950, 1952; Museum of Modern Art, NYC, 1950, 1951; Cincinnati Art Museum, 1952; Grants Pass Art League, Grants Pass, Ore., 1953, 1954; John Heller Gallery, NYC, 1953; Salem Art Association, Salem, Ore., 1955, 1963; Morrison Street Gallery, Portland, 1955; Meltzer Galleries, NYC, 1956, 1957, 1959, 1960; University of California, Berkeley, 1960; New Gallery of Contemporary Art, Portland, 1960; The Fountain Gallery of Art, Portland, 1962, 1963, 1964; Corvallis Fine Arts Center, Corvallis, Ore., 1963; Portland State College, Portland, 1963; Woodside Gallery, Seattle, 1964; Vancouver Arts Gallery, Vancouver, Wash., 1964; Comara Gallery, Los Angeles, 1964.

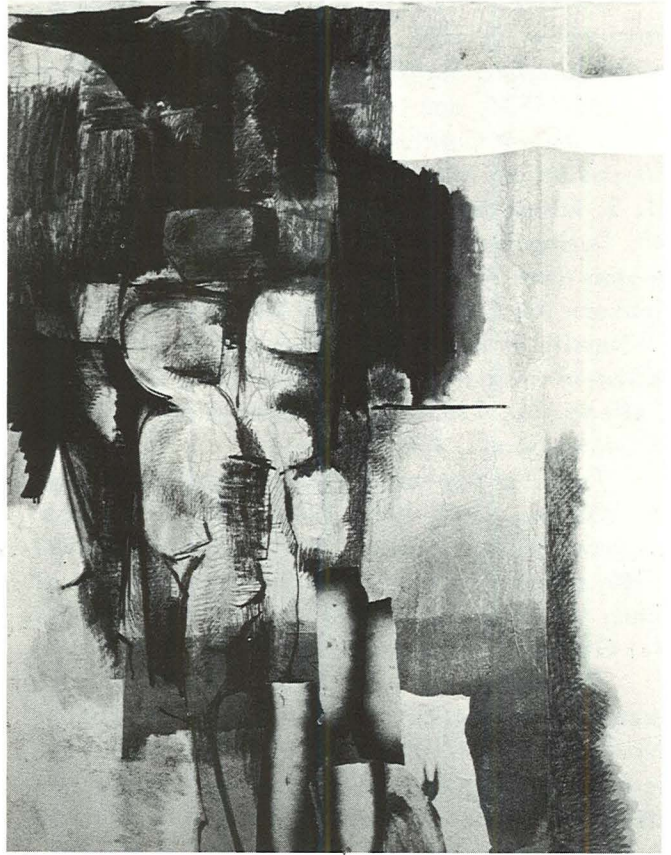
His work has been included in group shows at the San Francisco World's Fair, 1939; "Abstract and Surrealist Art in America," Chicago Art Institute, 1947; "Ten Painters of the Pacific Northwest," 1947-48 (shown at the Addison Gallery of American Art, Andover, Mass.; Albany Institute of History and Art, Albany, NY; Albright Art Gallery, Buffalo, NY; Baltimore Art Museum; and the Munson-Williams-Proctor Institute, Utica, NY); Worcester Art Museum, 1949; "American Painting," The Metropolitan Museum of Art, 1950; Whitney Museum of American Art Annual, 1951, 1953, 1954, 1959; Artists West of the Mississippi, Colorado Springs Fine Arts Center, 1951, 1953, 1956, 1959, 1963; Walnut Creek Art Festival, Walnut Creek, Calif., 1951; Corcoran Gallery of Art Biennial, Washington, D. C., 1953; University of Colorado, Boulder,

1953; "Painting in the USA," Los Angeles County Art Association, 1953; "American Painting," Virginia Museum of Fine Arts, Richmond, 1954; Des Moines Art Center Annual, 1954; Nebraska Art Association Annual, Lincoln, 1954, 1957; Pennsylvania Academy Annual, Philadelphia, 1954, 1958; Texas Young Collectors' Show, Dallas Museum of Fine Arts, 1954; Pittsburgh International, Carnegie Institute, Pittsburgh, 1955; Third Biennial, Sao Paulo, 1955, 1956; Denver Museum Annual, 1955, 1956, 1959, 1963; Detroit Museum Annual, 1958; Second Pacific Coast Biennial, Santa Barbara Museum of Art, 1958; "Fresh Paint," Stanford University Art Gallery, 1958; "Western Painters," M. H. De Young Memorial Museum, 1958; "The Oregon Scene," Oregon Centennial Painting Exhibition, Portland, 1959; "Paintings and Sculptures of the Pacific Northwest," Portland Art Museum, Portland, Ore., 1959; "All Invited," Grand Rapids Art Museum, 1961; "Northwest Painters 1961," Museum of Art, University of Oregon, Eugene, 1961; Seattle World's Fair, 1962; Tamarind Lithography Workshop, Los Angeles, 1962 (circulated); Print Council of America, 1962, 1963; New York World's Fair, 1964-65; and group shows in Germany, France, Japan, Denmark and New Zealand.

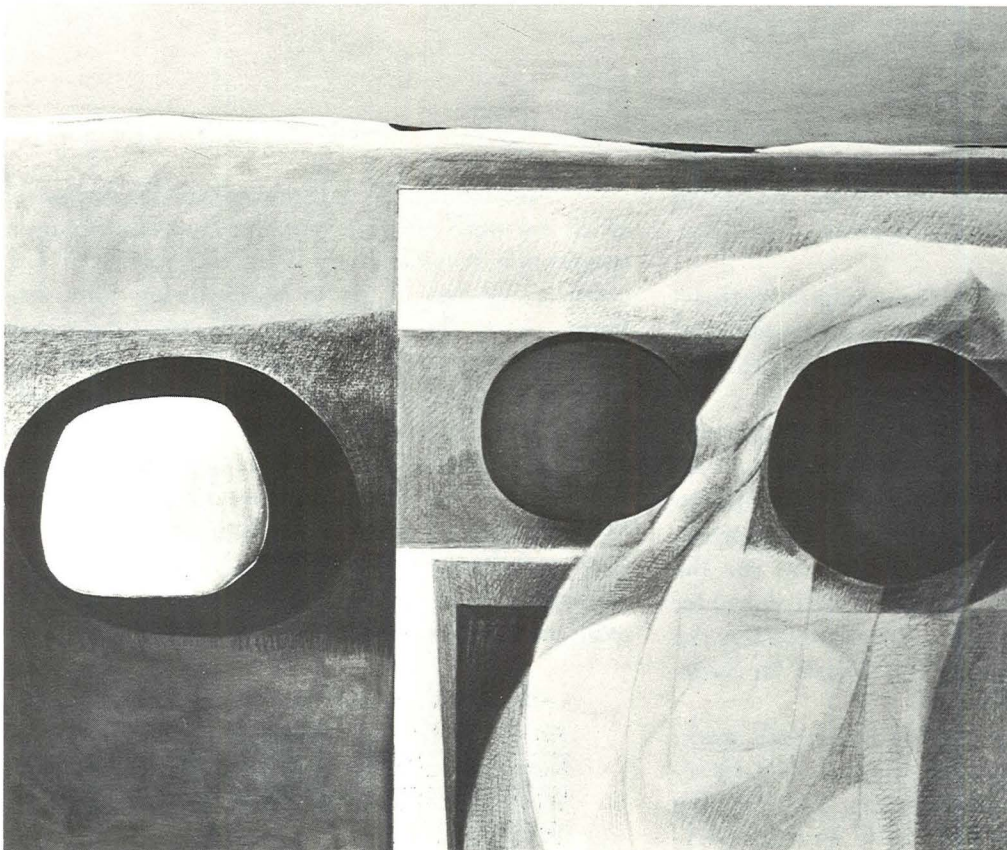
"My visual world is the West, in particular the largeness and dramatic variety of the Oregon country, from the greybound, hushed harmonies of the Pacific coast to the upheaval of black and white in the high plateaus. Nature, the material of my vision, suggests the style in which the painting is cast and the subject cannot be detached from those elements which suggest it. . . . I seek an order which will reveal the inner life, the substance and pulse of space and light, which nature, in a surprising procession of form, color and rhythm, parades before my eye mind. I do not hesitate to bend the means of painting to the needs of expression—to use local color, to refer to specific place—to use 'atmosphere,' though description will be by inference and forms will be evocative of the 'melody' of place and the dignity of nature and man."

--the artist, quoted in Thomas C. Colt, Jr., ed., Louis Bunce: A Retrospective Exhibition (Portland, Oregon: The Portland Art Museum, 1955), pp. 8-9.

Louis Bunce PRESENCE 1962
paper collage, crayon, ink,
and oil on canvas 68" x 53-1/2"
Haseltine Collection of Pacific
Northwest Art, 1963



Louis Bunce DREAM 1964
oil on canvas 40" x 48"
Haseltine Collection of Pacific Northwest Art, 1965



KENNETH CALLAHAN was born in Spokane, Washington, in 1906. He studied at the University of Washington, Seattle; with independent study in Mexico, 1934, and London, Paris, and Florence, 1936. He was Curator, Seattle Art Museum, 1933-53; and served intermittently as a civilian lookout, U. S. Forest Service, State of Washington, 1942-45. During the summer of 1962, he taught the Washington State University's Master Painting Class, Spokane Art Center. He was Artist-in-Residence, University of Rochester, 1964; and Distinguished Artist-in-Residence, Penn State University, State College, Pa., 1965. He lives alternately in Seattle and Long Beach, Washington.

The artist has had one-man shows at the Seattle Art Museum, 1934, 1940, 1946, 1951, 1955, 1965; Maynard Walker Gallery, NYC, eight shows since 1946; circulating exhibition for the collection of Emily Winthrop Miles, 1961-64; and the Memorial Art Gallery, University of Rochester, 1964.

The artist's work has been included in such group exhibitions as "Ten Painters of the Pacific Northwest," 1947-48 (shown at the Addison Gallery of American Art, Andover, Mass.; Albany Institute of History and Art, Albany, NY; Albright Art Gallery, Buffalo, NY; Baltimore Art Museum; and the Munson-Williams-Proctor Institute, Utica NY); "Paintings and Sculptures of the Pacific Northwest," Portland Art Museum, Portland, Ore., 1959; "Northwest Painters 1961," Museum of Art, University of Oregon, Eugene, 1961; American Federation of Arts Touring Exhibition, in Brazil, Japan, France, Germany, Italy, Canada and the United States; "Eight American Artists," sponsored by the U. S. State Department and shown in Copenhagen, Frankfurt, Berlin, Nuremberg, Munich, Dusseldorf, Hamburg, London, York, Paris, and Bordeaux; and a touring exhibition in Asian countries including Japan, Korea, Formosa; the Philippines, New Zealand, and Australia.

The artist was awarded a Guggenheim Fellowship, 1954; travelled in Europe as representative of the U. S. State Department with circulating exhibition of works by eight American artists.

The artist has executed the following commissions: mural, "Logging in the Northwest," for the Marine Hospital, Seattle, 1933-34; murals for the U. S. Post Offices in Centralia and Anacortes, Washington and in Rugby, N. D.; mural for the Washington State Library, Olympia, 1958; mural for the Playhouse, Seattle Center, commissioned by the late Mrs. Thomas D. Stimson; and a mural for Syracuse University, NY, 1964.

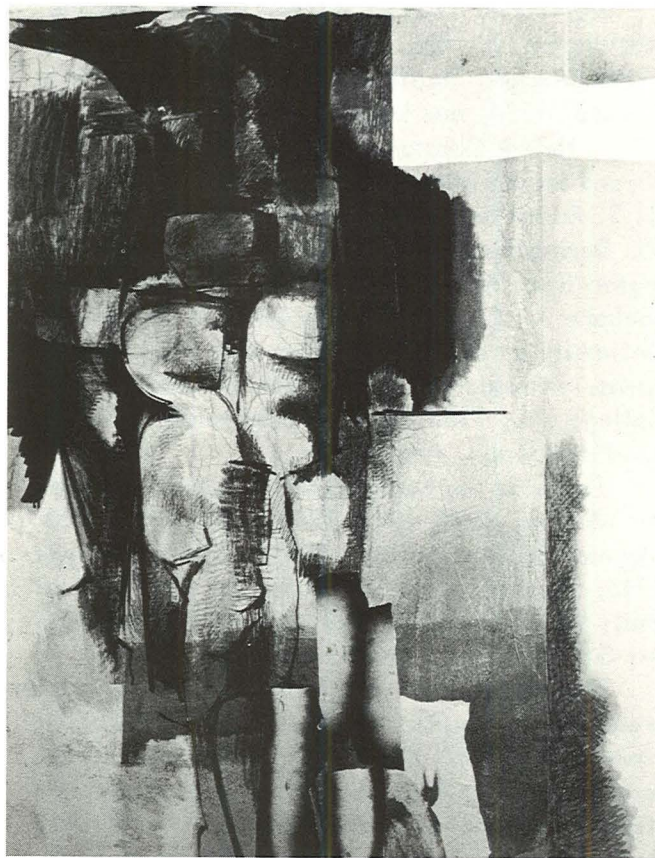
Among collections including the artist's work: Brooklyn Museum; Detroit Museum of Art; Henry Gallery, University of Washington, Seattle; The Metropolitan Museum of Art, NY; Munson-Wil-

liams-Proctor Institute, Utica, NY; Museum of Art, University of Oregon, Eugene; Museum of Modern Art, NYC; The Phillips Collection, Washington, D. C.; St. Louis Museum of Art, San Francisco Museum of Art; Santa Barbara Museum of Art; Seattle Art Museum; Walker Art Center, Minneapolis; and the Whitney Museum of American Art, NYC.

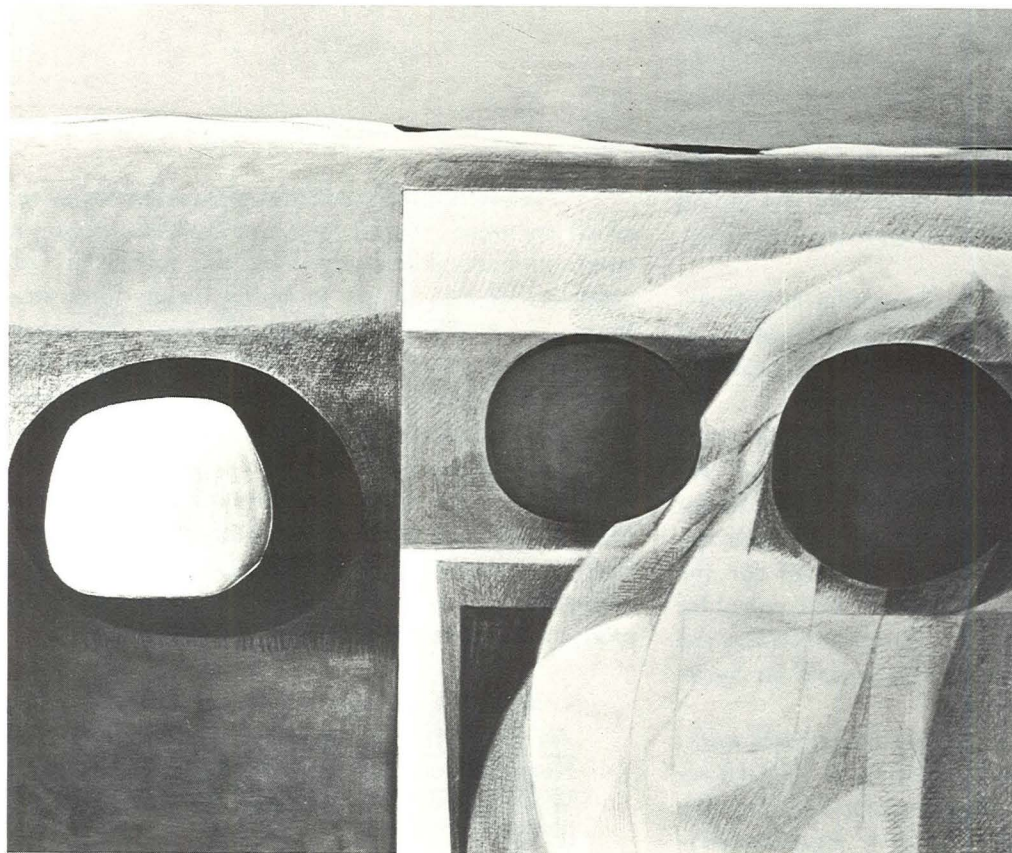
"Nature is almost without exception the source of all my work. Forms in nature from microcosm to macrocosm constitute an unending source of fascination for me. I try to build living form from these. . . . This is a rugged country—the mountains tower; great jagged cliffs, tortured and distorted, pile one on another; innumerable waterfalls twist and scatter out of clouds of mist and fog which swirl and alternately blanket then disclose the peaks. . . . The idea in general is the ancient and, to me, fascinating one of the inter-relation of man, rock and elements; the creation and disintegration, repeated over and over: man into rock, rock into man, both controlled by sun and elements."

--the artist, quoted by Maynard Walker, ed., An Exhibition of Paintings and Drawings by Kenneth Callahan From the Collection of Emily Winthrop Miles (New York: Privately printed, 1960), pp. 10, 41.

Louis Bunce PRESENCE 1962
paper collage, crayon, ink,
and oil on canvas 68" x 53-1/2"
Haseltine Collection of Pacific
Northwest Art, 1963



Louis Bunce DREAM 1964
oil on canvas 40" x 48"
Haseltine Collection of Pacific Northwest Art, 1965



KENNETH CALLAHAN was born in Spokane, Washington, in 1906. He studied at the University of Washington, Seattle; with independent study in Mexico, 1934, and London, Paris, and Florence, 1936. He was Curator, Seattle Art Museum, 1933-53; and served intermittently as a civilian lookout, U. S. Forest Service, State of Washington, 1942-45. During the summer of 1962, he taught the Washington State University's Master Painting Class, Spokane Art Center. He was Artist-in-Residence, University of Rochester, 1964; and Distinguished Artist-in-Residence, Penn State University, State College, Pa., 1965. He lives alternately in Seattle and Long Beach, Washington.

The artist has had one-man shows at the Seattle Art Museum, 1934, 1940, 1946, 1951, 1955, 1965; Maynard Walker Gallery, NYC, eight shows since 1946; circulating exhibition for the collection of Emily Winthrop Miles, 1961-64; and the Memorial Art Gallery, University of Rochester, 1964.

The artist's work has been included in such group exhibitions as "Ten Painters of the Pacific Northwest," 1947-48 (shown at the Addison Gallery of American Art, Andover, Mass.; Albany Institute of History and Art, Albany, NY; Albright Art Gallery, Buffalo, NY; Baltimore Art Museum; and the Munson-Williams-Proctor Institute, Utica NY); "Paintings and Sculptures of the Pacific Northwest," Portland Art Museum, Portland, Ore., 1959; "Northwest Painters 1961," Museum of Art, University of Oregon, Eugene, 1961; American Federation of Arts Touring Exhibition, in Brazil, Japan, France, Germany, Italy, Canada and the United States; "Eight American Artists," sponsored by the U. S. State Department and shown in Copenhagen, Frankfurt, Berlin, Nuremberg, Munich, Dusseldorf, Hamburg, London, York, Paris, and Bordeaux; and a touring exhibition in Asian countries including Japan, Korea, Formosa; the Philippines, New Zealand, and Australia.

The artist was awarded a Guggenheim Fellowship, 1954; travelled in Europe as representative of the U. S. State Department with circulating exhibition of works by eight American artists.

The artist has executed the following commissions: mural, "Logging in the Northwest," for the Marine Hospital, Seattle, 1933-34; murals for the U. S. Post Offices in Centralia and Anacortes, Washington and in Rugby, N. D.; mural for the Washington State Library, Olympia, 1958; mural for the Playhouse, Seattle Center, commissioned by the late Mrs. Thomas D. Stimson; and a mural for Syracuse University, NY, 1964.

Among collections including the artist's work: Brooklyn Museum; Detroit Museum of Art; Henry Gallery, University of Washington, Seattle; The Metropolitan Museum of Art, NY; Munson-Wil-

liams-Proctor Institute, Utica, NY; Museum of Art, University of Oregon, Eugene; Museum of Modern Art, NYC; The Phillips Collection, Washington, D. C.; St. Louis Museum of Art, San Francisco Museum of Art; Santa Barbara Museum of Art; Seattle Art Museum; Walker Art Center, Minneapolis; and the Whitney Museum of American Art, NYC.

"Nature is almost without exception the source of all my work. Forms in nature from microcosm to macrocosm constitute an unending source of fascination for me. I try to build living form from these. . . . This is a rugged country—the mountains tower; great jagged cliffs, tortured and distorted, pile one on another; innumerable waterfalls twist and scatter out of clouds of mist and fog which swirl and alternately blanket then disclose the peaks. . . . The idea in general is the ancient and, to me, fascinating one of the inter-relation of man, rock and elements; the creation and disintegration, repeated over and over: man into rock, rock into man, both controlled by sun and elements."

--the artist, quoted by Maynard Walker, ed., An Exhibition of Paintings and Drawings by Kenneth Callahan From the Collection of Emily Winthrop Miles (New York: Privately printed, 1960), pp. 10, 41.



Kenneth Callahan QUEST n.d.
oil on canvas 27-3/4" x 43-3/4"
Haseltine Collection of Pacific Northwest Art, 1963

ROBERT COLESCOTT was born in Oakland, California, in 1925. He studied at the University of California, Berkeley (B.A. and M.A.); and while living in Paris, 1949-50, with Fernand Léger. The artist taught children's art classes at the San Francisco Museum of Art, 1951; art in the 7th, 8th and 9th grades, Seattle, 1952-57 (conducting PTA-sponsored creative art classes during the summers). He has been a member of the Portland State College Art faculty since 1957, and is currently on a two-year leave of absence to Cairo, Egypt, where he is teaching at the American University there.

The artist has had one-man shows at Reed College, Portland, Ore., 1958; Portland Art Museum, 1958, 1966; Fountain Gallery, Portland, 1963; and the Art Gallery of Greater Victoria, B.C., 1965.

Colescott's work has been included in group exhibitions at the Oakland Art Museum, 1949, 1951; Salon de Mai, Paris, 1950; San Francisco Museum of Art, 1950, 1951; California Palace of the Legion of Honor, 1951; "Survey of Pacific Coast Painting," Walnut Creek, Calif., 1951; Richmond Art Center, Richmond, Calif., 1951; California State Fair, 1952; Seattle Art Museum, 1952; Pine Street Exhibit, Seattle, 1954, 1955, 1956; Northwest Printmakers Exhibit, Henry Gallery, University of Washington, Seattle, 1954; Chi Omega Invitational, 1956, 1957; "Artists of Seattle," Henry Gallery, University of Washington, 1956; "Northwest Directions," Artists Gallery, Seattle, 1958; Oregon Annual, Portland Art Museum, Portland, Ore., 1958, 1963, 1964; Seattle World's Fair, 1952; "Four Northwest Artists," Ankrum Gallery, Los Angeles, 1963; Woodside Gallery, Seattle, 1963; Portland Art Museum, 1963; Scott Gallery, Seattle, 1964; Linfield College, McMinnville, Ore., 1964; Art Fair, Bellevue, Wash., 1964; "Works on Paper," Fountain Gallery, Portland, 1964; and Northwest Annual, Seattle Art Museum, 1965.

The artist received Honorable Mention, "Survey of Pacific Coats Painting," Walnut Creek, Calif., 1951; Keegs Award, 1954, and Northwest Watercolor Society Award, 1955, Pine Street Exhibit, Seattle; Third Place, Chi Omega Invitational, 1957; and award of one-man show, Oregon Art Alliance Exhibit, Museum of Art, University of Oregon, Eugene, 1958.

Among collections including the artist's work: Museum of Art, University of Oregon, Eugene; Portland Art Museum, Portland, Ore.; Mr. and Mrs. Carl Morris, Portland; Rachael Griffin, Portland; Lillie Lauha, Portland; Dr. Francis J. Newton, Portland; Mark Tobey, Basel, Switzerland; and Windsor Utley, Seattle.

"The work suggests reality and should, because most of it is based on what I see, and what I remember. It goes beyond the common conception of reality, though, since my imagination seems to interfere with my expressing what I see with exactness, and what I remember with clarity. . . this melting together of fantasy and reality may create a dream-like effect, but I don't think of myself as being a Surrealist painter because the work is not dream illustration. In looking at the work, I am told that the effect of my paintings is of another (unknown) time and place. I feel that this is so, and that their pertinence to this time and place is in their removal from it. Though the removal varies in distance from one step, to a billion light years, my frame of reference is the Oregon country in my mind's eye."

—the artist, quoted by Beth Fagan in a review of a one-man exhibition at the Fountain Gallery of Art, Portland, Oregon, *The Sunday Oregonian*, October 13, 1963, p. 12.



Robert Colescott NUDE 1962
oil on canvas 29-7/8" x 19-7/8"
Haseltine Collection of Pacific Northwest Art, 1963

WILLIAM L. CUMMING was born in Kalispell, Montana, in 1917. He is self-taught as an artist. He worked with the Federal Art Project in Seattle, 1938-41. Because of illness, the artist did not paint between 1948 and 1958. Cumming is an instructor in figure drawing and anatomy at the Burnley School of Professional Art, Seattle; and is also teaching at the Cornish School, Seattle, and the Kirkland Creative Arts League. At present the artist is working as a sculptor as well as a painter.

The artist has had one-man shows at the Seattle Art Museum, 1941, 1961; Pacific Northwest Arts and Crafts Fair, Bellevue, Wash., 1961; Panaca Gallery, Bellevue, 1963; University Unitarian Church Gallery, Seattle, 1963; Image Gallery, Portland, Ore., 1964, 1965; Scott Gallery, Seattle, 1964; and the Woodside Gallery, Seattle, 1965.

The artist exhibited in such group exhibitions as the Northwest Annual, Seattle Art Museum, 1938-48, 1960-64; Pacific Northwest Arts and Crafts Fair, Bellevue, Wash., 1958-64; "Puget Sound," Frye Museum, Seattle, 1960-63; "West Coast Oil," Frye Museum, 1961-63; Invitational, Henry Gallery, University of Washington, Seattle, 1959-63; Seattle World's Fair, 1962; Washington Governor's Invitational, Olympia, 1965, 1966; and the Portland Art Museum, Portland, Ore., 1966.

Cumming was awarded First Prize, 1940, 1946, Honorable Mention, 1942, 1947, and Recommendation for Purchase, 1964, Northwest Annual, Seattle Art Museum; First Prize, "Puget Sound," Frye Museum, Seattle, 1960; Purchase, 1958, and Honorable Mention, 1959, 1960, 1962, Pacific Northwest Arts and Crafts Fair, Bellevue, Wash.

Among collections including the artist's work: Museum of Art, University of Oregon, Eugene; and the Seattle Art Museum.

"I have drawn and painted the human figure since I was a child. I think that I have increasingly tried to reconstitute in my work the simple mythic figures of my earliest visual memories. The figures tend to be monolithic and ambivalent because to a child the figures he saw were monolithic in their solid mass and ambivalent in their odd habit of wavering between Mycenaean Greece and the present time and place."

—the artist, in a statement written for this catalogue.



William Cumming ILIAD FRAGMENT: ACHILLES AND PATROCLUS 1965
oil on composition board 35-9/16" x 47-15/16"
Haseltine Collection of Pacific Northwest Art, 1966

MORRIS GRAVES was born in Fox Valley, Oregon, on August 28, 1910. He spent much of his youth traveling in the United States, Puerto Rico and the Orient. Largely self-taught as an artist, he worked with the Federal Art Project, ca. 1937-39; and was on the staff of the Seattle Art Museum, 1940-42. He now lives in northern California.

The artist has had one-man shows at the Willard Gallery, NYC, 1942, 1945, 1948, 1953, 1954, 1955; Arts Club of Chicago, 1943; Detroit Institute of Arts, 1943; University Gallery, Minneapolis; Philadelphia Art Alliance, 1945; California Palace of the Legion of Honor, 1948 (retrospective); Santa Barbara Museum of Art, 1948; Los Angeles County Museum, 1948; Margaret Brown Gallery, Boston, 1950; Oslo Kunstforening, Oslo, Norway, 1955; retrospective exhibition, 1956 (shown at the Whitney Museum of American Art; Phillips Memorial Gallery, Washington, D. C.; Museum of Fine Arts, Boston; Des Moines Art Center; M. H. De Young Memorial Museum; Art Galleries, UCLA); Bridge-stone Gallery, Tokyo, 1957 (retrospective); Seattle Art Museum, 1957 (retrospective); Fine Arts Patrons of Newport Harbor, Calif., 1963 (retrospective); Museum of Art, University of Oregon, Eugene, 1966 (retrospective); Pavilion, Seattle Art Museum, 1966; and Humboldt State College, Arcata, Calif., 1966.

His work has been included in such group exhibitions as: Museum of Modern Art, 1942 ("18 Americans from 9 States"), 1943 ("Romantic Painting in America"); Phillips Memorial Gallery, Washington, D. C., 1942 ("3 Americans—Weber, Knaths, Graves"), 1943, 1954; "Ten Painters of the Pacific Northwest," 1947-48 (shown at the Addison Gallery of American Art, Andover, Mass.; Albany Institute of History and Art, Albany, NY; Albright Art Gallery, Buffalo, NY; Baltimore Art Museum; and the Munson-Williams-Proctor Institute, Utica, NY); Annual American Exhibition of Watercolors and Drawings, Art Institute of Chicago, 1948; "Morris Graves, Gyorgy Kepes, Mark Tobey," Mayo Hill Galleries, Wellfleet, Mass., 1953; "Paintings and Sculptures of the Pacific Northwest," Portland Art Museum, Portland, Ore., 1959; Willard Gallery, 1959-60; American National Exhibition, Moscow, 1959-60; Rome-New York Art Foundation Exhibition, 1961-62; Bezalel National Museum, Jerusalem, 1961-62; and "Pacific Heritage," 1965 (shown at the Municipal Art Gallery, Los Angeles; M. H. De Young Museum; Art Gallery, University of California at Santa Barbara; and the Fine Arts Gallery, San Diego; selected as the U. S. cultural exhibit, Berlin Festival).

Graves received the First Purchase Prize, Northwest Annual, Seattle Art Museum, 1933; Guggenheim Fellowship for study in Japan, 1946;

Norman Wait Harris Medal, Art Institute of Chicago, 1947; Watson F. Blair Prize, Art Institute of Chicago, 1948; University of Illinois Purchase Prize, 1955; elected member of the National Institute of Arts and Letters, 1957; and the first Windsor Award for study in Europe, 1957.

Among collections including the artist's work: Albright-Knox Art Gallery, Buffalo, N. Y.; Art Institute of Chicago; Cleveland Museum of Art; Detroit Institute of Arts; Fogg Art Museum, Harvard University; Henry Gallery, University of Washington, Seattle; The Metropolitan Museum of Art, NYC; Munson-Williams-Proctor Institute, Utica, NY; Museum of Art, University of Oregon, Eugene; Museum of Fine Arts, Boston; Museum of Modern Art, NYC; Pasadena Art Museum; Phillips Collection, Washington, D. C.; Portland Art Museum, Portland, Ore.; San Francisco Museum of Art, Seattle Art Museum; Whitney Museum of American Art; Mr. and Mrs. John H. Hauberg, Seattle; Mrs. Marian Willard Johnson, NYC, Mr. and Mrs. Philip Padelford, Seattle; Nancy Wilson Ross, NYC; Mr. and Mrs. James Schramm, Burlington, Iowa; Mr. and Mrs. Max Weinstein, Seattle; Mrs. Elizabeth Bayley Willis, Bainbridge Island, Wash.; and Mr. and Mrs. Bagley Wright, Seattle.

"These are all forms (and paintings of forms) for meditation, form-symbols to support the mind which is engaged with the abstractions attendant upon the apprehending of God and beyond God to Deity and on to Origin. If the paintings are confounding to anyone—then I feel that words (my words, almost anyone's words) would add confusion. For the one to whom the 'message' is clear or even partially clear or challengingly obscure—then, for them, words are obviously excessive. To the one whose searching is not similar to ours—or those who do not feel the awful frustrations of being caught in our individual and collective projection of our civilization's extremity—to those who believe that our extroverted civilization is constructively 'progressing'—those who seeing and tasting the FRUITS and new buds of self-destructive 'progress' are still calling it good, to them the ideas in the paintings are still preposterous, hence not worth consideration."

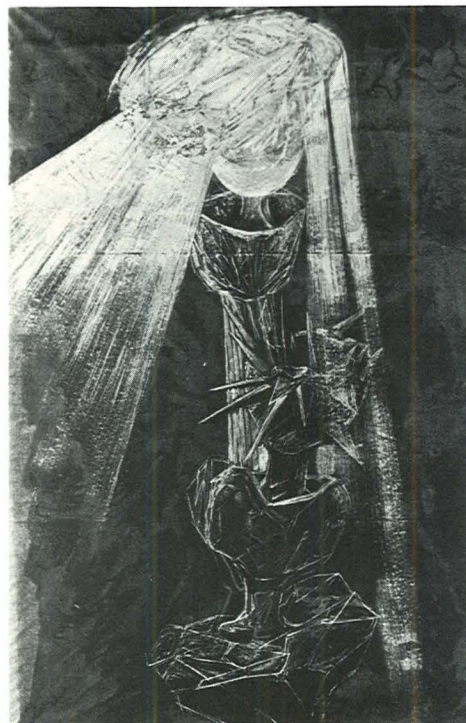
—the artist, quoted by Marian Willard, ed., Morris Graves (New York: Willard Gallery, n.d.; statement dated 1947), p. 16.

Morris Graves HOLD FAST TO WHAT YOU HAVE
ALREADY, AND I WILL GIVE YOU THE MORNING
STAR 1943

gouache on paper 30-1/2" x 20-1/4"

University of Oregon Collection.

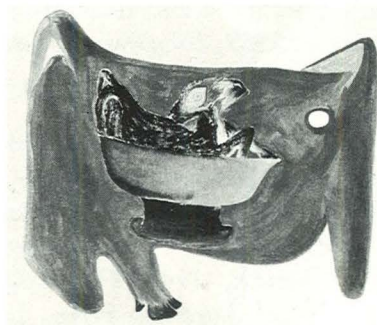
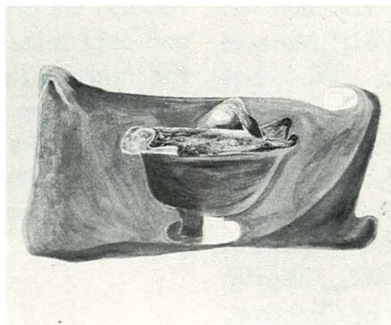
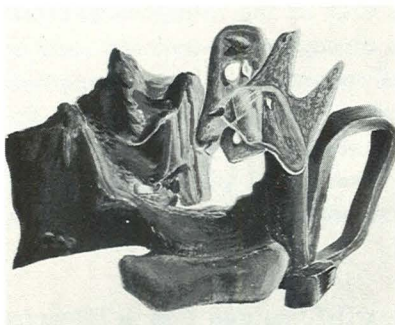
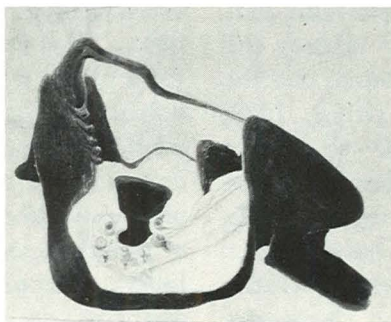
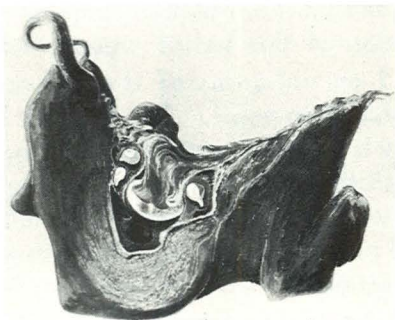
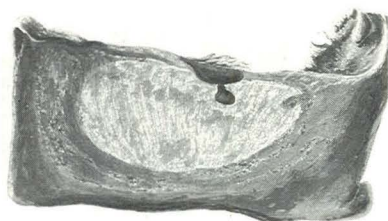
Presented by Autzen Foundation, 1966.



Morris Graves PURIFICATION SERIES (Nos. 1-9) 1938-39

gouache on paper, each 12-1/2" x 16"

University of Oregon Collection. Presented by Marion Willard Johnson, New York, 1966



CHARLES HEANEY was born in Oconto Falls, Wisconsin, in 1897. His family moved to Portland, Oregon, where, in 1917, he apprenticed himself to a jewelry engraver, a trade at which he worked part-time until his retirement in 1962. He studied at the Museum Art School, Portland, under the late Harry Wentz who was a close personal friend for many years; and took classes through the University of Oregon Extension Division, part-time, 1917-1926. Another strongly influential friendship, with the late C. S. Price, dates from 1929. He worked with the Federal Arts Project, ca. 1932-40. The artist is a resident of Portland.

The artist has had one-man shows at the University of Oregon, Eugene, 1932 (prints); Seattle Art Museum, 1935 (prints); Federal Art Center, Salem, Ore., 1938; Bucknell University, Iowa, 1938-39; Pennsylvania State Teachers College, Lockhaven, 1938-39; Everhart Museum, Scranton, Pa., 1938-39; Portland Art Museum, Portland, Ore., 1946, 1949 (prints), 1952 (retrospective), 1959; Munson-Williams-Proctor Institute, Utica, NY, 1948; Reed College, Portland, 1948; Kharouba Gallery, Portland, 1949, 1951; Collectors' Gallery, Portland, 1960; Image Gallery, Portland, 1963, 1966; Coos Artists' League, Coos Bay, Ore., 1963; and Pacific University, Forest Grove, Ore., 1964.

His work has been included in group shows at the M. H. De Young Museum, 1939; San Francisco Museum of Art Annual (painting), 1939, 1942, 1944; Denver Art Museum, 1940, 1950, 1961, 1962; National Academy, NYC (prints), 1945, 1946, 1947, 1949; Art Institute of Chicago, 1945, 1951; Whitney Museum of American Art, 1947, 1951; "Ten Painters of the Pacific Northwest," 1947-48 (shown at the Addison Gallery of American Art, Andover, Mass.; Albany Institute of History and Art, Albany, NY; Baltimore Art Museum; and the Munson-Williams-Proctor Institute, Utica, NY); Pepsi-Cola Paintings of the Year, 1947-48, (shown at the National Academy, NYC; Rochester Memorial Museum; Corcoran Gallery, Washington, D. C.; and the Toledo Museum of Art); The Metropolitan Museum of Art, 1950; Sao Paulo Bienal (prints), 1955; "The Oregon Scene," Oregon Centennial Painting Exhibition, Portland, 1959; "Paintings and Sculptures of the Pacific Northwest," Portland Art Museum, 1959; "Northwest Painters 1961," Museum of Art, University of Oregon, Eugene, 1961; and Seattle World's Fair, 1962.

Charles Heaney was awarded Purchase Prize, Northwest Printmakers, Seattle, 1920, 1930, 1931, 1932, 1936; Purchase Prize, Oregon Annual, Portland Art Museum, 1941; Northwest Annual (Honorable Mention, 1941; First Prize, 1942), Seattle Art Museum; Purchase Prize, Library of Congress, 1942; and Honorable Mention, Annual (painting),

Denver Art Museum, 1945, 1946, 1947.

Among collections including the artist's work: Museum of Art, University of Oregon, Eugene; Portland Art Museum, Portland, Ore.; Seattle Art Museum, and Mr. Chandler Brown.

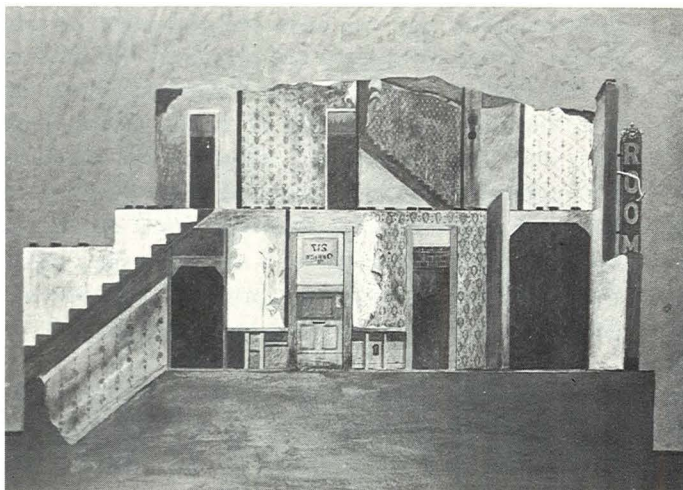
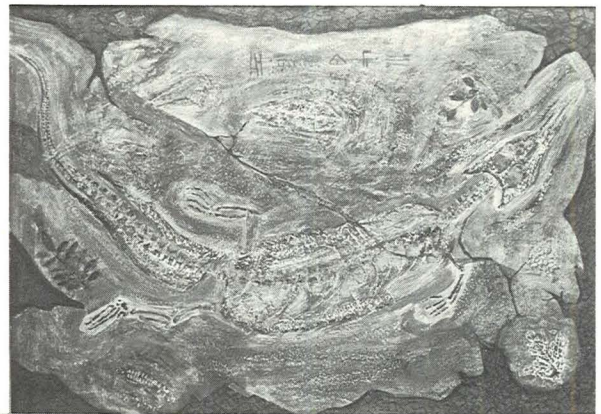
"I believe basically in 'the reality behind the external material forms.' This reality is there. However, the thing I would like to make clear is that when I paint I do not attempt to bring this out consciously. I think this is unknowable and unpaintable. If a suggestion of this belief creeps into some of my works, I am not aware of it and I do not attempt to realize it in paint. The thought I would like to convey is that I have no idea of being on a hunt for the Unfathomable, nor do I wish to be profound. In other words, I get an awful kick out of painting and so I paint. Most things are pretty lousy, so I paint them out. Now and then I hit it and then I am repaid for the heartbreak of the failures. I attempt to get on canvas the qualities that interest me greatly, such as the interplay of warm and cool colors seen on sagebrush-covered sand or the harsh solidity of mountains. I am concerned with problems of texture, design, color, etc., for their own sake and consider the story they tell a secondary matter. I have no set 'philosophy of art' but move from one problem to another as my interests change."

--the artist, quoted from a letter to Wallace Baldinger, June 7, 1946.



Charles E. Heaney MOUNTAINS AND TOWN 1945
oil on composition board 21-3/4" x 33"
University of Oregon Collection. Presented by Dr. and Mrs. Wallace S. Baldinger, Eugene, 1966.

Charles E. Heaney ANCESTOR 1943
encaustic and gesso in relief 28" x 40"
Haseltine Collection of Pacific Northwest Art, 1963



Charles E. Heaney
THE OLD ORDER CHANGETH 1949
oil on composition board
35-1/2" x 47-5/8"
Haseltine Collection of
Pacific Northwest Art, 1963

PAUL HORIUCHI was born in Kawaguchi-ko, Japan in 1906. He came to America in 1921, re-visiting Japan in 1927 as a student. He returned to the United States the following year, later becoming a naturalized citizen. He is largely self-taught as an artist, his only formal art training in classes sponsored by the Y.M.C.A. at the Relocation Center in Wyoming, where he was interned during the Second World War. Though a resident of Seattle, in recent years Horiuchi has spent several months annually in Kyoto, Japan.

The artist has had one-man shows at the Seattle Art Museum, 1954, 1958; Zoe Dusanne Gallery, Seattle, 1957, 1959, 1961, 1963; Little Rock Museum, Little Rock, Ark., 1961; Tacoma Art Museum, Tacoma, Wash., 1961; University of Arizona, Tucson, 1962; Nordness Gallery, NYC, 1963, 1965; Felix Landau Gallery, Los Angeles, 1963, 1966; Reed College, Portland, Ore., 1964; Munson-Williams-Proctor Institute, Utica, NY, 1965; Woodside Gallery, Seattle, 1965; and Spellman College, Atlanta, Ga., 1965.

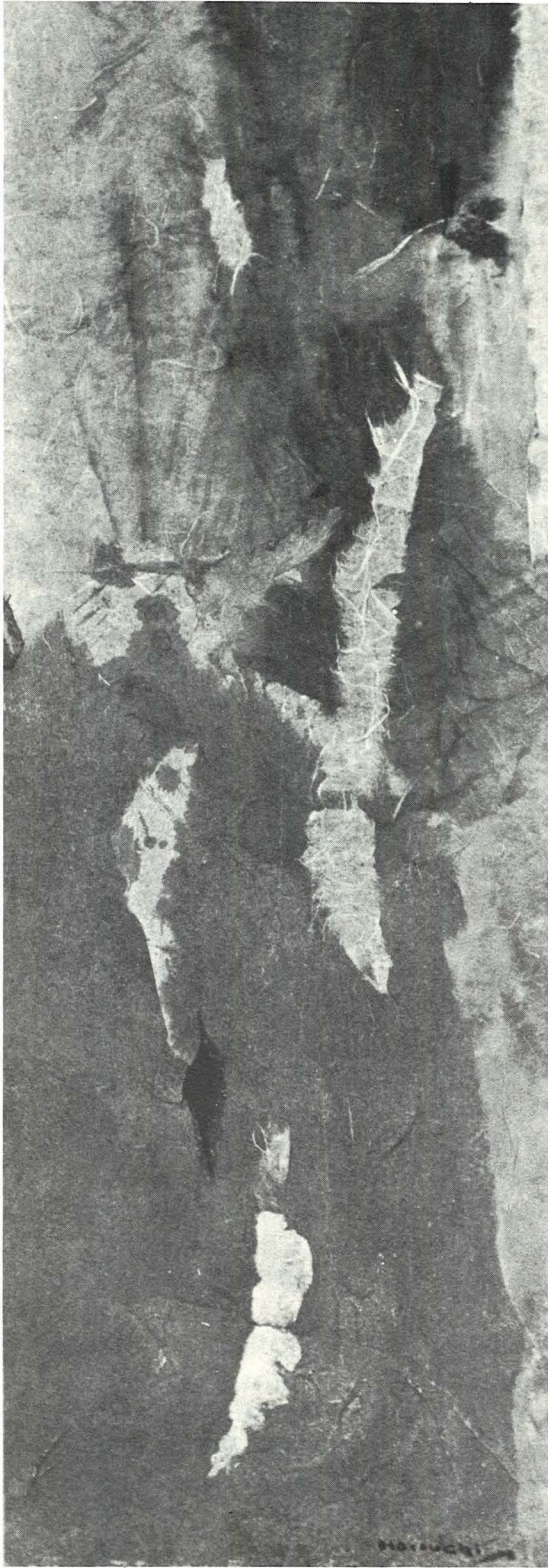
His work has been included in such group exhibitions as the Rome-New York Art Foundation, Rome, 1958; "Art in the United States," New York, 1959; "Northwest Painters 1961," Museum of Art, University of Oregon, Eugene, 1961; Pittsburgh International, Carnegie Institute, Pittsburgh, 1961, 1964; Seattle World's Fair, 1962; Pacific Coast Invitational, Santa Barbara Museum of Art, 1962-63; Ryukikai, Tokyo, 1963; University of Illinois, Champaign-Urbana, 1965; "Pacific Heritage," 1965 (shown at the Municipal Art Gallery, Los Angeles; M. H. De Young Memorial Museum; Art Gallery, University of California at Santa Barbara; Fine Arts Gallery, San Diego; and selected as the U. S. cultural exhibit, Berlin Festival); University of Nebraska, Lincoln, 1965; "Art Across America," Mead Corporation, 1965; Burpee Art Gallery, Rockford, Illinois, 1965; "American Painting 1966," Virginia Museum of Art, Richmond, 1966; and "The Colleges and Universities Collect," Northern Arizona University, Phoenix, 1966.

Horiuchi has received over 30 awards in the last ten years, including the Tupperware National Competition, 1955, and a Ford Foundation Purchase Award, 1960.

Among collections including the artist's work: Civic Center, Seattle; Denver Art Museum; Fogg Art Museum, Harvard University; Imperial Household, Tokyo; Museum of Art, University of Oregon, Eugene; Munson-Williams-Proctor Institute, Utica, NY; Reed College, Portland, Ore.; Santa Barbara Museum; Seattle Art Museum; Seattle University; University of Arizona, Tucson; Wadsworth Athenaeum, Hartford, Conn.

"I have done oil painting for over 30 years; but the more I paint, the more I want to get away from oil because I cannot fully express my feelings in that medium, but can through my collages. I believe that the art of painting and the resultant painting itself should convey a feeling of serene satisfaction and inner harmony. I have not been able to attain that sensitivity and subtleness through the medium of oils. Collage usually implies using pieces of irregular material—newspapers, posters, burlap, canvases—for their interesting content, texture and sometimes color. In making my collages I prepare the rice paper with casein color, just as I would have at my disposal innumerable tubes of colors which I can use as I want. My tubes of color are my prepared sheets of rice paper which I use to make my paintings—my prepared papers are my pigments. Once my papers are prepared the painting is the same as in oil—I tear and paste; cover and uncover, and from a wealth of colors, which I have over the years prepared, arrive at the subtleties and nuances of color, texture and shape that I want. I use rice paper because the paper itself really does not tear, but pulls apart with sensitive lacy edges, the long fibers themselves contributing to the sensitivity I am always striving for in painting."

—the artist, quoted by Allen S. Weller, ed., Twelfth Exhibition of Contemporary American Painting and Sculpture (Urbana: University of Illinois Press, 1965), p. 105.



Paul Horiuchi SUMMER BREEZE 1962
paper collage on composition board 24" x 8-1/4"
Haseltine Collection of Pacific Northwest Art, 1963



Paul Horiuchi AUTUMN IN KYOTO 1959
paper collage on composition board
24" x 18-1/4"
University of Oregon Collection.
Purchase of Friends of the Museum, 1961.

ROBERT EMERSON HUCK was born February 26, 1923, in Kalispell, Montana. He served with the Signal Corps, United States Army, 1942-45. He attended the University of Montana, Missoula, 1946; Colorado College and the Colorado Springs Fine Arts Center, 1946-50 (B.A.); and the University of Colorado, Boulder, 1952 (M.F.A.). Huck was an instructor in art at Northern State Teachers College, Aberdeen, South Dakota, 1952-54; and Oregon State University, Corvallis, from 1952 until his death on March 13, 1961.

The artist had one-man shows at Chapman House, Colorado Springs, 1950; University of Colorado, Boulder, 1950; Galleria Il Camino, Rome, 1955; University of Redlands, California, 1956; Portland Art Museum, Portland, Ore., 1957; Willamette University, Salem, Ore., 1957; Oregon State University, Corvallis, 1955, 1956, 1957, 1959; and a memorial exhibition, 1961-62 (shown at Memorial Union Gallery, Oregon State University; Portland Art Museum; Seattle Art Museum; Colorado Springs Fine Arts Center; Department of Fine Arts, University of Colorado; Art Galleries, Historical Society of Montana, Helena; and the Museum of Art, University of Oregon, Eugene).

The artist exhibited in such group exhibitions as the Joslyn Six States Show (painting), Omaha, 1950, 1952; Northwest Printmakers International, Seattle Art Museum, 1950, 1951, 1952, 1956, 1957, 1958, 1959, 1960, 1961; Artists West of the Mississippi (painting), Denver Art Museum, 1950, 1951, 1952, 1956, 1957; Colorado Springs Fine Arts Center, 1951 (prints); Corcoran Biennial, Washington, D.C., 1951 (painting); Institute of Contemporary Art, Boston, 1951 (painting); Birmingham Museum of Art, 1951 (painting); Brooklyn Museum National Print Annual, 1952, 1953, 1960; J. B. Speed Art Museum, Louisville, 1952 (prints); Paul Sargent Gallery, Charleston, Ill., 1952 (painting); Institute of History and Art (painting), Albany, NY, 1952, 1953; Brooks Memorial Gallery, Memphis, 1953 (painting); University of Georgia, Athens, 1953 (painting); "Great Stories of Man," Denver Art Museum, 1953 (painting); Cincinnati Art Museum, 1953 (prints); City Art Museum of St. Louis, 1953 (prints); Wichita Print and Drawing Exhibition, 1953; Society of American Graphic Artists, NYC, 1953; Oregon Annual (painting), Portland Art Museum, 1955-60; Northwest Annual (painting), Seattle Art Museum, 1955, 1956, 1957, 1959, Portland Art Museum, 1955-60 (prints); Bay Printmakers National, Oakland, 1955, 1956, 1957, 1958, 1960; Northwest Printmakers Regional Exhibit, Henry Gallery, University of Washington, Seattle, 1955-59; Fulbright Artists Exhibit, Duveen Galleries, NYC, 1957 (painting); Centre Culturel Américain, Paris, 1957 (painting); IV Bordighera Biennale, Italy, 1957;

Victoria and Albert Museum, London, 1958 (prints); Bath Academy of Art, England, 1958 (prints); "The Oregon Scene," Oregon Centennial Painting Exhibition, Portland, 1959; "Paintings and Sculptures of the Pacific Northwest," Portland Art Museum, 1959; "American Prints," U.S.I.A. and the Society of American Graphic Artists, 1960 (circulated abroad); Parnassus Hall, Athens, 1960 (prints); and "Pacific Profile," Pasadena Art Museum, 1961.

He received Purchase Award (painting), Northwest Annual, Seattle Art Museum, 1948; Purchase Award (painting), Joslyn Museum, Omaha, 1950; Purchase Award (painting), Canyon City Exhibition, Colorado, 1950; Alabama Watercolor Society Medal (purchase award), 1950; Purchase Award (painting), Colorado State Fair, 1950; Purchase Award (painting), Taylor Museum, Colorado Springs, 1950; Purchase Award, Northwest Printmakers International, Seattle Art Museum, 1953; Purchase Award (prints), University of Southern California, 1953; Purchase Award (prints), Bradley University Annual, 1953; Purchase Award (prints), University of Minnesota, 1953; Purchase Award (prints), Library of Congress, 1953, 1958; Fulbright Fellowship to Italy, 1954-55; Purchase Award (prints), Portland Art Museum, Portland, Ore., 1955; Purchase Award (painting), Seattle Art Museum, 1956; Purchase Award (prints), Henry Gallery, University of Washington, Seattle, 1956, 1957; Purchase Award, Bay Printmakers Annual, Oakland, 1958; Purchase Award (prints), Pasadena Art Museum, 1958; Purchase Award (prints), Bibliothèque Nationale, Paris, 1959; Purchase Award (prints), Victoria and Albert Museum, London, 1959; and Purchase Award (prints), Silvermine Guild National, 1959.

The artist executed the following commissions: mural for the Sheraton Hotel, Portland, Ore., 1959-60; and mural for the First National Bank, Kalispell, Montana, 1960.

Among collections including the artist's work: Henry Gallery, University of Washington, Seattle; Museum of Art, University of Oregon, Eugene; Pasadena Art Museum; Portland Art Museum, Portland, Ore.; Seattle Art Museum; and the Victoria and Albert Museum, London.

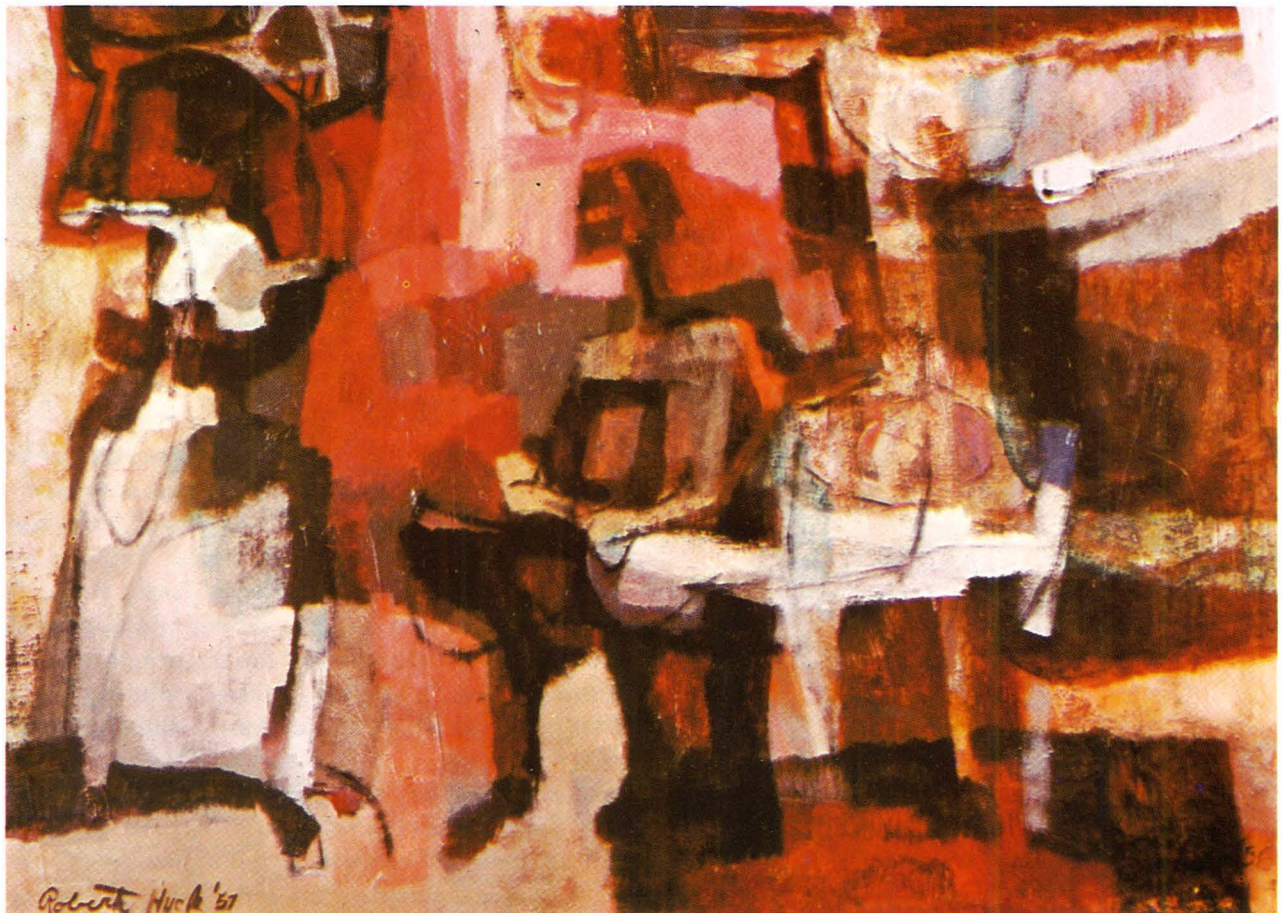
"Painting is for me a basic problem of stating an experience. I am not interested in qualities of paint and arrangements of forms for themselves. I must always have some concrete idea, only imagined at first, to which I try to give a controlled structure."

—the artist, quoted by Rachael Griffin and Donald Jenkins, eds., *Paintings and Sculptures of the Pacific Northwest: Oregon, Washington, British Columbia* (Portland, Oregon: The Portland Art Museum, 1959), p. 33.



Robert Huck UNTITLED 1960
paper collage, ink, and watercolor on composition board 14-1/2" x 44-1/2"
University of Oregon Collection. Purchase of Friends of the Museum, 1966

Robert Huck FOUNTAIN GROUP 1957
egg tempera emulsion and oil on canvas 37-1/4" x 47-1/2"
University of Oregon Collection. Purchase of Friends of the Museum, 1966



WILLIAM IVEY was born in Seattle, Washington, in 1919. He studied at the University of Washington, Seattle; the Cornish School of Allied Arts, Seattle; and the San Francisco Art Institute. He is a resident of Seattle.

The artist has had one-man shows at the Seattle Art Museum, 1964; and the Arnaud Gallery, Paris, 1966.

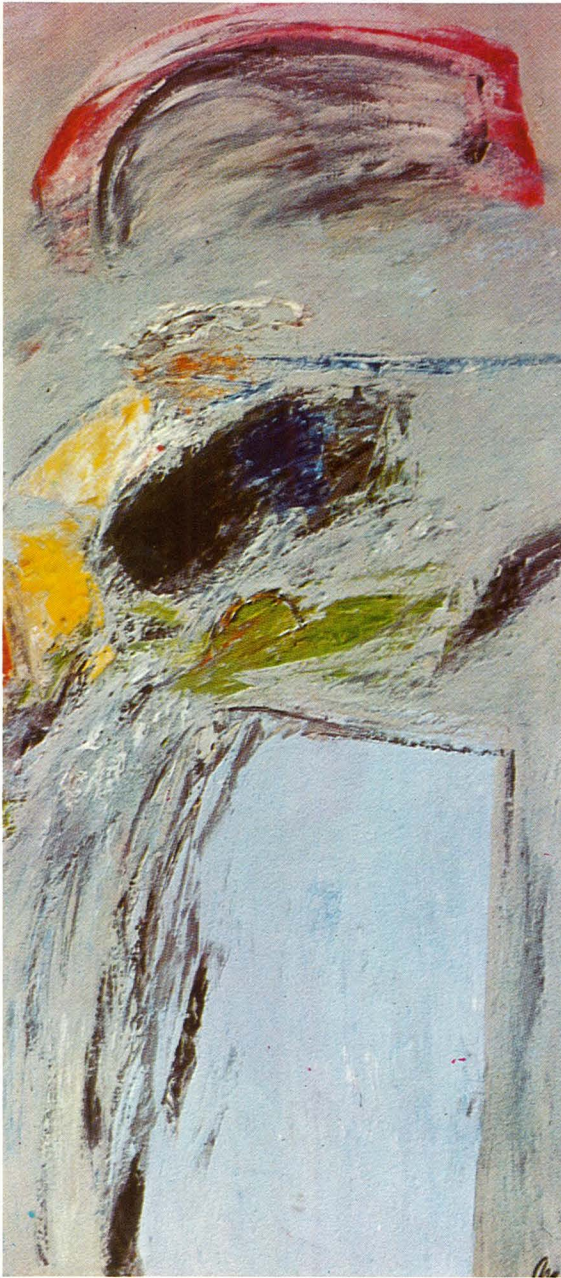
William Ivey received a Ford Foundation Purchase Award, 1960.

Among collections including the artist's work: Museum of Art, University of Oregon, Eugene; Portland Art Museum; Seattle Art Museum; Mr. and Mrs. David Waggoner, Seattle; and Mr. and Mrs. C. Bagley Wright, Seattle.

His work has been included in group exhibitions at the Seattle Art Museum, 1953; "Paintings and Sculptures of the Pacific Northwest," Portland Art Museum, Portland, Ore., 1959; "Northwest Painters 1961," Museum of Art, University of Oregon, Eugene; California Palace of the Legion of Honor; Denver Art Museum; Whitney Museum of American Art; Artists Gallery, Seattle; Woodside Gallery, Seattle; and "Twenty-One Washington Artists," Portland Art Museum, 1966.

"I paint in a non-representational manner because it is the only way I can express myself at present. Much of my stimulus, though, does come strongly from the world around me. Things I see: a dead bird, bits of discarded objects, signs, facades, a cracked sidewalk, sudden glimpses of sky and water—all these things are important and stimulating to me. . . in the finished painting I often find qualities which I also find in nature."

—the artist, quoted by Rachael Griffin and Donald Jenkins, eds., Paintings and Sculptures of the Pacific Northwest; Oregon, Washington, British Columbia (Portland, Oregon: The Portland Art Museum, 1959), p. 25.



William Ivey BLUE TABLET 1965
oil on canvas 70-3/4" x 35"
Haseltine Collection of Pacific Northwest Art, 1966

LEO KENNEY was born in Spokane, Washington, on March 5, 1925. Self-taught as an artist, Kenney lived and worked in Southern California and Seattle in the 1940's; Long Beach, California, 1950-51; San Francisco, 1952-64. He now lives and works in Seattle.

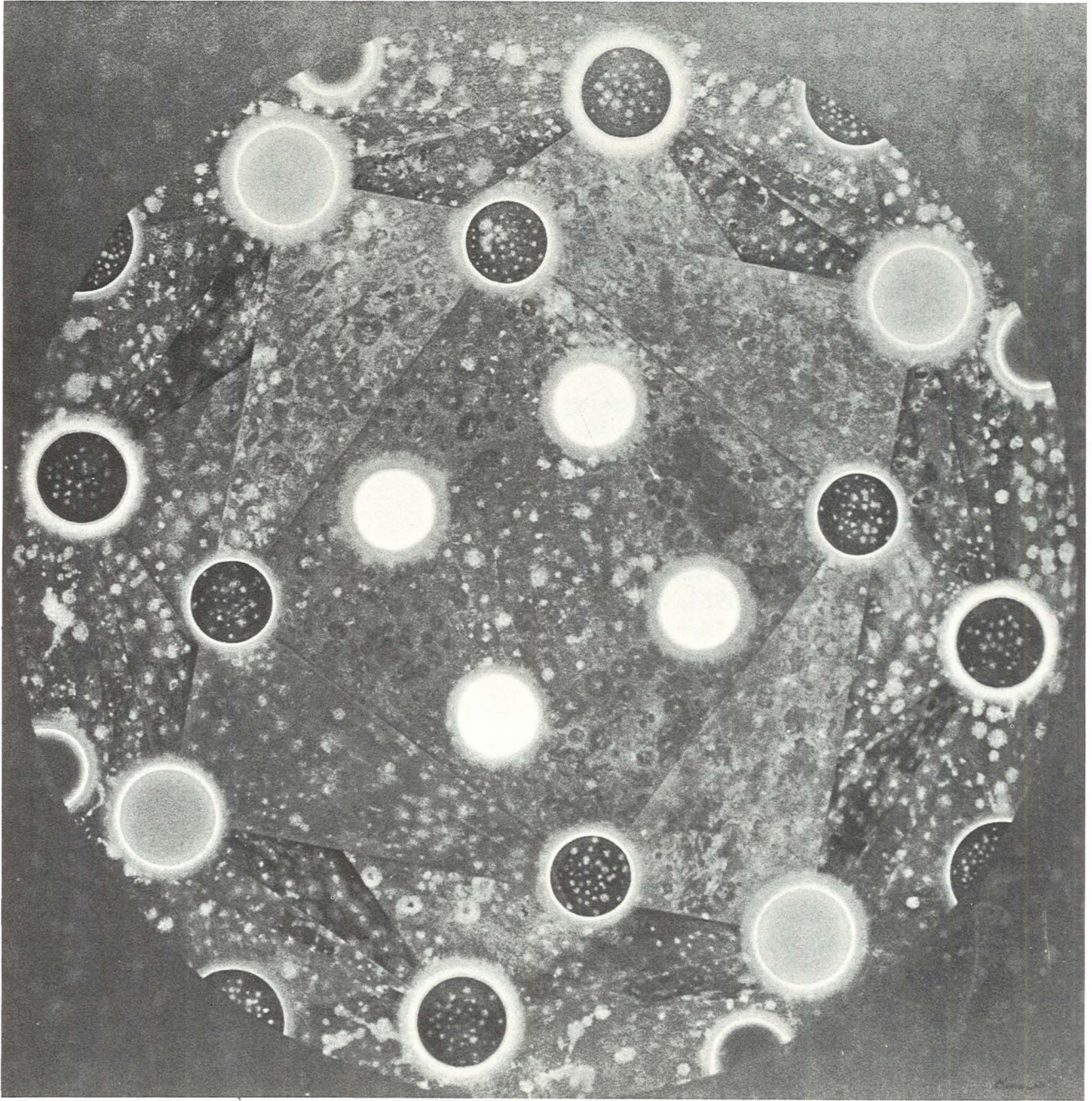
The artist has had one-man shows at the Gallery of Helen Bush School, Seattle, 1944; Fredrick and Nelson's Gallery of Northwest Painting, Seattle, 1944, 1946; Seattle Art Museum, 1949; Gump's Gallery, San Francisco, 1953; Ziville Gallery, Hollywood, 1954; Arches Gallery, San Francisco, 1961; and Scott Galleries, Seattle, 1964.

Leo Kenney received the Lowman and Hanford Purchase Prize, Northwest Annual, Seattle Art Museum, 1948; First Prize, 25th Annual Northwest Watercolor Society Exhibition, Seattle Art Museum, 1965; and First Prize for Painting, Anacortes Arts Festival, Anacortes, Wash., 1965.

Among collections including the artist's work: Henry Gallery, University of Washington, Seattle; Museum of Art, University of Oregon, Eugene; and the Seattle Art Museum.

"This painting is the first of a series of oils exploring mainly two themes: macrocosm-microcosm and the process of continual transformation between the two."

—the artist, in a statement
written for this catalogue.



Leo Kenney FORMATION I 1965
oil on composition board 35-5/8" x 35-5/8"
Haseltine Collection of Pacific Northwest Art, 1966

NORMAN LANE was born in New York City, on March 4, 1931. He attended Temple University, Philadelphia, graduating in 1954. While largely self-educated as an artist, he has been strongly influenced by Paul Horiuchi, 1958-61. The artist now lives in Eugene, Oregon.

The artist has had one-man shows at the Campus Gallery, Seattle, 1959; Old Customs House, Mobile, 1961; Penn Art Center, Philadelphia, 1962; Warehouse Gallery, Wilmington, 1963; Westerly Gallery, NYC, 1963; Erb Memorial Student Union Gallery, University of Oregon, Eugene, 1965; and the Jewish Community Center, Portland, Oregon, 1965.

His work has been included in the following group shows: Northwest Annual, Seattle Art Museum, 1958, 1960; Pine Street Show, Artists Equity Invitational, Seattle, 1959, 1960; Western Washington State Fair, Puyallup, 1959; Tacoma Art League Annual, Tacoma, Wash., 1960; Bainbridge Island Arts and Crafts Annual, Winslow, Wash., 1960; Mobile Art Association Annual, 1961; Woodmere Art Gallery, Philadelphia, 1962; "Art '62," East House Gallery, Philadelphia, 1962; Penn Art Center, Philadelphia, 1963; Houston Hall Gallery, University of Pennsylvania, Philadelphia, 1963; Annual (drawing), Portland Art Museum, Portland, Ore., 1964; The Fountain Gallery, Portland, 1965, 1966; and the Otto Seligman Gallery, Seattle, 1966.

Among collections including the artist's work: Museum of Art, University of Oregon, Eugene; Mr. and Mrs. E. N. M. Baines, Worcester, England; Mr. and Mrs. David Davis, Poulsbo, Wash.; Mr. and Mrs. James A. Reither, Eugene; Mr. and Mrs. Walter Scheps, Cleveland; Mr. and Mrs. Kornel Skovajsa, Spokane; and Mr. and Mrs. Jerome Wyman, Philadelphia.

"I paint because I have to. It's a sort of tropism. Once you become aware of certain things, you find that you have to react to them. The Northwest landscape is a rich source of pattern to stimulate the eye. Areas of tension—rock and water, mist and land—exist in a state of flux. The details are always changing, but the sense of change is constant. Growth and erosion are bound together like the masks of tragedy and comedy. Each complements the other and both exist simultaneously at any given moment.

The act of painting is both an inward and an outward thing. The big trick is to refine the concept and keep it simple. I try to interact with the early stages of a painting so that we can seek its evolution. A successful work is one that is organically complete. It has not been imposed on by the artist; but rather, it has been allowed to seek its own growth potential.

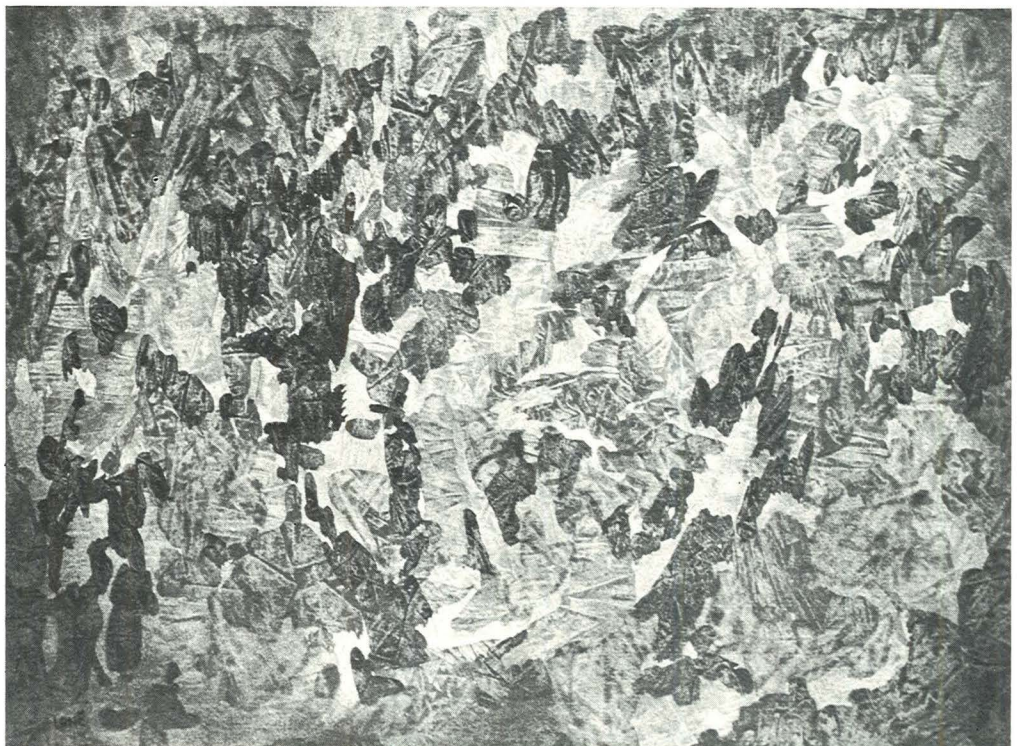
Self-imposed limits help to achieve the largest possible statement from a minimum of means. That is why I have chosen to paint with a limited palette of only four colors applied thinly so as to be translucent. It is also the reason that my work has evolved from a preoccupation with linear pattern to that of spatial relationships and textural action."

—the artist, in a statement written for this catalogue.

Norman Lane
ICE MOUNTAIN 1957
oil on composition board
29-3/4" x 19-3/4"
Haseltine Collection of
Pacific Northwest Art, 1966.



Norman Lane
DEEP WOODS
DANCE 1966
oil on paper
21-7/8" x
29-7/8"
Haseltine Col-
lection of
Pacific North-
west Art, 1966



DAVID J. McCOSH was born in Cedar Rapids, Iowa, July 11, 1903. He studied at Coe College, Iowa, and the Art Institute of Chicago, graduating from the latter in 1927. He was Guest Artist, Montana State College, Bozeman, summer of 1953. He joined the staff of the School of Architecture and Allied Arts, University of Oregon, Eugene, in 1934, where he continues to teach as Professor of Art.

The artist has had one-man shows at the Chicago Art Institute; Davenport Public Museum, Davenport, Iowa; Theobald's Gallery, Chicago; Stephens College, Columbia, Mo.; University of Oregon, Eugene, 1935; Seattle Art Museum, 1937, 1951; Montana State College, Bozeman, 1947, 1953, 1954; Portland Art Museum, Portland, Ore., 1947, 1952, 1964; Museum of Art, University of Oregon, 1951, 1958; Kharouba Gallery, Portland, 1951; Oregon State College, Corvallis, 1963; Henry Gallery, Seattle; Montana State University Museum, Missoula, 1954; Willamette University, Salem, Ore., 1956; Marylhurst College, Lake Oswego, Ore., 1956; San Jose State College, 1957; and the Corvallis Art Center, Corvallis, Ore., 1963.

His work has been included in group exhibitions at the Carnegie Institute, Pittsburgh, 1936; Cincinnati Museum Association, 1921-38; Art Institute of Chicago, 1929-38; Brooklyn Museum, 1937; Golden Gate Exposition, San Francisco, 1939; World's Fair, New York, 1939; Denver Art Museum, 1940, 1955; Colorado Springs Fine Arts Center, 1935-38, 1945, 1955; Portland Art Museum, 1953-57, 1959 (Paintings and Sculptures of the Pacific Northwest"), 1963; The Metropolitan Museum of Art, 1953-55; Seattle Art Museum, 1953-55, 1961; San Francisco Museum of Art, 1954, 1955; American Watercolor Society of New York, 1954, 1955; Spokane Art Association, 1957; Henry Gallery, University of Washington, Seattle, 1958; "The Oregon Scene," Oregon Centennial Painting Exhibition, Portland, Ore., 1959; Museum of Art, University of Oregon, Eugene, 1961 ("Northwest Painters 1961"), 1963 ("The Dance in Art" and "A Bank as Art Patron"); Seattle World's Fair, 1962; and the "Oregon Invitational," Washington State Capitol Museum, Olympia, 1963.

The artist has executed the following commissions: mural for Chicago World's Fair Century of Progress; mural for the U.S. Post Office, Kelso, Wash.; mural for the U.S. Post Office, Beresford, S.D.; two murals for the Department of the Interior, Washington, D. C.; two paintings for the U.S. National Bank; seven watercolors for various banks. McCosh also did the illustrations for Lightless Ferry, by E. G. Moll.

David McCosh received a traveling scholarship from the Chicago Art Institute, summer of 1928; and a Tiffany Foundation Fellowship for study on Long

Island, NY, summer of 1930.

Among collections including the artist's work: Cedar Rapids Art Association; Museum of Art, University of Oregon, Eugene; Portland Art Museum, Seattle Art Museum; Whitney Museum of American Art; and International Business Machines.

"Painting can be considered as the painter's way of making comments on painting. For me, this is a major incentive for continuing to paint."

—the artist, in a statement written for this catalogue.



David McCosh GOATS 1959
oil on canvas 31-3/8" x 50-11/16"
University of Oregon Collection.
Purchase of Friends of the Museum, 1963



David McCosh UP FALL CREEK 1963
oil on canvas 19-1/2" x 29-1/2"
Haseltine Collection of Pacific
Northwest Art, 1963

David McCosh BURROS AND CACTUS 1966
acrylic on canvas 24-1/2" x 29-1/2"
University of Oregon Collection. Presented by Dr. and Mrs. Wallace S. Baldinger, 1966.



JACK McLARTY was born in Seattle, Washington in 1919. He attended the Museum Art School, Portland, for three years; and studied in New York for two years with Sol Wilson, Anton Refregier and Joseph Solman. He returned to Portland and in 1945 was awarded a teaching fellowship at the Museum Art School. He joined the staff the following year where he is currently an Instructor in Drawing, Painting and Composition. He served as Acting Dean of the School in 1958-59; and during his sabbatical leave in 1964, spent several months traveling in Europe, doing printmaking in Paris.

The artist has had one-man shows at the Portland Art Museum, Portland, Ore., 1945, 1948, 1950, 1957, 1963 (retrospective); Kharouba Gallery, Portland, 1952, 1954; Maude I. Kerns Art Center, Eugene, Ore., 1953; Reed College, Portland, 1953, 1960; Pacific University, Forest Grove, Ore., 1954, 1963; Bush House Museum, Salem, Ore., 1956, 1961; Museum of Art, University of Oregon, Eugene, 1959; University of Puget Sound, Tacoma, Wash., 1959; Ruthmore Galleries, San Francisco, 1961; Salt Lake Art Center (drawings), 1962; Image Gallery, Portland, 1962, 1965; Linfield College, McMinnville, Ore., 1964; and the Woodside Gallery, Seattle, 1964.

McLarty has exhibited in such group shows as the Denver Art Museum Annual, 1946; San Francisco Museum of Art Annual (painting), 1946; Pasadena Art Museum, 1946; Pepsi-Cola Paintings of the Year (circulating exhibition), 1947; Santa Barbara Museum of Art, 1958 (Second Pacific Coast Biennial), 1962-63 (Pacific Coast Invitational); Texas Young Collectors' Show, Dallas Museum of Fine Arts, 1954; "The Oregon Scene," Oregon Centennial Painting Exhibition, Portland, 1959; Portland Art Museum, Portland, Ore., 1959 ("Paintings and Sculptures of the Pacific Northwest"), 1964 (Oregon Annual, drawings and watercolors), 1965 (Oregon Annual); "Northwest Painters 1961," Museum of Art, University of Oregon, Eugene; "Recent Paintings USA: The Figure," Museum of Modern Art, 1962; 19th Artists West of the Mississippi, "The Realistic Image," Colorado Springs Fine Arts Center, 1963; Small Sculpture and Drawing Show, Western Washington State College, Bellingham, 1964; Pratt Graphic Art Center, NYC, 1964-65 (First International Miniature Print Exhibition), 1966-67 (Second International Miniature Print Exhibition); Fifth Northwest Art Annual, Erb Memorial Student Union, University of Oregon, 1965; and the Northwest Annual, Seattle Art Museum, 1965.

The artist has received First Prize, Northwest Annual, Seattle Art Museum, 1949; Purchase Prize, Oregon Annual (paintings and sculpture), Portland Art Museum, Portland, Ore., 1953; Special Citation

for Play Sculpture Competition, Museum of Modern Art, 1956; Purchase Prize, Oregon Annual (drawings and watercolors), Portland Art Museum, 1956; Purchase, Reed College, Portland, Ore., 1958; award of one-man show, Oregon Art Alliance, Museum of Art, University of Oregon, Eugene, 1958; Special Award, "The Oregon Scene," Oregon Centennial Exposition, Portland, 1959; Special Mention, Oregon Annual (paintings and sculpture), Portland Art Museum, 1962; Purchase Award, Second Pacific Northwest Art Annual, Erb Memorial Student Union, University of Oregon, 1962; "Best in Show" Award, Spokane-Pacific Northwest Annual, Cheney Cowles Museum, Spokane, Wash., 1965; and Purchase Award, Lewis and Clark College, Portland, 1965.

Among collections including the artist's work: Erb Memorial Student Union, University of Oregon, Eugene; Lewis and Clark College, Portland, Ore., Museum of Art, University of Oregon, Eugene; Portland Art Museum; Portland University; Reed College, Portland; Seattle Art Museum; Mrs. Rachael Griffin, Portland; Mr. and Mrs. Manuel Izquierdo, Portland; and Mr. and Mrs. Jack Lucas, Portland,

"Although I do not believe that everyone should be able to understand and sympathize with what the artist does, nevertheless I hope to connect with the broadest possible number of people. And I try to communicate an experience that really joins me with others in the human community. My tendency is to put the meaning of the work before the form and let the form grow out of what I am trying to say. Whether or not the form is significant to me rests upon the recognition of it as true or beautiful on one of the deeper levels of the subconscious. I do not try to sum everything up in a pure form. While I try to make each painting a complete statement, I continue to explore a profusion of forms and meanings."

—the artist, in a statement
written for this catalogue.

Jack McLarty **FALLEN LOVERS** 1960
oil on canvas 66-3/4" x 41-1/4"
Haseltine Collection of Pacific Northwest Art, 1963



Jack McLarty **STEAMING AWAY** 1965
oil on canvas 41-1/2" x 65-1/2"
Haseltine Collection of Pacific Northwest Art, 1966



CARL MORRIS was born in Yorba Linda, California, in 1911. He studied at the Art Institute of Chicago, 1931-33; the Kunstgewerbeschule, Vienna, 1934-35. He taught at the Art Institute of Chicago, 1936-38; and served as the Director, Spokane Art Center, 1938-39. He has been a resident of Portland, Oregon, since 1940.

The artist has had one-man shows at the Fondation des Etats-Unis, Paris, 1935; Paul Elder Gallery, San Francisco, 1937; Seattle Art Museum, 1940; California Palace of the Legion of Honor, 1946; Portland Art Museum, Portland, Ore., 1946, 1952, 1955; Opportunity Art Gallery (Pepsi-Cola), NYC, 1948; Reed College, Portland, 1950; Rotunda Gallery, San Francisco, 1954; Ziville Gallery, Los Angeles, 1955; Santa Barbara Museum of Art, 1956; Mills College Art Gallery, Oakland, 1956; Kraushaar Gallery, NYC, 1956-58, 1961, 1964; Otto Seligman Gallery, Seattle, 1957; University of Colorado Art Festival, Boulder, 1957; San Francisco Museum of Art, 1958; retrospective exhibition, 1960-61, circulated by the American Federation of Arts, opening at the Portland Art Museum, 1960; Pasadena Museum of Art, 1961; The Fountain Gallery of Art, Portland, 1961; and the Feingarten Galleries, Beverly Hills, 1962.

His work has been included in group shows at the Art Institute of Chicago, 1942-47, 1957; San Francisco Museum of Art, 1944-58; Whitney Museum of American Art, 1947, 1948, 1950, 1955, 1956, 1957; "Ten Painters of the Pacific Northwest," 1947-48 (shown at the Addison Gallery of American Art, Andover, Mass.; Albany Institute of History and Art, Albany, NY; Albright Art Gallery, Buffalo, NY; Baltimore Art Museum; and the Munson-Williams-Proctor Institute, Utica, NY); The Metropolitan Museum of Art, 1952; Columbus Gallery of Fine Arts, Columbus, Ohio, 1953; City Art Museum of St. Louis, 1953; Solomon R. Guggenheim Museum, 1954; Sao Paulo Bienal, Museu de Arte Moderna, 1955; Pittsburgh International, Carnegie Institute, Pittsburgh, 1955; University of Illinois, Champaign-Urbana, 1957, 1959, 1961, 1963; "Paintings and Sculptures of the Pacific Northwest," Portland Art Museum, Portland, Ore., 1959; "The Oregon Scene," Oregon Centennial Painting Exhibition, Portland, 1959; Seattle World's Fair, 1962; Amon Carter Museum of Western Art, Fort Worth; UCLA, 1962; Oakland Art Museum, 1962, and "Pacific Heritage," 1965 (shown at the Municipal Art Gallery, Los Angeles; M. H. De Young Memorial Museum; Art Gallery, University of California at Santa Barbara; Fine Arts Gallery, San Diego; and selected as the U. S. cultural exhibit, Berlin Festival).

Carl Morris was awarded a scholarship from the Institute of International Education for study in Paris, 1935-36; U. S. Treasury Department mural

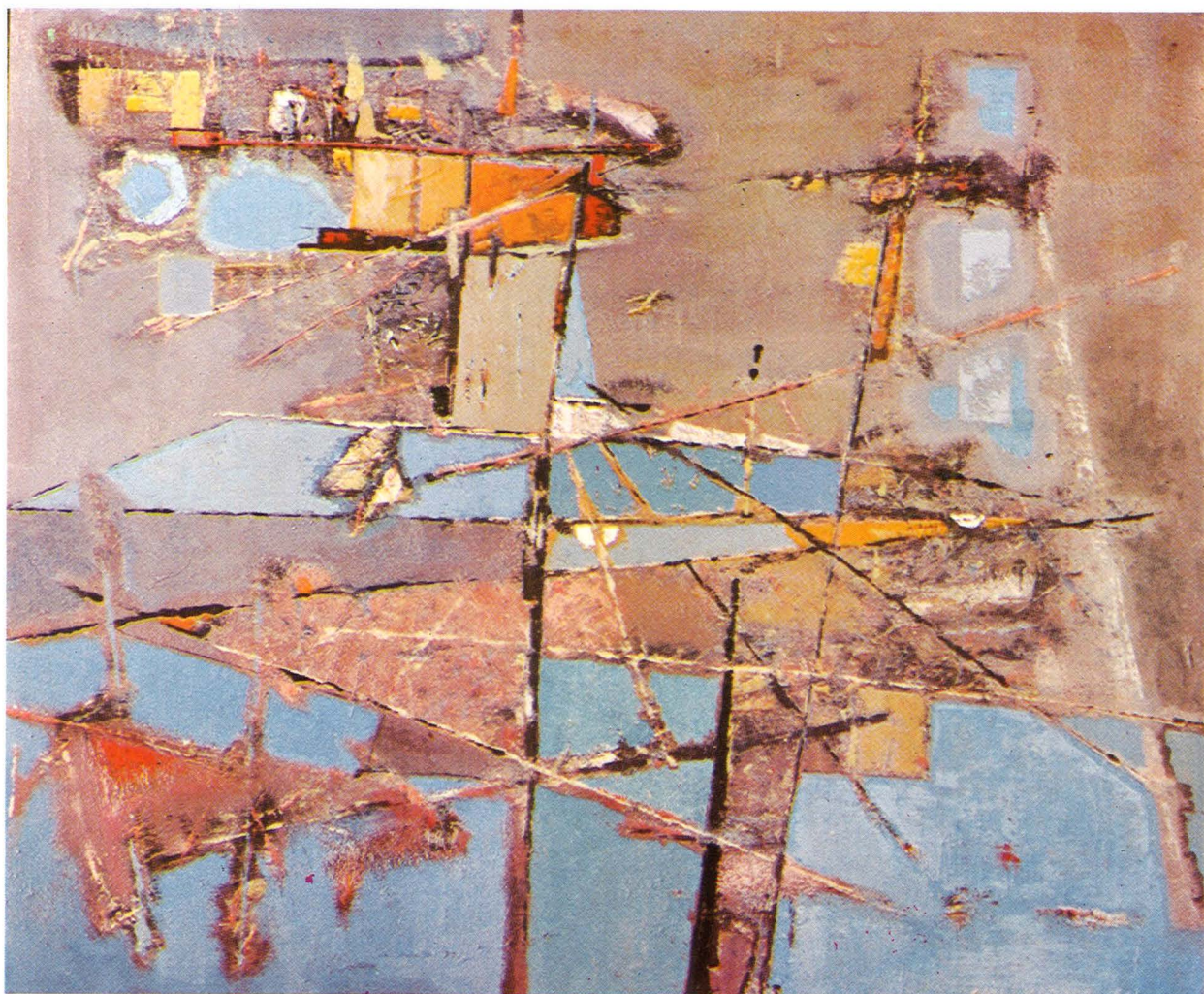
competition, U.S. Post Office, Eugene, Oregon, 1941; Northwest Annual (Honorable Mention, 1939, 1942, 1945, 1947; Second Prize in Oil, 1943; Margaret E. Fuller Purchase Award, 1946; Recommendation for Purchase, 1958), Seattle Art Museum; Anne Bremmer Memorial Prize, San Francisco Art Association, 1946; Purchase Award, Denver Art Museum, 1946; Pepsi-Cola Competition, Bronze Award, 1948; Phelan Award, San Francisco Art Association, San Francisco Museum of Art, 1950; Purchase Award, Stanford University Art Gallery, 1956; Purchase Award, University of Illinois, 1957, and Prize, Vancouver Art Gallery, Vancouver, B. C., 1958.

The artist was commissioned to paint nine mural panels for the Hall of Religion, Oregon Centennial Exposition, Portland, 1959, now in the permanent collection, Museum of Art, University of Oregon.

Among collections including the artist's work: California Palace of the Legion of Honor; Denver Art Museum; The Metropolitan Museum of Art; Munson-Williams-Proctor Institute, Utica, NY; Museu de Arte Moderna de Sao Paulo, Brazil; Museum of Art, University of Oregon, Eugene, Portland Art Museum; San Francisco Museum of Art; Santa Barbara Museum of Art; Seattle Art Museum; The Solomon R. Guggenheim Museum; Walker Art Center, Minneapolis; Whitney Museum of American Art; University of Colorado, Boulder; Joseph H. Hirschhorn, NY; and S. C. Johnson & Son, Inc.

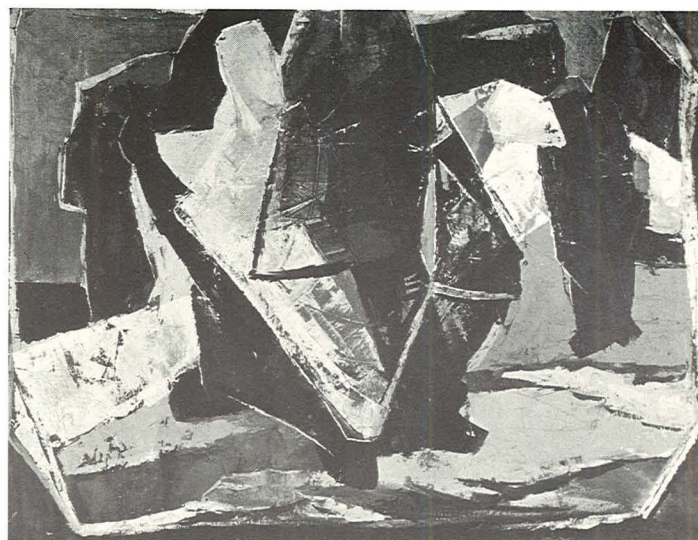
"In approaching each new canvas, the idea may employ recognizable objects. However, it is only after it transcends the literal concept and becomes a total visual experience, having its own reality, that the canvas becomes a statement. Through creative growth, it has its own interiority, its own identity. An analysis of one finished work is of slight value to me as a formula for the next painting. Though the same theme or motive is present, each canvas is a new experience. Frequently, space which surrounds or envelops, and line which delineates the form, are interchangeable. In turn they become the form. The originally observed physical dimension of the subject, while seemingly clearly recognizable, easily read, is often that which obscures the meaning. It is distinct from idea and remains a usable, malleable element so long as it does not dominate. Of significance to me is the idea within the subject. I do not attempt a word essay in my paintings, for it is only through the dimensions within the canvas that communication—and solely a visual communication—is made."

—the artist, quoted in exhibition catalogue, *Carl Morris* (New York: Kraushaar Galleries, 1956), p. 2.



Carl Morris LAND, SEA, AND SKY 1954 oil on canvas 39-7/8" x 48"
Haseltine Collection of Pacific Northwest Art, 1963

Carl Morris LIFTING HORIZON 1961
oil on canvas 72" x 45-15/16"
Haseltine Collection of Pacific
Northwest Art, 1963



Carl Morris ROCKBOUND FORMS 1945
oil on canvas 30" x 38"
University of Oregon Collection.
Purchase of Widmer Fund, 1947

JOSEPH PETTA, JR. was born in Seattle, Washington, on December 19, 1935. He is self-taught as an artist; and has been an instructor at Fidalgo Allied Arts, LaConner, Washington. The artist is a resident of Seattle.

The artist has had one-man shows at the Woodside Gallery, 1960-66; and the Seattle Art Museum, 1964.

His work has been included in the following group exhibitions: Northwest Annual, Seattle Art Museum, 1961, 1962, 1963, 1965; Nordness Gallery, NYC, 1963; Image Gallery, Portland, Ore., 1963; Artists West of the Mississippi, Colorado Springs Fine Arts Center, 1963; Washington Governor's Annual, Olympia, 1964; Woodside Gallery, San Francisco, 1965; and "9 Pacific Northwest Artists/3 Dimensions/1966," Museum of Art, University of Oregon, Eugene, 1966.

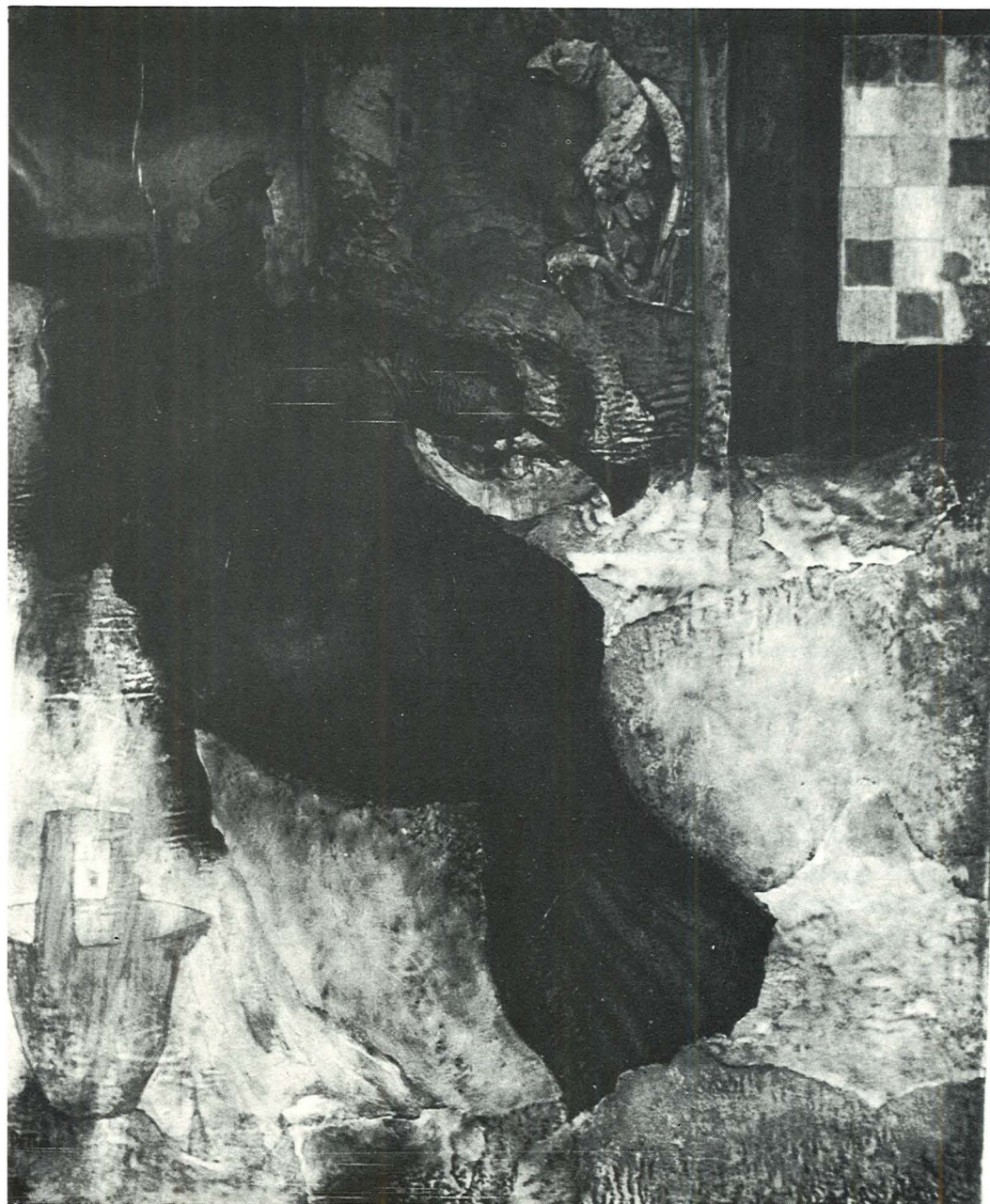
The artist was awarded a Purchase Prize, Northwest Annual, Seattle Art Museum, 1962.

Among collections including the artist's work: Museum of Art, University of Oregon, Eugene; Seattle Art Museum; Miss Eleanor Green, Seattle; Mr. and Mrs. H. J. Piper, Seattle; and Mr. and Mrs. Keith Wyman, LaConner, Washington.

"In any field of art, or rather, in any effort that requires great skill and control, it's that point where the man slips or loses control, even for an instant, that interests me most. This is not to express a preference for chaos, but rather for an interest in the contrast between what the man deems right for his listeners and for himself—and what should be rejected, left unsaid, or kept hidden. Through his desire not to say all, but as little as possible as completely as possible, there will be cracks or slips that can let a bit of the 'all' enter. Where man's control ends and the world of the uncontrollable, that of the unsayable, begins, there is a clue to the human definition and uniqueness. These are the points that separate the achievements from the potential of the individual. It could be said this way: where the human voice ends, that of all else remains. And only by looking beyond this human zenith can we glimpse a glimpse of this all else, and of man in it. Space is filled with sounds as well as with forms—I would like my space to sing as well as to dazzle. Then for the line, I would draw with a knife."

—the artist, in a statement written for this catalogue.

Joseph Petta, Jr. THE VIGIL 1965
paper collage and polyvinyl on composition board 16" x 12-15/16"
Haseltine Collection of Pacific Northwest Art, 1966



CLAYTON S. PRICE was born in Bedford, Iowa on May 23, 1874. He attended St. Louis School of Fine Arts, 1905-06. Between 1909-10, he illustrated stories and poems for the popular Pacific Monthly, a magazine of the West, in Portland, Oregon. After several years of odd jobs, moving between California and Canada, he settled in Monterey, California, 1918-27, devoting himself primarily to painting. He returned to Portland in 1928, where he lived until his death in 1950. Price worked with the Federal Art Project, 1933-34, and intermittently, 1935-40.

Price exhibited in such group exhibitions as Oregon Artists Professional League, Multnomah Hotel, Portland, Ore., 1932; "Advanced Trends in Contemporary American Art," Detroit Institute of Arts, 1944; "Fourteen Americans," Museum of Modern Art, 1946; and "Ten Painters of the Pacific Northwest," 1947-48 (shown at the Addison Gallery of American Art, Andover, Mass.; Albany Institute of History and Art, Albany, NY; Albright Art Gallery, Buffalo, NY; Baltimore Art Museum and the Munson-Williams-Proctor Institute, Utica, NY).

The artist had one-man shows at the Beaux Arts Gallery, San Francisco, 1925; Berkeley League of Fine Arts, Berkeley, Calif., 1927; Oregon Society of Artists, Meier and Frank Department Store, Portland, Ore., 1928; Portland Art Museum, 1942 (retrospective), 1949 (subsequently shown at the Willard Gallery, NYC), 1951 (memorial exhibition, subsequently shown at the Seattle Art Museum, Los Angeles County Museum, Baltimore Museum of Art; Munson-Williams-Proctor Institute, Utica, NY; Detroit Institute of Arts; Walker Art Center, Minneapolis; California Palace of the Legion of Honor; and the Santa Barbara Museum of Art); Valentine Gallery, NYC, 1945; Reed College, Portland, 1946; and the Oregon Journal Building, 1950.

Price received the Katherine B. Baker Memorial Prize, Northwest Annual, Seattle Art Museum, 1929; and an Honorary Master of Arts degree, Reed College, Portland, 1948.

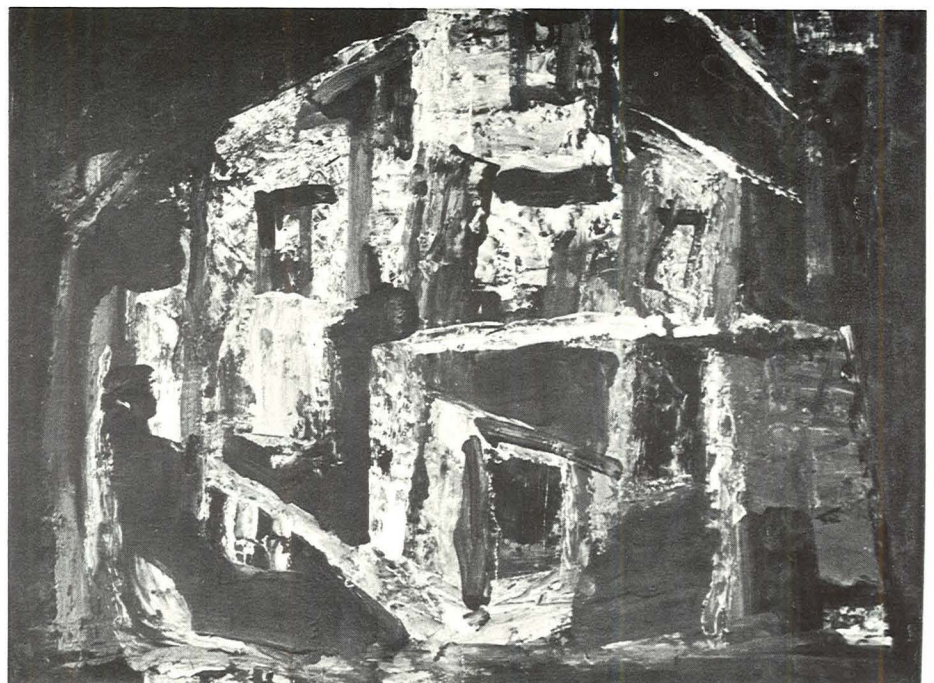
Among collections including the artist's work: Addison Gallery of American Art, Andover, Mass.; Detroit Institute of Arts; Los Angeles County Museum; The Metropolitan Museum of Art; Munson-Williams-Proctor Institute, Utica, NY; Museum of Art, University of Oregon, Eugene; Portland Art Museum; Reed College, Portland; Seattle Art Museum; and the United States Treasury Department, Washington, D. C.

"Experiment is the word that occurs most often when talking with Price about his painting. He never seems to think of a canvas as a finished work, but rather as a record for his own satisfaction, an experiment in a certain direction. In no painting by Price is there a suggestion of a formula, a shortcut to a finished picture. The final painting is of so little concern to him that dozens of his best have been scraped away or painted over."

—Robert Tyler Davis, C. S. Price: Retrospective Exhibition of Paintings 1920-1942 (Portland, Oregon: Portland Art Museum, 1942).



Clayton S. Price FIGURES AND BOATS 1938
oil on composition board 15-3/8" x 19-3/8"
Haseltine Collection of Pacific Northwest Art, 1963



Clayton S. Price
FRONT STREET BUILDING
n.d.
oil on composition board
17" x 23"
Haseltine Collection of
Pacific Northwest Art,
1963

MICHELE RUSSO was born in Waterbury, Connecticut, in 1909. He studied at Harvard University (BFA); and on a fellowship, with Boardman Robinson and George Biddle at Colorado Springs Fine Arts Center. He has been an instructor in painting and art history, Museum Art School, Portland, Oregon, since 1948.

The artist has had one-man shows at Reed College, Portland, Ore., 1959; Bush House, Salem, Ore., 1963; and the Fountain Gallery, Portland, 1963, 1965.

His work has been included in group shows at the Seattle Art Museum; Frye Museum, Seattle, Kinorn Gallery, Seattle; Oregon Annual, Portland Art Museum, Portland, Ore.; "Eight Oregon Artists," Kraushaar Gallery, NYC, 1952-53; "Paintings and Sculptures of the Pacific Northwest," Portland Art Museum, 1959; "The Oregon Scene," Oregon Centennial Painting Exhibition, Portland, 1959; "Northwest Painters 1961," Museum of Art, University of Oregon, Eugene, 1961; Seattle World's Fair, 1962; Pacific Coast Invitational, Santa Barbara Museum of Art, 1962-63; and 19th Artists West of the Mississippi, "The Realistic Image," Colorado Springs Fine Arts Center, 1963.

Russo was winner of the first Architectural Sculpture Competition held in Portland, Oregon in 1957.

Among collections including the artist's work: Museum of Art, University of Oregon, Eugene, Portland Art Museum, Portland, Ore., and the Equitable Building, Portland.

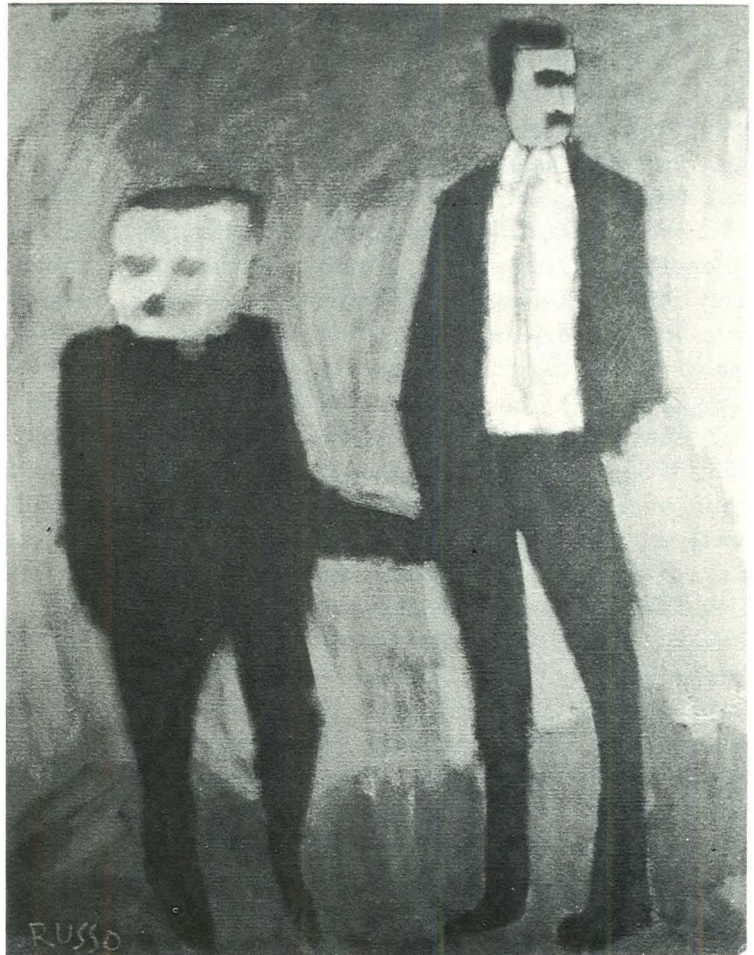
"My painting is the vehicle of my sensibility, freedom and autonomy as an individual. It is not abstract, realistic, aesthetic, modern or traditional. These are lateral documentary attributes that describe but do not define creativity for me."

—the artist, in a statement
written for this catalogue.



Michele Russo MEN OF SPECIAL DIMENSIONS n.d.
oil on burlap 48-5/8" x 60-5/16"
Haseltine Collection of Pacific Northwest Art, 1963

Michele Russo AMITY n.d.
oil on canvas 60-3/8" x 47-1/8"
Erb Memorial Student Union,
Student Purchase, 1965



MARK TOBEY was born December 11, 1890, in Centerville, Wisconsin. Between 1906-08 he attended some art classes at the Art Institute of Chicago. From 1909 through the early 1920's, he worked as a successful fashion artist and portraitist in New York. He taught drawing at the Cornish School, Seattle, 1922-25; was an instructor at the Free Creative Art School for Children, Seattle, 1928; and was Resident Artist, Dartington Hall, Devonshire, England, 1931-38. In 1934, Tobey traveled to the Far East, studying Chinese calligraphy with Teng Kwei, Shanghai, and calligraphy and painting at a Zen monastery, Kyoto. The artist returned to the United States in 1938; and worked for the Federal Art Project in Seattle, 1939. Tobey settled in Basel, Switzerland, in 1960.

The artist has had one-man shows at M. Knoedler & Co., NYC, 1917; Arts Club of Chicago, 1928, 1940; Romany Marie's Café Gallery, NYC, 1929; Cornish School, Seattle, 1930; Contemporary Arts, NYC, 1931; Harry Hartman, Bookstore and Gallery, Seattle, 1931; Paul Elder Gallery, San Francisco, 1934; Beaux Arts Gallery, London, 1934; Stanley Rose Gallery, Hollywood, 1935; Seattle Art Museum, 1942, 1959 (retrospective, shown also at Portland Art Museum; Colorado Springs Fine Arts Center, Pasadena Art Center; M. H. De Young Memorial Museum), 1963; Willard Gallery, NYC, 1944, 1945, 1947, 1949, 1950, 1951, 1953, 1954, 1957, 1962, 1965; Portland Art Museum (shown also at San Francisco Museum of Art, Arts Club of Chicago, and the Alger House, Detroit Institute of Arts), 1945; Margaret Brown Gallery, Boston, 1949, 1951, 1954, 1956; California Palace of the Legion of Honor, 1951 (shown also, slightly modified, at Henry Gallery, University of Washington, Seattle; Santa Barbara Museum of Art; Whitney Museum of American Art); Renaissance Society, University of Chicago, 1952; Zoe Dusanne Gallery, Seattle, 1952; Otto Seligman Gallery, Seattle, 1954, 1957, 1962, 1965; Gallery of Art Interpretation, Art Institute of Chicago, 1955; Gump's Gallery, San Francisco, 1955; Galerie Jeanne Bucher, Paris, 1955, 1960, 1965; Paul Kantor Gallery, Los Angeles, 1955; Institute of Contemporary Arts, London, 1955; Art Gallery of Greater Victoria, B. C., 1957; Galerie Stadler, Paris, 1958; St. Albans School, Washington, D. C., 1959; Fredric Hobbs Fine Art, San Francisco, 1960; Kunsthalle, Mannheim, 1960; Galerie Beyeler, Basel, 1961, 1966; Royal S. Marks Gallery, NY, 1961; Musée des Arts Décoratifs, Palais du Louvre (retrospective), 1961; The Whitechapel Art Gallery, London, 1962; Seattle World's Fair, 1962; Phillips Collection, Washington, D. C., 1962; Museum of Modern Art (retrospective), 1962; Cleveland Museum of Art, 1962; Art Institute of Chicago, 1962; Konstalongen Samlaren, Stockholm,

1962; Konstmuseum, Göteborg, 1963; Galerie Alice Pauli, Lausanne, 1965; Stedelijk Museum, Amsterdam, 1966; Kestner-Gesellschaft, Hannover, 1966; Kunsthalle, Bern (retrospective), 1966; Kunstverein für die Rheinlande und West Galen, Düsseldorf, 1966.

His work has been included in such group shows as "19 American Artists," Museum of Modern Art, 1929; "Painting and Sculpture by Living Americans," Museum of Modern Art, 1930; "Americans," Harvard Society for Contemporary Art, Cambridge, Mass., 1931; New York World's Fair, 1939; "International Exhibition of Watercolors," Art Institute of Chicago, 1940; "Artists for Victory," The Metropolitan Museum of Art, NYC, 1942; "Romantic Painting in America," Museum of Modern Art, 1943; "Abstract and Surrealist Art in America," Mortimer Brandt Gallery, NYC, 1944; "Portrait of America," The Metropolitan Museum of Art, NYC, 1944, 1945; Brooklyn Museum, 1945, 1951; Northwest Annual, Seattle Art Museum, 1950, 1951, 1952, 1955, 1956, 1958; Annual, Whitney Museum of American Art, 1946, 1947, 1949, 1951, 1952, 1953, 1954, 1955, 1957, 1958, 1959, 1960, 1961; "Modern Religious Paintings," Durand-Ruel Galleries, NYC, 1946; "Artists West of the Mississippi," Colorado Springs Fine Arts Center, 1946, 1947, 1948, 1949, 1953, 1957; "Contemporary American Painting," Virginia Museum of Fine Arts, Richmond, 1946; "American Paintings from the 18th Century to the Present Day," Tate Gallery, London, 1946; "New Accessions U.S.A.," Colorado Springs Fine Arts Center, 1946, 1952; "Fourteen Americans," Museum of Modern Art, NYC, 1946; "Annual American Exhibition of Watercolors and Drawings," Art Institute of Chicago, 1946, 1947, 1951, 1954, 1959, 1961; Annual, California Palace of the Legion of Honor, 1947, 1948, 1950; "Ten Painters of the Pacific Northwest" (shown at Addison Gallery of American Art, Andover, Mass.; Albany Institute of History and Art, Albany, NY; Albright Art Gallery, Buffalo, NY; Baltimore Art Museum; and the Munson-Williams-Proctor Institute, Utica, NY), 1947-48; "Tobey, Anderson, Callahan," Rotunda Gallery, San Francisco, 1948; Venice Biennale, 1948, 1956, 1958; "New York Private Collections," Museum of Modern Art, 1948; Exhibition of Contemporary American Painting, University of Illinois, Urbana, 1949, 1950, 1955, 1959; Special exhibition in conjunction with the Western Round Table on Modern Art, San Francisco Museum of Art, 1949; "The Intrasubjective," Samuel M. Kootz Gallery, NYC, 1949; "Contemporary Paintings from Great Britain, the United States and France," The Art Gallery of Toronto, 1949; "From the Armory Show to the Present," The Society of the Four Arts, Palm Beach, 1950; "Contemporary American Painting," Walker

Photograph by Donald Singleton



Mark Tobey WITCHES' MOON 1965
gouache on composition board 40-1/8" x 26-1/16"
University of Oregon Collection. Purchase of Friends of the Museum, 1966

Art Center, Minneapolis, 1950; "American Painting Today," The Metropolitan Museum of Art, NYC, 1950; "Callahan, Tobey and Graves," Portland Art Museum, 1950; "Abstract Painting and Sculpture in America," Museum of Modern Art, 1951; "Tokyo Independent Art Exhibition," Ueno Art Gallery, Tokyo (circulated to eight Japanese cities), 1951; "40 American Painters, 1940-1950," University Gallery, University of Minnesota, Minneapolis, 1951; "Exhibition of Paintings," University of Colorado, Boulder, 1951; "Amerikanische Maleri Werden und Gegenwart," Rathaus Schöneberg, Berlin (also shown at Schloss Charlottenberg, Berlin), 1951; Sao Paulo, Bienal, Museu de Arte Moderna, 1951, 1955; "Contemporary American Painting," City Art Museum of St. Louis, 1951; "Revolution and Tradition," Brooklyn Museum, 1951; "American Vanguard for Paris," Sidney Janis Gallery, NYC, 1951; "Twentieth-Century American Paintings," Wildenstein Galleries, NYC, 1952; "10 American Abstract Painters," Rose Fried Gallery, NYC, 1952; "St. Louis Collects," City Art Museum of St. Louis, 1952; "Light and the Painter," Museum of Cranbrook Academy of Art, Bloomfield Hills, Michigan, 1952; "Pittsburgh International Exhibition of Contemporary Painting," Carnegie Institute, Pittsburgh, 1952, 1955, 1958, 1961; "Exhibition of Contemporary Religious Art," Union Theological Seminary, NYC, 1952; "Modern Painting, Ways and Means," Contemporary Art Association of Houston, Texas, 1953; 2nd International Art Exhibition, Japan (circulated to 7 Japanese cities), 1953; "9 Americans," Sidney Janis Gallery, NYC, 1954; "Signes Autres," Galerie Rive Droite, Paris, 1954; "American Painting 1954," Virginia Museum of Fine Arts, Richmond (shown also at Des Moines Art Center), 1954; "High Spots," Contemporary Arts, Inc., NYC, 1954; "Mark Tobey, Morris Graves," Margaret Brown Gallery, Boston, 1954; "Caratteri della Pittura d'Oggi," Galleria dello Spazio, Rome, 1954; "Le Dessin contemporain aux États-Unis," Pavillon Vendôme, Aix-en-Provence, (shown also at Musée National d'Art Moderne, Paris), 1954; "Tendances Actuelles," Kunsthalle, Bern, 1955; 3rd International Art Exhibition, Japan (circulated to 8 Japanese cities), 1955; "50 ans d'art aux États-Unis," Musée National d'Art Moderne, Paris (shown also in 7 European cities), 1955-56; "Group Exhibition," Galerie Stadler, Paris, 1955; "20th Century Painting from Three Cities," Wadsworth Atheneum, Hartford, Conn., 1955; Galerie d'Art Moderne, Basel, 1956; Exposition Internationale de l'Art Actuel, Japan (circulated to 3 Japanese cities), 1956; "Modern Masters," Rose Fried Gallery, NYC, 1956; "Contemporary Calligraphers—Marin, Tobey, Graves," Contemporary Arts Museum of Houston, 1956; "Pictures Collected by Yale Alumni," Yale

University Art Gallery, New Haven, 1956; "Exhibition of Works by Newly Elected Members," American Academy of Arts and Letters, NYC, 1956; "Structures en devenir," Galerie Stadler, Paris, 1956; "Contemporary American Painters" (circulated to 7 French cities), 1956-57; "Contemporary American Watercolors," Renaissance Society, University of Chicago, 1957; 3rd International Contemporary Art Exhibition, New Delhi, India (circulated to 6 other Indian cities), 1957; "1884-1956, An American Collector—Edward Wales Root," Munson-Williams-Proctor Institute, Utica, NY, 1957; "American Paintings: 1945-1957," Minneapolis Institute of Arts, 1957; "Pacific Northwest Painters and Sculptors," Museum of Art, Ogunquit, Maine, 1957; "Eight American Artists," organized by the U.S.I.A. for Europe and Asia (shown in 12 European cities, 11 Asian cities, 4 Australian cities, and the Seattle Art Museum), 1957-58; "Contemporary American Painters," Montreal Museum of Fine Arts, 1958; "Nature in Abstraction," Whitney Museum of American Art (shown also in 6 American Cities), 1958-59; "Peinture de l'ouest, sculpture de l'est des États-Unis," Galerie des Beaux-Arts, Bordeaux (also shown at Musée de Saint-Etienne), 1958; "50 ans d'art moderne," Palais des Beaux-Arts, Brussels, 1958; "The Museum and Its Friends," Whitney Museum of American Art, 1958; "10th Anniversary Exhibition; Current Painting Styles and their Sources," Des Moines Art Center, 1958; "9 Generations of American Painting," Detroit Institute of Arts and Laurence Fleischman Collection (circulated by U.S.I.A. to 4 cities in Israel), 1958; "American Paintings and Drawings from the Edward W. Root Bequest," Munson-Williams-Proctor Institute, Utica, NY, 1958; "Islands Beyond," University of St. Thomas, Houston, Texas, 1958; "Exhibition of Prize-Winning Paintings and Sculpture at the Venice Biennale," Venice, 1958; "A Decade of Contemporary American Drawings," Museum of Fine Arts of Houston, 1958; "Orient-Occident: rencontres et influences durant cinquante siècles d'art," Musée Cernuschi, Paris, 1958; "Modern American Painting," organized by U.S.I.A. (shown at 7 European cities), 1959-61; "The Collection of the Sara Roby Foundation," Whitney Museum of American Art, 1959; "Arte Nuova; Esposizione internazionale di pittura e scultura," Circolo degli Artisti, Turin, 1959; "Paintings and Sculptures of the Pacific Northwest," Portland Art Museum, 1959; "Documenta II," Kassel, Germany, 1959; "American National Exhibition," Moscow (selections shown also at Whitney Museum of American Art), 1959; "Twenty-Five Years of American Painting," City Art Museum of St. Louis (circulated by U.S.I.A. to 8 European cities), 1959-60; "Signposts of 20th Century Art," The Dallas Museum for Contemporary

Arts, 1959; "Contemporary American Painting," Columbus (S. C.) Gallery of Fine Art, 1960; "Art Lending Service Retrospective, 1950-60," Museum of Modern Art, 1960; "Antagonismes," Musée des Arts Decoratifs, Paris, 1960; "Art from Ingres to Pollock," University of California, Berkeley, 1960; "Business Buys American Art," Whitney Museum of American Art, 1960; "60 American Painters, 1960," Walker Art Center, Minneapolis, 1960; "Hommage à Jeanne Bucher, 1925-1960," Galerie Jeanne Bucher, 1960; "Paintings, Drawings and Sculpture Collected by Yale Alumni," Yale University Art Gallery, New Haven, 1960; "American Art 1910-1960; Selections from the Collection of Mr. and Mrs. Roy R. Neuberger," M. Knoedler & Co., Inc., NYC, 1960; "The Current Scene, American Painting," Esther Stuttmann Gallery, NYC, 1960; "Collection de M. et Mme. William A. M. Burden, Palais des Beaux-Arts, Brussels, 1961; "Malerei seit 1945 aus der Sammlung Dotremont," Kunstmuseum, Düsseldorf (also shown at Kunsthalle, Basel), 1961; "La Pittura Moderna Straniera nelle Collezioni Private Italiane," Galleria Civica d'Arte Moderna, Turin, 1961; "100 Paintings from the G. David Thompson Collection," Solomon R. Guggenheim Museum (shown previously at 3 European galleries), 1961; "10 Americans," Milwaukee Art Institute, 1961; "30th Anniversary Exhibition; American Art of This Century," Whitney Museum of American Art, 1961; Seattle World's Fair, 1962; "Exhibition of Work by Grand Prize Winners at Venice Biennale, 1948-60," Ca' Pesaro, Venice, 1962; "200 Years of American Painting," City Art Museum of St. Louis, 1964; "Pacific Heritage," 1965 (shown at the Municipal Art Gallery, Los Angeles; M. H. DeYoung Memorial Museum; Art Gallery, University of California, Santa Barbara; and the Fine Arts Gallery, San Diego; selected as the U. S. cultural exhibit, Berlin Festival).

Mark Tobey was awarded the Katherine B. Baker Memorial Prize, Northwest Annual, Seattle Art Museum, 1940; Purchase Prize, The Metropolitan Museum of Art, 1942; Fourth Prize, 2nd Annual "Portrait of America," Rockefeller Center, NYC, 1945; elected to National Institute of Arts and Letters; awarded United States National Prize in the Guggenheim International Award, 1956; awarded American Institute of Architects Fine Arts Medal, 1957; First Prize of the Commune of Venice, XXIX Biennale; first Art in America award, 1958; elected member of the American Academy of Arts and Sciences (not accepted), 1960; First Prize, "Pittsburgh International Exhibition of Contemporary Painting and Sculpture," Carnegie Institute, Pittsburgh, 1961.

The artist was commissioned to paint dry-fresco murals for the dance school at Dartington Hall, De-

vonshire, England, ca. 1933; murals for the home (formerly owned by Mrs. John Buillargeon) now owned by Richard E. Fuller, Director, Seattle Art Museum; mural, Washington State Library, Olympia, 1959.

"Some critics have criticized me for being what they called an Orientalist and for using Oriental models for my work. But they were wrong. Because when I was struggling in Japan and China with Sumi-ink and the brush, trying to understand the calligraphy of the Far-East, I became aware that I would never be anything other than the Westerner that I am. But what did develop there was what I call the calligraphic impulse that has opened out new horizons for my work. Now I could paint the turmoil and tumult of the great cities, the intertwining of the lights and the streams of people caught up in the mesh of their net."

—the artist, quoted in the catalogue of an exhibition, Tobey (Basel, Switzerland: Galerie Beyeler, 1966), p. 18.

GENERAL BIBLIOGRAPHY

- Poland, Reginald Harkness, "Some Western Artists Worth Knowing Better." Parnassus, Vol. IX, No. 4, April, 1937, pp. 7-10.
- Ross, Nancy Wilson. Farthest Reach: Oregon & Washington. NY: Alfred A. Knopf, 1941.
- "Northwest Painting." Fortune, XXXI, 2, Feb., 1945., pp. 164-168.
- Callahan, Kenneth. "Pacific Northwest." Art News, XLV, 5 (July, 1946), pp. 22-27. Utica, NY. Munson-Williams-Proctor Institute.
- "Ten Painters of the Pacific Northwest." Utica, NY, 1947. Introduction by Harris K. Prior.
- "Mystic Painters of the Northwest." Life, XXXV, 13 (Sept. 28, 1953), pp. 84-89.
- Wurde mann, Helen. "Recent Art of the West Coast." Art in America, XLIII, 1 (February, 1955), pp. 62-71.
- Portland Art Museum. Paintings and Sculptures of the Pacific Northwest: Oregon, Washington, British Columbia. Portland, 1959. Biographical paragraphs by Rachael Griffin and Donald Jenkins.
- Portland, Ore. Oregon Centennial Painting Exhibition. The Oregon Scene. Portland, 1959. Text by Francis J. Newton.
- Eugene, Ore. Museum of Art, University of Oregon. Northwest Painters: 1961. Eugene, 1961.
- Seattle. Otto Seligman Gallery. Northwest Artists of the Otto Seligman Gallery. Seattle, 1962.
- Albi, G. F., and Peck, G. B. The Artists of Puget Sound. Seattle: Metropolitan Press and Western, 1962.
- Eugene, Ore. Museum of Art, University of Oregon. Pacific Northwest Art: The Haseltine Collection. Eugene, 1963.
- Tacoma, Wash. Kittredge Art Galleries. Northwest Art. Presented by the University of Puget Sound and the Department of Art. Tacoma, 1963.
- Baldinger, Wallace S. "Regional Accent: The Northwest." Art in America, 1, 1965, pp. 34-39.
- Perkins, Constance. "Factor Fiction? The Legacy of Oriental Art." Art in America, 1, 1965, pp. 42-47.
- Seldis, Henry J. "Exhibition Preview: Pacific Heritage." Art in America, 1, 1965, pp. 27-33.

ARTISTS' BIBLIOGRAPHY

GUY ANDERSON

- Seattle Art Museum. Guy Anderson. Seattle, 1960.
- Faber, Ann. "Guy Anderson Paintings Follow New Directions." Seattle Post-Intelligencer, Sunday, March 7, 1965, p. 4+.
- Robbins, Tom. Guy Anderson. Seattle: Gear Works Press, 1965.

ROBERT BOSWORTH

- Eugene, Ore. Museum of Art, University of Oregon. Twenty Northwest Architects. Eugene, 1962. p. 47. Foreword by Wallace S. Baldinger.

LOUIS BUNCE

- Los Angeles. Tamarind Lithography Workshop, Inc. Louis Bunce (newsletter). Los Angeles, 1961.
- Portland, Ore. The Fountain Gallery of Art. Louis Bunce. Portland, 1962.
- Portland, Ore. Portland Art Museum. Louis Bunce, A Retrospective Exhibition. Portland, 1955. Introduction by Thomas C. Colt, Jr. Notes by the artist.

KENNETH CALLAHAN

- "Kenneth Callahan." Magazine of Art, XLI, 4, April, 1948, p. 143.
- NY. Collection of Emily Winthrop Miles. An Exhibition of Paintings and Drawings by Kenneth Callahan. NY, 1960.

ROBERT COLESCOTT

- Fagan, Beth. Exhibition review. The Sunday Oregonian (Portland), October 13, 1963, p. 12 ("Society Section").

WILLIAM CUMMING

- Seattle Art Museum. William L. Cumming. Seattle, 1961.

MORRIS GRAVES

- NY. Museum of Modern Art. 18 Artists from 9 States. NY, 1942, pp. 51-59. Edited by Dorothy C. Miller, with statements by the artists.
- Sweeney, James Johnson. "Five American Painters: Graves, Gorky, Avery, Matta, Pollock." Harper's Bazaar, LXXVII, 2788 (April, 1944), pp. 75-76 ff.
- Valentiner, William R. "Morris Graves." Art Quarterly, VII, 4 (1944), pp. 250-256.
- Francis, Henry Sayles. "Gift of the Gamblers in Modern Art: Wounded Scoter, No. 2." Cleveland Museum Bulletin, XXXIV (March, 1947), p. 56.

- Phillips, Duncan. "Morris Graves." Magazine of Art, XL (December, 1947), pp. 305-308.
- Soby, James Thrall. "Ben Shahn and Morris Graves." Horizon, No. 93/94 (October, 1947), pp. 48-57.
- Soby, James Thrall. Contemporary Painters. NY: Museum of Modern Art, 1948, pp. 40-50.
- Sweet, Frederick A. "Morris Graves and Lyonel Feininger." Chicago Art Institute Bulletin, XLII (September, 1948), pp. 65-68.
- Takiguchi, S. "Tobey and Graves." Mizue (Tokyo), No. 575 (July, 1953), pp. 6-8. Text in Japanese.
- Rexroth, Kenneth. "The Visionary Painting of Morris Graves." Perspectives, No. 10 (Winter, 1955), pp. 58-66.
- Payne, E. H. "Surf Birds," Detroit Institute Bulletin, XXXV, 1 (1955-56), pp. 20-21.
- Coates, R. M. "Art Galleries: Retrospective Exhibition at the Whitney Museum." New Yorker, XXXII (March 17, 1956), pp. 128 ff.
- Houston, Texas. Contemporary Arts Museum. Contemporary Calligraphers: John Marin, Mark Tobey, Morris Graves. Houston, 1956. Foreword by Frederick S. Wight.
- Soby, James Thrall. "Arthur Dove and Morris Graves," Saturday Review, XXXIX (April 7, 1956), pp. 32-33.
- Tyler, P. "Mysticism, Pastiche and Graves: Retrospective Show at Whitney Museum." Art News, LV (March, 1956), pp. 42-44 ff.
- Wight, Frederick S. Morris Graves. Berkeley and Los Angeles: University of California Press, 1956.
- Rodman, Selden. Conversations with Artists. NY: Devin-Adair, 1957. pp. 6-14 ff.
- Cohen, G. M. "Bird Paintings of Morris Graves." Collector's Art Journal, XVIII, 1 (February, 1959), pp. 16-19.
- Wright, Clifford. "American Dream World: A Mystery of Space." Studio, CLVII (January, 1959), pp. 16-19.
- Montague, John. "Creatures of the Irish Twilight." Horizon, XI, 6 (July, 1960), pp. 105-112.
- Kuh, Katherine. The Artist's Voice. NY: Harper and Row, 1962. pp. 105-117.
- Smith, Vic. "Morris Graves." Artforum, I, 11 (May, 1963), pp. 30-31.
- Eugene, Ore. Museum of Art, University of Oregon. Morris Graves: A Retrospective. Eugene, 1966. Foreword by Wallace S. Baldinger. Essays by Nancy Wilson Ross, Virginia Haseltine and Gerald Heard.
- CHARLES E. HEANEY
Baldinger, Wallace S. "Charles E. Heaney." Art in America, XXXVI (January, 1948), pp. 37-47.
- Portland, Ore. Portland Art Museum. Charles Heaney, A Retrospective Exhibition. Portland, 1952. Notes by Priscilla Colt and William H. Givler.
- Fagan, Beth. "Charles Heaney Art Contemplative." The Oregonian (Portland), February, 1966.
- Portland, Ore. Image Gallery. Charles Heaney. Portland, 1966. Notes by Barbara McLarty on included sheet.
- PAUL HORIUCHI
Utica, NY. Munson-Williams-Proctor Institute. 4 Artists in 5 Media. Utica, 1965.
- Flagstaff, Arizona. Northern University. The Colleges and Universities Collect. Flagstaff, 1966, pp. 68, 69, 92.
- ROBERT HUCK
Corvallis. Oregon State University Memorial Union Gallery. Robert E. Huck: A Memorial Exhibition: 1923-1961. Corvallis, 1961.
- WILLIAM IVEY
Seattle Art Museum. William Ivey. Seattle, 1964.
- LEO KENNEY
Cornelius, Betty. "Seattle Painter (interview)." Seattle Post-Intelligencer, October, 1946.
- Martin, Suzanne. "Counter-Point," Seattle Post-Intelligencer, April 3, 1949.
- Langsner, Jules. Review of one-man show at Zivile Gallery, Hollywood. Art News, LII, January, 1954, p. 21.
- Robbins, Tom. "Local Painters Reappraised." Seattle Magazine, II, 20, November, 1965, pp. 6-9.
- NORMAN LANE
"Patterns of Harmony." Eugene Register-Guard (Oregon), September 19, 1965, "Emerald Empire" section.
- "Norman Lane." Westart, November, 1965.
- DAVID McCOSH
Rowan, E. B. "I've Had a Toothache," Magazine of Art, XXX (Sept., 1937), pp. 538-542.
- Eugene, Oregon. Museum of Art, University of Oregon. Two Painters and a Sculptor: Jorge Elliott, Tom Hardy, David McCosh. Eugene, 1958, pp. 9-11. Edited by Wallace S. Baldinger.
- "McCosh." Eugene Register-Guard (Oregon), June 28, 1964, p. 13, "Emerald Empire" section.
- JACK McLARTY
Griffin, Rachael. "The Metaphorical Art of Jack McLarty." Northwest Review, Fall-Winter, 1960, p. 48 ff.

- Portland, Ore. Portland Art Museum. Jack McLarty-A Retrospective Exhibition of Paintings and Drawings. Portland, 1963. Foreword by Francis J. Newton. Notes by Rachael Griffin.
- CARL MORRIS
Portland, Ore. Portland Art Museum. Carl Morris. Portland, 1952. Notes by Priscilla C. Colt and the artist.
NY. Kraushaar Galleries. Carl Morris. NY, 1956. Notes by the artist.
NY. The American Federation of Arts. Carl Morris. NY, 1960. Edited by Grace L. McCann Morley. Statements by the artist.
- JOSEPH PETTA, JR.
Seattle Art Museum. Joseph Petta, Jr. Seattle, 1964.
Eugene, Ore. Museum of Art, University of Oregon. 9 Pacific Northwest Artists/3 Dimensions/1966. Article on Joseph Petta by Tom Robbins, printed on separate card.
- CLAYTON S. PRICE
Reynolds, Lloyd. "The Art of C. S. Price," Reed College Notes, X, 5, February, 1948.
Portland, Ore. Oregon Journal. 50 Years with C. S. Price. Portland, 1950. Essay by Frank H. Hurley.
Portland, Ore. Portland Art Museum. C. S. Price. 1874-1950: A Memorial Exhibition. Portland, 1951. Preface by Thomas C. Colt, Jr. Essays by Harris K. Prior, Priscilla C. Colt.
- MICHELE RUSSO
Friedman, Ralph. "The Painter Russo." The Sunday Oregonian (Portland), September 18, 1966, p. 10 ("Northwest Magazine").
- MARK TOBEY
NY. Willard Gallery. Mark Tobey. NY, 1944. Includes text on Tobey by Sidney Janis.
Portland, Ore. Portland Art Museum. Paintings by Mark Tobey. Portland, 1945. Statement by the artist. Comments by Julia and Lyonel Feininger.
Callahan, Margaret Bundy. "Mark Tobey, Breaker of Art Traditions." Seattle Times, Mar. 17, NY. Museum of Modern Art. Fourteen Americans. NY, 1946. Edited by Dorothy C. Miller. Statement by the artist.
NY. Willard Gallery. Tobey. NY, 1947.
MacAgy, Douglas, ed. The Western Round Table of Modern Art. Abstract. San Francisco: San Francisco Art Association, 1949. Tobey a panelist.
NY. Willard Gallery. Mark Tobey. NY, 1949. Note by the artist.
NY. Whitney Museum of American Art. Mark Tobey. Retrospective Exhibition. NY, 1951. Foreword by Herman More. "Tobey's Story" (including statements by the artist), by Jermayne MacAgy.
Rexroth, Kenneth. "Mark Tobey of Seattle, Washington." Art News, L, 3 (May, 1951), pp. 16-19.
San Francisco. California Palace of the Legion of Honor. Retrospective Exhibition of Paintings by Mark Tobey. San Francisco, 1951. Introduction by Jermayne MacAgy. Statements by the artist.
NY. Willard Gallery. Tobey. NY, 1953.
Takiguchi, S. "Tobey and Graves." Mizue (Tokyo), No. 575 (July, 1953), pp. 6-8. Text in Japanese.
Zervos, Christian. "Mark Tobey." Cahiers d'Art XXIX, 2 (1954), pp. 260-263.
Flanner, Janet. "Tobey, Mystique errant." L'Oeil, VI (June, 1955), pp. 26-31. Translated into English: "Sage from Wisconsin." Selective Eye, 1955, pp. 170-175.
London, England. Institute of Contemporary Arts. Mark Tobey. London, 1955. Introduction by Lawrence Alloway.
Houston, Texas. Contemporary Arts Museum. Contemporary Calligraphers: John Marin, Mark Tobey, Morris Graves. Houston, 1956. Foreword by Frederick S. Wight. Statements by Tobey.
Melquist, Jerome. "Un nouveau point de rencontre entre l'Occident et l'Orient." Prisme des Arts, VI (Nov., 1956), pp. 30-32.
Kochnitzky, Leon. "Mark Tobey." Quadrum. IV, 1957, pp. 14-26.
Miller, Dorothy C. "Mark Tobey," Bauer, John I. H., ed., New Art in America (Greenwich, Conn.: New York Graphic Society, 1957), pp. 193-197.
Rodman, Selden. Conversations with Artists. NY: Devin-Adair, 1957. pp. 2-8.
NY. Museum of Modern Art. International Council. Lipton, Rothko, Smith, Tobey. XXIX Biennale, Venezia, 1958; Stati Uniti d'America. NY, 1958. Preface by Porter A. McCray. "Mark Tobey" by Frank O'Hara.
Tobey, Mark. "Japanese Traditions and American Art." College Art Journal, XVIII, 1 (Fall 1958), pp. 20-24.
NY. Whitney Museum of American Art. Eighteen Living American Artists. . . . NY, 1959. Includes Tobey statement from "Reminiscence and Reverie."

- Roberts, Colette. Tobey. Paris: Le Musée de Poche, 1959. Also English edition, NY: Grove Press, 1960.
- Seattle Art Museum. Mark Tobey: A Retrospective Exhibition from Northwest Collections. Seattle, 1959. Text by Edward B. Thomas.
- Washington, D. C. St. Albans School. Fiftieth Anniversary Celebration; May 21-June 3, 1959. Tobey section by Arthur Hall Smith.
- Wiegand, Charmion von. "The Vision of Mark Tobey." Arts, XXXIII, 10 (Sept., 1959), pp. 34-41.
- Aston, Dore. "Mark Tobey." Evergreen Review, IV, 11 (Jan.-Feb., 1960), pp. 29-36.
- Kuh, Katherine. "The Painter meets the Critic." Saturday Review, XLIII, 27 (July 2, 1960), pp. 31-32. Interview with the artist.
- Mannheim, Germany. Kunsthalle. Mark Tobey. Mannheim, 1960. Includes excerpt in translation of a letter from Tobey, part of which is also given in facsimile.
- Chevalier, Denys. "Une journée avec Mark Tobey." Aujourd'hui, VI, 33 (Oct., 1961), pp. 4-13.
- Chevalier, Denys. "Un Entretien avec Mark Tobey." Pour l'Art, XXCI (Nov.-Dec., 1961), pp. 33-37.
- Choay, Françoise. Mark Tobey. Paris: Hazan, 1961.
- Paris, France. Musée des Arts Décoratifs. Mark Tobey. Paris, 1961.
- Watt, Alexander. "Paris Letter: Mark Tobey." Art in America, IV (1961), pp. 112-114.
- Chevalier, Denys. "Tobey et les dangers de l'espace. Propos recueillis par Denys Chevalier." XXe Siècle n.s. XXIV, 18 suppl. (Feb., 1962).
- Fried, Michael. "White Writing and Pop Art." Arts Magazine, XXXVI, 7 (Apr., 1962), pp. 26-28.
- Seitz, William C. Mark Tobey. NY: Museum of Modern Art, 1962.
- "Seattle Sketches of Mark Tobey." American Artist, XXVI (May, 1963), p. 56 ff.
- Mark Tobey: The World of a Market. Seattle: University of Washington Press, 1964.
- Wright, Clifford. "Mark Tobey, Homo Ludens and Humanist." Studio, CLXVIII (July, 1964), pp. 24-27.
- Basel, Switzerland. Galerie Beyeler. Tobey. Basel, 1966. Introduction by John Russell. Statements by the artist.
- Bern, Switzerland. Kunsthalle. Mark Tobey. Bern, 1966. Notes by Wieland Schmied. Statements by the artist.
- Seattle. Otto Seligman Gallery. Mark Tobey. Seattle, 1966. Preface by François Mathieu.

