

today. I looked the other day, and, yes, it's still there. I don't pay attention anymore, but I really had hoped for something going through these three floors that would be much stronger in color. The Anuszkiewicz things are pale. They look like they're made of Formica. That's not to say that they're no good, but not for this place.

Schulze: There were, as I recall, passages in the bank where the work that she bought and installed worked very, very well. I believe it's on the fifth floor, the officers' floor, that there are some very, very fine old masters.

Manny: There's a big Rodin or Bourdelle there at one end that is a counterpoint for the room. After she finished the assignment and wanted to retire from it, the bank had Bob Middaugh as curator for a while, and now for several years they've had John Neff, who had been with the Museum of Contemporary Art. So they're really committed to keeping the program active, and I think they're still purchasing things. Sometime later I received a note from Gaylord Freeman that had a clipping of a tapestry that Helena Hernmark had done for Weyerhaeuser. SOM had done Weyerhaeuser headquarters out in the Northwest, and just outside of the employees' dining room is this wonderful tapestry. It's the trunk of a tree that's overgrown with moss, and it's beautifully lighted. It's magnificent. It's maybe too representational for some, but for me it's very appealing. It struck Gaylord Freeman's fancy, too, and he sent this article to me. He wrote, "Why can't we have something like this?" I wrote back to him, and I had to point out that this was the same artist he could have hired five or six years before but had turned down because of Katherine. He got a nice chuckle out of that.

Schulze: I think the First National Bank collection, put together by Katharine Kuh, was one of the earliest such corporate collections in America.

Manny: And it's a very fine one. They've done a brochure about it, a little catalog. It's