



SOUTHWEST ARTIST AND EDUCATOR

Annita Delano

Interviewed by James V. Mink

VOLUME II

Completed under the auspices
of the
Oral History Program
University of California
Los Angeles

Copyright © 1976
The Regents of the University of California

This manuscript is hereby made available for research purposes only. All literary rights in the manuscript, including the right to publication, are reserved to the University Library of the University of California at Los Angeles. No part of the manuscript may be quoted for publication without the written permission of the University Librarian of the University of California at Los Angeles.

TABLE OF CONTENTS

VOLUME II

TAPE NUMBER: VII, Side One (March 11, 1971) 318

UCLA art department--Nellie Huntington Gere--Influence of Dow--Early curriculum--Teacher training--Louise Sooy--George Cox--Sentiment against painting--Financial problems--Art and environment--James Breasted, Jr.--Departmental conflicts--Historical opposed to integrated approach--Belle Whitice mistreated--Conflicts with George Cox.

TAPE NUMBER: VII, Side Two (March 18, 1971) 343

James Breasted, Jr.--Proposed split of department--Pure vs. applied in university studies--Art history in the UCLA curriculum--George Cox and the art of the city--Memorial service for Olive Newcomb--Problems of George Cox--Robert Hilpert becomes chairman--S. Macdonald-Wright--Helmut Hungerland--George Cox retired.

TAPE NUMBER: VIII, Side One (April 1, 1971) 370

End of the Cox administration--Hiring of Robert Hilpert--Hilpert's achievements--Communists in the department--Departmental policy meetings--Karl With--Dean David Jackey--Committee and administrative problems--Departmental divisions--A communist student.

TAPE NUMBER: VIII, Side Two (April 9, 1971) 397

Teaching of education at UCLA--College of Applied Arts--Committees--S. Macdonald-Wright--William Bowne and E. Clinton Adams--Administering and creative work--Gallery exhibits of teachers' works--Gibson Danes and reorganization--Clinton Adams asked to resign--Karl With--New building--Planning classroom space--Teacher recruitment--Gibson Danes.

TAPE NUMBER: IX, Side One (April 9, 1971) 423

Selection of Gibson Danes--Enlarging the department--Bringing in Frederick Wight--Recruitment--Wight equips the gallery--UCLA Art Council--The Willits Hole collection--Controversy over its authenticity--The Arensberg collection, rejected by Regent Edward Dickson--Dickson's dislike for modern art--Delano exhibit in the gallery.

TAPE NUMBER: IX, Side Two (April 22, 1971)450

One-man show at UCLA--Outlets for artists' work--
Showings around the country--Paintings of old houses--
Subject matter--Handled by East-West Gallery, San
Francisco--Los Angeles galleries--Frank Perls--La
Cienega galleries--Ceeje Gallery and UCLA artists--
Delano exhibit in the UCLA gallery--Controversy
over faculty shows--Other Delano shows.

TAPE NUMBER: X, Side One (April 22, 1971) 476

Thoughts on training artists--Karl With--Absolutism
of theory--With clashes with Gibson Danes--Frederick
Wight--Developing the gallery--The Art Council--
Danes leaves for Yale--Lester Longman--New art building--
Functional errors--Perspective on the leadership of
the art department--Industrial arts--Retirement party--
Ex-students--Research and painting.

TAPE NUMBER: X, Side Two (April 29, 1971) 501

Barbara Morgan--Mutual influences--Dancing--Shibley
Boyes--Willard D. Morgan--The Morgans and photography--
The dance--Summer's Children--Influence of Dow theory--
Orientalism--Summer trips to New Mexico--In search of
landscapes--The Howards, 1927--Reconnaissance trip--
Meeting the Zuñi--Camping companions.

TAPE NUMBER: XI, Side One* (April 29, 1971) 527

Camping experiences--Trading posts--The Wetherills--
Tale of a medicine man--Canyon de Chelly--Canyon del
Muerto--Communicating with the Navajos--Cliff dwellings--
The White House--Painting--The Grand Canyon--Monument
Valley--Navajo sand painting ceremony--Sand paint-
ings for the public.

TAPE NUMBER: XII, Side One (May 6, 1971)552

Sites for landscape painting--Red Rock Canyon--The
Channel Islands--Santa Cruz Island--Bagging a boar--
The old adobe--Los Angeles sites--Themes and influences--
At home: figure studies--The Grand Canyon and geo-
logical formations--Space, light, abstraction--Colors--
Perspective--At home: still life--The garden--Garden
Theme--Critical reception.

*Side Two was not utilized for recording.

TAPE NUMBER: XII, Side Two (May 7, 1971)578

Influence of Indian dances--Zuñi ceremonies--Memorizing details--Sacred dances--Colors of costumes and landscapes--Navajo night dances--Trees--Murals--Sgraffito--Mural for the Delano home--Color contrasts--Use of cartoons--Sense of growth.

INDEX603

ERRATA: p. 577 does not exist.

TAPE NUMBER: VII, SIDE ONE

MARCH 11, 1971

MINK: This afternoon, you have been going through files from the chancellor's office which pertain to the art department, and the reports, correspondence, and so on. And now you have said that you would like to comment some on the history of the department with relation to these documents, and from time to time I will have questions I would like to ask you, too. You said, I think, first you wanted to talk about some of the earlier heads a little bit more in detail than you have already.

DELANO: Yes. I would like to say something about Nellie Huntington Gere, who really made the art department in its earliest years, starting with what we call the old Normal School down where the public library is today and then going to Vermont Avenue. There, there was quite an enlargement starting with the new buildings. The art department progressed in every way, with the faculty more or less chosen from people who had attended Arthur Wesley Dow's courses in Columbia University, New York. There seemed to be a great stimulus from his kind of teaching. [tape turned off]

As the students kept coming in and as Dr. Moore got this vision of doing more for training of teachers, we had

this as the background for our development; that is, looking forward to an enlargement of all curricula, and an extension from a three-year school to four years and finally to degrees. This struggle from smaller outlook to a larger was something that extended for many years in the development of the art department. Now Miss Gere's part was quite notable. The students adored her. She was from New England originally; there was a sort of Spartan quality about her. And she was very logical and very appreciative of the arts--a real organizer. She brought her cousin, Helen Chandler, into the department in those early years--this is after 1915 or about that time.

MINK: Apparently at that time there was no rule against a relative working in the same department?

DELANO: No, I don't think it ever applied to cousins particularly. But Miss Chandler was quite a painter, and she attended Columbia University also. Mrs. Sooy was another one that came in about that time, and she came from Columbia. Mrs. Sooy was an entirely different type, and this shows Miss Gere's attitude towards bringing in a balanced faculty of people of different temperaments and ideas even though all of these people I've mentioned had the Dow training in Columbia. And in that, they really stuck together throughout their whole time in the university.

Miss Gere's main subject was art history, but one must bear in mind that all of the courses were developed in reference to teaching, especially in the grades and in high school. In that respect, the collections that were amassed as the student guides--the illustrative matter, the slides and so on--were put together with this in mind, and especially for appreciative training rather than detailed historical analysis.

MINK: There was not at that time, then, the great growth that is to come in the later years of the art history?

DELANO: No, there wasn't. But the great masterpieces were shown in slides of all periods. Miss Gere gave courses in Oriental art history--China, Japan. She had traveled to those countries and seen things firsthand. She had been to India, and so on. So there was a worldwide attitude in reference to it. There were slides on the arts of ancient Mexico and Peru, of the islands--the cultures of the various island groups of people--all of the Western tradition from early to late.

MINK: So she was really the major art historian?

DELANO: She was really the first art historian. And it included the history of architecture, the history of painting, as well as the minor crafts and arts. There was special stress on this part because it would have an effect on the everyday life of the average student,

whether he was in the lower grades or in high school. Really, there was such a development of schools and of population in the late twenties and thirties all over Southern California that many new colleges and schools were built, and our graduates were asked to come in and form art departments, and they stayed until they retired. An example of one would be John Herbert in Fresno--built up a wonderful art department. Miss Gere was really a model type of person to inspire one in building a department.

MINK: Well, let me ask you, during this same period would you say that the influence of, say, the USC art department upon the growth of art education in Southern California was negligible compared to UCLA's?

DELANO: Yes, I would say so. There was just a beginning year of course in ceramics by [Glen] Lukins. There was quite a developed school of architecture--I suppose they called it a school. However, they were against modern. This I found out--I think I mentioned it once--in this series of talks.

MINK: But they really weren't teaching....

DELANO: They were not teaching teachers, but they did later, I think--I may be wrong--when they started this sort of thing.

MINK: So at this time UCLA was really the major teacher training for art in Southern California.

DELANO: And when we acquired Dr. Moore as the head of the whole school, he changed the attitude towards the extension and lengthening of all courses--that is, I mean, adding years so the teachers would be trained in a better way. I remember that he told Mrs. Morgan and me one time that he carried a letter of resignation to the regents in his pocket, that he would resign unless they developed teacher training. So now that we have full teacher training with the degrees, it just seems almost impossible to think back to earlier periods when a normal school, all over the country, was supposed to be the end and all for the ordinary teacher in the schools. Now, degrees are asked for. There is a specialization about it, but it seems to me it's very necessary. There are many things about the history of education and about methods and development of teacher training that is greatly needed for teachers.

MINK: You were talking about Miss Gere and her part in all of this.

DELANO: Yes, as a building of art departments. I mentioned Mr. Herbert at Fresno, and we had people in Pasadena. They built the college there and all of the people they hired for their art teachers were from our department. Long Beach--I'm speaking more of the earlier years.... And some of our people taught at San Jose and San Diego. See, then the junior colleges--that was something that

started, and they needed art teachers. So almost every graduate found a place right away in a college. One is never finished with an education. They can learn on the job, they can travel, and they can certainly get together in conferences over development of students' work; and I think this happened to a great extent in California during those years. We had not only art teachers' associations in localities like Pasadena, Long Beach, Los Angeles, San Diego and so on; but we also had what was called the Pacific Arts Association. This met every year either in a large city like San Francisco or Los Angeles, sometimes San Diego or Fresno, and delegations would go from all the other places, and everybody made an effort to get there and bring students' work for exhibition. Then there would be profitable discussions as well as major talks. People came from all over the country to give these talks. There was a great stir in the air about recognizing the arts in the schools. In other words, if we don't have art we have a backward culture, it seems to me.

I might say that other people from Columbia were accompanying Miss Gere in all of this effort to make an enlarged art department. We had Miss Hazen; we had, oh, a number of others--I can't just recall now--from Columbia. Then when the department moved along with the rest of the

university to Westwood--that was in 1929--we had to meet on the top floor of the library. The Education Building wasn't finished, so we had to be up there. The people in charge were flexible enough to steer the students through an entirely different experience. Instead of painting in studios, we had to ask them to paint at home, and this meant that the students came for one-hour classes for criticism. They'd bring their work there. There was perhaps one or two large rooms where they could do a little drawing and painting, but not under their own separate teachers for each class. This went on for a year, and then finally we moved into the Education Building. We occupied almost the whole first floor and some of the rooms on the upper floor. This included a gallery, no elevator except a sort of dumbwaiter in one place--but we were expected to have exhibits up there--and then a large studio for ceramics and sculpture. Otherwise, the place on the top floor was occupied by home economics and by the music department. So things were crowded.

Anyway, there was a period here when Miss Gere was nearing the end of her period of time. She had reached the age of sixty-five, and there was a unanimous effort on the part of the staff to have her remain until she was seventy if she cared to. And she did, because she

had spent her own money to travel around the world to gain firsthand experience for these courses in art history. She just devoted her life to the department. First of all, Mrs. Sooy had been chairman of the department while Miss Gere traveled. Then she remained in that post for a number of years till there was a time when there was an undercurrent against Mrs. Sooy for not liking certain people or doing the best for their development, and so one way or another she was asked to resign as chairman and to choose somebody for chairman. She chose Professor Cox from Columbia University.

I might just say a word for my own personal opinion right here. Mrs. Sooy had studied to be a painter as well as a teacher in Columbia University, but I think she gave up the idea of becoming a painter and went into costume and interior design as the main subjects she was to teach in the department. At the same time, I think I've explained about her personality that grated on some people--the idea of ridiculing or downgrading people if they didn't follow the Dow ideas. Perhaps if we had known how to confront someone else on an equal basis, this might not have occurred, but as it was, I think she didn't want me to be there and didn't like Barbara Morgan who was also, as I explained once, quite a thinker in her work. And we had differing ideas. So when Dr. Moore asked Mrs.

Sooy to find another chairman, she chose Mr. Cox from Columbia. Now, he had written against painting, also. In various ways he downgraded painting. There were times that he would look up to it and call it one of the arts and show slides in his courses in art history and what he called Art and Civilization and so on. Yet anyone who was vitally interested would, I think, sooner or later, run into this bias which he had. In fact, I heard him talk in 1928 at the International Conference of Art and Industry in Prague, and in that speech he downgraded the fine arts and said, "Let's get to the little things." Well, that's fine, but why downgrade something? You know, this type of argument which you have to kill something to make something else--it's so negligible. It's, to my mind, not thinking straight about the whole thing.

That was the first inkling that I had of perhaps having trouble, when he was brought into the art department. When he came he said that he would follow Mrs. Sooy in everything that she said about the art department, and then this led to many encounters where we were somewhat unhappy about his attitude towards the painting.

There were other things. See, the war came along, and this made a sort of a running background of the ideas that you must save money. That's fine. But in the management of the affairs of the art department, we had

much to criticize with respect to Mr. Cox, because he seemed to get all mixed up in the finances of the department. Somebody would be hired and then maybe they would be given more classes. For example, Mrs. [Ida] Abramovich, I remember, was asked to teach, I think it was, half time; but sooner or later she had a whole-time program and there was hardly any increase.

MINK: And a half-time salary?

DELANO: At a half-time salary.

MINK: How ridiculous.

DELANO: Yes, this is something that went on. The excuse for it was, "Well, it's the wartime, and we have to conserve," and all of that. But when Dr. Sproul or Hedrick or whoever was the chancellor--I don't believe they called them chancellors then; it was a provost or whatever--would hear about it, then there was some mistake. And these mistakes kept going on and on in reference to the art department, and we were losing our money, our budget, as it were, for the art department, getting all mixed up. Then it was very disheartening about Miss Gere, of course, for we have a great many letters from the whole department about her. Finally, this was straightened out, and Miss Gere was asked to come stay on, and she was given a promotion.

MINK: Well, what happened? I mean did Mr. Cox just tell her that she would have to retire?

DELANO: Yes, he was very blunt. I think in his mind, he felt that he had inherited an art department that had a lot of women in it. This was another thing. He would sit with the faculty men in the dining room and just regale them with jokes about his department. We'd hear about it through friends of ours that, well, were amused by it, but it was rather cutting.

MINK: What kind of jokes?

DELANO: Well, belittling about women. He seemed to have this characteristic of making jokes and ridiculing people.

MINK: Women?

DELANO: Well, women in general, yes.

MINK: Was he married?

DELANO: Oh, yes, and Mrs. Cox was devoted to him. She worked to have these wonderful parties that he gave for the men, especially, then she'd have to step aside. She'd just work two days making all sorts of fancy cakes and things for the party that he was to give--stag parties they called them. Well, I guess--this is just my personal opinion--I suppose some European men have that attitude. He certainly wasn't very nice to his wife in later years. He said that she was losing her mind, and I know he came to me to find a place where she could be put away. Mrs. Hely, a friend of mine that lived next door, and I had been down to a desert place which had lovely rooms and

meals and all, and he'd heard about it, so he came over to us to see if he couldn't take his wife down there. Well, there was nothing wrong with Mrs. Cox.

MINK: Except Mr. Cox, perhaps.

DELANO: Mr. Cox, yes. And the people that took care of Mrs. Cox while she was down there said there was nothing wrong with her. So everybody else in the department took Mrs. Cox's side, and I don't know whether I should be telling this, but he just went into some kind of attitude that just didn't seem to have reality about it. You know, he died very suddenly with a massive heart attack. He didn't believe in going to doctors. He might have been doing something about it, but this just happened so suddenly. He went down to his garden to pick roses, and just fell there and never recovered. I don't know whether this has something to do with it, but in the last years all these little troubles about getting mixed up might be explained as part of his heart troubles. There were letters to the president or to whoever was provost at the time about the errors in art department reports, and it just could be something, you know, with his memory not being what it should be in reference to detail. Mrs. Cox took charge of the funeral for him. She arranged all business transactions, sold the house, and went back to England, where they both came from. She built a beautiful

house on the Isle of Wight. Many of our ex-students who knew Mr. Cox and Mrs. Cox--and liked her, too, very much--went to visit and found that she had a charming place.

MINK: How was he with the students? Was he pretty good with the students? Did the students like him?

DELANO: They seemed to like him. Again, like the faculty men, there were these running jokes that went along in his lectures and they seemed to like that. Now, certain things in light of many years passing up to now, you would see that he hated to see the billboards along the streets, and he would rave against Whittier Boulevard as one prize example. Or some of the hideous things in the city like the Brown Derby Restaurant--the making of a hat to represent a brown derby on Wilshire Boulevard. And so he had a number of photographs of these things.

MINK: Was he against the Van de Kamp's windmills, too?

DELANO: Yes, he didn't like those or any of the signs and so on. Well, neither did most of us, but there was a running argument that would show up in almost all of his lectures. This was the great thing, the axe to grind.

But instead of getting at primary causes, I don't know even today what good does it do just to talk. I mean, it seems to me something behind the scenes has to be done. It's a part of the whole system. What can you do about advertising and not have it carried to these extremes?

MINK: Of course, I suppose in these times Foster and Kleiser were the great culprits.

DELANO: They were the great culprits at that time. Yes, they were.

MINK: And they were a private organization, a private business?

DELANO: Yes, that's right. We had wonderful long roads with plenty of open country. It wasn't like the amazing growth which we've seen up through the years, with, now, a sense of being closed in and of our open spaces disappearing. I remember when Westwood Village was built, especially by the Janss people, it was laid out in the form of cowpaths, converging paths leading to the Janss building. He screamed about this time and again, and I think he was right: the fact that they didn't leave any parks in Westwood. Again, why didn't he talk directly to the Janss people? This would have been my idea, to get in there at the beginning and see that they put in parks. Sometimes those of us in the universities, I think, are so remote from the actual happenings, that that's one reason the art that we love doesn't permeate all of these expressions in the surroundings, in the design of a city, and in our homes. This is important, but I don't think it needs to kill the so-called fine arts. You give a lecture on all of this part of the city beautiful; at

the same time, say we don't need to study painting any more. Or to have somebody on the other side downgrade the design area. Men came from Europe to teach who didn't appreciate painting and would want to stress design expressions. Some thought an art department should consist of courses in history of art.

MINK: Who was that?

DELANO: Well, we had Dr. [James] Breasted [Jr.] for one. Well, he's an American but he had studied in Germany, had most of his training there.

MINK: Incidentally, you mentioned there was an important letter concerning Breasted that you found in the file.

DELANO: Yes, where he ran down the courses of applied design, which would get to the heart of the matter. Great numbers of objects being designed that would be ugly, and perhaps people would find them in the stores; there would be no possible way in which they could be organized or integrated into the homes and used in a fine way--which goes back to appreciation running through everything. He would downgrade these courses and call them courses that belonged in a trade school. Now, he was working in Princeton or had studied there. (Let's see, did I get him mixed up? I'll have to check whether he was really in Germany or not. One of the men we had was from Germany.) But Breasted came from Princeton where most of the courses were at that time

in art history, and so he was very naive about the design of an object and its place in an ensemble. He could go through many books and cull from them what he thought was a work of art because somebody else said it was, but to have the genuine beginning appreciation which would select on its own experience.... That is, for example, he would be backward in appreciating modern, what would be the modern at the time, the most recent expressions of architects or designers or painters and sculptors, because they weren't in the fold yet. Somebody hadn't written about them. I mean, this is just my way of explaining what I think was in back of his training. Not only that, but to a historian of his type, the idea of dating of things was most important; it wasn't how fine an art it was. And so the students had a certain kind of so-called scholarly attitude, but a neglect in what I'd call the vital, appreciative side of it, from a man like Breasted.

I find, in going over these records, Dr. Breasted was one who put doubts in the minds of the administrative leaders. I didn't find that Dr. Sproul fell for this at all. I think he had a fine idea of a rounded art department. And our plan had been something like the thing that Miss Gere first laid out--to have the different arts and crafts and painting and sculpture and teaching of art and art history integrated as a department. But if you find somebody

coming in from another school that has had no experience with this rounded concept, and worst of all, if you have somebody at the head without this idea. I think it takes a genius to overcome that.

We had an example outside the university that I can recall. Down at the Los Angeles [County] Museum [of History, Science, and Art] they had trouble, too, finding a man who would head the museum at that time, where they had history, art, and science. You would have a man trained, let's say, in one of these branches. Now what would have to happen to his attitude in order to organize and expand something that goes in three directions mainly? Well, they had man after man there and had trouble. In fact, when Breasted left the art department--we had so much trouble with him, and I haven't finished on that--he went to the Los Angeles museum, and there he antagonized almost everybody that worked in the museum. He couldn't allow them to go in their own way; he didn't appreciate what they had done, and so they just got rid of him in a couple of years, I think.

MINK: How was it that he was out at UCLA?

DELANO: At UCLA, he officially stayed a little longer than he did at the museum, simply because the war came along and he had to go to Washington and was in some capacity there that had to do with the field details--I

don't know, planning new uniforms or something of the kind. So he wasn't around all that latter part of the war, and then he came back. But before that, before he'd gone to Washington, he wanted the university to house a collection of books, a library which his father had amassed. You see, he was the son of James Breasted I, the archaeologist, the historian who had specialized in Egyptian history. So this James II had been with his father on those trips. In fact, he told me one time, "Annita, all my troubles have been due to the fact that I'm the son of a great father." He knew that he had troubles getting along with people. He antagonized people in our department, and he antagonized them down there at the Los Angeles museum.

MINK: Just by belittling, by criticizing?

DELANO: By criticizing. Now firsthand, he'd give a wonderful impression. He was good looking and enthusiastic and [had a] well-ordered way of thinking about things, but was very unaware of the missing gaps; that is, the real-life vitality of the arts and perhaps the understanding of people.

He wanted this collection brought into the art department, and this cost a great deal of trouble. For months and months, they haggled over bringing that collection in there. In the first place, the art department had to find a room. We had weaving as one of the courses taught

by Miss Whitice. She was asked to give up the room. It had a special arrangement for closets and sinks and so on where the students had to dye materials and so forth. Well, the place was already being crowded out. There was no other large room she could go to, so they put her in the attic, with inadequate light and heat and no air conditioning in those days in the Education Building. It was just dreadful. Of course, Mr. Cox had a bias against Miss Whitice to begin with, and so I don't know whether he wanted to discourage her, but the letters she wrote about this were just terrible. I mean, it made me feel very sad to think that she had to do this.

MINK: Did she every try to speak up, fight back, to go to [E.C.] Moore?

DELANO: Yes, finally she fought back. She wrote to Sproul. And copies of the letter were sent to Hedrick (or whoever) and to Moore, I guess, and to the head of the art department at the time--about this mistreatment and the summary way in which Mr. Cox wanted to fire her. I'm getting mixed up here. I haven't finished Cox, and I haven't finished Breasted.

MINK: That's all right. It comes about the same time.

DELANO: It comes at the same time. I was speaking about moving Miss Whitice out and what troubles that caused. And then Mr. Breasted wanted steel shelves put all around

the room where he could put this collection up of his books, and he wanted them bolted to the floor and to the walls. So there was quite an expense. Not only that, but he wanted the university to pay for the shipping of the books from Chicago, where his father had built up the collection, and pay the insurance on the whole thing. It was not to belong to the university. The thing he said was that the university could use them, but they couldn't take them out of the room. So, you see, it was all at the expense of the art department or the university in general. They had to rake up funds to do all of these things.

This sort of maneuvering went on and on and on, and I know that Dr. Sproul and Hedrick were quite provoked at times. Then there was a coin collection which had been loaned to him from a man that had made collections of very ancient coins, and Breasted wanted to study these. Well, then, about that time he was sent to Washington for the war, and so he wanted the university to pay an insurance on the coin collection. He had the department, as well as Dr. Sproul, feel that we hadn't any benefit out of the coins because the insurance was not forthcoming. Anyhow, it seemed very difficult to understand his maneuvering in this thing.

MINK: He was somewhat of an opportunist, it would appear.

DELANO: Well, something. Personally, I never was in his way, so to speak, I didn't have to have my classes removed because of his wanting to take the room or anything as difficult as that. But he moved his family into the house that was adjacent to the lot at the place where I lived. I lived on Ohio, and there's a street behind this-- Selby, I believe it was--and the Breasteds took this house. He was married to a lovely woman, and they had, I think, a couple of children. His wife was a sister to Mrs. Hocking. Dr. [Richard] Hocking was the young philosopher. He, too, was the son of a great philosopher, and so he came to UCLA about the same time the Breasteds did. So I got acquainted with Mrs. Hocking by chance. I can't remember now how I first met her, but she was just a charming person, and she wanted to go on a camping trip with me, painting, wanted me to go out to Zuni, especially. Well, Dr. Hocking was going, and Bob [Robert Tyler] Lee, who was in the physical education department at that time. He was an art graduate, and he was doing stage sets and plays and dramas. I don't know exactly which department, but he cooperated with two or three departments to put on those large dramas. Bob Lee knew I went on my trips, and they tried to get me to go. Well, I figured that I would just be doing all of the cooking; I wouldn't get any painting done. It wasn't the kind of painting trip

I wanted to take, with these people, although I think I would have enjoyed talking to them and getting better acquainted. But in those various encounters, Mrs. Hocking told me that she didn't see how Breasted was going to get along in the art department because he had never had a creative art course in his life, that it was all through books and he hadn't even taught art history. He would just bone up on it, I suppose. Sure enough, it just didn't work out, not only the personal thing--he would go over the head of anybody in the department (I guess anybody has a right to do that; I know I've done it)--but to run down the thing without discussing it, I think, was something that was deplorable. So he did go to the Los Angeles museum, and eventually he wound up in a type of boys' school in New England.

MINK: Boarding school?

DELANO: Kind of a boarding school, yes. And it seemed very sad. He had gotten, oh, I don't know, perhaps two or three times the salary at the Los Angeles museum that he was getting with us, and he had the chance to become a full professor later if he had been able to really cooperate with people in the department. So this went on. And then, Mr. Cox--did I finish with him?

MINK: Not yet, I don't think.

DELANO: It seems to me I left off something there--the

way he treated Miss Gere, and how the faculty had to get together and finally see that she had her place. She needed the money. There was one other thing in explaining Mr. Cox. This is just my opinion; I don't know whether others felt this or not. He had a way of mentioning all the time that people were egotistical about their work or that they were showing off. This seemed to bug him so much of the time that you often just wondered what to do. For example, in our work at the university, we are supposed to be working on things outside of the art department, outside of our teaching. We are supposed to do some kind of creative work, and if you're not writing a book or articles, you're doing creative painting and exhibiting--specific things which count as the creative work in lieu of books. Each year, you are to hand in something, or to go to the office and tell about it and so on, and get it down in black and white. Then if you do, you might be criticized by Mr. Cox.

This came out with Miss Whitice. He accused her of not doing outside work. Well, she was a very quiet craftsman. She wasn't in the limelight, but she taught the students to make beautiful things, with quality. When she was just sort of brutally asked to leave the next year, she sent this letter to the president and to the head of the department as well as to the provost and

said that she would do more in the way of advertising her work. But here was an example of somebody who was truly modest; and yet Mr. Cox then, in the letter to her, accused her of not producing creative work on her own, you see.

In my case, one time I said, "Mr. Cox, what are we to do? If we tell you that we've done something, then you criticize us as being a little egotistical about it." I was a little disturbed, you know. I was getting to the point to get up my nerve to go to Sproul about why we weren't promoted, and I did say something about, "And I think another thing, Mr. Cox, you run women down. Now I guess if you want to cut my head off, you can." And everybody at the meeting really laughed. I don't remember exactly what I said, but we did have discussions along these lines. It was a habit, you see, that he had, of harping on it so continuously that the people were somewhat repressed. And yet there were a lot of things that went along.

I noticed in the file that there were exhibitions from time to time assembled with hard work by the staff to fill that gallery. We had no funds for hiring. I mean, now they have thousands of dollars behind the museum in the art department, but we had nothing in those days. And you brought things in at your own risk. We wanted to

have a going concern. Well, I had assembled that exhibition of things from the Union Station and put it up, and it cost me a lot of time and effort and running around to get that stuff together. Well, he wrote a note to President Sproul and never mentioned who got the exhibit up at all. There were other cases like that, but he wrote about his own exhibition and put in a little file. So, I mean, maybe we were just mixed up about what he really intended, but it wasn't a very pleasant experience and there was much talk about it.

Then losing money for the department--this was another thing that happened with us and Mr. Cox. Bring up this example: Columbia University, in the art department, didn't have nearly the amount that we had, he used to say. Well, money values had changed; and besides that, our art department was quite different from Columbia. I went to Columbia one summer and poked around to see what they had in their collections, and I found that we did have a much more going concern, much more modern, too.

TAPE NUMBER: VII, SIDE TWO

MARCH 18, 1971

MINK: At the close of the last session, Annita, you were talking about Professor Breasted and how he came as a member of the art department.

DELANO: Yes, to teach art history.

MINK: To teach art history. And how he was soon out because of the unwarranted use of the university, taking advantage of it in so many various ways, and just generally being objectionable. You wanted to go on to talk a little more about some of the things that brought about Breasted's departure.

DELANO: Yes. I don't know the exact details of just why he finally left the university, but after his period in Washington with the war duties in the army, I believe, he returned to us, and then he had this idea of more or less eliminating the art department, or so most of us thought.

MINK: What was he going to put in its place?

DELANO: Well, he wanted to have just the history of art and put it in the Letters and Science. He degraded the art department, more or less, by calling it a vocational school, as though everything we taught there was vocational. I doubt that he ever went to a real vocational school to see the difference--like, for example, to go down to one

that we have here in this city.

MINK: The Wiggins School?

DELANO: The Wiggins School, yes.

MINK: Would you say that this stance of his was due perhaps more to his background in history?

DELANO: Yes, it certainly was. He was from Princeton, as I remember; and they had, at that time at least, no creative courses, say, in painting or sculpture or design or crafts.

MINK: It was all just the history of art?

DELANO: It was all just the history of art--well, history in general, I guess.

MINK: No art department with history of art per se?

DELANO: His background was in the history of archeology. No, I wouldn't say exactly it was just the history of art. He had training with his own father in Egypt, and one would really have to go back and look at his references.

MINK: Was he really more like his father, an Egyptologist?

DELANO: While he was with us, he was working on a book having to do with the slave figures from Egypt, the ancient miniature figures that were put in the tombs. He finally did bring out quite an interesting book that was delayed during the wartime, but I think it came out later. So most of his interest was on Egypt. Anyhow, this attitude which he had, he outlined in a letter to

Provost Dykstra.

MINK: Which you saw in the files?

DELANO: Yes, this I saw in the files.

MINK: What was the date of that letter?

DELANO: That letter was May 16, 1945, Breasted to Dykstra, in which he said, "At Berkeley the need for a split between vocational-liberal arts aspects of the arts has long been recognized by establishing the School of Architecture, the Department of Decorative Art," and he puts in parentheses, "(largely vocational), and the Department of Art (mainly humanistic)"--that's also in parentheses. Now, actually a committee from Berkeley stood up for our art department. At different times, committees, I noticed, with men on the committees from Berkeley--sort of university-wide committees--whenever it came to reorganizing a department, they stood up for what we had. So had Dr. Moore and various people of the administration. They recognized the value of our art department with the pattern which we had--which was to carry on with the actual creativeness in the arts and to make it as deep and as broad as we could. But so often we had people like Breasted who came along and wanted to emphasize the history at the neglect of these other subjects, calling them vocational, as he did in this case.

MINK: Wasn't there any opposition in the art department

to what he wanted to do?

DELANO: Yes, indeed there was. I didn't find anything in letters to the administration at the time about it, but there certainly were discussions in the faculty meetings.

MINK: Can you tell me something about the people that were most vociferous and about the discussions that went on?

DELANO: Well, there was always a feeling of reluctance on the part of some of the staff in the art department to get up in discussions--that is, with the administration--because they probably thought, "Well, most of us don't have our doctor's degrees." For example, they didn't give doctor's degrees for the creative arts, so that put them in a lowly spot to begin with. But if we had someone like Mr. Cox who had to speak for us, he had a chip on his shoulder about the creative painting and sculpture. He wanted to have it mostly the decorative arts, so there was a split there. So all of these different, I think you'd call them, dichotomies in our thinking were a disadvantage to the uniqueness of the art department, trying to keep it as a whole.

MINK: I guess what I was trying to figure out is, was there anyone there who was bold enough to be a spokesman for the whole group, to sort of try to put these people in their place--like Cox and Breasted?

DELANO: I can't remember any one outstanding person who

did go against them.

MINK: Did everybody just sort of lie down and let him walk all over them?

DELANO: Well, I don't know if they did that. I know that Breasted talked so much against the art department that friends that we had from other departments told us about it. Then the discussions came on, and he probably was quite sincere in thinking that it should be a divided department or banish it altogether. He had no understanding of it. This is the sort of a thing that I gained from his sister-in-law.

MINK: This is Breasted or Cox?

DELANO: This is Breasted.

MINK: Oh, you gained this from his sister-in-law?

DELANO: No, not altogether.

MINK: Who was his sister-in-law?

DELANO: Well, his wife's sister was Mrs. Hocking.

MINK: Oh, that's right. You spoke about that in the other interview, about how she said that Breasted was really not equipped to teach.

DELANO: Not equipped to fit in with the ideals that we had in the art department. Of course, I didn't question her very much on that, but we'd already had some troubles. He had arguments with different people in the department, like Kenneth Kingrey, I remember, had quite an argument

with him and thought that the kind of art he was teaching shouldn't be taught in a university. So, he was sort of running down the different separate fields that we tried to cover.

MINK: Where was Kingrey?

DELANO: Kingrey, now? He's the head of an art department in Honolulu.

MINK: Yes, but what was he teaching?

DELANO: He was teaching, I believe, design in the advertising arts.

MINK: This was considered by Breasted to be vocational?

DELANO: That's right. He called the historical field humanistic, as though all the rest had nothing to do with people.

MINK: All the rest was inhuman.

DELANO: [laughter] Inhuman, I guess you'd say. He was trying to divide the art department. He said that the university is far behind the other ranking state-supported institutions. Well, we got busy and found a great many examples of curricula from other institutions and found that he was wrong about that. There were many schools, including Harvard, that included the painting and design and various courses of the kind--that is, what might be called practice art courses.

I looked to a sort of theme that runs through a

great deal of the troubles we've had in thinking of the courses or the curriculum, the layout of the department, the theme of a certain connectedness in the arts, where in any rich, deep, and broad study of a field where art is integrated is worthwhile; and that, for example, if we'd call some courses design, there could be all sorts of objects that students might be designing or interested in working out. These have their far-reaching effects in everyday life, all sorts of objects that we use; and, especially in a period when we have mass production, we need leaders who can carry on design because it's so far-reaching. We can't just look to a vocational school per se to carry out these ideals. So it's most valuable.

MINK: I suppose it's somewhat parallel to the situation that's going on now in the university where, for example, they're talking about the fact that speech and journalism are not central to the main objectives of the university. And you notice, for example, that there are articles in the [Los Angeles] Times. I noticed an article by Art Seidenbaum just recently in which he stated that perhaps it isn't the role of the university to teach journalism, to teach people how to become commentators, but the whole problem area of communication, which has been more or less crystalized by Vice-President Agnew's tirade against the media, for example, pinpoints or highlights the problems

that exist today in the area of communications.

DELANO: Exactly.

MINK: And this is really a logical area in which the university should be concerned to train students at both the graduate and the undergraduate levels. And I think maybe that's somewhat similar to this experience you're talking about in art.

DELANO: Yes. It's the same problem we met in earlier years--I think during the wartime--that they decided to have the School of Medicine or the hospital and training of nurses and doctors on the campus. This was resisted by the same type of people. So many of them came from Europe, and I just wondered about that. I wondered whether it goes back to some of the insistence on the German philosophy that's in so many of the universities, where the earlier philosophies concerned more with conceptual knowledge--perhaps I could put it that way--had to do with what was thought was the most sacred kind of training.

I found some quotations from Dr. Ernest Carroll Moore, who had been the provost and who originally had the vision for building UCLA and for adding years to teacher training. I found that in a book called Education and Society by members of the faculty of the University of California, done in 1944 and printed by the University [of California] Press. It was the seventy-fifth year of the founding of

the university, and they asked people from the education department to put together a series of talks. Dr. Moore led by giving one on what he called "Out of the Living Past." He speaks of these dichotomies and disparagements which are nearly endless. "Plato's preference for conceptual knowledge and his decrying of sense information was, and is, a long-lasting entailment upon the activities of human beings." Then he went on to say that some of these dichotomies are still with us where one makes a "distinction between what is called liberal and illiberal education, the education which belongs to a free man and the education which is fit only for a slave." They made a differentiation there, or pure and applied science.

May I interject a thought of my own there? I tried to keep track of instances of this sort of thing just as you've brought in about journalism. I remember about science when Caltech had this sort of thing to prove, and I know the head of Caltech [Harold Brown] came out with the whole idea that there was no way in which a scientist could be a scientist without doing the actual work and working in teams together to accomplish anything. He couldn't see any way in which you could just divide a so-called pure science, as though you shouldn't dirty your hands by having to erect machines or do things that might be called impure. There was a whole newspaper

article by him.

MINK: Well, it's quite true that this whole matter of pure versus the applied permeated, for example, the physics department. It's been discussed by Knudsen in his interview.

DELANO: That's interesting, the theoretical against the practical.

MINK: The practical against the theoretical, and how this actually split the department and caused people to be downgraded, and to be fired, and all of this.

DELANO: Exactly.

MINK: And I think it's somewhat similar to the experience the art department had.

DELANO: Yes, and they may be having it today. Then one strange thing: we had people who were Communists in the art department--students, some of whom later became professors; and they were always trying to find anything they could tie onto to divide the department. Divide and conquer was the cry, I guess. So any of these ancient divisions that were likely to come out were pounced upon and promoted, like one of these men got up at a city conference that we had on art teaching and said that design was dead. Well, you know, earlier Mrs. Sooy had said painting was dead. These silly sort of antagonisms, you know, for different purposes, arising throughout the years to split. Who are they conquering when such things

take place? We need the whole rounded experience no matter whether a person is just beginning or whether he intends to go on as a great genius in the field. He needs to get the grasp of the whole, no matter what he is training for.

Then, of course, some people tried to divide it by calling it--well, we said vocational against liberal--and disparagement, by contrast with the spiritual. Material against spiritual--this is another thing that some departments run up against. All these dichotomies have left their mark on the art department. We have had them from time to time, and I guess we are still having them.

MINK: What success did Dr. Breasted have in trying to persuade the president that his theories with regard to the department were correct?

DELANO: I never found out exactly what took place, but he was asked to leave the art department, and yet I find no documents about it. Everybody was glad when he left. He took a job at the Los Angeles museum.

MINK: You don't know why he was asked to leave?

DELANO: No, except that he antagonized the members of the art department by this thing of trying to take the history out of the art department. We had had history in reference to the types of curricula we had. Earlier

years, say, when it was a normal school, the same department gave what was considered a type of history for people who were there for that number of years. And it did range from over all the world of art history--Oriental, American, Indian, South American, Mexican and so on, and island groups, as well as the whole outlay of early Mediterranean cultures on through European art history and so on. So it was worldwide.

MINK: Well, now, you mentioned this in connection with Nellie Huntington Gere, and how she traveled to collect all this information...

DELANO: ...and amassed many slides for it...

MINK: ...and what thanks did she get for it, but then someone was saying, "Well, after all, she was sixty-five, and she was supposed to retire; so really the university wasn't giving her the short end of the stick."

DELANO: Well, the whole staff was behind her, wanting her to go on until she reached the age of seventy, if she liked. So the administration was thoroughly behind her. You see, that incident was when Mr. Cox was head. He taught some of the history courses, but he had this hang-up, shall I say, on a certain harangue over the way people lived and the art that was expressed in their surroundings, the towns, more or less the art of the cities. This was the thing that he thought about, whether it was

in the Middle Ages or....

MINK: You mentioned his disgust with Whittier Boulevard in Los Angeles.

DELANO: Yes, in Los Angeles. But it's like today.

We see great wrongs but how much good are we getting out of the harangue over it? It seems to me someone who can really go to the people who are dividing the property to begin with, like Westwood, and putting in a park-- we suffer from lack of places--and understand the system....

Perhaps the Janss people--let's just put it bluntly-- maybe they didn't want a park because they'd have that much less money. They could sell more lots by not having a park. But if a group could have been organized by Mr. Cox, since he wanted beauty everywhere, and had forced them to put in a park, then we'd have it today. This is just my opinion.

MINK: In other words, too much haranguing and no action?

DELANO: Yes.

MINK: Put your mouth where your money is. Something like that.

DELANO: Or the kind of argument where you kill something to do something else. Why bother with the fine arts?

This is what Mr. Cox used to annoy me with, because he would say, "Down with the fine arts and up with the art of the city." This is wrong, it seems to me. It shocks

somebody, those would tend to lose, and perhaps they don't realize that their words are taken by students especially as something that should be taken for gospel, almost.

MINK: Well, after Mr. Breasted left....

DELANO: I think I spoke about it last time. He went to the Los Angeles museum, and he had what seemed like a well-thought-out plan, but he couldn't work with the people there. I heard from Frances Nugent, who was working there then (she's passed away since, but she had been a former student of ours and taught art history for a while, and then went to the Los Angeles museum in the educational program which they have down there), and she told me that Mr. Breasted was just insufferable. They couldn't get along with him. He antagonized a great many people.

I knew Mr. [Albert Arthur] Woodward, too, who was in charge of the history--the museum then was history, science and art--and I had heard him talk a great many times in the anthropological association which I belonged to, and I'd been to many of the meetings that Dr. Beals had formulated for the beginnings of anthropology on the campus. So I knew Dr. Woodward. He, too, just thought that Dr. Breasted was so difficult to work with. He couldn't allow people to carry on their own ideas without inflicting them with the idea that they knew little. He just, in

other words, didn't know how to encourage people or to really be a good administrator, in the case of the Los Angeles museum. So, in no time at all, he was asked to leave there. Then I saw him after that. He told me that he suffered; he knew that he had a difficulty in getting along with people.

Well, let's see. Did I mention about Mr. Cox coming, and then how President Sproul relieved him of the chairmanship of the department, finally? I think it was due to the fact that he had a great deal of trouble in keeping track of the finances of the department, letting money go from our budget, not building it up. And having difficulty in having classes meet and there would be no instructor; and there would be a great many ex-students hired so that long lists--I could look them up but I did see a great many who were recent students hired at very little money to come in at the last minute, you know, and fill in for these classes. He was not a good administrator. Let's put it bluntly.

Now, there were some nice things about him. I'm speaking now of Mr. Cox. When the department was smaller and we were on the Westwood campus, we had a woman, Olive Newcomb, who taught ceramics. She was a good soul, something like Miss Gere and Miss Chandler and that early group, sort of the salt of the earth, you might say. Well,

Miss Newcomb had many friends outside the department, and one day she had a group over to her house, and in this group was Miss Chouinard, who had built the Chouinard Art Institute. And they were having a little session and making some pottery or doing some kind of extra decorating on ceramics, wherein they had to have melted wax. Miss Newcomb had a little kettle of wax heating on the stove, and rest of the group of outdoors. The thing caught fire, and in her eagerness to do something about it, she grabbed the handle with her bare hand and it burnt so that she dropped it and this boiling wax splattered onto her neck and face and arms. It was just dreadful. She screamed and they came running in; and, of course, they got her to the hospital, but she died in a few days. It was so unnecessary.

Mr. Cox was greatly touched by this, so he arranged for a little memorial service for Miss Newcomb. He put out a little leaflet with the picture of one of his vases, a Greek vase which he drew--he liked to draw delicate detail in black and white. So he had this memorial for Miss Newcomb. He had hymns and chorales, different songs and so on. I think she was a Christian Scientist, so there was some hymn by Mary Baker Eddy incorporated in this. The friends who came were greatly touched by this service. The art department was there, the students, Dr.

Moore, and so on. There was something along this line that we didn't have from some of the other people who were heads of the department.

And I think the administration got a kick out of Mr. Cox sometimes, because he was an artist from the old country. He wore these fancy blouses with ruffles at the wrist, and it was a sort of traditional sculptor's blouse that had come down through the ages, I guess, in England. I think he gave one of these smocks to Laura Andreson, who later took on the ceramics work. The administration got a kick out of his telling of stories and making poems out of almost anything. But to come down to practical matters, you know, the art department was running behind, and we didn't have our budget, and we didn't have promotions. It was about that time that-- I think I've mentioned it--I went to Sproul about why the artists didn't get promotions in the art department.

Then Mr. [Robert S.] Hilpert was named as chairman to come in, and right away he got promotions for people, just one after the other. He brought the department up to where it was on a going basis. I noticed the difference in the letters. Mr. Cox's letters were all carefully handprinted in black ink to the administration, and Mr. Hilpert's were everything that business should be. He didn't just pen his letters, but he wrote them so that you

could understand exactly what he was up to. And if he didn't understand about the different titles, whether we should have an associate or an assistant and the basis for all this, he soon found out from the administration. There wasn't any of this monkey business going on anymore.

One thing that Mr. Hilpert did right away was to bring S. Macdonald-Wright into the art department. He thought we needed somebody who had a name as a painter, and so Mr. Wright was brought in. Later he was a little sorry. Mr. Hilpert called him a prima donna in the art department. He didn't want to have to do any of the necessary things that instructors have to do. He didn't even want to do the grading or anything. He just wanted to be the great mogul to stand up and lecture a little bit to his classes and that they'd all kowtow to him. He had to use rooms that other people would use after his hours were finished. For example, Mrs. Abramovitch, who was teaching there then, had her class in there just ahead of his, I believe, and when he came in he would throw her work into a corner. Her work was piled neatly on her desk, and he had a desk on the other side of the room. Well, he wanted to use that desk, so he just threw her work in a corner on the floor. This just about brought her to tears. The poor woman was already in a dreadful state of mind. She actually had a nervous

breakdown over the plight of the Jews under Hitler. This preyed on her mind so much that she just had to quit teaching. She just never got over it. She is still at home and does her own painting and her work, and she taught children's classes; but she couldn't put up with somebody like Mr. Wright when she was already in an agonized state of mind. Actually I don't know what you would have to be, but you'd have to be toughminded to be around Mr. Wright.

MINK: Did you have any trouble with him?

DELANO: Well, I learned something about his character long before he came to the university.

MINK: Through your work with the people at Caltech?

DELANO: As painters, as a painter. Did I tell you anything about that once?

MINK: No, I don't think you did.

DELANO: Well, you see, Mr. Wright came back to California sometime, let's say, in the early twenties, and he gave a talk about Cézanne. But he was so arrogant, I marked him right then as somebody who thought he was the only one that had been to Europe, and who was arrogant about what he knew of the art at that time. Well, it happens there are a lot of people who had been to Europe and knew about Cézanne's work. He gave some courses in painting, private courses, and he had Fannie Kerns and Vivian

Stringfield, two art teachers--Mrs. Kearns was from Pasadena-- and these people organized the classes for him. It seems he was always lucky to find some women who would do the work for him, and he didn't have to turn a hand, just stand up and talk the way he said his master talked in France.

MINK: And he figured he was in that role.

DELANO: He was the master. And so these women would come to his classes, mostly women and just adore him.

MINK: Drool.

DELANO: Yes, just drool over his demonstrations of the way Cézanne painted. Well, I remember just looking in on one of these classes, and I decided it wasn't for me. I didn't need a teacher like that. So I don't know whether he ever liked me in the beginning, because I sort of saw through some of this. But at the same time, he rather liked somebody who would stand up to him, and I know when he came to the art department, I said something that made him laugh, because I sort of saw through what he was doing. In other words, if he could bully you into a position, then that was what he loved to do.

MINK: What did you say to him?

DELANO: Well, I can't remember the incident, but it was just something about our courses. I just don't remember, but I do remember that I crossed him. I said, "Now you

can cut my head off if you want to," and I kind of drew my hand across my neck; and he laughed and thought it was the funniest thing that I had the nerve to contradict him, you know. He did have this sort of arrogance about his talk--it sort of got over to a lot of people. And Mr. Hilpert, of course, saw through him, too, and he called him a prima donna. But some of the students adored him and got a lot out of his courses. He went into a sort of Orientalism in later years where he, I guess, wanted to be a Buddhist. Perhaps he is one, I don't know. He was a colorful figure, let's say that.

MINK: You were going to say something about a little footnote that you had mentioned to me at the beginning of the interview about Professor Hungerland.

DELANO: Mrs. Sooy went to Europe one time on a leave, and on the way back--this was kind of, I guess, towards the end of the Second World War, she met this handsome man, Helmut Hungerland. He was coming away from Europe because, I think, he'd been in a concentration camp.

MINK: Was he Jewish, then?

DELANO: No, he wasn't Jewish, but the Nazis didn't like his way of thinking and his teaching and so on. That was what he told Mr. Cox. He wanted to get into an art department, and so therefore he made up to Mrs. Sooy, and she thought he'd be just great. His background sounded

just fine; he'd had all kinds of experiences and he seemed to be modern and progressive in outlook. So she arranged to have him come to the art department to be looked over as a possible person to teach art history. So he came.

MINK: The records, incidentally, there indicate that although he was hired in as associate professor the budget didn't really provide anything more than enough for an assistant professor.

DELANO: That's right. It was a mistake of Mr. Cox. Mr. Cox had to correct it, and he actually asked him to come in as an assistant professor. This would mean that he wouldn't be permanent unless he went before another committee and was tenured. But, you see, Mr. Cox would get confused. He'd put in the wrong title or the wrong amount of money and so on. This happened with Hungerland, too. But then that was corrected, and he did come in as assistant professor. He seemed to fit in and was liked. He made friends with a lot of the students in the stagecraft courses and with people who were carrying on the theatrical plays, like Bob Lee, I remember. There was a whole group of young people that he ran around with, and they seemed to have a good time. It wasn't long that he was asking the office if he could have a little leave of absence to get married. There was a very attractive young woman teaching in the home economics department,

I believe. He wanted to go to Hawaii, where she had a contract to teach for the summer, and so that arrangement was made. He had a few days off and then had to come back. In the fall of that year, they rented the house of Dr. [Franklin P.] Rolfe, I believe it was, of the English department--people I knew. We had a sort of a house-warming for the Hungerlands, and the Rolfes were to go away on a sabbatical. At that party, Mrs. Hungerland announced that she was going to have a baby, and Dr. Hungerland threw a fit. He just rolled in the ground and bit his arms and just thought it was dreadful. He didn't want a baby. Nobody seems to know what went between them, but Mrs. Hungerland was frightened to death of him, and Mrs. Sooy hid her away where Hungerland couldn't find her.

There was more gossip that year than anyone could ever imagine on a campus, going on about these personalities. It seemed that then Hungerland started to be seen in public with Dr. Isabel Creed, who taught in the philosophy department. Since it was public, I guess it's all right to speak about it. They were seen in the tearooms around the [Westwood] Village, and then in the summer of that year they went to Mexico together. After that, Mrs. Sooy helped Mrs. Hungerland get a divorce. Mr. Cox and the head of the philosophy department, Dr. [Donald A.] Piatt, decided

that it would be for the good of the students and the courses that these people were teaching if the two would just leave the university. So they did. They went to Berkeley.

I know that Mr. Hungerland was active in the Journal of Aesthetics--that's a magazine devoted to aesthetics and he took part in that--and his wife, Isabel, wrote articles through the years. I guess they're still up there.

There was more excitement during the previous year to the time they went to Berkeley so that the students were greatly disrupted and put on about.

MINK: Mr. Hilpert was well liked by the students and the faculty then?

DELANO: Yes, he was a very good chairman. I'll say that one of the most outstanding things about him was that he immediately corrected the situation that the art department was in and had been in for many years during the whole period of the thirties and the forties when no promotions had been given by Mr. Cox. He seemed to have such trouble in that. He was sort of against women. And, oh, yes, there was a thing about Warren Cheney. He wanted get some more men in the department, so he hired Warren Cheney.

Even in the middle of the year, Cheney was put out.

MINK: What was Cheney's problem?

DELANO: Cheney was a fine teacher of sculpture. I don't know whether there was some jealousy there between Cox

and him or what, but when Cheney came in, he heard all of this gossip about no one being promoted and what we were going to do about Mr. Cox. So he decided that he would take it on his shoulders and go to the administration and tell on Mr. Cox. But somebody told on Cheney before he had a chance to go higher up, and so Mr. Cox got rid of him that day and told him to leave. This doesn't appear in any of the notes or anything, but this is the understanding that all of us had. Mrs. Sooy, being the one that couldn't be put out, the only one with tenure, went to the administration on the whole thing and told them that Mr. Cox had allowed the money to go and didn't make promotions and so on; and so then Dr. Sproul said, "Well, I'll fix this." And he did tell him one time at a party, one of his stag parties, why didn't he stop being the chairman and he could go back to his own work and not have to just put up with all of these tedious letters and hiring and firing of people and so on. And so that's what happened.

MINK: Apparently that appealed to him.

DELANO: It did. There's a letter in here in which he expresses himself very well on that whole point about going back to creative work and so on and not having to pen any more letters. [tape turned off]

Dr. Sproul wrote a letter to Mr. Cox and suggested

that "In accordance with the policy rotation of departmental chairmen, which is encouraged throughout the university," he said, "I am proposing to relieve you of the chairmanship of the Department of Art on June 30."

MINK: What was the date of this letter?

DELANO: This letter was written May 23, 1944.

MINK: This was really just sort of a polite follow-up to what he had already told him at the party, then.

DELANO: Yes. And he said, "And in your place I'm going to appoint Mr. R. S. Hilpert, who discharged the duties of the chairmanship in a most satisfactory manner while you were away this year. May I take this opportunity to thank you most heartily for your long, faithful and successful leadership of the department. I hope and believe that Mr. Hilpert will carry on in the tradition of harmonious cooperation that you have established. With all good wishes. Sincerely."

MINK: Well, now, you said that his letter to Sproul really gave him some heat.

DELANO: The reply to this gives somewhat the picture of Mr. Cox. "Without attributing or claiming any telepathic powers, I am convinced that your letter of May 23 is an answer to some questions that of late have risen up to plague me. The recent vacation had discovered long dormant, underneath the lush verbiage of departmental

correspondence, a few creative energies still struggling to unfold. These neglected growths had disturbed the nice equilibrium established between the pedagogue and artist and revived desires to quit the chairmanship and concentrate upon teaching and creating art."

MINK: He's very flowery.

DELANO: Oh, he was always breaking out into poetry---just give him the chance.

TAPE NUMBER: VIII, SIDE ONE

APRIL 1, 1971

MINK: Last time we were talking about the end of Cox's administration in some detail and about some of the people that came around that time, and you wanted to continue on in about this same period.

DELANO: What I would like to bring out is the difficulty in the understanding of a person like Mr. Cox, who had a background so different from the American plan of education. He had been brought up in England; he went to a royal academy of art; and he had certain traditional points of view. Then, when he came to this country, he took the job at Columbia University under Mr. Dow, and apparently Arthur Wesley Dow was a person who charmed everyone that came within his influence. Mr. Cox was one who agreed with his general plan of art education. But the personal qualities that Mr. Cox had in relation to the department I think stood in the way of the development. Now, this was a young university. It was just a mere beginning. And yet the people that came here brought certain backgrounds, let's say, including all these people that came from Europe; and somehow there usually was a core of training and attitudes and principles which the department itself had already worked out before it became

a part of the university. These were so basic.

MINK: I wonder if you could respond to a question that has always interested me. It seems that the university, as you said, was such a young university. It really hadn't obtained the academic stature or the rank, say, among colleges and universities that it now has, like eleventh of the great universities in the country. And yet in this early period we were able to attract many of these noted scholars from Europe. Art is just one field in which we were able to do this. There were many other fields in which we did it. If our institution had the same relation to total educational picture that perhaps some small state college in Wisconsin might have at just about this time in 1971, you wouldn't see these scholars going to some small town in Wisconsin. So I'm wondering if our climate here and the beauty of this region was a sort of carrot that we could hold out to these scholars to draw them here; and they were willing to come as much for that as they were for coming to the university.

DELANO: Yes, this was very true. I think many that I know about in the art department came at lower salaries, even. Some of them left their places where they had been promised, in the case of Mr. Hilpert, a full professorship there if he'd stay in Minnesota. He came here at a reduced position and salary, although he had been promised

to be put ahead. I'll come back to that in a moment. Mr. Cox was made a full professor at Columbia University, and yet when he came here, he raved about the beauty of the surroundings of Westwood--of course, it was very much more undeveloped as far as houses and buildings were concerned, a lot of open fields and the hills in their natural state and so forth--but I remember his making remarks about hearing mockingbirds sing on the campus, and he'd think of the contrast between that and the buildings of Columbia University in the heart of New York.

MINK: On Morningside Heights.

DELANO: Yes, where he felt that you couldn't have that natural effect. He would have done very well, perhaps, today, with all of this interest in the environment.

I was talking about Mr. Cox's personal behavior in relation to the faculty. It seemed that he had a way of arguing that if people said anything about their achievements or what they'd been doing, he almost felt that it was egotistical. Everybody on the staff had this feeling about him, and if you brought up--well, like, suppose you had published a book, you hardly said anything about it because he might think you were showing off. This applied especially to the painters and to others. I know Mr. Hilpert felt it very strongly because, while not

exhibiting or painting--although he had been trained in a broad way in his art education--still he had been offered this position and in fact had been working on the Carnegie Foundation. This was a national place that he had, the committees that he worked on. They'd been doing that before he came. Nobody on our staff knew much about what he had done beforehand. Mr. Cox never told about it.

MINK: Did Cox know pretty well?

DELANO: He certainly did, because I have the letters here which Mr. Hilpert, for some strange reason, put into his own files before he died. They are the personal letters between Cox and Mr. Hilpert where he enticed him to come out here.

MINK: What did he hold out to him?

DELANO: He didn't hold out anything. He was so fickle in the way he talked about what he might get and what he might not get here, till you didn't know where he stood. Mr. Hilpert was extremely loyal. He was that sort of person, with almost a religious attitude about everything he seemed to do. He was loyal, and he finally came; but he gave up so much to get here, and then he didn't get a promotion right away. And yet he played along. Finally, when he went back for another summer, I guess, in Minnesota, he thought he'd write to the president about what he thought his chances were of getting ahead. And

then there's a letter from Hedrick to Dr. Sproul...

MINK: These are in the chancellor's file that you have been examining?

DELANO: ...yes, in April, 1940, in which he tried to pin Mr. Cox down to whether he really wanted Mr. Hilpert. Again, the only way I could explain this sort of thing is because it happened with so many other people that he could not praise a person without at the same time slamming him. These busy men like Sproul and Hedrick, it would just put a doubt in their mind: Does Mr. Cox really want Mr. Hilpert? This is the sort of thing. And so here it comes out just exactly what we had to put up with for eight years with nobody getting promotions. He asked him whether he really wanted him, and Cox said, finally, when he was pinned down, that he did want Mr. Hilpert, that he couldn't get anybody that would do the work as well, and so on. But he had to just sort of squirm around, you see, before he'd really come out all for someone. This happened to many people.

MINK: You said that you didn't really discover these things about Mr. Hilpert's background until it came time for you to write his memorial.

DELANO: Yes. Mr. Cox was with us many years. He wasn't the chairman the full time, but he came as chairman when Mrs. Sooy was released from the chairmanship, and then

he stayed on until he died, which was maybe a couple of years after that. So maybe he was here ten or twelve years, let's say. We had this sort of equivocal attitude towards people and subjects. We didn't know where you'd stand. He would write a little newspaper article against painting, and it would be against sculpture; and yet he was making sculpture and he had painting in the department. But he never came just straight out for things. And it was a mannerism.

Mr. Cox didn't let the rest of the faculty know about the attainments of Mr. Hilpert before he came here.

MINK: Because he couldn't praise anybody.

DELANO: He couldn't praise anybody. That's putting it in plain words, yes. And so I was really surprised to find this in the records.

MINK: How was it that you were selected to write his memorial?

DELANO: For Mr. Hilpert? I don't know. I don't remember now who was the head of the whole committee. They pick out somebody that knows the person.

MINK: I see. And they just asked you to do it?

DELANO: Yes, and I wrote really three of them for art people who died. But the people who were on this committee with me--well, say, Mrs. [Archine] Fetty, for example, I asked her if she would help on it; and she was very busy,

and I really did all of it. She said, "Well, Mr. Hilpert didn't do anything." All this time she knew him, too, and we just didn't know what he did.

MINK: Mrs. Fetty was...

DELANO: ...was on our staff. Still is.

MINK: You haven't talked about her too much.

DELANO: She comes in later years. She is a full professor now.

MINK: But at this time she was just an associate or an assistant professor?

DELANO: I'd have to look it up. She was one of our former students in interior design. I just gave that as an example.

MINK: Were there others on the faculty who felt the same way as Mrs. Fetty about his achievements?

DELANO: Well, I don't know. He was well liked in this sense: that as soon as he became chairman he was very much more businesslike in conducting the affairs of the department and in building up our money again, our budget, which had been allowed to go down to where we didn't have enough money to hire people at a level where we could really build a department. And if the people who were retained in the department weren't promoted, as they weren't for so many years, then there was something wrong. Well, Mr. Hilpert really looked into this and found out,

and it comes out in many of the files here from the provost's office, that people could be promoted for their creative work, such as in painting, or sculpture, or design accomplishments, and so forth. And they didn't have to write books.

MINK: I think you said that while Hilpert was responsible for getting promotions and this was to his credit, however, he brought into the department--didn't he?--a group of people who subsequently--and we've discussed this--you learn, in various ways, were card-carrying Communists. Do you think that Hilpert was a person that was easily dissuaded or persuaded by people, and that these people took advantage of him?

DELANO: Yes, I think they might have. I think that maybe one or two were so much more skillful in their blandishments and in their attitudes towards others in appraising exactly what attitudes to take towards people, to get on the good side of them. Yes, I think that he might have been taken in by them. Yes.

MINK: You don't think that he was aware of their persuasions or of their plans to disrupt the department or to disrupt the university?

DELANO: No, I don't think the things they did were that overt at the time. It started in the thirties, just about, when there was what they called the United Front. There

were so many organizations formed all over the country; this wasn't just here.

MINK: During the Depression times.

DELANO: Yes. And you were urged to take part, and there was a lot of activity in organizations of all kinds-- in the movies and in the writers' organizations and so on; in the artists, Artists' Equity for one. There would be perhaps a few left-wing people in most of these organizations, especially there to get converts. Also they would be in the university because they would like to entice young people of that age to get into the party, or young teachers.

MINK: Well, now, we've said that there can't be any naming of names in this interview, but that you had agreed to talk in sort of general terms about how this group went about doing these things and some of the things that happened, and how you feel that they were responsible for this, to show and demonstrate how they tended to disrupt the university.

DELANO: Yes, I might say something in general about this if we can keep to a general trend. There was this little group with one man who I know was especially a member of the party because his card fell on the floor in my office where he had a desk.

MINK: Accidentally or on purpose?

DELANO: Accidentally, I imagine, because I don't think he wanted me to know that he was a member, although he

tried very hard to get me to become one, so I did know that way. But he never told me that he was a full-fledged member. He organized meetings outside the art department and it had to do with the painters' group. He enticed a number of the younger ones close to his age--although I think he was the oldest of that group, they were all young--to meet outside. I went to Mr. Hilpert and told him that I was left out of these meetings that had to do with the painting, and they would come back to the department and announce a whole lot of things about policy, running the affairs of the painting group because it had become larger by this time (and so had all the other areas), and that I felt, now that Miss Chandler had resigned, that I was the senior member in the painting area, as a painter, and I ought to have some say.

MINK: And yet you were left out?

DELANO: Yes, I was left out. Then Mr. Hilpert told them that I must be included, so I went to one of their outside meetings, and there was a strange hush all that evening. Just my being there, I felt, was something they didn't like.

MINK: Would you say that you had a self-consciousness about it because you knew that you had gone to Hilpert and said that you wanted to be included, and you thought they might have known that you had done this? Or do you

think that they purposely were excluding you, unaware of what you'd done.

DELANO: Well, they didn't know where I stood. They knew, by this time, that I wouldn't become a member. Back in the thirties it was very difficult to find out much--at least it was for me, I didn't know where to turn to find out--about what communism meant. Later I found books that I could buy and did buy quite a number of them, and I bought the originals. This is where I really started to find out for myself. I was astounded, for example, at the first things I read about their attitude towards history and their manipulation of what I considered history. That was one of the first things that struck me about it. And then I was greatly influenced by an article which John Dewey had written for the Forum magazine, I believe it was called, which he titled, "Why I Am Not a Communist." And I think that influenced me more than anything I ever read.

MINK: I think that's a famous article.

DELANO: Yes. And I did find, after he became ninety years old, that they published a thick volume of Dewey--many other books about him, too, many of which I've bought throughout all these years since the thirties. But this thick volume that came out when he was quite old has a thick chapter, a part of the book, that contains a listing

of all the articles and books that he wrote. That would form a little book in itself, there's so many. But it takes his whole development. I didn't want to get off on John Dewey; I want to get back to this group and their doings.

Back then, I didn't know; I mean, I was confused myself because I knew that John Dewey had been a socialist. But after I knew him better and what he stood for, and went to the Barnes Foundation in the early thirties, you know, I found out that his views were very much modified. So it was difficult to know where to stand. I wasn't really a person greatly interested in politics anyway. I wasn't certainly going to follow communism or anything that extreme, and yet I didn't consider myself just too conservative. So then there was another meeting.

MINK: What transpired at this meeting in which you were, or felt you were, excluded?

DELANO: They just didn't talk; they didn't do anything. They just had some tea and coffee.

MINK: So it wasn't a policy meeting, in other words?

DELANO: It was a policy meeting without discussion.

Then, later, there was another one at Mrs. Brown's house (Dorothy Brown, who was in the department at that time; Mr. Hilpert had gotten her in to teach). And one member of this group came with a list of the committees. It must have been the beginning of a semester. I remember that

he put himself on seven and he put everybody else (who was there from the group of painters) on committees but didn't put me on one. Not that I cared to be on these committees particularly, but I was a senior member. Miss Chandler had been, previous to my time, and had decided within this small group what the painters should do and so on in reference to the department as a whole. And here I was left out, and being eased out, as it were. Yet all of them had been my students. I had had them in my classes. I sort of was amused by it; at the same time, I thought it was a little dangerous. I didn't know what to think. I could take it if they didn't think I was good enough to have ideas, but it was sort of a ruthless barging ahead with some kind of behind-the-scenes idea of having a policy. This went on clear along into later times to the point where they wouldn't attend the faculty meetings.

I remember one particularly. This was after I'd gone to the Barnes Foundation and I came back, and I think I heard that Dr. Sproul put Dean Jackey in charge of the art department. So Dean Jackey was leading the faculty meeting. I was there and one member of this group that I'm talking about was there, and the rest were not. Dean Jackey was furious and he wanted to know where they were, and he sent the other one out into what we called the sink room in those days, in the Education

Building where the art department was holding fort, to find out why they didn't come to the faculty meetings. So they all came, and he bawled them out for not attending. And then we had a faculty member, Dr. With...

MINK: Karl With.

DELANO: ...Karl With, from Germany, on the faculty. And he had come over to get away from the Nazis and that sort of thing. He was on our faculty, and he was a very outspoken person. I remember that he got into a fight with Dean Jackey in front of everybody, almost to blows. Now, these things had been sort of promoted behind the scenes.

MINK: What was the controversy, really?

DELANO: The controversy?

MINK: What was the main thead of the controversy that was going on?

DELANO: I don't know. It was something to do with the policy of the art department. I'd have to review notes or something. There was this sputtering and fighting. I know that Dr. With stood by most of the policies of the art department. He liked the design areas; he wanted to teach a course which had to do with the interrelation of the arts to other fields; and he had ideas for modern art and art history and art appreciation and so on, and that kind of thing. He wasn't interested so much in teaching

the actual painting, drawing, or designing. It was more lecturing that he liked to work on. As I went over Europe several times and looked into art schools and big academies in various countries, I found that so many of them were broad, that they had training in design and in history and in painting and in sculpture and that most of it would be incorporated in one large art school. Especially in Germany, you had this broad background. So I don't think we had any quarrel with Dr. With on that thing.

I just can't remember what it was that made these people get on edge with each other. Dean Jackey was the kind of person who was like a little old schoolteacher that loved to just get after people if they weren't just toeing the mark. I was fond of him. I liked the way he explained things, and yet this was something that the group we were talking about made fun of. They thought that when he'd go to the blackboard and draw a little plan--this is what you have to do to train a designer, this is what you have to do to train a sculptor--that it was just a little bit childish.

MINK: Precious, perhaps?

DELANO: Yes. Well, not so precious, but just a little too simple. I thought that Dean Jackey had a great many qualities that stood for him; for one thing, he had a practical angle that many people lacked. He had his

doctor's degree in vocational education. I don't know just where he got that, but it was vocational education. Of course, that gave him, maybe, a black eye in terms of many other people, like this Breasted, who came from Princeton and would look down on anything with the word vocational in it. Now Dean Jackey often said, "Get your doctor's degree--it's your calling card." That didn't make much sense to me, because if you had to get a doctor's degree in some field other than painting, where you can't get it even today in many universities, then you might just as well not try to do anything in the university. For many years, they have been giving full professorships for the creative painting even though they don't give a full degree in that. And of course we had to work-- I think I've talked about that before--to get even the beginning degrees for this, whereas they'd give it in art history. This is what I'm talking about. People from Europe, like Dr. With, had this same sort of thing-- Mr. Hilpert--none of them had doctor's degrees for just the creative thing, you see.

MINK: Were there other ways that you found that this group was disruptive?

DELANO: Yes. In finding out about people's promotions: it seemed that the moment somebody was or was not promoted, they would know immediately. Now, how did they find out?

And then they would make it difficult for this person by all kinds of practices that seemed to me not honest or loyal.

MINK: You cited to me off tape an example--and again keeping it perfectly anonymous--of an instance in which you felt that the committee on which you had served, information had leaked out.

DELANO: Yes, immediately. This person was not allowed to stay with the university. He was up for promotion to associate professorship.

MINK: In other words, up for tenure, right?

DELANO: Yes, for tenure. The real reason for his not being allowed to stay on was because there were so many complaints stacked up in Dean Jackey's office against this person's practice of intimidation of both students and faculty. These people had gone to the dean and complained about these tactics.

MINK: What did these tactics consist of?

DELANO: Well, going into classes, making fun of the students' work while the teacher was there, making faces at it, walking around the room, looking down at it, and also making fun of the work with the student after he had perhaps come to his class. It was infuriating, you see. These students would be so amazed that they'd go to the dean and complain about it. I know of another instance

where a student was called down in front of the others in such terrible words that he went to the dean about that. And so there were various instances--I didn't even know about them--and that's what really put him out. Because I was a senior member and was on this promotion committee, they thought that it was my fault, that I should ignore everything that happened, that I should sign, and that he should be promoted.

MINK: In effect, though, you were fully supported by the committee in your decision not to give him tenure?

DELANO: Yes, after I saw what the dean brought in.

MINK: Was the dean there, too?

DELANO: He was brought in as soon as this came out. Our committees are composed of five people, one from your own department. This person had been passed as far as his teaching, which was very good--and I talked for it, being the only member from the department there--thought his teaching was very good, and his own creative work was progressing. He was having exhibits and getting recognition. I had been on his first promotion committee and got him through. So here was this next one for tenure--appraisal committee, it was. But when all of these things came in from the dean's office, then we went over everything again and decided he shouldn't be on the faculty if he was going to cause this kind of disruption. In fact, I remember

his coming into my classes and making fun of work. It's as though they had talked it over, what technique to use to intimidate people. So that was one.

Another example was in this particular case, when they found out the person wasn't promoted, they knew that I must be on the committee some way or other and sign the paper, because it came late into my office. This person sat on a chair backwards--that is, he got hold of the back of the chair and was so violent that he broke the chair. Now, this was a little hardwood chair with a cane seat we'd had in the department from the Vermont campus days.

MINK: It was oak, in other words.

DELANO: Yes, it was oak.

MINK: That's about the hardest wood there is.

DELANO: And he broke that, he was so angry, and said that I would never see the end of this. Now he was intimidating me right there. And I said, "You don't know anything about this--who was on it, or who signed it, or anything."

MINK: The committees are supposed to be secret.

DELANO: They are supposed to be secret. But he rattled off almost everything that was in the report, but with mistakes. So apparently it was like somebody had read it--maybe a secretary--very rapidly. And so I didn't say anything. I was backed into a corner. It was about

five in the afternoon, late, nobody around. I was terrified for a while. I really was. I talked to somebody in the history department who had had a similar experience.

MINK: What advice could they give you?

DELANO: Well, it was just up to you to withdraw from any dealings.

MINK: You mean not to serve on promotion committees?

DELANO: Oh, I wouldn't do that; oh, not that. But be a little cautious in regard to them. And of course, I never was a friend after that to this particular person. You see, if you knew them and liked them and went along and you were friends, then you found out that they were holding a whole system of ideas which have to do with conspiracy. How can you deal with it? What can you do when they're right there? They're in your office; every day you see them.

Well, it was strange. This person left in the middle of a semester and I just don't know the long-range effect of making the department divide. Certain antagonisms were brought out, it seems to me, and you'd never know whether a lie was placed there in the mind of somebody and no one would take it out--no one would contradict it. You'd have these high tensions going on all the time, and they go on today.

I didn't know what to do. I did talk to a man in

the education department who had a lot of trouble that way. (He's not living now.) He thought you just had to go right along and believe in what you believe in. Of course, there was one time when a man came in and they felt that he wasn't doing exactly what they thought he was going to do in the department, so they had an all-night meeting where they brainwashed him. This was something terrible. I was called in to go to the meeting. I don't even know why they wanted me to go, when they knew I was against so many of these tactics. But I did go, and I really saw what brainwashing meant that night.

MINK: Without naming names...

DELANO: I don't want to.

MINK: ...can you describe what went on at that meeting?

DELANO: Well, the whole group was there plus graduate students.

MINK: The whole painting group?

DELANO: Yes, plus graduate students.

MINK: Who were also in the painting area?

DELANO: In the painting area--painting or sculpture or printmaking. This person was again back in a corner. They just spent hours going over the things that they felt he didn't do, that they expected him to do when he came here. Especially one thing--I can't mention it--it seems to me a minor thing, but it was just to get

some point that they could hang on him, you see. They would go over and over, and even these students would come out with such things. I didn't take part in the discussion. I was back in another corner. Finally they turned to me and said something about the people in the design area. They had tried to divide painting and sculpture-- you know, divide and conquer. Say that you could get hold of some of the older traditional things that did divide areas, perhaps for some other reason, but now use it for your political advantage. So why not turn the design people against the painters? And they were pretty successful in that, in getting the personalities at war with each other. They asked me something about that and I stood up for them. I said, "I taught design, too, for many years, and most of them took courses from me in design, and I felt that we taught it as not only a practical course but as something which gave a background that permeated our lives with the qualities, the beauties that we would see in all our surroundings. These people are concerned with that, and you are using fallacious arguments here in trying to divide the department."

Even arguments like that came out during the night. But they turned to this man, and it was as though they were lashing. He didn't defend himself. He just stood there. He just sat there--he'd stand up some of the time.

Finally he said to the leader, "You will have to go. I'm going to arrange a meeting with the provost, and you can tell him what you've been telling me." The meeting was arranged for a Wednesday, I think, and there were other people there from the design....

MINK: Other than those who had attended the meeting.

DELANO: Yes, who had high ranks. Every one of the professors and associate professors was there. This man who had been beleaguered all night took the floor and never asked any of that group to say a word.

MINK: He must have changed his mind.

DELANO: I don't know what happened over several nights. But the provost said, "We don't need to have any of you people teach painting or sculpture. We can get new people if you don't cooperate. And this department is not to be divided."

MINK: Was this Dykstra?

DELANO: No, this was Murphy.

MINK: Murphy?

DELANO: Yes, it was.

MINK: Oh. You've carried this on up.

DELANO: I carried it 'way past the period from the thirties. If I've done anything, what I'd like to do is just to give some inkling of the devious ways in which they used this thing to divide and conquer. And I think I ought to tell

about a student. Should I?

MINK: Yes.

DELANO: Another one, who wasn't on our faculty but who was a member of the Communist party, joined it during the Hitler war when she went to Philadelphia. She went to the Barnes Foundation, but she didn't last there very long because she got into this other thing and she wasn't studying. And the people at the Barnes Foundation, while they didn't tell you what to do--you were to be on your own--still, they knew if you weren't working. It was the most strict place I've ever heard of. So she didn't last very long there, and she spent the rest of her year one way or another working with the Communist party. Now I didn't know this until she came back, and she had already been teaching out in the schools. I had known her family background, and she was very talented; and she wanted to go on a painting trip with me. Of course, I went every summer and so many of the students, after they'd know me wanted to go on these trips. I never wanted to be bothered with somebody that might not be a good camper in the first place, and maybe I couldn't get along with them camping. I didn't know. But finally this young woman persuaded her parents to let her go, and I told her mother and father that if we couldn't get along painting and drawing out there in the Indian country, then I'd just

bring her home. But she'd have to be on her own.

Well, we didn't get very far out into the desert that she started to talk communism to me and make me become a member. I had already had some of these experiences with the group I've been talking about, so I had read many of the original books and made up my own mind. I told her that she was like the others I knew. You couldn't really discuss it directly: that there was sort of a closed, blank wall in their minds; that they were so enamored of it as a system that after a while you just get to a point they couldn't even listen to you. You couldn't really take up one point after another and discuss it. We quit talking about it, and then we went on, and we had a good time painting and just dropped it.

She has had a dreadful life. Later she married a young man when he came back out of the war, and he wasn't allowed to go on and become a physicist at Berkeley, because, perhaps, of her background--I don't know. But this entered into their lives. They had a boy, a child, and in late years he committed suicide up there at Berkeley. I think this horrible thing of having a mind divided--trying to live a normal life, at the same time carrying on a conspiracy--I just don't see how they have the strength of mind to do this for all those years.

MINK: Because, after all, once they are members they

are committed.

DELANO: They are committed. And I learned a great deal from this young woman because she told me about the cell meetings they had in Pasadena and South Pasadena, different places where she met the people who went there. Even one of our greatest scientists, [J. Robert] Oppenheimer, was supposed to be in love with this girl. She read the letter where he turned her down, and said he was a Jew and she was not, and the marriage would be impossible. The party had sort of told her that she'd go out and get a scientist, marry a scientist--this is what they want. Not get him to be a member, but marry him. Now this is long before he was investigated by the government, you know. But he was in Pasadena and she knew him. I was invited, in fact, to their house for a New Year's dinner once. I didn't go.

MINK: Well, this must have been an awful strain on you personally.

DELANO: Well, it was. Where could you turn to find out what to do? Why would they come to the art department? Why so many there? I don't know whether there were more than in other departments or what it was. Of course, I know this young woman was not too stable. In later life, she did break down and was sent to an institution in San Francisco or someplace in the north. Her husband divorced

her and her son committed suicide. Perhaps all of this extreme division within her mind created this. I've tried to get her in later years to go back to her painting, because she was talented, and save herself. I don't know. I hear from her at Christmastime and so on, but I feel extremely sorry. And this man who was the leader of this group back in the thirties went from school to school.

TAPE NUMBER: VIII, SIDE TWO

APRIL 9, 1971

MINK: We've been talking, the other day and to some degree this afternoon before we turned on the tape recorder, about the idea that after Ernest Carroll Moore resigned as provost of the university, the emphasis on education, which he had particularly espoused, began to decline.

This was particularly true when the College of Education was organized into the School of Education. I wonder if you could talk this afternoon for a while about the effect this had on the art department. Was there just generally a deemphasizing of teaching teachers, or teachers of art?

DELANO: Well, no, I don't think it was a deemphasizing, not at this time, for a while. You see, there was a twofold growth here. There was the university as the whole, or as an academic institution, expanding at a great rate. The art department, along with many other departments, had come in from the Normal School, and they were spread out in various departments under whatever it happened to be--Letters and Science or what. The training of teachers was carried out under a Teachers College for some time, and they gave BE's as degrees--bachelor of education. So Dr. Sproul, in a letter to the regents in the chancellor's files for 1938, wherein he feels that the

Normal School procedures on the Westwood campus be discontinued and have in its place a School of Education in the College of Applied Arts. The other fields or areas of education that had been under the School of Education would go into a college called a College of Applied Arts. The art department went along with that.

MINK: There was no objection, generally speaking, in the art department?

DELANO: It didn't seem to do much to the teacher training. It was a matter of getting a higher quality degree, you might say, for trained teachers. Of course, the training had lengthened in time, anyway, for teachers, and this kept on going, until in recent years they had many more years added to their general training.

Just on the side a little here about those meetings that we had about the whole idea of a College of Applied Arts: The dean at that time was Dr. Jackey. Dr. Jackey had been a man very much interested in vocational education. He was a very practical man, and he felt that we were loaded down with a lot of extraneous areas or subject fields that seemed to be collected under the idea of the College of Applied Arts, and that they had no business being there, but what were you going to do with them?

MINK: What in particular? Do you remember?

DELANO: Mechanic arts, physical education for men,

physical education for women, home economics--especially those subjects. And military science. All of these tag ends that had been part of the Normal School training and were felt essential for teacher training.

MINK: And originally they were under the School of Education.

DELANO: No. Before that the Normal School.

MINK: I mean the College of Education.

DELANO: No, it was called the School of Education. There's a difference between a school and a college, if I remember. First it was called a School of Education, then we changed it to a College of Applied Arts. No, wait a minute. First it was a Teachers College, I'm sorry--a Teachers College, more or less like Columbia. And then it became a School of Education.

MINK: Right. And those things that you were mentioning, you know, like military science and so on, they were all part of that old College of Education.

DELANO: And previous to that, the Normal School--three different names.

MINK: They came over, along with the School of Education, into what they were organizing as the College of Applied Arts, of which the School of Education would be one department.

DELANO: Applied arts came later. They just took on then

some of the subjects. That is, in other words, at that time, in 1938, from that time on, the students who came to an art department did not have to take teaching as they did before. Now they could get a BA without having to get a BE to get the art training they wanted.

MINK: Were they doing more, then, for it after this reorganization, or did they just go on about the same as far as what they wanted to do?

DELANO: In '38, there wasn't so much expansion, but the war came along and it was later that it expanded terrifically, and you can tell by the files that everybody in each department had trouble getting enough money for the expansion of students. They needed faculty, and so this was the battle cry all along the lines, you know, for the expansions there.

I can remember some of these meetings that Dean Jackey had, where he tried to keep everybody informed of what was going on, as the dean of the College of Applied Arts, and even as to the selection of the name. You see, if you say "applied", that right away has a stigma in the minds of some academic personnel. This has kind of persisted right along down through the line. At present, if you say "College of Fine Arts," then you remove that. Change the wording, and it doesn't have that stigma. I suppose it's come all the way down from Greek

philosophers, trying to belittle the things that were done by hand--just something of that--and that the most lauded subjects are those that are in the classical trend of so-called humanities. But what could be more humane than the arts? That's the way I look at it.

MINK: What were some of the other names that Jackey had in mind besides "applied arts"?

DELANO: We wanted to have it "fine arts," even at that time.

MINK: I see.

DELANO: But we didn't know what other word to use that would cover all of these tag ends, like mechanic arts and physical education and home economics. They were all in one whole college.

MINK: Nobody brought up such a title as "vocational arts"?

DELANO: He was vocationalist, but he had already been hit over the head by many people, I guess, for being a vocationalist. You know, Dr. Moore was really practical also in that sense, but being a philosopher and having taught philosophy at Harvard, he usually resolved everything in a philosophical way, it seems to me. His attitudes weren't quite as earthy, let's say, as Jackey's.

I thought that might be interesting to mention here, to keep in mind that there was a flexibility about all

of these schools and colleges and the development of the academic world around about these different studies. We felt these different lines of tension going on down through the years. Not only that, but we had this growth problem that came along, and a lack of funds, and the very difficult problem of finding people to take on the new jobs as the thing developed. Then there was another problem related to all of these, of interrelationship between the different departments and schools. The art department long ago felt that we should give a history of art curriculum in Letters and Science. There were many people in Letters and Science who approved of it, but just how to get it formulated and really practical and as a going concern, you see.... I think some people might have been put on committees and felt that they had the most to do with it. But as I look over these files, there were a great many people, in the art department and outside the art department, who had a great deal to do with it. In about the early forties, after Mr. Cox died, there were people who were brought into the university. One man--like S. Macdonald-Wright came in. He was an artist first and foremost, I would say, and had worked in Paris, studied there, and had his first beginnings and recognition there in France.

MINK: Now you spoke about him before and said that he

was rather an egotistical man.

DELANO: Did I? Well, perhaps so. Some people might even have called him arrogant because he had a way of talking to people that would make you feel that he'd been the only one that had ever been to France or knew anything about modern art. It's common knowledge that one of his exhibits which he had--I believe it was at [Earl] Stendahl's gallery because Mr. Stendahl was the one that took him on as a...

MINK: ...protégé?

DELANO: Yes, to show his works through the years. And in his catalog, S. Macdonald-Wright talked about his own work as being so superior. I can't just remember what was in that exactly, but I was rather shocked at an artist being that egotistical about his own work--the way he praised it, anyway.

I can remember going to little meetings in his studio where he had told about his kind of training in France, where they had the idea of the great master--who would come in, and the students would listen to him say a few words, and then he'd leave. There was this thing there where the master didn't have to do any of the tedious jobs that are usually associated with teaching. Well, when Mr. Wright came to us he still had this idea, and it made a great deal of trouble in the art department for

those who had to use the same room or tried to use the same desk. Then he wanted a place to paint and he wanted to use some of the classrooms, you know, instead of going home like the rest of us did. The university didn't provide any place for our own work to go on. And I think I mentioned some of the other people trying to use the same room. Any of us might feel that it would be wonderful if we didn't have to make reports or grade or do any of these things, or come early for registration. Now Mr. Wright didn't do his part in any of these jobs if he could help it. I guess he had to give his grades, but he was there first on half time; and Mr. Hilpert had a great deal of trouble, called him a prima donna in this respect.

MINK: He never went before a promotion committee and got rated on poor teaching, then?

DELANO: Yes, his records were sent to promotion committees.

MINK: Were they turned down?

DELANO: No, he wasn't. He became a full professor. And the irony of this was that he was on so many committees of promotion for people.

MINK: Well, that's really beautiful, isn't it? [laughter]

DELANO: With all his bluster and all, I think he was on one of my earliest promotion committees--not the first one, after I went to Sproul and complained about the artists not getting a fair deal.

MINK: And Mrs. Coldren got your materials together from the library.

DELANO: She did, from the library, and I'll always thank her for that. She's not living now, is she? She passed away. She and Mrs. Humphreys got together. Mrs. Humphreys wasn't on my committee, but she told Mrs. Coldren that I had a lot of articles published and the art department wasn't doing anything about seeing that I got promoted. Well, that's beside what I was talking about.

Mr. Wright was hired for about half time and was just teaching Oriental and modern art history, but as he got a little bit more familiar with the art department and the whole academic procedure, he wanted to become a full professor of art. So Mr. Hilpert wrote a letter to the administration wherein he complained about Mr. Wright not doing his part, and that he felt that he'd have to do all of these little odd jobs that we all have to carry on.

MINK: If he wanted to become a full professor. [laughter]

DELANO: If he was going to have full time. Mr. Hilpert had not gotten after him for escaping from all of these little jobs in his half-time part of it, but he's the only one that I know of that ever got away with it. But he did for some reason.

Then there was this idea at the time to get somebody

in, because there were several people leaving. Mrs. Abramovitch--I think I spoke about that before--was ill and had to leave; and Miss Chandler resigned, and part of it had to do with the troubles they had had under Mr. Cox, and a feeling of discouragement in general. I think it was one of the low periods.

MINK: In the history of the art department.

DELANO: Yes, before Mr. Cox died. Mr. Hilpert recommended William Bowne to come in and take some of Mr. Cox's classes.

MINK: What was his background?

DELANO: He'd been a student with us.

MINK: I see.

DELANO: Now, this is kind of piecing together, if I don't lose the trend here, some of the things that perhaps displeased the general administration with Mr. Hilpert's selections. I can understand Mr. Hilpert's side of it, too.

MINK: Is that that this would displease the administration-- in other words, sort of what you call in-breeding?

DELANO: Yes, that. And he took a shine to William Bowne and to [E.] Clinton Adams at the same time.

MINK: Who was also a student?

DELANO: Yes, that was their only background--which is fine in a way.

MINK: Were they California people?

DELANO: Yes. I had both of them in my classes and they were excellent students. The personality in these two men, I would say, was very different one from the other. Bill Bowne--we called him Bill--was very warm and affectionate and everybody seemed to like him. He had a great deal of reserved force you could feel about him. Clinton Adams was like crystal. I mean, he was extremely agile in his mind, he could keep track of many administrative details, and he always wanted to be a head of something. I think he wanted to be the head of the art department right away.

Mr. Hilpert perhaps told him that--I don't know--because he told me once that he wanted me to be head of the art department if he had a choice. Well, I had been offered to be head of different departments, like Scripps--I think I mentioned that once earlier--and over to Honolulu and down to San Diego, and one other--Northwestern, I believe. I have a series of them in my stuff. But I never wanted to be head of an art department; I felt that that would ruin me as a painter because I felt dedicated to painting. I was already releasing part of my energy to teaching, which I loved, and working with students; and the subject of teaching these different art courses broadened me. As I look back over the years, it was a life, you see. But I felt that if I had to take on administration besides, it would just kill me. I think I

could have done it, and I proved it to myself when I put on that big architectural show which was very involved-- that I could work with a lot of people and manage the thing, which I did over a period of a year. When Mr. Hilpert told me that, I said, "No, I don't want to be head of an art department. That would ruin my painting. It's borrowing time, anyway, the way I'm working it out now."

Well, he must have told Mr. Adams that, because I'm sure he had a feeling that he would boss everything he would come in contact with. Mr. Hilpert said, "Mr. Adams is a splendid teacher as well as a serious artist." I agree with that, too, because all of his students did like him.

MINK: He was primarily a painter?

DELANO: Felix Landau* took on a bunch of our ex-students like Clinton Adams and John Paul Jones. Clinton did become a head of a department in the East after he left us, and he went from one school to another; and I think he's at Albuquerque now. I don't think you hear of him much as an artist because, again, he'd have to divide his energies between painting and administration.

MINK: But the proprietor of that art gallery on La Cienega, who we will remember some day, took him on to exhibit his paintings?

DELANO: Yes. And others like John Paul Jones. I think

*name supplied during edit review

Frank Perls, was the best. Perls did take on some of our teachers, too, you know. He took on [Samuel] Amato, [Jan] Stussy, James McGarrell, and William Brice.

MINK: What does it exactly mean when you say "take on"?

DELANO: Well, you become a member of the group exhibiting in that gallery under a dealer, in other words. It's just a commercial dealer.

MINK: And he sells your paintings?

DELANO: He sells the paintings, yes. Supposedly. There's a whole story in itself that Los Angeles is not a center for selling. People in this country--I mean collectors--want to go to New York. Well, there's a whole bit about selling paintings, and I think that all of us from the university art department, teachers and the students who have graduated there, are lacking decidedly in understanding much about this whole area of dealers and what they do.

MINK: The crass, commercial world of art peddling.

DELANO: Yes, and New York isn't much better. The people who have had most experience would be in London and in Paris, I feel. And I've seen some things, writings from people from Paris, where they have now gotten things under the laws of inheritance some way or other. That is, people cannot just disregard an artist's paintings and sell them for just a small amount of money maybe as they go along, and then wait till they die and get wealthy from

selling their paintings. From now on, they have to divide it with the people who inherited even if the artist is dead.

MINK: Well, Mr. Adams--what part did he play in this whole matter of the department expansion and so on, after 1938?

DELANO: After Mr. Hilpert ceased being the head of the art department, we got Dr. [Gibson] Danes in, and Dr. Danes made "areas," he called them, wherein each area was organized under a chairman. The painters and sculptors and printmakers were under one chairman head, had their own private meetings to organize what they'd do and to come to the general art department faculty meetings with any ideas. Then the design area was another. Those were the two principal ones. And history, third. And art teaching. In fact, it went on, finally, until there were seven, when I think about it, gradually, under the seven different heads. Industrial design was one that expanded greatly under Dr. Danes. We had our new building.

Well, I'm getting a little ahead here. You were talking about Adams, and I see him through the years, you see, from early times when he was a student--and a very good student. I remember his getting A's in everything he took from me, for one thing, and I was on his first promotion committee. I don't suppose I should tell that, but he got his assistant professorship in that committee

meeting. And Mr. Hilpert's the one that proposed he come up for promotion; and Mr. Bowne came up at the same time on another committee, and he passed also. So they were on the academic ladder, as Mr. Jackey says, to get in there somehow. I might as well finish with Professor Adams. He was ready for an appraisal committee, and at that time he had had several exhibitions, was doing well, and his teaching was very good. The students seemed to like him, and he had passed the promotion committee. But there were things brought in from the dean's office about his treatment of other faculty members and students in other classes, and this was too much for the committee to take, and so he was asked to resign.

MINK: What had he done?

DELANO: He would go into certain classes--like Mrs. [Madeleine] Sunkees's classes, for example--and make fun of the students' work. I don't just know what were in these things, but what came from the dean's office put him out--complaints from so many students and faculty about his treatment of running them down or making fun of their work--that kind of thing, the tactics he used to discourage them. I didn't know much about all of this. I was astounded to see how much of it had piled up in the dean's office. I wasn't aware it was going on. I know he had kind of made fun of some of my students' work at

times, but I just passed it off as a part of his personality. He didn't like, you see, the costume appreciation courses, as they were called. And he'd send a student in there perhaps to make fun of it, but the teacher involved would be so infuriated that they went to the dean. There were many of these complaints.

MINK: And that would be to Dean Jackey.

DELANO: To Dean Jackey, yes. They decided that if he couldn't get along with people, he didn't deserve to be in the art department. They put him out on those grounds. I had passed him along without a word about that side. I knew from my own experiences some things, but I wasn't going to say a thing about it. But when it all came from the dean's office, this put him out. I heard later that it was one of the best things that ever happened to him. He went to other schools and was moved from one school to another--he didn't stay very long at first. I think he went to Kentucky, and I don't know just where now. He finally landed in Albuquerque in the University [of New Mexico] and I imagine he's done very well, because he was brilliant. But this thing of not getting along with a colleague just because they weren't philosophical or brilliant in some field--I just didn't understand it. There were a lot of people that had fine talent that were liked by the students, like Mrs. Sunkees, since I've mentioned her.

I know she was one. In a way it was a difficult decision, but it was made and he left. That same year, Mr. Bowne left in the middle of the year, too.

MINK: Why was that?

DELANO: I don't know. Nobody knows. He just got up and left.

MINK: Where did he go?

DELANO: He went to New York, and the first thing we knew about him was that he was teaching in a high school there. He finally turned up in San Diego, and I believe he is there now. I don't know how far his painting progressed. There was something I found in the notes from the office about where his painting was shown--that was before he left us--in Glendale. Somebody wrote a letter to the university about it, thought it was terrible and didn't do any good for the university. And there was a fine letter written back to this person from the administration saying that perhaps they didn't understand that it was modern art, defended Bowne. Another thing I might say as long as I'm talking about Bill Bowne: he was asked to be the head of the department there at a moment when Mr. Hilpert was ill and Mr. Cox had died. This was in the early fifties, I think. I know I was away at that time at first when he was head--I was having a sabbatical leave--but judging from what I discerned here in the papers from the office,

he was very businesslike in asking for increased funds which we needed for everything--more teachers all the time, more space, more this and that. He did a very businesslike job of that and people liked him, but I understand there were a lot of fights that year, too. I heard about it; I don't know just what the ruckus was.

We had trouble with some of these people who had been trained in Europe and couldn't seem to adjust, like Dr. With, you see. He came in for art history and was a blustery type who couldn't get along with people, or perhaps he wanted to be the kingpin in every situation. I don't know what it was, but he seemed to have trouble too. Mr. Bowne was levelheaded about understanding people and seemed to soothe them, it seems to me. He was a warm and affectionate type of person.

Another thing, as far as losing people in the late forties after Mr. Cox passed away: Dr. Breasted--I think I mentioned him last time--was teaching art history and then suddenly he seemed to have a new job at the L.A. museum where he was offered a great deal more money and he just couldn't turn it down. He went over there, and that meant that his library that had cost the university so many hundreds of dollars, or even thousands--I don't know how much--to get it installed in place (and then, you know, the war came along and nobody could use it),

and then now it was being taken out again. Behind the scenes, the people that had to carry out all these little jobs, I think, were rather glad, because they were trying to raise money to catalog the thing for insurance. The insurance people wouldn't insure the collection. He wouldn't give it to the university and yet he wouldn't let anybody take books out. If they wanted to study they could come there in that room. When he went to the museum, I think those people behind the scenes were greatly relieved they didn't have to find the money now to catalog them so that they could get insurance. I think I might have been talking about Mr. Breasted the last session.

MINK: No, you did talk about him, though, earlier.

DELANO: And about how he left the museum in a short time?

MINK: Yes.

DELANO: He couldn't get along with people.

MINK: How he alienated people.

DELANO: It's a strange thing, isn't it, to have people go along in a job where they have to deal with people and yet they can't deal with them for some reason, either with the students, or the faculty or colleagues around them, or the administration.

I don't know whether I've said enough about Dr. With or not. I noticed in some of the recommendations from

other schools, or jobs that he had before he came to us, that they felt that he was a little difficult to get along with.

MINK: Temperamental?

DELANO: Temperamental. It might have been in his background. After all, he left from Germany, too, you see, from Hitler's business, and he came to Pasadena and was there in a school of design for a while. He had been the head of different museums and had fine jobs there in Germany before he came to America. It's difficult to understand these people who've been uprooted to such a degree, I think.

Breasted was different. He was an American citizen, born here and so on, but he was trained in Germany. He told me at one time that he felt that there was something about his training. It was difficult to work here, and being the son of a great man was another trouble with him.

MINK: Could you give me some background on With? Did he cause a great deal of trouble in the department?

DELANO: Well, the fights that he had with Dean Jackey--he seemed not to admire people if they infringed in any way on his field. That is, he felt he was an authority on museums. You see, while he was still with us, over a period of years we developed a museum on the campus, and he probably felt hurt that he was not put in charge of it.

MINK: The gallery?

DELANO: The gallery. Previous to that time, we had this little gallery on the third floor, you know, in the Education Building, and he didn't have much to do with that. Of course, we didn't have the money; everything that we did there was brought in by the teachers and paid for by very small funds--I mean, we'd just more or less beg for exhibitions. There was no elevator, and it was very difficult to show things.

When the first new art building was planned, Regent Dickson saw to it that the building would be built earlier than had first been promised. I think we had been promised a building and there were so many to be made ahead of us--we were forty-second or something on the list--but when the Willits Hole collection came to the university and it didn't have a home--it was just put in the library for numbers of years--that's why Dickson saw to it that the building for the arts was built earlier. That's how we happened to get that new building.

MINK: Did Dickson become personally involved with the faculty in planning the building? Did he come to any of the meetings?

DELANO: I don't remember that. We had a Paul Hunter architect who designed the building. And it was a pleasing building, the proportions, and he seemed to cooperate very

well with the faculty.

MINK: Were you involved in any way in the planning of the building?

DELANO: Well, each area had to plan what they needed. This was before Danes came--I speak of areas now because I think it was a very good word; but earlier than that, we thought of our subjects and everybody had to put in requirements. The requirements we had for many of the classrooms were not so involved. Laura Andreson, who taught the ceramics at that time, was very much concerned to get a good ceramics department; so I remember one year before the building was finished, Laura and her mother and I and Mrs. Hely, a friend of mine who lived close to me, went to Mexico between semesters. Laura had to plan the ceramics department--it was just put down on her duties to do this within a matter of days and get it back to the campus. We stopped along the way before we got down into Old Mexico--I guess it was at Phoenix--she drew up a working drawing of the floor plan and details of everything. She had the measurements of what she thought she needed, the space for the different kinds of things--equipment, how much space it would take, and the shelving and everything else--and planned the ceramics department. It was such a rush job, but it was fine. It just worked out, and it was built in the basement. You know, the basement wasn't

finished at first, along with the building. They found that the whole department had increased to such an extent that we had to have the basement developed after the building was built, and this is what they did. Gradually, they put in a sort of an L- or U-shaped basement area in which we have the ceramics, the jewelry section, the place for the industrial design with special equipment, and a place for weaving and for textiles and so on down there.

I had mentioned something about art history and trying to have that developed so that it would be approved by Letters and Science. This went on for some time. The administration appointed overall committees, at different times, to help the art department find somebody. This was a tedious job, because they would hear about somebody or investigate someone from the East who had a long history of publications and achievements, you see, that they felt would be a leader, and maybe even to be the head of a department. All this time, Mr. Hilpert was chairman, and then eventually when he was not put on the committee, his feelings would be hurt. I could just see between the lines that he felt that he should have been on a committee. After all, it was the art department, and why should somebody be on there like Lily Campbell, for example, or Professor [Kenneth] Macgowan? That would be better: Macgowan, after all, was in the arts; but Lily Campbell

was not in the fine arts. She was in literature but not space arts, as we call it. Or [César] Barja. And they did put S. Macdonald-Wright, who had no sympathy for the design areas in our department. I remember having conversations with Mr. Hilpert about it at the time, and this is probably one of the things that made him sick.

Another thing: he was greatly wrapped up in teacher training; and he could feel that this wasn't liked by other people who were strictly Letters and Science people. That was another reason. Jackey was the kind of man who could turn this sort of criticism aside, even though he believed in vocational education. He called a doctor's degree a "calling card," so to speak, and he didn't mind the criticism. But someone as sensitive as Mr. Hilpert, I'm sure, felt badly. Another thing, with all of the squeeze on money, we never had enough, even for typewriters. The faculty would be using their own typewriters or giving them to the department, and they never had enough people to do all the stenographic work that we needed. The squeeze for money: Mr. Hilpert had the feeling, how can they spend a whole lot of money for somebody from the East, bring them here at a great salary, and he can't even have a typewriter? This is the way he reasoned. To me, it seemed he was sort of a tragic figure.

MINK: Who was it, do you think, that was pushing for

some distinguished person from the East? Was this people from the art department, or was this the administration, like Sproul?

DELANO: Sproul and Dykstra. When it came right down to them they were very practical, too, but they wanted to be on a level with other universities as far as Letters and Science, and they wanted a big man. But when they would choose somebody--even Dr. Moore picked out somebody that I don't believe the art department would have gotten along with, you see. He asked Dr. Barnes to head the department. Dr. Barnes told me that; I don't think anybody in the art department ever knew that. Barnes turned it down; he said he didn't want to be bothered with the details of teaching. But this would be an impulsive kind of action that didn't take everything into consideration. Or, if they got somebody from Princeton, like Breasted, who had most of his training there and earlier in Europe in the German point of view, you know, the university ideas, Heidelberg, I believe--well, if they took on the art department, they don't have the sympathy either for the arts that we had built up.

But when Danes came to us, it was an entirely different story. [Vern] Knudsen had been appointed as chairman of a committee to pick out at least three people--and they worked over all of the material that had been handed in by

three people--and then Knudsen went to visit them in the East, and he came back with a report about them. His first choice was Gibson Danes; and when he told us about all three, we decided from just word of mouth that Danes would be the one we could live with. He certainly was. Through the years he proved to be a wonderful chairman, at least in my opinion. He expanded the art department; he saw these troubles that we were having, the tensions; he understood people; he made everybody feel cooperative. I just couldn't say anything more in praise of someone than Dr. Danes, of his cheery attitude. One thing that I remember Dr. Knudsen said at a faculty meeting--and Dr. Jackey was the one who wrote a letter to Knudsen and asked him to come over and tell the art department how he happened to put Danes first of the three.

TAPE NUMBER: IX, SIDE ONE

APRIL 9, 1971

MINK: Where we left off on the other tape, you were describing how Knudsen had come to a faculty meeting to tell you about the three people he'd looked over, and his recommendation, of course, was for Dr. Danes. He was describing him to you.

DELANO: Yes, the first. He had three people in mind, but he put Danes as the first; Bernard Myers, from New York University, second; and Lawrence Schmeckebier, from Cleveland, third. And he did describe all three. I have lasting impressions of how he described Danes and why he put him first. Danes was teaching at the University of Ohio and Knudsen said that Danes would walk down the hall and would say, "Hello, Mary. Hello, Henry." Everybody was called by his first name, and they all seemed to be so enthusiastic when they'd see him. He said that struck him as something quite different from what you usually see in an academic hall. That was one thing. He thought his scholarship was very high. He felt that he had published a lot of things, and that he'd be excellent for the department. As I've just said, I felt, too, that he made one of the greatest contributions, because he came at a time when so many people had left or they had been

working under such high tensions. We were in a new building, and it took this kind of vision. He just didn't take the attitude that there was no money; he proceeded to enlarge the department. How can you carry out a vision and make it real? You might say in the future we are going to have a whole department of industrial design. There had always been a sort of a year course of industrial design--I happened to teach it. It was aimed more towards the teaching of it and appreciative side and being as practical as we could, and that's what led to my interest in architecture. I think I've talked about that. For someone to come along and really find somebody who'd had industrial design experience in getting things manufactured.... I had only had a couple of years in outside work, before I ever started any teaching, in getting things made up. That didn't compare, let's say, with this young man who Dr. Danes brought in there who was John Maguire--I believe he was the one.

MINK: Where did he find him?

DELANO: Goodness, I don't know. I'd have to look it up. Right away, he decided to build that whole area up, and he saw to it that the rooms were equipped with all kinds of specialized material or machines or whatever they needed in equipment to carry out models. This, to my mind, was one of the greatest things that happened.

Then again, what he did was to continue the gallery and make it possible to find funds and to bring Mr. [Frederick] Wight. I think that was a great achievement that Dr. Danes carried out for the art department. He brought Mr. Wight in from the museum in Boston, and he has been an outstanding person to put the university on the map. You see, there were people in the rest of the university who criticized the whole idea of ever having a gallery on a campus, and now it took these men, these two together, to say we needed it, and it would be fine for the surrounding community, and it would put it on the map, and it was a going concern.

MINK: Edward Dickson, of course, never took an interest-- or did he?--in trying to see who they could get and trying to get distinguished people. Because he was pushing art; art was his personal favorite, I suppose.

DELANO: You mean for teaching the art history, for example?

MINK: Yes.

DELANO: No, I don't think he took any part in that.

No, there were several committees appointed by the chancellors. You see, this ran over a period of time, and I think I named some of them a while ago, the first one. Then they re-activated these committees in time because, still, the whole Letters and Science thing had not been resolved yet. The committees would bring in names from time to time, like

Rensselaer Lee, for one thing. It would take months to go over; over a period of months they would be corresponding, or people from here would go and see them in the East, and maybe he would be in Europe, trying to entice him to come from Columbia University, to head up our department and teach some art history and help. Then these people from the East would probably dally along before they could make up their mind, and time went on. You can see how that would be. Then there was a man named [Charles] Seymour [Jr.] they tried to get. Sometimes these people would just be corresponding with them without ever saying anything to the art department about it. This was what sort of burned up some of the faculty.

MINK: And that would be the administrative committee, or the committee appointed by the administration?

DELANO: Yes, with just S. Macdonald-Wright on it.

MINK: Would he consult with the chairman of the department?

DELANO: No, I don't think so. It was in Letters and Science except for one from the art department--and that not the head of the department. This is what Mr. Hilpert, I'm sure, felt.

MINK: S. Macdonald-Wright and Hilpert--were they friendly?

DELANO: Mr. Hilpert brought him in. He thought it would add luster to the art department, and I guess it has through the years, in one sense. I think I've explained

how Mr. Wright was a difficult person to work with as far as detail, getting the job done. He would want an assistant to do all of his work. He wanted to be a big master and come in. Well, he was very knowledgeable and a great reader, and all of that, and a very able speaker, and claimed to have originated a new form of painting with color while he was still in Europe. He had an original mind.

He had Mr. [Joseph William] Hull, for one thing, doing all the little dirty work for him. Mr. Hull came from England while Mr. Cox was living. He came from the war, pretty torn up about it because he'd lost all of his records. I remember working on Mr. Hull's background to try to get him into the university with credit. (This is digressing a little when we're talking about Mr. Wright, but these are also involved.) Anyhow, Mr. Hull had to prove that he had had what corresponds to our high school training. He had to take tests in all these subjects because he had no documents. They had been burned up in the war, the bombing of London. I admired him greatly for having gone through this whole tedious process of taking all these tests. Finally, he got into the university here. He went through our art department taking many courses and getting a degree here. Then Mr. Cox brought him into the art department to teach, and very soon, he

kind of helped him along to get a little textbook published on perspective, which he did.

Then when Mr. S. Macdonald-Wright came, there was this whole breach here. We didn't have these professors for art history all of a sudden. We lost Breasted, and we lost Hungerland. Mr. Wright, I guess, thought he'd make up some new courses, which he did right away. He didn't know how to go about organizing detail that would fit in with making curricula. I don't think he'd ever heard of curricula. That's just my assessment of his difficulties in relation to Mr. Hilpert and the department. So Mr. Hull was the one who tagged along and, I think, did all the dirty work. Of course, he couldn't go on these committees when Mr. Wright was appointed to represent the art department in an overall committee to try and find somebody that would head the department. It's not to say he isn't brilliant enough to decide, but I think so many of the people in the department felt put down by him, you know, and undeservedly in many cases.

Finally, Knudsen was put at the head of this committee, and that's kind of winding this whole thing up about finding a chairman. That's how we found Danes, and I have tried to give an inkling of how great I think he was, in stepping in at this moment, making people feel like they were accomplishing something, expanding the art

department, adding different areas and enlarging them, and bringing Mr. Wight here. Should I say something now about Mr. Wight?

MINK: Yes.

DELANO: Frederick Wight. I think that it was marvelous to have him--and he's still with us--because someone with the kind of experience he'd had in museum work, and especially in America, was great, you see. Now he'd had training in Virginia, got his BA there. Another thing: he had sympathy with the rest of us who didn't have doctor's degrees because he wanted to become an artist and a writer, but there were no doctor's degrees--as I've explained, I think--very early. When he was on committees for promotion, he did promote people even though they didn't have doctor's degrees. Mr. Wight studied in Paris and finally got his master's in Harvard. There, he took museum courses. He wound up in 1946, I think it was, for numbers of years, in the Institute of Contemporary Art in Boston. There, he had a wonderful experience, you know, in putting together shows on different artists, writing the catalogs, and writing, making books. They were just endless, some of them having to do with some of the world figures like Louis Sullivan--he wrote about his genius in a show he put together and organized. About Le Corbusier, the great French architect (really Swiss). There was a

book called New World of Space, and I think Mr. Wight helped as editor of the book. He wrote about American painting in our century. He wrote about Feininger, Walter Gropius, another world leader in architecture. So it wasn't just always painting, you know; it was architecture and different forms of art.

MINK: So he was very well versed to teach art history.

DELANO: To teach art history, too, yes. He taught the modern art history after he came here. His first and initial job was to get that gallery going, you see, get funds for it and put on shows here which were to travel all over the country. Imagine getting the regents to agree to all of this.

MINK: Was he very good at this?

DELANO: He was very diplomatic. I hate to say just "politician," but let's say "diplomatic" in the widest, best sense: to get people in the neighborhood and in the town, and his friends everywhere he went, to help on these projects. Eventually here we had money to really equip the gallery. It had to have expensive lights and lots of work done on it before it was ready. The Hole collection had already been installed when he came here. That's a whole story in itself. Finishing along here with Mr. Wight, he published books, hardcover books, about some of the exhibitions he put on here. Then those exhibits

were made to travel to the Museum of Modern Art. Imagine this originating in Los Angeles! I think that's a feather in the cap of the art department to have somebody who is capable of doing that.

MINK: He was well liked in the art department?

DELANO: Well, I think so. I know I was fortunate. I might just tell this little incident--maybe I'm prejudiced in liking him, I don't know. One time we were having a sort of a reception in the art department gallery--and by the way that had a kitchen that was well equipped so we could have functions at these receptions for every exhibit. We were having that, and I was in the kitchen washing dishes. The faculty was putting it on--I don't remember what it was all about. Mr. Wight and Gib Danes came marching into the kitchen, and one of them grabbed me by the shoulder and turned me around and said, "Annita, you've been promoted to full professorship!" It just about knocked me over. Mr. Wight had been on my committee. Of course, I know we're not supposed to tell this, but I guess everybody that has good news to tell will tell the person involved. I think I was very fortunate, but he thought that I had done a lot of different things that he could appreciate, you know, like that architectural show that I did. He was, I think, the first person who really appreciated it. He knew what work went into that kind of

thing, that I'd worked for a year at least--every spare moment. And I don't particularly think he liked my paintings but.... When you were invited to an exhibition, say, like in the Palace of the Legion of Honor, those letters would be in your folder, and nobody in the art department would know about it but somebody on your committee. And they never hear about it, you know. He appreciated that because he thought it was one of the great galleries.

MINK: Was Danes good about seeing that recommendations were sent in for promotion?

DELANO: Yes, he did. And if they were not, he had a nice way of telling the people that he thought that if they'd look for a job someplace else then he'd help them to find a job. Like, for example, Marybelle [Bigelow] Schmidt, had been asked to come in and teach illustration courses or commercial art of some kind, and she'd had several things to her credit and achievements; but it seemed not to be enough, and he told her so. She was greatly shocked by being asked not just to leave--she could have stayed on and tried for another time to come up for promotion--but she did find a job down at San Diego State College. I understand she's a full professor now. She kept on in her creative work and is much happier down there than if she'd stayed with us. But Danes was the one that would

tell people.

MINK: Got her a job?

DELANO: I don't remember about that.

Kenneth Kingrey was another example, but it worked the other way. Kenneth was discouraged with the treatment he'd been having. He had been one of our students--so had Marybelle. Kenneth was an elegant teacher, and had great finesse in his own work and in his feeling for what he was going to do in the future as a young man, you know. His students liked him very much. He was really going places with this whole field of commercial art that he was developing. In fact, the students made covers for Fortune magazine. Anyhow, he was not in a safe category. He was whatever they called them at that time--associate or whatever it was--just the way many of us had been for so many years. I think I spoke about that. This sort of category was still going on. I think they've abandoned it now. This meant that if he wanted to take a year off, which he did and went to Europe, he would have to lose his appointment. They could promise to ask him back, but he had no guarantee that he would [be asked].

MINK: He had no claim on it, in other words.

DELANO: He did come back and took his job, but at a lower salary; and then he seemed to go on and they didn't put him up right away. He was having a bad deal. So

then he took the city examination, if I remember, and passed first and would have been taken into the City College in Los Angeles at a much higher rank, much higher salary, too--almost twice what he was getting here. At the same time, the University of Hawaii in Honolulu asked him to come, and so he took that job. He just resigned. He wouldn't stay on. Gib tried every way he could to make him stay.

MINK: Did he try to get a higher rank for him?

DELANO: Yes, he tried, but this started before Gib came, you see.

MINK: I see.

DELANO: Going back to Dr. Danes, I just can't begin to say how he worked diligently and in all interrelationships. It comes out in every letter I read--the relations between the administration, the students, faculty, and then the building up of this group of patrons for the art department. It's called the UCLA Art Council, which is still going on. Danes and Mr. Wight really worked that out. This went on over the years. Now, you know, it's a growing concern. They make thousands of dollars for scholarships for the art department and have sponsored the thing. Hansena Frederickson and Ann Sumner helped in the very beginning there in taking quite a part in working out this Art Council.

MINK: Were you involved in that in any way?

DELANO: Yes, in the beginning. I was on the first organizing committee. Eventually, it became much more social, and I guess I didn't try to play a part in it. I reneged on getting too involved with something that would take too much time. It just sort of fell into the hands of the people in the neighborhood, many wealthy people, and it still goes on today, you know. They have what's called the Thieves Market every year, and they raise thousands and thousands of dollars now for the art department. Most of that, I think, goes to scholarships plus paying for some expensive exhibit--that is, expensive to ship and insure and all of that--that the art department perhaps couldn't afford unless they had extra funds. It's not paid for by the state.

MINK: Was Gustave Arlt involved in all of this too?

DELANO: Yes.

MINK: Very much so?

DELANO: Yes. He was on that committee. Well, not with the gallery. Is that what you meant?

MINK: He was involved with the Art Council, wasn't he?

DELANO: Oh. I was going to say that I think that this overall committee that was trying to look for art historians so that we could get a doctor's degree in Letters and Science--that thing, he was much involved with that.

Dr. Arlt--I think he was quite involved with that and perhaps with the Hole collection. I don't know.

MINK: You said something a moment ago about the Hole collection, that it was a story all in itself.

DELANO: It certainly was.

MINK: And maybe you have some recollections of that that you'd like to record. Of course, we know that in the dedication of the Art Building, the old Art Building, that Karl With used a four-letter word to Mr. Dickson to describe the Hole collection and said they were nothing but s--t. Dickson, I guess was infuriated about this.

DELANO: He wasn't the only one. There were many people who wrote furiously against the Hole collection. This was over a period of years. After the collection was given to us, it hung in the library above the stacks, in the old first main library, for years.

MINK: In the big reference room upstairs.

DELANO: Upstairs, yes, where you could hardly see them. And unless you made a special effort to go there, I don't think anybody paid much attention, but in the will they were supposed to hang them right and take care of them.

I remember going to the first showing of those after they were hung in the library. That evening it had rained so dreadfully that everybody got soaked, and we had to go down into the basement to dry off our shoes,

even if we had rubbers on. People weren't wearing boots-- at least, women weren't at that time. I remember going down the receiving line. Dr. Sproul was there, and he introduced me to somebody in the line, and I can still remember my feelings because I had just come fresh from the encounter I had had over why we weren't promoted. So when he introduced me to the next person, he said, "This is Annita Delano, a well-known artist from Westwood." Or something to that effect. [laughter] I just swallowed real hard.

MINK: At least you were well known to him.

DELANO: I don't know. It seemed that he had a hard time getting it out, too. It's funny how these things happen.

MINK: Were there people in the art department on the faculty that felt that this collection was sort of foisted on them and they could have cared less?

DELANO: Oh, yes. It seemed to me that the immediate art department wasn't consulted, but this was something to the glory of the administration if they could put it over.

MINK: Well, this was really Dickson's doings.

DELANO: Dickson's doings, I guess.

MINK: Yes. He's the one that got the collection.

DELANO: In the files that you brought to me there are

numerous letters and everything about this whole collection and the actual newspaper write-ups, and from magazines, too. I read all of those, and I really hadn't seen quite that many when it was happening.

MINK: I would have thought that with your interest in studying paintings, and so much of what you've told me about how you studied paintings, classical paintings, you know, over in Europe...

DELANO: Yes, that's right, of all periods. Yes, that's right.

MINK: ...and at the Barnes Foundation, that you would have been fascinated with the Hole collection.

DELANO: Well, I wasn't fascinated with some of them, and I had read so many books about how wealthy people had been cheated in collecting, you know. And I know this: that it was very difficult in modern periods to find really authentic old masters of the periods that people like the Rindges collected, the Hole collection, or Huntington out in San Marino, too. There are books written about how people who sold the paintings to these collectors, those in Europe, for example--these men with a great deal of money would depend upon their judgments, you see, and buy the paintings, and then maybe it was a hoax. But again, you have to look at it this way: there are many of the greatest museums in the world with fakes

in them, and sometimes they hang for years before they find out that they are--for example, before they had ways of testing, the X-rays of the pictures that they have now. The Barnes Foundation makes minute appraisals of every detail in a painting. They count more on experience with the actual paintings and analysis of the finest details, so that when you immediately look at a picture you can tell, almost, whether it's false or not.

MINK: Well, you're bringing up an interesting question.

DELANO: We weren't asked in the art department about whether we wanted the collection.

MINK: Yeah, but when the thing came, were there people in the art department that the moment that these things were uncrated, the moment that they were first visible--were people on the faculty certain right then and there that they were largely fakes? Immediately?

DELANO: Yes. You can tell, but it's like a sensitivity in any field. If you were a musician, it seems to me you have to be in tune all the time, and if you neglect it for years you come to it and you're not so sure.

Well, if you have just been from the Louvre, let's say, or from Rome, where you've seen some of the great collections, and then come upon one that's supposed to be a da Vinci, your sensitivity will tell you whether it is or isn't. Of course, you also have to take into consideration

a picture could be extremely dirty, and these have to be cleaned and so on.

MINK: Let me back up and come at it another way. When was the first time you...?

DELANO: I didn't see them until they were up there in the library.

MINK: Okay, when they were up there in the library and the faculty on the art department looked at them and you looked at them, did you hear people say right off the bat, "Well, these are a bunch of fakes"?

DELANO: No. No, I didn't.

MINK: When was the first time you ever heard anybody on the staff say they were fakes? Maybe "fakes" isn't the right word.

DELANO: Well, yes, there were some that were. And there was a battle that went on. I think a great deal of it was exaggerated because, finally, when Danes came here, he got somebody from the Huntington Museum in San Marino to come here, and they paid him a lot of money to go over that Hole collection--the man's name was [Theodore] Heinrich; he's now in the Metropolitan Museum--to authenticate the pictures, and they worked a long time.

MINK: So up until that time there had been no attempt?

DELANO: No real appraisal of them. And they knew that some were fakes from just a casual judgment. But now

[William Reinhold] Valentiner was down at the Los Angeles museum for a time, and he has passed on some of them as good paintings, authentic. I think the more recent ones in the collection--that is, I mean some of the American paintings--were all right, and there were a lot more that were not fakes than were bad. What we tried to do then was to have the labels taken off so that the public wouldn't be misinformed. They'd say "In the school of...." This sort of thing you see in all the great museums of the world. They are copies and they'll put down "Copied" or "In the school of...." That's what had to be done, instead of saying it was a real El Greco or a real da Vinci or a Raphael and so on.

MINN: There really weren't any real paintings of the great masters, such as you've been mentioning, like Leonardo or Raphael?

DELANO: I never did follow up on Heinrich's final thing because this went over the years, even till after I left. It may still be going on, for all I know. I don't know. It took several hundred dollars for each picture, to have it cleaned, and then to have it appraised and authenticated. They did have documents for all these pictures, but [Arthur] Millier, I think, in his article, said that these were a dime a dozen. There was some woman--I forgot her name--that wrote for what was called Fortnight, a magazine,

and she condemned them terrifically, and she scorned the university and called them down--I mean called them to shame. It seems to me these men involved, from the president on down, would be mightily disturbed by it; and they were, you know, because it became public, and they said we were fooling the students, and how could they learn, you know. Well, heck, even the schools in Europe may have great masterpieces right there in the town and then they'll just use a black and white or a slide. They don't all work from the originals.

MINK: Did the art department think it was a waste of money, really, to have the collection?

DELANO: A great deal of money had to be raised after it was brought in, because the building had to be built--that's how we got that building at that time. It was because Dickson moved it up from the forty-second place, [on the budget] or whatever it was, till they built it in '51, I believe, or '52. We got the building, and then they finally worked some details out, like that we could have the gallery--which is a beautiful gallery--two months of the year for other exhibits. Of course, we didn't know we were going to have another new building so few years ahead of that.

MINK: But now the Hole collection is in storage.

DELANO: Nobody goes to see it.

MINK: It's not even shown, really.

DELANO: Isn't it? Well, there are two months that it doesn't have to be. But I think by the will they have to show it the rest of the year. They had to spend a lot of money on lighting and painting the gallery walls. And the staff under Danes really cooperated to see that everything was in tip-top shape. I think they really wanted to have a collection, outside of this vicious sort of publicity. It isn't that I'm not back of the collection 100 percent, but I'm trying to show what the administration is up against. I think if they hadn't been so quick in accepting it, and then not particularly consulting the art department--even somebody in the art department might not know. You'd have to get somebody in the biggest museums to really find out, and it would cost you money. But these wealthy men who assembled pictures in the late years are up against the whole problem of finding authentic pictures. Why don't they go in for modern art? That's what they should have done.

MINK: Huntington was lucky in that he had Duveen to help him, and he was able to get Gainsboroughs and authentic ones.

DELANO: Well, some of the later pictures were authentic and all right in the Hole collection.

MINK: Late eighteenth-century [paintings].

DELANO: And some of the copies are very good. Now, large museums show copies and, if it's a good copy, it's better than having just a color reproduction, you see. I think some of the letters that I found from Danes about all of this was very good.

MINK: Well, then, let me ask you this question about the Hole in juxtaposition to the Arensberg. I think you've already mentioned that you felt that Dickson didn't like modern art and therefore he wasn't interested in the Arensberg collection, and I pointed out that there is also something to be said for the fact that there simply wasn't the money--it was an administrative matter. Did the faculty, after the Arensberg episode, say, "Well, gee, we really should have had this. Instead of having this stupid Hole collection, look what we could have had."

DELANO: Yes, we were always saying that--that is, if the whole deal had been worked out, it seems to me, by the actual people in the art department instead of all these other people getting in the act, you see, just wanting something to do with the problem of getting these pictures as a gift to the university. So there was Kenneth Macgowan--he was not in the art department. Just because he knew these people, and everybody thought, except people in the art department, that if they were friends at all, that they could urge them to give it.

But why didn't they get the Arensberg over here? I just don't know the inner details, but I happened to go the Arensberg home several times with the Department of Anthropology. I think I told you about that. I had seen the collection numbers of times and thought that it would be wonderful if we could have it, and I did say that several times to the Arensbergs. But that wasn't like having an official sort of push, let's say, from the people as a group. It was all sort of undercover.

MINK: You think Arensberg would have done it if they'd really pushed him?

DELANO: Given it to the art department?

MINK: Yes.

DELANO: I kind of think if it would have been handled differently that we might have gotten it. And why should it go to Philadelphia, you see? This is what we could never understand. Whether it was Dickson, I don't know. I do know this: Mr. Dickson was there one night when I was there at the Arensbergs, and Mr. Arensberg asked me to go along with him and try to talk to him about how fine those pictures were. I did my best, but he was not in the least interested. As we walked up the stairs to the second floor, he wanted me to go into the small room where the Shakespeare-Bacon controversy was carried on-- I mean the books, the library about this controversy that

Arensberg had been interested in all his life. And that is what Dickson was interested in, not in the paintings. As he looked out at, well, let's say a Picasso, he could care less about it. He just didn't like it.

I know from my own experience with my painting. When our new building--not the present building but the first building we had as a department--was opened, the second exhibit was a one-man show of my paintings. Mr. Dickson came to it. He walked around with me and he said, "Now, this is the kind of painting I like, Annita."

MINK: Were you on a first-name basis with him?

DELANO: That's what he called me, and I don't know why. But Marjorie [Harriman] Baker was quite a friend of theirs. I don't remember in what respect, but she was a great friend of Paul Hunter, and she was teaching in our department. Ann Sumner and Hansena were in the Delta Gamma sorority, and I had been asked to be the faculty advisor many years ago. So there was all of this kind of background.

MINK: So Dickson said, "This is the kind of painting...."

DELANO: Yes. He said, "This is the kind. If I were going to buy one of your paintings, I'd buy this." It was back in the northeast corner, and it was a large watercolor painting of landscape, in kind of cool tones, clouds and trees. I've been interested to do these very,

well, I'd say representational types for many years; but most of my work at that time--this was in the fifties--was going in a little different direction, and he'd just brush right by them. Yes, he involved me in quite a conversation over that painting that he liked.

MINK: What did he say about it?

DELANO: Well, he liked it.

MINK: Did you think he was going to buy it?

DELANO: No, I didn't think he was going to buy it; he just said that. He said, "If I were going to buy one, this is it." No, I don't know anything about their home, whether they collected pictures or not.

MINK: Oh, yes.

DELANO: They did.

MINK: He was very much interested in art.

DELANO: Well, Majl Ewing and his wife, Carmelita, came to the exhibit, and she liked one of a triad. I had three large oils on the north wall, and in the center was one which was the sort of key to the other two on the sides. She was crazy about that. She told her husband about it, and so one day he saw me on the street in Westwood going into the bank, and he said, "Say, Annita, Carmelita loves that picture of yours. Would you sell that one out of the triad, the central one?"

DELANO: I said, "Yes, but I don't know what to ask for

it." Well, I didn't have any dealer, and so I just asked a nominal sum and they bought it. He gave it to her for Christmas.

MINK: What was the nominal sum?

DELANO: I don't remember--\$125, probably. It was a large oil, framed. Oh, well, the problem of getting dealers.... I did have one in the very beginning in San Francisco, but the woman died that was in charge. Well, that's another long story.

The Ewings had that painting up until they both died, so I don't know what's happened to it now. It was sort of an abstract from the adobes of the Indians out in New Mexico. I think that's why she loved it. Her whole living room was built around that picture.

MINK: Did you ever had an opportunity to have him see any of your other pictures, other than that exhibit?

DELANO: No. No, I never had another one-man show there. I finally joined up with a gallery on La Cienega where at least two dozen from the art department showed their work. A lot of us went into that gallery. I never thought of sending him a brochure, I guess. I didn't know he was that interested in art.

MINK: I just don't think he was interested in the kind of art that you painted.

DELANO: No, he wasn't.

MINK: I don't think so.

DELANO: No, I don't think so.

TAPE NUMBER IX, SIDE TWO

APRIL 22, 1971

MINK: At the end of the last session we were discussing the one-man show that you had at UCLA in the gallery there. You had mentioned that you had not had any other one-man show at UCLA. Or did you?

DELANO: Yes, I did, before we had this building that we're concerned with at that date.

MINK: The old Dickson Art Center?

DELANO: Yes, the first building that the art department occupied as a whole. We felt that the art department really had a home and we really had a place to exhibit, whereas before, when we had the exhibition room in the third floor of Moore Hall, it was a very difficult place--as I think I've mentioned before--to place arrangements. I had several one-man shows there throughout the years.

MINK: But after this one-man show that you had in the art gallery of the old Dickson Art Center, you had no more one-man shows at UCLA?

DELANO: No, I did not.

MINK: I think you mentioned at the end of the hour last time that you hadn't had a dealer except quite a long time before in San Francisco and that she died, and that was another long story which you wanted to talk about.

DELANO: Artists in relation to outlets for their work and how, perhaps, to become successful in that sense: Most artists paint regardless of what happens to their paintings, because it's such an expressive part of their lives; and yet they always have hopes of releasing some of it. It's as though you were composing music and no one ever heard it--so [the artist seeks] some way to have it shown.

MINK: Is it so much the money, really, in a sense? Isn't just the fact that you have a satisfaction in your mind that your paintings are hanging on walls of houses or institutions and so on?

DELANO: Yes, I think that a person has a feeling that if their paintings are appreciated it means a lot to the artist.

MINK: Wouldn't it be sort of like: as long as a faculty member has a whole bunch of manuscripts of a book in his office which he hasn't published, why, he isn't as satisfied as though they were published and available in the library? Is that the idea?

DELANO: That's it, yes. It does a great many things to him, perhaps. It tests, perhaps, the qualities in his work, if people appreciate them. Of course, artists vary so from the more gifted, creative and types of artists who bring in entirely new movements. You could say,

looking back on some of the late French history and painting, that a person like Picasso was innovative all through his life, much more so than many other artists. Then many artists took what he gave to painting, the innovative parts, even though he can be traced back to other artists and so on; yet others took it and added their own. Any artist has to have something of his own qualities in the work, but the one way to test it, and one thing that makes an artist feel good about his work, is the fact that someone with taste and individual sensitive perceptions would like his work. This would be more gratifying than almost anything else.

MINK: Annita, I was wondering, in this sense--I was making a comparison with a faculty member who has the manuscripts, you know, in his office--were the painters ever judged as far as promotion was concerned on how many paintings they had released to public institutions, or sold, as opposed to how many they'd actually done or shown?

DELANO: Whether they sold them or not I don't think ever entered into it, unless you had a committee, a whole committee, that had that idea that success meant selling. Then, maybe, you were sunk because there aren't too many artists who really sell their work unless they're world-known.

MINK: But placing them, say, in a museum....

DELANO: Well, that's the highest honor, I think especially if you've been invited. That's why I hate to feel like I'm just pushing myself or something, but 'way back when Mr. Cox was chairman I had been invited--I just don't know how it came about--to show at the Palace of the Legion of Honor in San Francisco. They didn't have that big downtown gallery at the time. That was the place to show modern painting. And I filled two galleries.

MINK: Was it the place on the West Coast at that time?

DELANO: Oh, yes. Other artists, later, friends of mine in New York, said it was a great honor to be invited there by the two men who were in charge.

MINK: It would be a greater honor though, of course, to be asked to show them in the Museum of Modern Art in New York.

DELANO: Yes. Yes, it would.

MINK: And you were.

DELANO: It was the center.

MINK: But you did show later there, too.

DELANO: Well, I showed in the Metropolitan during the war. There were a lot of paintings collected from all over the country and only about 276, I think, shown.

MINK: That one that I have, The House of the Yesteryear, was one.

DELANO: That went with the California Watercolor Society.

It traveled throughout the country with what we call our traveling show. Then, when it got to New York, somehow or another the critics in the New York Times wrote it up, and several magazines, and it was during the period a lot of artists were interested in the old houses and architecture. That was sort of a theme that just recurred throughout for a period there, sort of a nostalgic interest in those old houses. Now people are saving them, literally; here in Los Angeles, they have that society, or whatever it is, to save those old houses. But the artists were doing these things. It was a wave of interest back in the late forties or fifties--I've forgotten when. Then these things sort of died down. Something else takes its place.

MINK: Did this find currency among the painters group in the art department?

DELANO: Yes, yes. Bill Bowne, Dorothy Brown--let's see--well, those two and Clinton Adams and I went down to the old part of town and painted houses on the top of the hill.

MINK: Bunker Hill?

DELANO: Yes, on Bunker Hill. That's where one that you have that I called House of Another Age was at the time. When I painted that, it was during the war, and Buffy Johnson, another old student of mine--well, she wasn't old, but I mean long ago...

MINK: ...in chronology.

DELANO: In chronology, yes. She came out here to marry a boy she knew that was going off to the war, another ex-student of mine. Buffy went out to paint, and we got up there on that hill and chose that house to paint. But, you see, that was just a little later than the period--well, I mean, it was in the same period but a little later in years. It was four or five years that many artists painted those houses, or parts of old towns. And then something else takes its place.

I've noticed back in periods in France--in the earlier moderns, say, during the development of impressionism--many artists would do almost the same thing in subject matter. But they had been trained to paint still life, landscape, figure, and draw from all kinds of things--everything visual that interested them. The subject matter once in a while comes up just the way it does, say, if there's a large convention or World's Fair. I remember one time one in Spain, and all the arts sort of reflected something Spanish; even costume design took on the idea of Spanish influence. The painters sort of went along with it, even unconsciously. These are sort of minor stimuli, and then the artist goes back to his own condition of whatever he wants to paint most.

MINK: Did any of the faculty, including yourself, ever

have any paintings that became, say, the permanent exhibits of a museum?

DELANO: Yes. I had one that's in the Los Angeles museum. I'm kind of ashamed of it now. I hope they don't ever show it. But it did get the Henry E. Huntington prize and is in the permanent collection.

MINK: Had you painted it with that idea in mind?

DELANO: Oh, no. I was arranging still life in the art department before we ever moved to Westwood. I think I had a red dish, a glass dish, some brilliant blue-green and some other things. The color scheme of the still life was very dramatic. I imagined a composition of figures floating down a stream and had some rocks in the picture--I don't quite remember now. The qualities of that thing, the arrangement that I made for the students, just stayed with me, and I made up this imaginary thing. Now I remember. The people who chose it as first prize, or purchase prize, for the museum: the committee was made up of S. Macdonald-Wright and a man named Franz Geritz. I don't remember who the others were.

MINK: S. Macdonald-Wright wasn't, of course, at that time on the faculty.

DELANO: He wasn't on the faculty, no. This was in 1925, I think, and I was just beginning. I think my work was influenced way back there by the Orientalism that we had

been exposed to by many of our teachers that I had--I mean, when I was a student there in that department--plus the violent color that we were exposed to when we saw German expressionism. Madame Galka E. Scheyer came to Los Angeles and brought a collection of German paintings. I think it was sort of a melding of these qualities in my work. Until you look back, you don't know what's influencing you. You think it's a brand-new thing, but you can even trace the qualities in your own work, which amount to something new if it's truly integrated, I guess. But you were asking about the galleries.

MINK: Yes, and you said that you did have a woman who handled your paintings in San Francisco and she died.

DELANO: Yes. It was called the East-West Gallery. I did run across her name, but I've forgotten.

MINK: We can put it in the record later.

DELANO: She had seen my work at the museum there in San Francisco...

MINK: At the Palace of the Legion of Honor.

DELANO: ...at the Palace of the Legion of Honor, and wanted to handle my work. She came down here to look at it and was impressed, so she thought I could send a one-man show to her gallery, which I did. They were all different paintings from what I had there before. She sold some for me, and things were just going along

fine. The paintings had to be shipped by express freight in those days, and it was quite a costly thing.

MINK: Did you have to pay for having them sent up there?

DELANO: No. No, I didn't. That was one wonderful thing. I don't know what backing she had, or whether she was a wealthy woman. I really didn't get a chance to know her very well. It was about a year or two that we had correspondence back and forth, but then she died very suddenly.

Of course, I joined the Watercolor Society. It was a new organization, a part of what was called the California Art Club in those days, and this seemed to be a very good outlet and very good for a beginning artist to get started, to know some of his own colleagues who are painting. I enjoyed that very much. We had shows that were organized across the country and back, and that is kept up even to this day. Now it's called the National Watercolor Society. I've kept my membership all these years.

As for galleries here, say, during the twenties, thirties, forties, there were very few that persisted down through the years. There was the Hatfield Gallery, and it moved around from place to place, but it had been in the Ambassador Hotel for some time. I believe his son carries on there. What was that other man that handled S. Macdonald-Wright's paintings? And he collected Mexican primitive art. He has a collection of the primitive things,

and he had the gallery for many, many years, too, and it persisted. Then there was this wave of excitement about many galleries opening on La Cienega, all about the same time.

MINK: Was this about the 1950s?

DELANO: Yes, way up there in time. They instituted this thing of opening the galleries on Monday night so people came to see the openings and the exhibits that had opened previously, possibly. Everybody had their doors open, and a lot of students and people interested walked up and down the avenue to go into the galleries there. That was quite exhilarating. One could say that the people who opened the galleries were very seldom really schooled in being gallery directors. There were some exceptions. Perhaps [Felix] Landau was, second to Perls.

Perls wasn't on La Cienega, but he would be a good example of a dealer who is closer to the European type, or even the New York galleries, where he has some knowledge about the history of painting and taste and so on. Mr. Perls was showing drawings of old masters and recent modern paintings and so forth.

About this time that we're talking about on La Cienega, he took on some of the people from UCLA. One had been a recent student of mine. Of course, he'd studied with everybody else in the department, but I think I helped

him there in the beginning because he came from a teachers' college in the East and didn't have much sense of direction with his color. I think I helped him there. He prospered with Perls. And Perls took even his student work, he thought he was so gifted. This was James McGarrell, and his work was shown all over the country through the kind of promoting that Perls could give a young artist, you know.

MINK: He took, in other words, things he'd done at UCLA.

DELANO: Right out of my classes and some of the other classes that he'd had there. He thought a lot of his work.

MINK: What did you think of it?

DELANO: Well, I thought he was gifted; but I don't know, I didn't think at the time he had matured. Of course, I'm sure Perls didn't either, but he gave him the opportunity to show in what I considered the best gallery. This was over in Beverly Hills, a little farther over in the center of Beverly Hills.

Very soon he took on several others from UCLA. He had Bill Brice. Of course, that was sort of natural for him to take Bill Brice. Fanny Brice, Bill's mother, had helped Perls hang a show one time, and I think Perls wrote a book about Fanny Brice. It's terribly interesting about how she had a feeling for art. Her son, you know, came to us. (I think that Danes was chairman at the time;

I'm not certain what year he came in there.) Bill Brice went to Perls, also Sam Amato and Jan Stussy.

MINK: Who were on the faculty.

DELANO: On the faculty, yes. And then these other galleries up and down the street: I think to my mind, the best one on La Cienega then was Landau. He took some more of our faculty--Clinton Adams for one, and John Paul Jones. John Paul Jones had been brought in to teach and to make a whole area of printmaking under Danes. Danes had been the chairman then. Everybody was finding a gallery.

Then we had a student, Cecil Hedrick, who was a very quiet, sort of introverted person.

MINK: He wasn't related to the Hedricks of Earle Hedrick?

DELANO: No, not that he knows of. He came from South Carolina, and his father had been a coal miner, and he was very interesting. I've been friends with him and his partner ever since those days when he was a student. The other young man that came with him from--would you say the South or the East?--North Carolina or South Carolina was Jerry Jerome. They made their way across the country, and Cecil went to the university and got through the teaching curriculum there. And the two made quite a contrasting pair. Jerome was the kind who knew everybody, and especially the people in the movie industry;

so when he came back from the Korean War, he wanted to become an actor and studied in Pasadena. Raymond Burr had graduated there and saw to it that Jerry got in. Somehow or other he didn't go on, and then he got the idea of opening a gallery together with Cecil. Cecil quit his teaching. By this time, he was teaching in a high school. I don't know why I get wound up with this, except that this gallery that they opened became a haven for about twenty-four--it seems to me, if I counted correctly--painters from the art department at UCLA. Some were very young and just beginning as assistants, or something of the kind, and they had a chance to go over and see the graduate exhibits and pick out people they liked and show them in that gallery.

First they had a little nucleus of Mexican artists-- I mean the Mexican derivation. There was [Roberto] Chavez and [Edward] Carrillo. There was Louis Lunetta, and then later there was Les Biller, who married a Japanese girl. There was a very interesting collection of people in there, and, as I said, about twenty-four. Then, later, instructors or professors went in.

The galleries up and down the row have a hard time, unless they have a great deal of money behind them some way or other. I don't think they sell enough paintings. People in Los Angeles just don't seem to support the artists

by keeping a consistent trade going in the collection of paintings. So something has to happen. I know some of these other older dealers had sidelines. I know one man who made candy upstairs and sold that in order to pay the rent. I don't know what Hatfield did, but he was well located in that hotel.

MINK: Had you, from the time of the death of this woman in San Francisco, whose name we'll find, had a gallery?

DELANO: No, no. I joined up with what they call the Ceeje Gallery.

MINK: That was Cecil and Jerry.

DELANO: That was Cecil and Jerome, yes. They combined the name and made the gallery. They had a lot of fun. We'd have openings, and all this young group--I thoroughly enjoyed being with them. I was, you'd say, the senior member. After all, I don't know how they tolerated me, but there was a lot of life going on, and I guess that lured me in there. The exhibits were well liked, I think. There were a lot of interesting ones, and everybody had a chance to show several times; but as the years went along it was harder and harder to make a living through this, and so in late years the boys decided they'd try to buy the building and open a restaurant upstairs and rent out all the rooms downstairs. So, in the future they might open a gallery again, but until they can get

the thing on a paying basis I guess they won't. They're just not having a gallery.

MINK: Well, did you have any luck with them in selling your paintings?

DELANO: Well, we sold some. I didn't get paid for them until a little bit recently, even, because the restaurant is really paying for itself as it goes on. I think they're trying to make up some of these back debts. They seem to owe a great many of the artists for paintings they would sell and then not pay them for at the time. I guess that's sort of common.

Some people have a strange attitude towards the artist. They feel that his work is just there: that you're selfish if you just don't give it away. I think this is something. I don't know where this notion comes from. Paris has proceeded along entirely different lines. They have had so many more generations of noted dealers who come on down with the tradition, and now it's arranged so that if an artists's work is sold, if their work is left after they die and the work goes up in price, any proceeds and profits on the sale of these paintings will go to the heirs. This is what ought to happen here. But you know, our people are so naive and so unschooled in any of this sort of thing. Not a word is said about any of this side of it at UCLA in the classes that I know of.

I used to sit around sometimes at the gallery when there was an opening, or be down there for one reason or another, and we had a young man who was an artist, quite gifted, and instead of going into teaching he's been working at the Getty Museum. Well, his background in history of art and so on really makes him eligible to work in a job like that, and he was a very sensitive sort of person. Well, you know he wanted to show his work at this gallery, so he brings it down, spreads it out there against the walls to see what Jerome thinks about it. Jerome is a very extroverted type, and he's so untrained in art, but he has the enthusiasm of a child, let's say, in relation to art. For him to pass judgment on this work, a boy that's been through the department and is working with Getty Museum and all that--for him to just wait for this fellow to say something about his work just sort of kills me.

I don't know what point I'm trying to make here, but then there was a dealer farther on down whose background had been interior design. Well, there's nothing against interior design. Many people in that area could be great in the appreciation of painting. But this particular woman that I knew about years ago didn't have any particular training in the appreciation of art.

MINK: Who was this?

DELANO: Oh, I don't remember her name now, but she still has a gallery there on La Cienega, and so perhaps where she'd be lacking would be in this respect: that her judgment would be concerned with the decorative painting.

MINK: The type of painting that would blend with the kind of interiors she was interested in designing.

DELANO: Yes, that's right. I think she kind of gave that up. I don't remember the incidents about her life. But the idea, anyway, of having people run galleries who are not trained or have no art background: this is the thing. Of course, it entails a special kind of person, somebody who has administrative ability and some business, but a special liking for the artists and whether there's something new coming along. I mean, this other kind of person could just be fooled by anybody that comes along the street, like maybe trying to sell some fake drawings. Just like the Hole collection that we talked about, you know. There are all kinds of people that sell fakes. Of course, in this respect these younger people running these galleries now don't have to worry about that if they're dealing with the living artists. That's something else again. My plea this afternoon is to suggest that we're far behind, that we could train dealers or people who will know what to do with the artist and his work, and how to develop it, how really to promote it. I think

it would be terrible if it got into the hands of people who promote the art of the movies and that kind of thing. In my mind, it shouldn't go that way, but something which is a little more stable and sincere, and something that doesn't just ruin the artist.

MINK: Well, let me ask you this. I think this may be a movement that is prevalent throughout the country, but it's certainly a movement that is prevalent here. It lends itself to this area because of the mild climate. There are so many flea markets, where the artists themselves will go of a Sunday afternoon or a Saturday afternoon, and they'll have their paintings. People can simply walk through and buy them. My guess is that they usually are selling these paintings at a far cheaper price than you would find in a gallery, where there would be a commission involved and there would be a reputation of a practicing artist of some note at stake. Has this, do you think, tended to water down the market for the more prominent and stable, longtime artists in the community?

DELANO: No, I think you have these collections along the streets in Paris and other places, but people seem to know that the better exhibits would be in a gallery someplace. I don't think that waters it down too much.

MINK: Well, even in the 1930s, as I remember, you could drive up in the desert, and you see somebody with a trailer

and a bunch of paintings.

DELANO: Well, yes, or up in the Grand Canyon. I remember a man up there who got permission from the government to use a little building that was right on the rim at one of the points where everybody stopped. People that were on busses or in their private cars would go out to that point, and this man would be painting there very prominently. His name was Fieldstone Fairchild. [laughter] Isn't that a wonderful name?

MINK: He was really grinding them out.

DELANO: Yes, he was. He has a gallery now in Phoenix, but at that time he was painting there where everybody stopped, and he'd have what he'd painted from the previous days standing around in that little cabin. I suppose he sold some there. It isn't to say that you couldn't find a good artist doing that. You might, you know, because if you're painting out in landscape, people will always stop and watch. For some reason they seem to be interested. It's one of the things I enjoyed as just a minor side attraction. It never bothered me if people were looking over my shoulders; I guess I got used to that in teaching.

But I wanted to say one more thing about the outlets. You see, here in Southern California, as far as the artists' getting their work before the public, we had these early clubs: the California Art Club first; and then the Water-

color Society was made up from members of that club and then went on its own besides and is still in existence. Then there are other schools. UCLA, I guess, took the lead in building a museum. There was quite a fight over having exhibits from the faculty in there, and I remember before we had that building, the first new building where we could be by ourselves, that I'd been promised to have a one-man show after I came back from my sabbatical leave, the only one I had--that was in 1951. I was promised this exhibit. It cost quite a lot to get new pictures framed from beginning to end, and it took a lot of time and so on. Well, I was getting this ready and Mr. Bowne was head of the department then, and I think I mentioned something about the squabbles that were going on. There was an intense sort of undercurrent going on with different personalities involved, like Dr. With. I don't know, I never did solve what was at the bottom of this, but for some reason a new gallery committee had been appointed, and they'd decided that they didn't want me to show in the new building right away. It was first to be a show gotten up by Mr. [Warren] Carter and several people--ethnic art that they borrowed from Berkeley--and then mine was to be the next show, so it was the first painting show in the new gallery. Well, I'd been promised this and looked forward to it. There

had been other paintings, including my own paintings, shown in our previous gallery, so I didn't see why we couldn't have it. Not only that, but when writers produce articles or books, they can have it printed in the university press. I couldn't see any difference. This is your research. It's going out as an expressive collection of things, and it's just like getting it printed. You have to have an exhibit to show what you've done. I made a plea for the fact that artists from the art department should be shown. There was no reason why they should not. But I had to say that I was going to President Sproul with it if they didn't let me. [laughter]

MINK: You usually got something done when you went to Sproul.

DELANO: Once in a while. With this that you're pulling out of me, it seems to me I have been too reluctant to say things at times. But when I do, I think I get over my point. Very seldom I don't.

MINK: Who did you have to try to convince in 1951?

DELANO: Well, this was Bill Bowne and Dorothy Brown. She was the head of the committee, and they just didn't want to cooperate with me. I don't know what was at the bottom of it, I really don't, because now Sam Amato had a big exhibit--he's still teaching there and he didn't particularly have a sabbatical to get ready for

it or anything. There have been a lot of them have their exhibits--Les Biller and so on. And I think it should be that way.

MINK: Well, was your exhibit the first one, then in the new building?

DELANO: Yes, the first painting exhibit.

MINK: But you had to give way to the ethnic exhibit?

DELANO: The first one was this collection of ethnic art from Berkeley, from the collections up there. Who was it that got it together? Warren Carter, I think. But now I don't know that this should be a policy, but I think we should consider that the university press will print articles and books for the faculty. The people that write the books, I guess, don't make any money off of it.

MINK: The press has never considered itself, I don't think, to be an outlet for the publication of the faculty per se.

DELANO: No, but if they want to.

MINK: There has to be a certain standard of excellence, naturally.

DELANO: Oh, yes. That's right.

MINK: And it has to be the type of thing the press would want.

DELANO: That's right.

MINK: But there is a comparison, certainly.

DELANO: Yes, that's right. After all, the gallery should meet a standard. It should have a policy.

MINK: Did it ever happen in the art department that there were people who were there but whose work really wasn't up to the sort of thing that they could really get together and exhibit? And did they have then to be told that they couldn't exhibit?

DELANO: No, I haven't heard of anything like that.

Laura Andreson just had an exhibit of her pottery, a beautiful exhibit. I think she could have been known all over the country if she'd had the right promotion. She's been making wonderful pottery all these years, and it goes off in a ceramic sale at the end of the year just before Christmas; and so these wonderful things disappear into the homes of people that appreciate them--and that's wonderful. But if she could have had some kind of showing.... The last thing she's had is a retrospective, and she had to borrow from hither and yon, and it doesn't really show the great bulk of her work, you know. This would have been encouragement. She did have one show once in the Paul Rivas, another ex-student of ours, who opened a gallery down there on La Cienega. That kid was so--excuse me, boy, young man--kind of slow-moving, I don't know; maybe he was ill or something. He neglected to put her show up in a good fashion. Most of it just sat

around on the floor. That was no showing, no way to show Laura's work. Then she did show wonderful things in the Syracuse ceramic shows. That is, she's been showing little groups or single things within collections of showings--Claremont, for example. Most of the staff down there for years were graduates from our department. [Richard] Petterson, for one, made beautiful pottery. He had been one of Laura's students. He was head of the department for a while and so on.

But some outlet, and I think some of the colleges now, besides the university, are having shows of the faculties here and there and inviting them. I've been honored to have shows at the [Los Angeles] City College just two years ago.

MINK: Was that due to one of your students that was down there teaching?

DELANO: Yes. Well, she'd always liked my work. She'd been in this Ceeje Gallery.

MINK: Who was this?

DELANO: Olga S. Kooyman. She'd been an ex-student and was showing her work in the Ceeje Gallery and liked my work. She's teaching now in the [L.A.] City College, and asked me to have an exhibit there. They have a new building.

MINK: So that's another way that faculty can get outlet.

DELANO: Recognition and outlet.

MINK: Are other faculty members shown in other schools by students who have known them?

DELANO: Oh, yes. That isn't always just through having some student know them. One thing, I had a one-man show put together and shipped to New Mexico, and I was asked to have this by Vernon Hunter. He's not living now. I had known him as a colleague instructor and teacher at Otis Art Institute when I was teaching there. So during the WPA projects, Vernon was in charge of making one of the large folders on Indian art for the WPA project. It was printed by the government, you know. Then he was in charge of a whole western region to have exhibitions, and he had a lot to do with the opening of a new museum in New Mexico. So he asked me to get together, oh, about a hundred pictures or whatever it was-- I don't remember now; several crates of them, I know, with glass, very heavy--and send them out there. He had them sent all around, from the Santa Fe museum to a lot of different towns in New Mexico.

MINK: Were any of them sold?

DELANO: No. That's one thing about having them in a museum. It seems to be more of an honor. They could be sold, but nobody thinks of buying them. They walk in a museum, they never think the things are for sale--

no signs or prices or anything like that, you know.

MINK: When you do an exhibit, are you asked to prepare the brochure, or do you leave that to the person?

DELANO: Well, sometimes they have money for that expense, or sometimes you do it yourself and pay for it. When I had that show at the Ceeje Gallery (by the way, I was very flattered to think that practically all the faculty came, the dean and everybody concerned with the art department; it wasn't just the design people; they came, but the painters came, too, and I was so impressed), I paid half on the colored reproduction of the painting we had on the brochure. I don't know what Mr. Wight's policy is in reference to painters that show in the gallery now, but I know he was director of the galleries when Laura's show was on; and Amato's and Les Biller's, I can think of just recently, were shown in the gallery and Mr. Wight was chairman. I think that most of the people would like to have a regular dealer who would know his business and how to really sell it. But I guess we don't have too many collectors who look for paintings here. They go to New York or Paris. That's about the way it works out. I heard June Wayne on television the other day. I heard that twice. It was repeated on channel 28.

TAPE NUMBER: X, SIDE ONE

APRIL 22, 1971

MINK: You were talking about hearing June Wayne on television, and you were telling me something about her criticism of the training of artists.

DELANO: Yes. She felt that people couldn't train artists and she seemed to be complaining, and even mentioned UCLA. She said, of course, the university gives them a good job and it ought to be thanked for that. But I think she's really off in her appraisals, because I've taught so many, many years, and I think about students coming in there just very raw with hardly any background, many of them, and sensitivity. There's a great deal of training that can take place. It isn't that you give them the talent. That's not what one is saying. They come to bloom there, to be brought out. That's what education really is. I think it was dreadful for her to say that, because there are always enemies of the arts in an academic situation.

MINK: You said Clinton Adams was quite involved with her.

DELANO: Yes, he was. He was our student, and then he was taken on there as a teacher and professor, and he was right in with June Wayne in the beginning when she got this idea to form a Tamarind workshop where they

could make prints, lithographs and all that kind of thing.

MINK: Did she herself go to UCLA?

DELANO: I don't think so, no. In a way, you don't blame her for being a little sour on the academic world, but we are trying to have the artistic world in there, too. I think it all depends on the kind of teachers that the students would have. But there is a great deal of training that can take place to bring the student out. That could be very bad training, also. You don't make an artist but you certainly can get him to grow. A background and skills and techniques are the minor part--but the encouragement and development [are major], so that by the time they have gone through four or five years, whatever time they spend there, it seems to me they're getting a far richer development of their whole personality.

MINK: Coming back to the history of the art department now, just a little more on Karl With, because he was important in shaping the thing: what kind of influences, philosophically, do you think that he imposed upon the art department and upon the painters' group in particular?

DELANO: Well, I think he had this sort of absolutistic idea of philosophy that sort of runs through the training of a lot of professors we've had from Germany, particularly. There is a feeling that they're looking for something constant all the time in the arts. This goes counter to

the germinating of real expressive, creative work. Then there's an attitude of looking down on this creative work, that you should be looking for the principles instead of thinking of a whole total personality. This is the way I look at it, at least: that the personality that is expressive and creative and is working in the arts has the ability to do, to think and create in a most difficult kind of expressive language, either in literature or in painting, or music, or whatever it is. I think there's been a great burden carried on by these people who are somewhat suppressed, you might say, whether they know it or not, with this kind of absolutism. The newer philosophies, as I see it, like the training I had at the Barnes Foundation, bring this out. I remember one book particularly that I was introduced to right away. Martin Schütze wrote this book in the University of Chicago, a book called Academic Illusions [in the Field of Letters and the Arts], and he traces through two sections of the book something about the dialectical absolutism, he calls it, as opposed to an integrated personality and the kind of creativeness that comes out in the creative arts. These other people, their work would consist of a search for constants; that is, for compilations of notes on the history of the arts. There would be little sensitivity to the emerging, new qualities in the arts. I think, if I remember, he

said there would be very few people in most of the English departments who would have recognized Gertrude Stein when she first started to write. That would work for the painting, too, and the sculpture, and so on.

Dr. With did have a more creative attitude towards what he called the utilitarian arts. Then there's this other part of it. He did praise the German expressionists very much, and when you look at them in relation to the French expressionists--if you want to call them by a school, a name, a group--the Germans were ever so much more extreme in their coloration and in what at that time seemed very crude in drawing and so on, like Emil Nolde, let's say. He extolled this kind of art, and I think it expressed something in the whole German nature. It was burdened with this kind of philosophy, if I analyzed it correctly. In order to get away from this suppression, it just came out in these extreme form of coloration and compositional grouping and so on that they used in their paintings. They call it German expressionism. Now, when Dr. With talked about it--I heard him talk a number of times, and he had this way of orating which was appealing, I suppose, to a great many people--sort of stentorian tones, you know.

MINK: Very authoritative.

DELANO: Very authoritative, that's right. And because he

ran a museum in Germany and had a good deal of training in that sort of thing, when he came over here.... (I guess he fled from Hitler. I don't think he was Jewish-- I'm sure he wasn't, but more of the idea that his ideas didn't fit in.)

MINK: Do you think that a lot of people in the art department thought he was sort of a windbag?

DELANO: Well, a lot of them didn't like him because he seemed to have no place for the other people to prosper-- everybody that we tried to bring in. You see, we were trying to build up art history and were trying to get a major in art history, and as I look back on it, it seems to me so many of them felt that their way was right and that nobody else could do it. Then when we wanted to build up the museum or have the new building, he wanted to be the chairman of the galleries.

MINK: He was the chairman of the department for a while, wasn't he?

DELANO: No, he never was, that I know of. You know, sometimes in a summer session a person might be placed in charge.

MINK: Maybe sometime as acting chairman or something.

DELANO: I don't think that he was. He made enemies fairly soon with his attitude. I think he was probably jealous, perhaps, of people. We had this young man, Dr.

[Carl D.] Sheppard [Jr.], come in to teach art history, and he just took a murderous dislike to that young man, and he finally left because of it. It broke out in faculty meetings. This was no secret.

MINK: And Sheppard finally had to leave because of With?

DELANO: Well, I think he did. He looked for a different job. But he was promoted and he was going ahead. He was a very fine person, had lovely children and wife, and I'd been to his home. It just seemed outrageous that Dr. With didn't want him to be in the art department.

Then we had other people that had been trained in Germany, too. Breasted, of course, was an American, but he was trained in German universities. I think he had this trouble. Many people to this day think that it's great training, very methodical, and a great deal of reference work goes into it and so, you know. But when it comes to being right there within the real living art, there seems to be a lack, you know.

MINK: In other words, his approaches were more lifeless and cold?

DELANO: That's right, yes. When we had Dr. Danes, his training had been so different, you know. He'd been in American universities and finally got his doctor's degree at Yale, and there was a likeableness about his character, and everybody liked him. He was outgoing. He was also

very interested in Mexican art, did a lot of work down there in Mexico and wrote about many of the artists involved. He had at one time written articles for encyclopedias on the modern movement in Mexico.

MINK: Well, he and With...?

DELANO: They clashed. Yes, they clashed terrifically. Laura Andreson told me about a meeting at Dr. With's house where Danes and Laura came to dinner and Dr. With was pleading with Danes to get rid of Fred Wight. Dr. Danes just wept over the thing. Mr. Danes had gotten Fred Wight to come in and run the galleries, and I don't know whether he even knew that much about what Dr. With had done before he came to us, you know. Here was a chance for this whole new gallery, for someone to run it, and yet he resented having Mr. Wight in here. Fred Wight was now the director, has been for many years. Danes had to fight to have this thing quieted down so Fred could go ahead; and I know that perhaps they would appraise it in a different way from what I'm sensing through this thing, but it's probably due to some of the troubles they had in Europe at the time, you know--the great anxiety, the feeling to achieve something, and with the kind of philosophy that sort of loads you down with an authoritarian attitude. Yet I found that in some of the writings and letters from Danes, as well as Fred

Wight, that there was a great deal they overlooked in a person like Karl With. He did arrange some exhibits in the new gallery.

MINK: Were they well done?

DELANO: I don't remember them now. I know he put on, I think, an Oriental exhibit. (Maybe I was gone then. I had a year off.) I just can't remember especially what happened to that exhibit he was supposed to do. It was on Oriental art.

Then I should say something about Mr. Wight. I don't know whether I spoke about him last time or not.

MINK: No, I don't believe that you did in too great detail.

DELANO: Well, he's a remarkable person to have, it seems to me--just the right person at this time to come in here and develop the gallery because it took a great deal of cooperation on the part of Danes, and whoever was the chancellor, and Mr. Wight to promote the whole idea of having a museum on the campus. Once it's accomplished, people think it's always there, but they had to work year after year to get the funds. And to think of the great amount of equipment it needed!

MINK: Well, the initial gallery would have been during the Allen regime in the fifties.

DELANO: Yes, early fifties.

MINK: What kind of an attitude, or do you ever remember hearing, had Chancellor Allen towards art--being a medical man, you know?

DELANO: Was Allen a medical man?

MINK: Yes, he was an MD.

DELANO: Murphy was, of course, but he was interested in art, too.

MINK: Yes, Murphy was interested in art.

DELANO: I don't know so much about Allen. He wasn't there too long, was he?

MINK: Fifty-two to '59.

DELANO: Mr. Wight--I wanted to see if I could find something here in the notes about him. I was saying that he was the right man at the right time and place to develop the gallery--first the equipment, and it didn't come with the building, you know, the lighting and everything, and we had to equip a kitchen in there so that teas and receptions could be held. There were several galleries. It wasn't just the Hole collection gallery, but others, where we could have student shows as well as invited shows--several small galleries. All of that had to be equipped. Mr. Wight's office had to be equipped and changed from where it was--all of this mechanical side of it. Of course, they involved the chancellor to build up what was called the Art Council. That's still a going

concern where they raise thousands of dollars for student scholarships. They put on some invited show that costs a lot of money to bring from Europe or America or wherever it's coming from, and to pay for the big bulletin or brochure or book that goes out with it. That's a going concern, and it took a great deal of insight, it seems to me. We'd never had anybody that could do that for the art department. It just happened. We have people now, and we had people before them, that perhaps saw the department as a whole, but they didn't go out in the community the way these two men did and attract a lot of people, and also to get the money. This was terribly important.

It's just amazing to see a little review of what went on in Mr. Wight's background before he came to us. I found this in the notes from the office. At the time, we were to promote the idea of getting a PhD in Letters and Science for art history, so this was in 1955. Mr. Wight had already been working in an art situation--not only in teaching, but he'd been the director of a Boston museum and so on, and he organized exhibits for them and he wrote many of the brochures or booklets that went out with these exhibits. It was quite varied: for example, The Genius of Louis Sullivan; New World of Space, Le Corbusier; American Painting in Our Century; Walter

Gropius. Here it involves painters as well as architectre, and judging from the books he's written since he's been with us, I think it's very discerning writing. He seems to grasp the personality of the creative person, whether it's an architect or a painter, and he takes trouble to find out something about their background--goes to visit them, for example. And he really writes a book, many of them in hard covers and fairly large. When he came to us, he put on a John Marin show, which is remarkable; and it's quite a catalog. That was in '55, I think. Then there was a [Charles] Sheeler retrospective for UCLA; and in the Cleveland museum, a Feininger show where he wrote a book; and so on. He had ever so many articles, one called "The Revulsions of Goya" in the Journal of Aesthetics. I could just go on and on. Then he had sort of novel-type books, one on the life of Van Gogh, and one on Modigliani which he called Verge of Glory. He had his own one-man shows.

Here's a man that is certainly versatile in his creative work. He writes and puts on shows of his own paintings, and he teaches. I think perhaps his main endeavor has been in the instigation of great shows, together with this material from across the country, and to put on shows that I had always thought of as equal to any of the shows that were started by the Museum of

Modern Art. Not only did he put them on here, but he arranged to get the money so they could travel across the country, from here, say, to the Museum of Modern Art in New York. For the art department, for this campus to do that, I think, is terrific. It's wonderful.

MINK: Well, it seems to me that you have two men like With and Wight, both with gallery backgrounds, both with art history. How was there room for both of them in the same department?

DELANO: Well, I don't know. Of course, With had tenure and he went on giving these lectures till he had to retire. I don't know how old he was when Wight came on.

MINK: So he's, of course, retired now?

DELANO: Yes. But there was a little overlapping in time. This morning I did find a note, a very nice letter from Mr. Wight, the gallery director, to the chancellor, trying to get money for With to put on this show that he was going to put on--not in the building we're in now, but the other building--this Oriental show. I think there are people who learned to cope with these violent emotional outbursts that people have. Maybe it's the sort of thing I had with the gallery, you know. You have to learn to take it and still go on.

You know, Danes was such a practical man and such an appreciative man at the same time. It was just remarkable.

He was businesslike in his correspondence with the administration; he got the money to make the department a going concern; he had a big spread in full color in Life magazine about the art department that came out one year while he was here. It's no wonder that Yale University wanted to grab him. The university is slow about things like that. Instead of just saying, "We can't lose him," they just let him go--instead of matching the salary that they were going to give him to get him away from us, so he could build up Yale. It's just remarkable. Well, we have this period then of looking for another chairman, and we get Dr. [Lester D.] Longman.

MINK: Was he still there when you were there?

DELANO: Dr. Longman was. Yes.

MINK: Were you involved in trying to find him?

DELANO: No. There was a committee. I don't know who was on the committee. It [met] during the summer. I think maybe Laura Andreson was on it, but usually she's gone during the summer. I was away every summer painting. I don't know who was on it--probably Dr. Arlt, I'd just guess, because they seemed to have people from the different departments.

MINK: You'd commented about this and said that you had wondered if it was right to have--not only on committees that are looking for prospective faculty but on committees

that are involved in promotions--people from other departments who had no understanding of the department's point of view.

DELANO: Yes, the point of view is terribly important.

I think you retrogress--you go backwards, in some respects--whenever you find someone that comes in and everybody is disappointed in the outlook of the person. He might be ever so sincere. But again, to go back to this great division, as I see it, in modern philosophy, which accepts the findings of science and the way it's going and the world as it is, rather than a look to the past with the absolutistic standards which didn't seem to explain the world as well as modern philosophy does.... We had men like [Abraham] Kaplan, for example. He wrote an introduction to Western philosophy which takes all the living modern philosophies that are influencing the world today, the main ones; and he has a chapter there on pragmatism, which I think is what most of the faculty, at least a nucleus, had in the background of their training, right on down. Then if you get someone in who's absolutistic-- I keep saying that word, when many others would explain it--a type of training where they're not so close to the creative, actual making of works of art, or they'll even look down on it.

MINK: I was wondering about such people as Kenneth

Macgowan being on the faculty.

DELANO: He was more practical, and I wouldn't mind his being on a committee. They did have him on some committees, I think. I don't remember just what. He had a practical art training, and worked in the movies for a long, long time, and wrote books on theater and masques and anthropology. He was versatile and very stimulating. I liked him and his wife, Edna, very much. She was an artist. Where were we? On Longman?

MINK: Yes.

DELANO: He came to us in '58 from Iowa. He gave a talk on art in Russia to the whole university, and he seemed to show the kind of painting they were doing there, which was in step with the whole outlook of Marxist philosophy. The paintings were pictorial and very functional in relation to their type of government, and he talked a lot about how the artists would have places to work and all of this; but he never once made a note on how free our artists were in comparison. It seemed to me that he was all in favor of the Russian situation, and it seemed that many of the younger painters in the painting area were enamored of him, and we had meetings at his house and different places. Eventually they were furious at him because he wouldn't do something they wanted.

MINK: What did they want him to do?

DELANO: They wanted a sprawling art department on the knoll where the president's house is now.

MINK: The University Home.

DELANO: The University Home, yes. At first there were mixed ideas on what would happen with the new art building, whether they would have a spread-out form or go up in the air. When Murphy said that he wanted to have the old home, then they had to give up the whole idea and go up in the air with the building, because we had to have so many square feet, and that meant seven stories or more. This little group felt that it was Longman's fault and Mr. Wight's. Mr. Wight was on the committee at the very first. They had lots of committees to find out what we wanted in the art department.

MINK: Were you on any of these committees?

DELANO: Yes, you always had to be on committees for your own area. This thing of whether it was to be a tall building or a spread-out building was something that nobody in the art department could do anything about; that was because when Murphy came here he wanted that building-- he wanted the former building as it was. I don't know what they would have done with the old building, maybe tear it down and spread the department around. Of course, there are many things to be said both ways, if you could have had your own ideas there.

Some of the planning was bad as it was, functionally. For example, I was close to retirement, so I don't even remember now what I was supposed to do on the committees, but I know whoever had charge of the art building forgot to do anything about the elevators. They had no large elevators, so if students wanted to make great big paintings, they'd have to haul them seven floors up by hand on the stairways, and they couldn't get them in the elevators. That was an oversight. Somebody should have seen to that. I never taught in that building, you know. I quit just before they were ready to move over there.

They turned against Longman, and this I never did understand. I don't know what was at the root of it. Finally he was not chairman. Let's see, who came in next? I'll have to look that up.

MINK: Was Longman chairman when you retired?

DELANO: I think so. Yes, I think he was chairman when I retired.

MINK: Could you comment for a few minutes on your relationships and attitude towards the art department since your retirement? To be quite honest with you, I feel that you have a feeling of not wanting to be involved or---not that you got a raw deal from the department but simply that it doesn't go nowadays according to your ideas of what it should be. Maybe I'm wrong about this; I don't know.

DELANO: Maybe I've emphasized negative things. I know that it seemed to me that everybody flourished under Danes, whose personality could make everybody come alive. But for years, since I've left, when you talk to somebody, there is this feeling of being depressed about the department. I don't know what it is. I think you have to have a leader who will enliven people. If you're too involved with your own creativeness, writing or whatever it is, maybe you don't see the whole, you know. Now it takes vision; let's just put it in a cliché. I was thinking again of Danes--what he did.

The subject of industrial design was one close to my heart. You know, it's strange. Way back there, when they were just training teachers, we wanted a broad background for teachers, so they would perhaps not have enough of every subject but they had enough training to do a good job for high school and elementary training. Many of them went into colleges--we've said that numbers of times--and they would develop on the job. Or they'd go to Columbia and get a master's there. Well, I was asked to teach what was called industrial design years ago, before I went to Prague to that industrial design convention they had there in 1928. All those years, I developed an idea of how a whole kind of project should be carried out even though it's in a short time. I couldn't

see just doing a fragment, but designing objects, which they didn't do in some of the other classes. It could be pottery. Then these people could get jobs in factories and they did--many of them did, if they didn't teach. I was also interested in architecture, and I think all along through the years I saw that.

When Danes came along, he thought that industrial design should be carried on, but it could be made into a whole area. This is what he did. He created a whole curriculum, and he got John Maguire to come and teach, and worked out a master's degree in it. And before he left they were even maneuvering to get a building, to get General Motors to pay for a place where they could make mock-up models as big as a train or a bus or whatever they wanted to do. They didn't have space for it in the new building. This takes vision, and it's a marvelous subject, you see. It permeates so much of our lives. Well, now, if you have somebody come along that has no vision for it, he can just knock it out.

I have my likes about the subjects--and the students, who all along were just wonderful. I suppose I buried my life in relations with the teaching of students, and my own painting and trips, and building my house. It's agonizing to have people administer a department and you feel that you're going to lose your subjects. This is

what disturbs me greatly. You're teaching in fear--they are today, and they have lost subjects.

MINK: And they're talking about it now, of course, in terms of the budget. I'm wondering if maybe it is a more difficult department, say, to administer and mold into one forward-looking vision direction because there are so many divergent groups in the department. It would probably be true of music that this is true, too.

DELANO: Is it?

MINK: Well, I don't know. I say it may be.

DELANO: It could be.

MINK: But I just wondered what you thought about that.

DELANO: Well, it is. It does have its divergent things. The reason that we came along with it was because of teacher training.

MINK: That was the thing that held it together.

DELANO: That was the thing that held it together originally.

MINK: But once the teaching, the teacher training was gone....

DELANO: Well, it isn't gone.

MINK: Not totally, but de-emphasized.

DELANO: Now a student can go there without taking teacher training, so teacher training is one whole area. We call them areas or divisions within the department, just as you can take teacher training or some of the other subjects,

you see. Maybe they don't teach all of the phases of teacher training now, but I think they have a department of education, don't they? A school of education or something now? It's gone through different developments.

MINK: When you retired, do you feel that they gave you your just dues? Did they give you a big party?

DELANO: Oh, yes. [laughter] Well, I don't think it's dues, but.... Yes, it was a marvelous party that they put on. Everybody was there, and the dean was there. I invited my doctor, and I remember Josephine Reps didn't know him but she went up to him. She was one of the hostesses for the afternoon, and she went up to him and shook hands and said, "And who are you?" He said he was my doctor. She just burst out, and she said, "Why, I think that's wonderful." She said, "I would never think of inviting my doctor to come." He's on the campus. He does research. A very shy sort of person. He was there when Dr. Moore was there. I've liked him very much down through the years, and many on the faculty have had him. He's sort of retiring now.

There were students and ex-students of mine from different places--like Rodney Walker, that's done such beautiful houses and did this house for me. He came down from Ojai with his wife. Lennox Tierney and his wife--both were students of mine years ago--came from Pasadena.

And just all around, just so many. It was very gratifying. I think the life with the students--it's interesting. When you start, you're close to their age. Some of my oldest friends are from that period, like Barbara Morgan. She's a person you just love; she was so creative and so stimulating to be around. But I would say--I'm digressing; I almost forget what you asked me--but the people I've known have influenced me, and books. Maybe I've had my training by having some of the things just rub off on me. Barbara Morgan was great in literature, and so when she was around before she went to New York with her husband, I was terribly interested in literature and poetry and that kind of thing, and sort of felt that I kept up through her influence. Then there were some people in those early years who were great readers of German philosophy, so I was almost steered into that direction. Madame Scheyer came from Germany and brought the Blue Four, and I got acquainted with her; and so I found myself reading Goethe and I visited Goethe's home in Europe. There was sort of a rubbing off. Dr. Moore influenced me to study Dewey, so that's how I got into the Barnes Foundation. Of course, John Dewey was there, and so I had to do a lot of reading of many philosophers while I was there--Santayana and so on. You asked me one day what they did to find out whether you were working. It's a place where

you do your own research on your own terms, but you have to be working, and they have a way of finding out if you are. That's the whole thing.

MINK: Just by having conversations with you, I suppose they see if you have been reading or working.

DELANO: Yes, that's right. And they gave no degrees. They didn't want to bother with any of the mechanics of that sort of thing. But many people had a start of creative work, especially people who were writing books. I knew that I didn't want to write. As long as I was going to teach, I thought that was enough of a division of my labors, having the painting. So my whole attitude was analyzing paintings to help me in teaching and in my own work. Well, now I got way off the track.

MINK: This was more or less winding up your formal connections with the university, and I asked you that one question--perhaps it wasn't quite fair, maybe this really isn't your attitude. But I know that you said that you never had wanted to take an office on the campus or be involved, so to speak, in any of the work, the way that many of the emeriti do, to continue their research.

DELANO: So many of them can do their research in an office. You see, painting, the way I paint, I spread out in all directions. I might want to go out to landscape or do things. Since I've built this house I've taken the

different interest, and I want to get into someday on what your different experiences do. You know, I read Santayana's life, three volumes, Persons and Places, and I felt close to him in some ways. He didn't want to get involved with the mechanics of running anything.

MINK: This is one of the reasons then that you never took the chairmanship of the departments even though it was offered to you, or took chairmanship of other department?

DELANO: Other departments, yes. They wanted me to build up a department in Honolulu in the university there when they were starting. And Scripps. And Ohio.

MINK: And then here they wanted you to be chairman of the department.

DELANO: No.

MINK: You never were asked?

DELANO: Well, Mr. Hilpert said one day that he thought I'd make a good chairman. I said, no, I didn't want to put my interest in that direction. You'd be just so absorbed with it. I think I could have done it, because when I put on that show of architecture in Southern California, it involved a lot of administrative work. I worked four months on that and I could have done it, but there wouldn't be any time, I felt, left over. And it didn't appeal to me as much as the teaching and the painting work together.

MINK: Maybe we should then say that this concludes the formal part about the history of the university and then go on to talk next time about your career in painting, about the many trips that you took out to New Mexico and some of the things that you did in that area, and also about the work you did in the area of Europe.

DELANO: Yes, I could do that.

TAPE NUMBER: X, SIDE TWO

APRIL 29, 1971

MINK: This afternoon, before we turned on the tape recorder, you had mentioned about your friend Barbara Morgan. I think you've had occasion to refer to her from time to time in these interviews, but this afternoon you said that you thought that you would like to say a little more about her just in continuity.

DELANO: Yes, I would, very much, because she connects with the students we had in the early years. It's very interesting that the students who were closer to you in age might become lifelong friends, and this is what happened with Barbara and me. She was not married when she came to the art department; her name was Barbara Johnson. We always liked each other, from the very beginning. I did say before that Dr. Ernest Carroll Moore thought she was the best student he had ever had in his courses in philosophy. This is one of the earliest indications of how brilliant she really was as a beginning student. She also had been, I think, majoring in English, and she loved to write poetry. She had a great deal of interest in reading, especially certain literary books--poetry, and books in Oriental philosophy, and that sort of thing.

I've noticed, as I think back on all we've been going

through here, that the friends I have--or had in those earlier years, right on down through the period we're discussing--had a great influence on me when I read. I read independently, but I also would be introduced to certain fields of literature because of my friends, I think. I hadn't noticed that, but I think it's true. Barbara would be an example of one who sort of kept me going in reading fresh, provocative people who were writing poetry or writing about the West and that kind of thing. Also, our mutual interest in the Oriental appealed. Barbara, I think, went farther with that than I did. I had a certain something, perhaps, about my personality.

Possibly we were attracted to each other by this thing I talked about at the very beginning. I hate to put it into just opposite terms, but we were talking about introverts and extroverts. She was an extrovert, I think, compared to what I was. Or you might say certain periods--the words that James used, like "tough-minded" and "tender-minded"--that I would be easily hurt, tender-minded; I didn't know how to face the world, let's say. Barbara was a much more extroverted person and tough-minded. This kind of balances up, and maybe that's why we were attracted to each other, one of the reasons.

MINK: Did you also have in common the shared feeling that

the Dow methods, as taught at the university, were perhaps lacking in totality?

DELANO: No. You see, Barbara came to us when I was just beginning my teaching. I think she started to teach, or to train, when she was a student in the university in 1919. It wasn't the university then; it was the Los Angeles Normal School.

MINK: That's the year it became the Southern Branch.

DELANO: Oh, it did? Well, in 1919, we became friends because she had been in my classes, and we seemed to click as far as our standing was concerned, in some respects. I think the Dow thing was current in all of the classes I had taken--because I had been a student there, too, you see--and all that Barbara had taken. I don't think I've ever felt that it was a scourge or something to be eliminated, because I think I've emphasized that it has its positive values; and at that time it was for teacher training and you wanted something you could look back on. But I think all philosophy was affected by this older attitude of looking for absolutes. This is the thing. It wasn't just common to Dow but to scientists and many other fields. You fall back. You can find it in religion, a certain kind of trust in these, almost in a word. You think of beauty as a word, and you're lulled by it, you see. The opposite would be to analyze, not to

put your trust in just a word, but to act out experiences which would have perhaps more words to enlighten one, and procedures. I didn't know at the time that I was differing, and I wrote a little article in those early years, making a question out of whether we should trust in systems. In other words, I felt that there was something too systematic. Maybe if I had been a student under Dow himself, I wouldn't have had this thing, but the people that inherited the whole thing from him almost made a system out of it. This is what disturbed us. I think Barbara felt the same.

Then we had a dancing teacher; we were taking dancing outside from Bertha Wardell. There was something about the whole creative business of dancing, reading poetry, and painting, and the whole world seemed to be so alive with all this endeavor. Well, Barbara seemed to be the kind of person who found beauty--if you want to put it in a word--everywhere she looked. She could look at a hillside and be down in the grass looking at flowers or weeds or something and make a poem out of it. This was good for me because I seemed to be more practical in some ways than Barbara was. So this thing went along.

We had a musician friend, Shibley Boyes, who came to the art department at that time. She wasn't in for credit because she was too young--she hadn't graduated

from high school yet--but she wanted to go into music. She didn't finish her formal training, and came into the art department, and could have gone on with art training because she was talented. Instead, she went into music, and she's still with the [Los Angeles] Philharmonic orchestra. Shibley Boyes--she plays the piano. Well, Shibley and Barbara and I were very close friends, and we just loved romping through the hills and going on picnics. It was all that period of youth, I guess you could say, with its excitement and its saturation.

I don't know whether I should tell this on those two or not, but one time some quarrel was going on between Barbara and Shibley. Just to show how young people act--I guess it's true everywhere--we were going down through the fields to the end of the Red Car line. That's the only way you could get out of that area there on Vermont Avenue, where the Normal School was, in the beginning of the university art department. These two were fighting about something--I don't remember now--but they suddenly dared each other and really pitched in like two boys and hit and pulled hair and just did everything they could think of to try to get the other person down. Finally, Barbara won over Shibley and really gave her a pounding. In retrospect, it seems terrible to think that these things would happen, but they did.

Then there was a later year when Shibley and I paired up in my car. Barbara had married, and so her husband, Willard D. Morgan, and Barbara and Shibley and I set out on a camping trip to Lake Mono. And speaking of fighting, Shibley was the kind that was an only child; and so on this camping trip she teased everybody, especially Mr. Morgan, because he was a giant of a man, you know. He was, I think, about six feet seven, if I remember, and he had been a great athlete out at Pomona College. Anyhow, Shibley was always hitting him and cutting up, so finally Willard, or "Herc," as we called him--for Hercules--got hold of her and put her right over his knees and gave her a real spanking. That took some of the wind out of her sails from that time on, as far as hitting Herc was concerned. I only put this in because I think it levels off some of the things that happen to you as you grow older and all of this spirited thing seems to disappear. I think perhaps some of the turmoil that goes on amongst the students today, a lot of it may be just that exaggeration of youth that comes in.

To go on with Barbara just a little--I don't want to take too much time on this--there was anxiety about going ahead with painting. We were both trying to get our pictures into exhibitions, and we did. There was, as I said, a great deal of mutual understanding between Barbara

and me and her husband later. We had exhibits hither and yon, in all kinds of group shows, and she is one person that I had had as a student that I kept up with through all of my life. Then, when I got this chance to go to the Barnes Foundation, and I was out camping and painting, I accepted it; and at that same time, Barbara and her husband decided to take up this thing with the camera in New York. He wanted to take this job with the Leitz Company and develop the Leica camera, these little cameras. He went from one job to another, first the Leitz people where he made these inventions. I think the man who invented that camera came to America from Germany and gave him a much higher salary and decided that he should go all around the country advertising the Leica. He got up quite an organized plan and they thought it was wonderful. He went to Washington; he went as far west, I think, as Chicago, and many other cities in between, and had so many slides and pictures from the West from his life out here that he was able to illustrate for all kinds of groups--whether they were farmers or whether they were just regular camera fans or whether they were people working in the government and trying to take pictures of farmlands, for example. Now the thing has gone so far, and I think Mr. Morgan through all his life from that time on--this is '31 I'm talking about--

has been greatly responsible in developing these cameras and what they can do, because he devoted his life to it. But before he finished this campaign, the people in Germany decided that he was really gifted and that he did something for the camera by inventing things. Barbara and I used to think, well, anybody from the West has a more creative, inventive spirit than the people here in New York that we see. After all, he was brought up on a farm in the Imperial Valley and knew how to mend fences and everything, so she said she thought that was why her husband was able to think of these inventions that would help on the camera.

MINK: Do you happen to know any of the things that he did to improve the camera?

DELANO: They are probably recorded in the early books that he wrote together with [Henry] Lester. Morgan and Lester went into partnership on that. Then Herc gave up his position with the company. There was a man named Trager that worked for the Leitz Company, from Germany. Anyhow, he didn't like Trager, for some reason, so he joined up with the first Life magazine and became the photographer for them. Of course, he'd been taking pictures out here, and he took pictures with the Leica, and, as I say, he helped to perfect it. Of course, they went on and on, and finally he went on his own. He bought out

Lester and had his own publishing business and made an encyclopedia. All that he accomplished has been written about since he died last year. Of course Mrs. Morgan is available. She is living in Scarsdale in the house they built there. What was that question you asked me?

I was telling about their going ahead with the camera and developing it and it led into publishing businesses. Then Barbara and her husband made a publishing business called Morgan and Morgan. Barbara would write-- they both wrote for all kinds of things in photography and for the encyclopedias and so on--but there was this separate thing that they really made most of their money on. They were able to keep their kids in school and plan for the future, you know, by making what they called a Photo-Lab Index where they have loose-leaves, and people who buy it can keep adding each year for all the technical stuff they want to know about cameras and photography. This became worldwide in its outlook.

Going back to Barbara and her personality, I might just stress that a little bit. She had this sort of wild abandonment in her that would want to just streak out in all directions, and yet here was her husband, who was a man with Welsh background and some of the feeling for poetry that she had, but also with a very practical German mother. His middle name was Detering. He was very good

for Barbara because he kept her from going out at all points and catching on to every trend. Besides, they both struggled, after they gave up partnerships with Lester, to make enough money to pay off this other man and have this business for themselves, which they did. So Barbara had to give up just painting alone and go into photography herself, and try to work it out as an art expression and I think she did through all those years till now.

It was against the grain at first. She hated the technical part of it, but finally she coped with it, and she made this beautiful book, I think, about Martha Graham. She had Martha Graham and her dancers come out to her studio and really dance there, where she could photograph them under the proper lighting, to her satisfaction. In fact, she had taken dance here under Bertha Wardell--for seven years, I think, we had those classes. She was able to photograph dance in a way that it had never been photographed before, anticipating the motion with the light to bring it out. It was really different from, say, photographs of Isadora Duncan. If they only could have had some photographer like Barbara to have done that earlier.... They've been exhibited all over the country, and the book's out of print. Now she's working on a reprint.

Then there was all of this business of raising your

children. She had the two boys--one born in the early thirties, the oldest boy, Lloyd; and the younger boy, Douglas--and how to keep them in school and send them to this outdoor Camp Treetops, where Douglas Haskell and his wife were in charge. This was a wonderful couple of friends. I met them; I stayed in their apartment one summer when I studied in Columbia University. When I went to the Barnes Foundation that year, I also saw them again. Throughout the years, the Haskells have been friends to Barbara and to me, and Barbara and her husband. I had to go to Camp Treetops; that's, I think, at Lake Placid. Barbara would be there whenever she could, and she'd photograph the children all through their play and activities in the camp. She didn't really know she was planning a book, but she was, underneath.

I found some of her old letters that go 'way back to 1919, letters she wrote to me, back to the twenties and so forth, and I can see that playful streak in her and response to the earthy things around, to the plants and the bugs and the air and sky. Her early poems were all about skies. Well, then, perhaps she would be astounded to realize how much of this went into her own photographs and into her paintings. In late years, that's right up now when she had an exhibition at the Ceeje Gallery a few years ago, she had some paintings in there

with these great arcs of light, like rainbows intersecting. This goes in, this expressing space and light. Sometimes we think we're getting a brand-new idea, but it goes 'way back into your life, the things that attracted you in those days. I think the same way with the photographs she was taking of her children in these periods of play at Lake Placid. Finally she put those photographs together in a book called Summer's Children. As I recall, she used this sort of rainbow thing--just like Indians have used the rainbow, you know--on the jacket of her book of Summer's Children.

I think of her tinging her philosophy with much that came out of Orientalisms, like Buddhism, possibly. I don't know whether that's the one she falls back on most but possibly it is. You know, I read many of the earlier books, too, because Miss Gere and Miss Chandler had been studying under Mr. Dow, who had gone to the Orient with Fenollosa, and they together worked out a lot of these theories from the Orientals. The Orientals had six principles, too--that's the early Chinese, way back--and so did the people from India. They had six principles. They didn't correspond exactly, but it would be interesting to study why Dow said that there were six principles, and how much did he take from all of these people. Or you could look at Greek philosophy, the philosophy of aesthetics

under the Greeks, and find out what prompted them to put the whole idea together in words like symmetry and rhythm and so on. They are world wide, and nobody has a right to say that they just brought it out, perhaps in different words. They're human ways of creating. I think tradition enters in. You use these words, and they get sort of hackneyed, and you have to rediscover them. Children can discover them; children don't know words like "rhythm".

Barbara, I think, fell back on a lot of these expressions from the Oriental way of looking at things, and possibly that's what happened to a lot of artists on the West Coast. S. Macdonald-Wright is a good example of that sort of merging--perhaps done rather consciously, but there it is. It seems to take place.

MINK: You said you were going to try to describe--and I think parenthetically you have already--some of the experiences that you had on these many, many trips that you took out into the deserts of Arizona and New Mexico over the years, because you never would stay at the university and teach. You always took off at the end of the spring semester and came back for the beginning of the fall semester. Now you've spoken about the trip that you made with Miss Le Maire and about some of the people that you became acquainted with over the years in Arizona and New Mexico. You certainly took more than just that

one trip, didn't you?

DELANO: Yes, I think twenty-eight summers.

MINK: Twenty-eight summers.

DELANO: Isn't that terrible? [laughter] Twenty-eight summers.

MINK: Well, to begin with, what do you think it was that kept drawing you back to the Southwest?

DELANO: Superficially, if you'd asked me that, if I'd only started a few years ago, I'd say I wanted to get out of the smog.

MINK: Yes, but it wasn't smoggy then.

DELANO: There wasn't smog in those days. Let's look at the superficial thing that might draw you away: living in cramped quarters, where you couldn't paint very well, over a garage for years and years, and my mother and father in relative poverty off and on. I had to take care of them--I built a little house for them--but I had no place for myself. I had to get out and paint, and I'd get this terrible feeling of being cooped up in that little apartment all those years. So that's underneath. Sometimes these little things have an effect on your life that you don't think had any effect, but they do. Then I was teaching landscape for many years, and I think this had a great effect on me, because I had to look for landscape sites all around the university--and before that,

of course, down around the Vermont campus. When we came out here to this part, there were relatively few buildings, you know. It was quite wild country; it had been farming country. In fact, to the early Spanish days, even my great-great-great-grandfather on one side had cattle all over these hills.

(When we had that fire--I'm kind of digressing now--called the Bel-Air fire here, my house half burned up, and all of the trees and brush and what we call chaparral here in these foothills had burned away, and you could see the old cattle trails. I have a neighbor here who took pictures of them. It was quite astonishing to see them 'round and 'round under the sumac and brush. It had almost been cleared away by the cattle in those early days.)

It was easy to find some things worth painting around the university. I'd take my students on well-planned trips. We went to the sea coves; we painted rocks; we painted waves, water, sand. We went to the wharves where the boats were docked, and that kind of thing. There were animals nearby, a lot of riding stables, so we could draw horses. I was terribly interested in animal drawing and painting, and so I think I improvised a way in which they could not be disturbed by the moving animals and yet get movement. I worked this up with

my students to such a degree that I had the nerve to take them down to the polo grounds that existed at one time close by, where Will Rogers Ranch runs on down to what we call a canyon and on past Sunset. There used to be polo grounds in there. I'd go take students down there, and we'd sit as close as we dared on the edge of the field, and I'd try to get them to just memorize what they were seeing in this movement and then put it down. Some of them made some very interesting drawings and paintings.

Then we would go out to the old Veterans' Home in Sawtelle. It's called West Los Angeles now--everything's been updated or something. [laughter] They had remnants of the older way of doing things when that was just a locality by itself, isolated from town. There was no town except what the government made around there. They had a lot of old, worn-out horses that they still used on parts of the grounds. The grounds stretched from Ohio Street all the way up to Sunset and included sort of little canyons and rolling hills. I went to the main officer in charge and got permission to go on the grounds so that students could paint and draw horses. Before they got started and organized their cars to go out there, I would tell them that the horses were going to come in: they were going to drink at the big troughs, and then they were going to roll. I wanted them to watch the horses

roll and see if they could memorize it. This was a little Oriental training that we'd had, you know: the way the Orientals draw and capture the movement. It worked. I especially had one student named Frances Baxter who I'll never forget. She was so fascinated--I don't know whether it was the way I introduced the theory of intense watching of movement or what it was. I wanted her then to feel that they were like slates, and then it would be just ingrained. She watched that way, and I watched her. I was so fascinated with her look and how she watched so intently. The next day she came back with a wonderful drawing of these horses rolling. They weren't all captured by this idea--many of them were, but not all. Students had to be reached in so many different ways.

You asked me about going out on these trips.

MINK: Well, I think you were explaining, more or less, the way background helped the kinds of sites that you used for watercolors.

DELANO: Yes. And being with these students on close contact like this was very interesting. Then I wanted to go on my own personal trips, and I owe a great deal to a couple. A woman had been in my classes named Judith Howard. She had a husband who was a writer, Eric Howard. I don't know what's happened to them in later years, but way back there, I think maybe in 1927--I don't remember

what year it was--they decided that I should get up a whole camping outfit and go along with them and find somebody to go with me. So I did. I found Eve Gilmour. She was a woman older than I was, but she, too, had been in my classes. She and Judith had sort of linked up and thought we could all get along together. So I equipped a new Ford with everything I needed. And that was the Model T. I had, and they had, a new Model T, so we got them all fixed up and bought all the necessary equipment.

We didn't have the kind of equipment you can buy today. In those days, instead of a beautiful kind of sleeping bag, you got funny sort of rolls that just didn't last too long. They weren't rainproof the way they are today. I got a wonderful one later, in later years, one that you could use in the Arctic, that had down filling. It was great.

Anyhow, we got these little cars equipped, and we started out across the Mojave Desert to go to Needles. It took us a week--can you imagine that?--because there was no pavement in that year. You had to grind through the sand. We had a terrible sandstorm that made us stay over one night. They didn't have the nice little motels you can go into now. Entirely different it was in the twenties.

We got out to Arizona and had our first breather under

pine trees near Flagstaff. These people had friends who were writers in different little towns like Gallup and especially Santa Fe, and I appreciated all that they did for having us go along and teaching us how to do this. Of course, it came natural to me because my father had kept bees when I was a child before I set out to go to grammar school. We were always in the hills, and I just loved it anyway. I think that summer I would call it a reconnaissance trip, because we just went over what they called the main beautiful sites: Indian villages; we went as far east as Santa Fe. It was a reconnaissance trip. We went up to Mesa Verde National Park. We saw something of the great ancient civilizations, and I never got over being interested in this, so every year I'd go to many of these sites and see Indian dances. But I really learned how to conduct a trip.

These people, the Howards, had some friends in Gallup named Mr. and Mrs. Turner. Bill Turner was what I call a dude wrangler. He was the kind of person who would take people for the Harvey Company out into the Indian country. Well, he liked the Howards, and we stayed in their house and got fixed up for a trip to go to Mesa Verde. Bill went with me and Eve in my car. It was pretty crowded, but we learned a lot from him. I watched the way he drove my car, and I never forgot it

because I was able to take these little cars--and I also had a new Ford every few years so I wouldn't have breakdowns, if possible--and I learned how to go over rabbit holes and through the brush. I didn't have to have a road, just go like the Indians with their cars, just head out into the wilds. If you really want to see things out there, in those years you didn't have paved roads. You just had one road paved here and there through Arizona and New Mexico, and that's all there was to it. Now there are pavements everywhere. You had to have your own gasoline, your own water, pretty much on your own, and change your own tires.

I learned to grease those little cars. I would go to the garage when I was getting them fixed up here before I left, and [I] took lessons on how to grease it. I'll never forget the first time I had to do it alone, and that was at a place just next to the Colorado River at Needles, Topock. Anyhow, I got out, and that song "Get Out and Get Under" was what they were singing then. Well, I got out and got under, and I really greased it; but I also learned to swear there. I never forgot that because it stayed with me ever since--all those hazardous things you had to do on camping trips. It seemed like swearing helped. I don't know why. [laughter]

Anyhow, we went on, and I did get some painting done

that year, but I think it was just sort of a guide for the rest of the trips. After that, I went on trips with different people. I always had to have a companion, until in later years, finally, I learned to go alone. I would go and stay longer in one place in order to get more painting done. I had one woman with me that I got acquainted with at Otis Art Institute. Her name was Lela Law at that time--her first marriage [was] to a man named Mr. Law, who was a nephew of Aline Barnsdall, the woman that owned Barnsdall Park, you know, and built the Frank Lloyd Wright house. That was an interesting connection, and I got acquainted with Aline Barnsdall.

On these trips with Lelah, I learned so much from her. She was like the Indians herself. She had lived with Mr. Law on the Rio Grande River in an adobe house that she and her husband and the Santa Clara Indians built. She had learned so much from them and was such a trusted friend; and then when I went into any of these villages, all the way from Zuñi, the Hopis, and all the Pueblo tribes along the Rio Grande River, I'd be with Lelah, and they would take me in as a friend. So I stayed in many Indian homes and learned a great deal this way--you know, treating them as friends, not as just curiosities to peek in their windows and that sort of thing. Once when Lelah and her husband had been down to Zuni, they

earlier years, they got snowed in and had to stay with one family. Here, I was with Lela--she and her husband had divorced when I knew her--but we went back down to Zuñi; and the old man was a beautiful man, a Zuni with these white cotton pants tucked into moccasins, and his beads and turquoise and his coral beads, his hair tied in a knot at the back--not like the Navajo, a little different--and a band around his head, and a beautiful swarthy skin. Well, he saw Lela coming in--we didn't notify them we were coming or anything--and he was so impressed to see her again after so many years that he wept, and he embraced her in what I call sort of a typical Indian, maybe Oriental, type of embrace, where they get hold of each other so one head is on the other's shoulder--you know what I mean?--and embrace. And he wept and he wept. He wanted to know where Mr. Law was. When Lela told him, he was so disgusted that he just couldn't understand why a man would want to divorce Lela. Well, that's another story, but, anyhow, going back to this embrace: you know, just because I was with Lela, he embraced me that way, too. I'll just never forget the depth of feeling. Then Lela said, "And where is your wife?" And he said, "She's dying over in that room." You know, so matter of fact. And he said, "We have been together all our lives, and we never had quarrels like

that." Well, from what I learned about Mr. Law, I think it was a strange sort of trouble on his side where he felt that he wasn't getting ahead, but he doted on this aunt of his who always sent him money, and he didn't work. That's really what happened. So it was the best thing for Lela that she left him finally after ten years.

This was something wonderful that she had, what she learned from the Indians. And then I took it on to a degree, you see. So any time that I went into the Zuñi pueblo I could stay with them, and I often did to see special dances. Because I knew them and had friends, I could see dances that a lot of other people couldn't see. They wouldn't allow them to come into the village in those years, you know. That was one companion, Lela. I think she went four times with me. And another thing-- we weren't afraid. I sort of took that on from her, too. We would go out into the wildest places. Like one place for example: we wanted to go to Acomita and then the next day we'd go over to Acoma to see the villagers there, the Indians. It was a beautiful pueblo on top of a great butte. We went into Acomita and to this family where Lela was known. It was fairly dark when we decided to find a place to stay that night. We didn't want to stay with them because they had a large crowd of people in there, their friends and relatives. They

were going to have some kind of celebration. They were all making tamales.

(By the way, I think that the Indians out in the Southwest were the masters of tamales. They had nothing to do with the Spanish people---they just learned from the Indians. Everything about making tamales belongs to the Indians. It's made with the chilis, and the red chilis came from them, and the way they fix the corn--everything.)

Anyhow, we left the nice warm house and went off to look for a place, and we went up along the cliffs. It was so dark, we were just using flashlights. We should have left early--this was our rule, always to get into camping before dark---but in this case we went up there and we found some caves. They weren't too deep, just so if it rained at night we could be sheltered without having to put the tent up. We put out our sleeping bags and had a wonderful rest that night, and the next morning when we woke up we found that we had put our bags in the place where the Indians fired their pottery. Everything was full of ashes. We were just gray from top to bottom. Our sleeping bags--we just never did get the ashes out of them. That's just an example of one little incident.

Other friends I had.... My sister went with me about four times, my younger sister who's not living now. She loved it. She was talented, but married so young and never

had a chance to really go ahead. She could draw better than I could. We had a lot of fun together. I loved my sister.

Then Miss Le Maire, I think, was the next person. I've talked about her and the trips we had. I was always painting; the whole object was to paint. I did accomplish, I think, quite a bit. I want to talk about that a little bit. If it's all right just to go ahead with a few of the people, I think I learned from them.

Betty Forrest was one. She was a writer friend of mine. She made me aware of things in the Indian country from a writer's standpoint. At that time, I think [John] Collier was the person who was looking after Indian affairs, and they were doing a lot about erosion and trying to have demonstrations so the Indians could save their land. It was being overgrazed, and they had a lot of trouble. So we learned a lot. Perhaps I wouldn't have stopped and observed all this if Betty hadn't been interested to write it up. That was one example of what happened with a certain companion.

Then there was Sal Hely, or Lucile Hely. She was my neighbor on Ohio Street for many years, and we are friends to this day. I'm sad to say that she's in the hospital now. She went on several trips with me and was delightful to have along.

Then William Blanchard. He'd been an ex-student of mine. He went along with Mrs. Hely and me in his own car, but we camped together and had a lot of fun. When he went to the navy and came back, he went on more trips. I found a great deal of interest in the companionship I had with all these friends that went on trips with me. There was one girl, Sara-Kathryn Smith--I think I did mention something about her before--she was incapable, from my standpoint, of camping.

TAPE NUMBER: XI, SIDE ONE

APRIL 29, 1971

DELANO: I was talking about Sara-Kathryn Arledge and finding that we couldn't camp together very well because my time was limited, I felt. Even though I was out there for three months, I felt that I had to get something done on my painting. I didn't want to be hampered by doing all the work necessary in a camp outfit like this and cooperating. If you have someone with you who breaks everything she touches, or if somebody comes along and can't keep a campfire going or breaks a gasoline stove or whatever you're working with, you know, it's just a little too much of a hazard. So when we got to Gallup I decided that we would stay with the Cottons; and Barbara Seymour, Mr. Cotton's daughter, thought it would be great if we would stay there. She let us have a nice room, and we ate with them whenever we could. Most of the time, we took our own lunches and stayed all day painting. I will say Sara-Kathryn was an elegant companion as a painter. She was devoted to painting, she had talent, and she had been one of my students. I had refused to take her in earlier years on trips because I didn't know whether she would be a good camper. Of course, I found out. She loved the country and is still someone I call

*Side Two was not utilized for recording.

up occasionally to see how she's getting along. But she didn't devote her life to painting, which I think is too bad.

MINK: I was looking at this most interesting document. You told me that Barbara Morgan had encouraged you at one time or another to write a book about your experiences painting in the Southwest. She actually designed a cover for it and provided you with folders...

DELANO: Captions.

MINK: ...and captions for the book; and you were supposed to fill it in, but you never did.

DELANO: Well, I had talked it out to her on trips all around the city and to various relatives in the surrounding towns in very recent years, when she had an exhibition of her painting and photography at the Ceeje Gallery.

MINK: During my interviews have you talked about the Wetherills at all?

DELANO: No.

MINK: They were very well....

DELANO: They were up at Kayenta. Now, he was one of the first traders to the Navajos. Clinton N. Cotton was one of the first traders. Mr. Hubbell was also an early one. They were all about the same time, before there was a railroad or anything out there. The Wetherills had a trading post at what's called Kayenta. And for all those

years until very recently there were no paved roads or roads that were kept up, just Indian country, Navajo country. I didn't know the Wetherills personally. I'd met them at the Cottons, some of the descendants of the earlier family, but there were just stories I was telling Barbara, about what I'd heard out there about the Wetherills. Is that what you wanted to know about them, what I knew about them?

MINK: I just wondered if you'd ever known them personally.

DELANO: No. It was the Cottons I knew more. But there was a story about the Wetherill daughter. Would you like to hear that?

MINK: Yes.

DELANO: She, of course, was brought up just like a Navajo. All those early traders, like the Cottons' children--Barbara, the one I knew especially, and there were several sons of the early Cotton family--they all learned Navajo because they were brought up by Navajo nurses, you could say. They had servants in their homes or in these trading posts, Navajos around all the time, so it was very natural they all learn Navajo. The Wetherill woman--it wasn't the original first wife of the first Wetherill, but their daughter I think--was taken into the Navajo tribe and had to go through initiation. She describes this in some article I read. Someone wrote

it for her, I guess.

She also tells about a medicine man up there in what we call the Four Corners--Monument Valley, in other words--where Kayenta is. This medicine man was high and mighty. He could cure everybody. But then his power started to fail, and the Indians started to whisper about it. He'd lose a case now and then, and they thought his power was diminishing. They thought they could cure everything--and I guess they did, in some way. Anyhow, this man then lost one more case, and he shouldn't have taken this case, perhaps. That's the way they kept their power, to steer clear of certain cases they knew they couldn't cure, perhaps. Anyhow, this fellow thought he could cure it, and he worked on this case with the medicine, mysticism that they use in the sand painting, and all the things that they incorporate into a cure. Well, this woman died, and so now the Indians in that part of the reservation were sure that he had failed. His wives deserted him--he had about four--and all the Navajos wondered what they should do about him. The man himself knew now that it was very serious, so he tried, like some of the characters in the Bible stories you read, to cure himself. He went off into a cave where he could meditate and communicate. This didn't work. He stayed there a long time. He took off his robes and had what

would amount to sackcloth and ashes, more or less--that idea, you know.

Finally, the tribe decided that it was time to take him out of the cave and apply the ultimate test. They took him down into a canyon--and these canyons are just beautiful in that area, you know; and I can just imagine where it might have been, any one of the places where I've painted--and they had four men on horses. The Wetherill woman was allowed to see this thing happen. They took this medicine man and made him a sand painting on the bottom of the canyon floor, and they stretched him out on it, and all day they waited. They waited for some sign of bluebird's feather falling from the skies--any sign, maybe a little cloud, anything to save his life. No. Nothing happened. And then the sun went down--that was the end. So they tied his arms and his legs to the four horses, and the riders went off in four directions.

MINK: They pulled him apart.

DELANO: They pulled him apart. Then they were to take all of these parts and scatter them to the winds. This was another part of the ceremony. This was something that the people in the early days were never allowed to see, unless they were really a part of the tribe, and this Wetherill woman describes it in later years after it's

safe enough to do it.

MINK: I was wondering if you could speak about some of your experiences in Canyon de Chelly.

DELANO: Well, that was on my very first trip with the Howards. But the Howards didn't go with me in this trip. This cowboy-type man that I've described, Turner, went with Eve and me on that tour, and we got all our stuff ready in Gallup because it wasn't too far to go out with my Model T Ford that I had and get up to this canyon. We didn't take the tents along because he said we could just sleep with the sleeping bags and get the car as light weight as possible. So we got up to the mouth of the Canyon de Chelly--where now there's a government station, and nobody can go in there on their own the way we did in those years.

It was after 1925. I had read this article in the National Geographic about the Canyon de Chelly and I was terribly interested to get in there. I just was lucky enough to have a guide like old Bill Turner to go with us, otherwise I never could have done this. Everybody got out of the car and we decided just where we were to take it, what line to take over the sand, because there is a river of sand without a break in it, between the red walls of the Canyon de Chelly. It seems that every once in a while, the floods would come down and scatter

the sands, and there was no possibility of finding a roadbed there. It was just sand, fine sand. Bill said that if I got in and drove the car and kept it churning, and Lela and Bill would push whenever necessary, or push all the time, we could get through the mouth of the canyon this way.

MINK: Once you got through the sand and the mud...

DELANO: ...then you would be in the regular canyon and the stream coming down. See, the stream went underground there. But there was quite a little distance to pass, and I don't know how to estimate what it is--I'd say a block, possibly, to go over. No possibility of finding anything the wheels could catch on; you just had to keep going and churning. We did it and didn't get stuck. We got across.

Then we decided to go up the Canyon del Muerto. That was I don't know how many miles--ten or twenty miles--up to the cliff dwellings, and we had to twist and turn through that canyon, ever getting narrower, and churn through the streambed. There was water flowing in it. We didn't get clear up to the cliff dwellings that first day. We slept in our sleeping bags near an overhanging cliff on one side. That evening before we got to bed, some Navajos came to sit by our fire. Bill, of course, knew what to take as gifts to these people, because he was very friendly with all the Indians, es-

pecially the Navajos. He had helped in the government project of trying to get Indians to come to Gallup and take part in the ceremonials that were started about those years. Some big squaws came and sat down on the ground with us as we were preparing our camp meal. Bill had tobacco along, chewing tobacco, and this big fat squaw took the chewing tobacco and she just spit regardless of where she aimed, you know, right at our meal spread out there, and just was so fascinated with the chewing tobacco. That was what she wanted more than anything else. We offered them food. They were just more curious to sit along, you know. He could say a few words, and so they were friendly.

I learned some things, like yatah ha. Now that is two words that if you inflect certain ways it means, "Get out of the way." Like if a dog jumps up at your car you say, "Yatah ha!" And if somebody comes and you want to greet them, you might say it in a softer way. It was really interesting. You only had to have, he said, just three or four words, and you could get along in a Navajo country. Of course, I had a funny little dictionary along with me that had a few words. Some of the Indians knew Spanish, and most of them, of course, knew English; but they wouldn't use the English unless they had to. I had an experience--should I digress a minute?

MINK: Yes.

DELANO: There was a time when I had crossed the Colorado River at Lees Ferry and my car had broken down in the mountains up there, and I was having a terrible time with a broken spring. Well, when I got down into a gully and the car stopped there, I yelled "Yatah ha!" There was nobody in sight--I didn't see any Indians. Finally I yelled some more. Then I gave what's the beginning of one of their songs. I had just sort of imitated the sound, the way it sounded to me. I didn't know what the words meant. And then about three boys appeared on horseback in the distance. They saw my car down in this big deep gully--you know, just dirt roads, nothing paved, nothing like that, just wagon roads. They made out that they didn't understand. We kept saying in English that the spring was broken, and if we could just get it pushed up out it would go. It wasn't stuck into the tire, but it almost did. I guess I was going so slowly that it didn't quite make the grade to get up out of that hole. Finally one of the boys said, "What's the matter?" in English. This was the first word he had spoken. He just wanted us to explode, you know, and they knew all the time what was the matter. They had a little stawberry roan horse, and tied it with a rope to the one wheel, and just gave this horse a slap on the hind end, and it just pulled

the car right up out of the ditch. [laughter]

That was an example of how the Indians will sit around. I imagine those Navajos who were sitting around that campfire in the Canyon del Muerto knew what we were saying all the time. They just made out they couldn't talk. And we had a lot of fun, anyway.

Then we went on up the canyon, and the next day we got up to the foot of the cliff dwellings, this beautiful set of cliff dwellings. This was before it was made a national monument, I believe. We camped there all night and spent the day collecting objects from the debris. They'd thrown stuff over the cliffs for centuries, possibly, I don't know how old--to the ninth century, if I remember, in those periods. Well, I picked up beautiful sandals with feathers worked into them, pieces of handwoven cotton. Before white people ever brought in any of their goods, the Indians made cotton cloth, wove it. They had rabbit cloth--rabbit fur worked into blankets--and there were pieces of all this stuff in the trash, the debris: pieces of pottery, lots of shards everywhere, prayer sticks and arrowhead points. We went into all the kivas and explored and so on. I brought back quite a bundle of this stuff, which I gave to the university. Dr. Beals came finally and was trying to start a department of anthropology. I think I once told

you about how he had to go into the psychology department. Did I tell you about that?

MINK: Yes.

DELANO: Well, I gave all of this stuff that I got out of that canyon to the anthropology department. The whole idea was to try to get people to give things to start a collection. This was probably one of the early things. I don't think they've ever had them on display because they haven't had a place, perhaps. I know Dr. Beals went into that country with the Rainbow [Bridge] expedition in later years, and they brought back magnificent pottery. I displayed that, or helped them, anyway, put it up in the old art department, the original one on the campus. That was years ago.

Going back to the Canyon de Chelly and the Canyon del Muerto....

MINK: Did you go up into the cliff dwellings?

DELANO: Oh, yes. We went into the kivas--and those are the round ceremonial chambers that are built beautifully, exquisite stonework, you know, and the typical window shapes and doorways and so on. It's a magnificent ruin, built into the caves. This is where the soldiers had shot Indians who were hiding in there from the Americans years ago. It's a shameful chapter in our history.

We went up to the White House, which is in the other

canyon. You see, these two canyons come together at the mouth there. They both share the same narrow place between the cliffs. The Canyon de Muerto comes as you face up; that would be on the left and another river comes down. The White House, so-called, is a much larger ruin right near the juncture of these two streambeds, you see. I don't know now how it is, but you couldn't take the car up there then. You would just have to dash across the sand to get out of there, but we walked up to this White House to look at that.

By the way, when the Morgans made their trip, the year that they went East, in '30 or '31, Mr. Morgan climbed into the White House. He threw a rope--you know, they had already had this experience with a rope down onto the Rainbow Bridge where he had thrown his wife overboard just to take photographs that were thrilling. She could have been killed--who knows?--it was terrible. They didn't have any experience with rope throwing. He did a crazy stunt there at the White House. He threw a rope up over a protruding beam. You know, they were centuries old. How did he know whether that would hold his weight, a big man like that. But he did it and climbed up into the White House. Of course, now, all of that is so guarded, you can't go in there the way we did in the twenties to see these ruins. And I never would have done

it on my own without Bill Turner's help.

MINK: You didn't go up into the White House?

DELANO: No, I didn't go up. No, we just looked at it.

I was just telling that incident about the Morgans going in there. Barbara didn't climb it either, but her husband did. And he took pictures of these things.

They have a labyrinth of photographs of all this kind of thing. I don't think she's ever done anything with them.

We'd gone back to Gallup and then set out to see an Indian dance at Zuni, or one at the Hopis, a snake dance every year, and dances all over the pueblos along the Rio Grande. And I had other companions. I learned a lot from taking them along and from all the experiences of camping.

I want to talk sometime about my own paintings and the development I think I got by drinking in the wonderful country out there--the Indian dances, the landscape itself, and the color and the light together. Santa Fe became so much of a tourist town that after the first few years I hesitated to go back there, because I'd be caught up with the swirl of things happening in the town itself. While [it was] wonderful and interesting and I loved it, still I couldn't get the painting done that I accomplished in other parts of the reservations. Then when we had the gasoline control during the war, that had an effect

on me. Up to that time I didn't paint in the Grand Canyon because I wanted to get away from tourists. I don't know what was the matter with me.

MINK: Did you consider even at that time that the Grand Canyon was highly overpainted, anyway?

DELANO: I don't know whether it was overpainted. People always thought it was too awe-inspiring, I think, to paint. Artists as a rule would avoid it. I didn't have the gasoline to get off into these wild places where I loved it more; so, rather than not paint at all, I'd go to the Grand Canyon. Finally, I came to change my ideas about it, and I found that you become familiar, or at least I became familiar, with certain peaks and formations. They're all named, you know. If I look at a picture of the Grand Canyon now, I know just about where people stood to take the photograph, and whether it's morning or noon or afternoon--the lighting. So I felt after a while that I could isolate myself very soon from the crowds. Most tourists would go there on busses, you know, with guides, look from prescribed points; and he told a little story, and off they'd go. Well, you can go on the same road and then escape very quickly, a little ways to go out, from the tourists. I loved to paint in the Grand Canyon, finally.

Of course, it was easier than what I call the roughest

kind of camping because there would be water faucets, there would be campsites. And if I didn't feel like cooking, if I'd stayed out late, I could eat at the hotels there or at the cafeteria. Of course, I'm talking from early to late trips. This goes back in time; at a later time, you know the changes that came about--more facilities, and maybe I had more money than at the beginning. I don't mean I ever had too much money, but I mean in the early days when I look back at the early expense accounts that Lela and I had on the early trips, you know--or Eve, at first--the dollar went so much farther in those days. I was also earning so little. But through the years we could have just a little more comfort in the camping, but I always had a small car because that's the only way I could get around in the rough country. I bought a Chevrolet after the first two Fords. I didn't like to have a second car very often, and yet the only way I could make it to the Monument Valley was to have another car along. I spoke about Bill Blanchard's going out. I knew his mother and his brother. One year my sister May was with me and we were out camping, and Bill Blanchard was in summer school. I can't remember now whether this was before he was in the navy or after, but anyway he wanted to get to the Monument Valley, too. So he teamed up with a friend of our family,

a man that my sister married later, Gene Lewis. They were to meet us at Flagstaff after summer school, and May and I were still camping out around Gallup. They wrote us and said they'd be in Flagstaff a certain day, and they would leave a note in the post office so we'd know where they were camping. It took some time for me to pack, and May knew all about it because she'd been on several trips with me, so we made haste. Anyway, we just covered the ground from Gallup to the edge of Flagstaff. I was trying to get to the post office before it closed, so we were just going through. Something caught my attention, some kind of motion, something I heard to the left as we went along the road, in the big pine trees just before you come to the city. It was sort of a park area, a place where tourists could stop and camp. I saw this man running and yelling--and it was Bill Blanchard. Luckily, I was able to stop and not have to go all the way into town to find out where they were camped. They'd been watching for us all this time. Anyhow, they had some stew going on the fire, and we had a lot of fun that night. Of course, having the two men along, we had to put our tent up. Usually, when I was with just a girl, like my sister or another woman companion, if we were just going along we wouldn't put the tent up unless there was a rainstorm or something of that kind, but with the two men

along we had to put the tent up every night. Bill and Gene had a big white ridgepole tent, and it took a lot of space, so we always had to look for a camping spot to take the two tents. We had a lot of fun doing it.

We decided to go to the Monument Valley up through Tuba City, streaking out across the Navajo country, and finally getting up there. There's a big trading post right on the edge of some of these marvelous formations, and the trader there let us camp and put these tents up on one of the ledges very close to the trading post. This was kind of unusual for him to allow people to do that, but we did it. Then we bought food from him. This time, that particular year, they ran out of food. Mr. Goulding, who was the trader, had sent a worker he kept around there to go to Bluff--I believe that was the town--and bring some food back. It's just a regular trip. They had to supply the trading post for the Indians. Well, the man didn't come back, and we kept buying whatever supplies we needed up until the time that Mr. Goulding said, "Everything is disappearing. We can't let you have any food anymore." Our food was gone, all our canned goods. Both cars had been stocked with big slabs of bacon, and we each had our own supplies; and then we pooled them and went in together and had a lot of fun making up our meals and painting in there--not Gene

Lewis, but Bill and I painting, and May, my sister. Here we were in quite a quandary. We didn't know what to do, because there was no food. Then Gene, who doesn't like the Indian country--he doesn't even like Indians--was just having a miserable time. He wanted to get out of there. But he had a gun, so he decided to go out and shoot rabbits, and he shot some every day, and that's what we existed on. We had rice with them for a while, and then finally the rice gave out. We had rice with raisins, and raisins with rice, and then rabbits, till finally we were just so tired of this, we didn't know what to do. After several weeks this man did come back with the food; and, you know, there's something about smelling a fresh vegetable, even a potato--I just felt like crawling up on top of these trading post counters. You know, these counters are always high, so the Indians almost have to peek over to see what's there. The trading post has them because the Indians used to steal. We climbed on the counter to smell this fresh stuff come in--peaches that were just heavenly. I'll never forget that. I'll appreciate them more because of that. So we didn't have to eat the rabbits anymore.

We saw, while we were there, one of the most wonderful sand paintings that I've ever been privileged to see, because it was to be for a real ceremony. Mr. Goulding

made all of the arrangements. We paid ten dollars apiece to be allowed to go with him. We had to go with him in his car because the Indians trusted him.

MINK: Ten dollars was a lot in those days.

DELANO: Yes, it really was. This was after the Second World War.

MINK: Oh, I see.

DELANO: Not back in the twenties or thirties. Maybe it was just ten dollars. Well, I remember paying ten dollars; I don't know whether they all had to pay ten dollars. But he had to have ten dollars for the medicine man, and then we had to pay something for groceries we gave them. So we had to go down there before sunrise in a certain hogan and be there. Well, you know, we repeated that three times, because the condition wasn't right. I think they were waiting for certain signs. Something had to happen, and they didn't start the ceremony. Finally, they were successful. Whatever signs the medicine man had to have were there, and they decided to have it, and we were a part of it.

Before he started his singing and ritual, the Navajo girls were cutting up sheep to feed everybody that was there. This I had never seen quite so closely before. I'd seen them fixing food and had been in many hogans-- in fact, I always fixed a hogan out there to use for myself

and all this--but I'd never seen them preparing the sheep for a large crowd. These girls were so clever. They would have that thing skinned and cut up in no time at all. They had on their velvet blouses and their long skirts with the ruffles and their jewelry, and they never seemed to splash blood around or anything. It just went off like clockwork. And they used every bit of the sheep, even the intestines. They cleaned those out, and I don't know what they used the intestines for. That's something I'd have to find out. One of the things: they made a kind of blood pudding right away, and the old folks would drink some of that. Then, when they started to roast the lamb or mutton--if it was too old, I'd call it mutton--they would roast the vertebrae so that they could pull the marrow out, and this was a delicacy. They all tried to have a bite of that, you know.

Going back to the ceremony: it was called the Red Ant ceremony, and it started outside the hogan. The sick man was held up by two other men, and there were about five or six men lining a pathway, on both sides of the pathway, and these men were in pairs so that they held branches of different kinds of trees, and they were arched so it made a crossing set of arches. There would be, say, three pairs of crossing arches, and this was a way, a walk, for this man and the medicine man had to walk under

these arches. When they came to the first set of arches, the medicine made a little animal-like, three-dimensional sand painting, and the sick man would have to stand on it and erase it. Then they'd take the next step. It seems that whatever the ritual was, they went in steps. They were all singing--not all the Navajos all over, but I mean this particular group. Finally, they'd come to the hogan, and in the hogan was another great sand painting, a three-dimensional one, and it represented the home and the gods of different kinds--whatever they were appealing to, to cure this man. We were allowed to go in that hogan, which was very rare. Mr. Goulding said that if it hadn't been a dry year, we never would have been allowed to see this. But we went in.

MINK: They needed the money, in other words.

DELANO: That's right. The women sat on one side and the men on the other. This is customary in all hogans. If you go in to visit, the women have to sit in a certain place. We got in there, and then they went through a lot more ceremony, and they laid the man out over this sand painting, this three-dimensional thing, which was beautiful. It was in sand colors--yellows and blues--and was sort of a tortoise shape; and it had symbolic significance. The man was stretched out over it, and it had to be erased by sundown. We found out that the man

had tuberculosis, and we never found out whether he was cured by this process or not; but apparently the whole tribe is renewed when they go through a ceremony like this. There's something very exalted about the way they looked and acted and the belief in this ritual and in the significance of it. So that was the Red Ant ceremony in the Monument Valley--I found out later from a woman that copied sand paintings in secret and then had them published. She had an old medicine man named Tclaw who helped her--that is, they didn't break any of the Indian rules. She would watch this just the way I watched Indian dances, to memorize them and then go put them down later from memory. She would watch the painting as the Indian made it, and then go away and put it down, and then go back and look at it; and then Tclaw would look at it finally and tell her where there were mistakes in it. These were published. I don't remember now who helped her publish those, but I could find out very easily. Very few times have other people been allowed to witness this sort of thing.

They will do a sand painting for the public. At Gallup when they had the ceremonials, they'd put down a sand painting, but they always left out some of the important things. They usually had Yebetchai, which is a god. They had male and female gods, then they have things

designating earth and birth and all the great mystical things that have been incorporated in these primitive religions. There have been a lot of books written on them. What was this Walters book? I don't see it up there, but it's two books he wrote about these earlier religions. Barbara Morgan just got hold of them last year. She got hold of them and thought they were marvelous because she could see a tie-in with the Orientalisms that she was more familiar with. I think that's interesting, too. I think the name of the man was Walters.

MINK: We could get it into the record.

DELANO: We could get it into the record, yes. Other people have written about it. In Santa Fe there is a museum now. I think this same medicine man that I'm talking about was urged to help them put up some replicas--but probably something significant left out.

Going back again to another idea about the sand paintings: there was a woman named Mrs. Coulter, if I remember, who worked for the Harvey Company. One of the first Harvey Houses put out there was in Gallup, and Mrs. Coulter got some Indians to decorate the inside of that old famous Harvey House with Indian paintings, sand paintings. Again, they are very much like the originals.

MINK: Except there's something left out.

DELANO: Something left out. That satisfies their con-

science because it's supposed to be completed for rituals.

MINK: Well, after all, it's really a religious thing.

It's not a decorative thing.

DELANO: That's right. And if you go into the Harvey House-- if it hasn't been destroyed, hasn't been taken down with all the railroads giving out, I don't know--they had a beautiful one on the landing. It had a lot of Yebetchai gods. Of course, all tourists going through that country and going to the ceremonial in late years--since the twenties, in fact--would see those; and you could also see one in the ceremonial building there in Gallup when they have all the dances given. But to see them when they're really curing something--this, to me, was very wonderful.

MINK: That was the only time that you had an opportunity to witness that?

DELANO: No, I had seen them before. There was a time when I had Betty Forrest with me. And of course she was, I'm sure, just greatly intrigued, too. I'd go to an Indian dance or a "cure," even if it were a hundred miles away, if I heard about it in time. Sometimes if it was way back in the hills and I knew I couldn't find it, I'd take an Indian boy with me. This time there was one out near Jeddito, if I remember, which is north of Winslow on the way to Ganado. It was out in some wild canyon,

and there were hundreds of Navajos there. They come in before dark and will spend quite a time, you know, maybe days together there, night and day. I, of course, always had my water and supplies and everything and my camping outfit. Now, Betty didn't have a sleeping bag that was proper, but she bought some Navajo sheepskins and fixed herself up. She had a sleeping bag, but it wasn't comfortable; she got these extra skins so we could stay up all night and watch the ceremonies. This time, they had a beautiful sand painting done inside a hogan, and we were allowed to see it. It was beautiful, but it was not three-dimensional. By three-dimensional, I mean that he'd put the sand in such a way that he had sort of a turtle rising up, and he had different formations that were not just flat. In this one I'm thinking about now, it was on the flat ground inside the hogan, and just by campfire you couldn't really see the colors very well. But in the morning they had a ceremony I'd never seen before where all the Indians kept watch.

TAPE NUMBER: XII, SIDE ONE

MAY 6, 1971

MINK: To continue from where we left off last time, you said you wanted to talk a little more about some of the sites that you found to do landscape painting, beyond the immediate area here in Southern California, Los Angeles and the sea coast.

DELANO: With the students?

MINK: Yes.

DELANO: Well, I can remember several. We organized a group that would be able to stay a weekend up in Red Rock Canyon. Of course, we had a few tents (so the girls could have one for fixing up, getting ready, and so on, to stay all night) and sleeping bags (people had to have those, of course, to stay and organize the food) and cars. Quite a group went up to Red Rock Canyon, because that's one of the nearest sites to UCLA where one could get acquainted with marvelous red formations, red and white and other groups of rocks, sand and cactus--the kind of growth that you don't have around here, the typical Mojave Desert material. Not that we were after anything literal, but to be exposed to it and see what could come from it.

We had very interesting trips to the Channel Islands.

There was one of our students from Pasadena who later became the head of the art department there. That was Lennox Tierney, who was quite capable of organizing groups. He invited teachers in art from Pasadena--many of them had been our students--and I was privileged to go along with these groups from UCLA, students, friends of theirs, and a group that could get along together. We managed to go on Easter vacation time.

MINK: How did you get up to the Channel Islands? Did they have a barge?

DELANO: We'd go to either Ventura or Santa Barbara, and he would arrange to have a boat meet us. We'd get there around midnight with our sleeping bags and all the food and the tents and all the equipment we intended to have for a week. We'd get on this small yacht, or boat of some kind, big enough to take the group, and there would be maybe up to fifteen, sometimes a matter of maybe eight or nine. We did this several years. We'd go across the sea to Santa Cruz, and by morning we would be there at the island. There was one wharf made by the early family that lived on the island. That was Justinian Caire at the time. He was the descendant of the original family that owned the islands. He had a lot of sisters who lived in San Francisco, and they didn't want to do anything about helping him on the cattle ranch which they had

maintained all these generations there on those islands-- that one island, anyway. I think most of these trips we took were during the war period, or in the forties, possibly, if I remember. They were having a hard time with the cattle. They couldn't keep up with the prices. They had wonderful cattle from that island, but they couldn't keep up with the added expense of shipping it across the channel to Ventura or Santa Barbara; and so at that time they were thinking of giving up the farm, especially since the girls wouldn't come down and help Justinian.

MINK: Did you get to know Mr. Caire pretty well?

DELANO: Yes. He was a striking gentleman. He was half-Spanish and half-French, I guess. He was tall and handsome, and he was always on a white horse, a Palomino of some kind, and thought we were sort of crazy, I guess, to come out there and camp on the edge of his island.

We liked it because we could be in the open and study the plants and formations and really paint. Not everybody in the group painted, but most of us did.

MINK: What would the others do?

DELANO: Well, on one trip there was a man who later married my sister May, Gene Lewis. He liked to hunt. Nobody else in the group would handle a gun, but he wanted to go hunt and get wild boar--which he did one night. He got a

wild boar, and we had to go and help him bring it in. It took all night to bring that in.

MINK: Was it good?

DELANO: Well, I thought it was. It wasn't such a young animal, but they eat such good wheat and wild grass that grows there on those islands that they're very well nourished, and it's not tough even if it's older meat. This one weighed hundreds of pounds. Gene knew, of course, how to take care of it, dress it and so on. When the group went back to help him bring it into the camp, most of them wouldn't watch him cut it up. I was the only one that helped him. They were just sickened by the idea of watching him cut it in two and then haul all the entrails out.

MINK: Maybe you had a little sadism in you. [laughter]

DELANO: Maybe I have. I don't know what it is. [laughter] But I wanted to see how it was done. My mother had given me a recipe about how to salt the meat down and what to do about it if we ever did get a wild boar there. Of course, Gene was an old-time friend of our family. He knew all about farm life and that kind of thing.

Most of these other people in the group were younger than Gene, and he had to prevail on them to help carry it in. They didn't even want to take it back to the camp. The reason he cut it in two was to tie the hind legs together and then the front legs together, and then the boys

could put a pole through, and two boys carry one end and two boys carry the other end. You see, it was difficult because we had to go up and down these canyons that sort of serrate the whole side of that island. Then, eventually, we'd get up to the top, a sort of a mesa, and follow the trail in the moonlight. Eventually, by sunrise, we got back to camp. Many times, the boys wanted to drop the whole thing. They could care less whether we had fresh pork or not. When we got back, I helped Gene go on with the procedure and prepare it. The navy had an outdoor grill. It was built with concrete, and there were iron grills. It was just a marvelous place to roast meat, and all we had to do was to go up to the edge of the cliffs there and pick up great big knots of oak wood that were hanging from the edges where the erosion had caused trees to die, you see. The roots were still left there, so we could just pull them down and have a big bed of coals. Oh, I'd say the whole grill was maybe something like eight feet long and three feet wide. It was just terrific. We had it all roasting there over these white coals. We could just use the choicest parts. None of them wanted to go ahead with salting it the way my mother wanted them to fix it and bring it back, so we let that go.

The next day, we fixed our lunches, and we had everything organized beforehand, before we left the mainland.

We knew exactly what we were to have for every lunch and dinner and breakfast. We took the fresh pork that had been roasted, and we had celery and I don't know what else, probably apples and cookies. We put these in sacks. We had our sleeping bags and we went inland to the old ranch and then to the right, that is, down the road that carried us to the upper end of the island. There we found the most interesting, very old adobe house with wrought iron railings and one old man living there. He'd been a castaway of some kind, and [was] practically out of his mind but very interesting. He had a few pigs, or wild boar, that he'd tamed, and he had them in pens. He had them named. One was Eleanor Roosevelt. [laughter] Gene Lewis knew what to do for the old man. He took him a bottle of wine, and the fellow just thought that was great. Then he told us a lot of stories about the early days on the islands, and he was there taking care of that end.

MINK: Do you remember anything he told you?

DELANO: Well, about the people that would come--today we would be very upset about it--they'd come in there and just shoot the seals or the sea lions down at that end of the island, and wreck a house if they got up to it, and so on. But there was a little telephone to the main house in the center of the island, so they could get back

and forth if anything happened like that.

I later got a little book about even earlier than that. Somebody published a little book about this ranch and the Caire family. It was all very interesting. They had a chapel, and they had Peruvians come up to make wine and help with the crops every year. I found one of the black hats that were worn by the Peruvians, and I gave it to my father. He looked just great in it, because he was a very tall man, and he just loved that big black furry hat. He wore it all the time.

Anyhow, the old house had a lot of beds with iron, and some with different metal headboards, you might say, made of wrought iron. These were done by artisans from Spain in the very early days. All those things were just going to ruin. The glass was all out of the large rooms, the rats went all through, and we had a hard time sleeping that night. We had our bedrolls all stretched out in the biggest room, but we were bothered by the noises of the rats running around.

This old fellow lived in the dining room and the kitchen part in the lower story. He had a lot of skins fixed that he arranged around the dining room, and I thought they were quite picturesque. But living alone like that, an outcast--I don't know, he said something about arriving there on some ship, so perhaps he was

running away from some crime. Anyway, the people on the island hired him.

In the center of the island they had some of these old adobes, and out there by the wharf there was a beautiful adobe that I liked to paint. Several times I worked at a painting of that old adobe. It had beautiful wrought iron work on it. It seemed to be quite intact, but of course, again, the windows were all gone. The Caire family used these adobes just as storage houses, so sometime or other, in the early part of the century, they could care less about the adobes, and they built these houses, with the curlicues and all the wooden decorations, in the center of the island. That's where they finally were living when we saw the place.

It was an idyllic place, marvelous vistas of rolling hills, and lots of oak trees, and alternate canyons with nothing but cactus and dry brush. Then again there'd be these grottos with ferns and the oaks. So we loved it. It was very fine fishing. All we had to do was just almost pick the fish out of the ocean right where we would camp on the edge. Laura Andreson went on one of the trips with us, and this group from Pasadena. Altogether, we had a lot of fun as well as good painting.

MINK: Were there any other places that you went, besides the Channel Islands and Red Rock Canyon, with students?

DELANO: With the students? Of course, these would be kind of special extra trips, you see. Nobody had to go on them; they just loved to go if they were able. I can't just think of any offhand. My painting trips with the students that were in the regular courses of landscape-- I always taught a year course--I would work out a schedule and plan, and of course we had to go by the weather. Say we planned to go down to Palos Verdes, for example. That was quite a trip. It'd take an hour to get down there. But we managed to eat down there or work it out so that we'd have time to really paint while we were there. Again, that was one of the closest places where we could find some high bluffs and rock formations. The Malibu was another place where we could go. Through the years, as the traffic increased, it was just impossible to go to these places. We managed to get down, of course, to Santa Monica and the wharf there, and that was interesting for them.

MINK: One of the other things that you said you wanted to talk about was some of your own landscape painting over the years, and perhaps how your painting style and your ideas have changed about things.

DELANO: Yes. If I could preface that by saying, as I look back over the years, that there are large themes that seem to be evoked by the experiences you've had in

certain areas, and a certain desire to go back again and again to some of them where they are interesting you and they are promising. So, as I was thinking of the places I've been, I could scarcely outline all the places, but I certainly have gone all around California and even down into Old Mexico, and north as far as San Francisco, and inland to canyons like Yosemite, and up to Arrowhead and Big Bear--all these places where I could go with my car, take my paints, and work. The very earliest camping trip was to Morro Bay. There, of course, I saw this one great rock that intrigued me. I don't know why I was interested in painting mountains, but in the early days, that appealed to me. Morro Rock didn't have much color, but the formation there was interesting. Then the rolling hills and the rocks along the coast, the waves and so on. Barbara Morgan went with me on one of those trips up there, and our dancing class went along, too, one summer, later. Laguna Beach was another one in the very early days. I think I studied the movement of the ocean and the small detail along the coast, not so much the larger spatial aspects of the thing. Another trip was up to Lake Mono. That was still another early trip.

MINK: That should present some very interesting formations.

DELANO: Yes, it did. This got me into a more abstract point of view; but I hadn't been to the Barnes Foundation

yet, and I had just been more or less influenced, you might say, by a flatter type of painting, and my painting came out in that type of stylization; and also I'd been influenced by the Blue Four that Madame Scheyer brought to Los Angeles. So as I look back on those early paintings, they were somewhat flatter than what I developed later. In the Mono Lake area, there were the craters and the volcanic edges of the crater of the lake itself, and the vistas taking in the Sierra Nevada mountains up there, where one could see enormous canyons and see them under cloud shadows and different aspects of light. The close-by tree formations didn't seem to enter in too much then, but the rocks, the craters, the lava, and the glassy surface of the lake. That was interesting. I camped there a month. I had Shibley Boyes with me. I think I mentioned something about her when I was talking about Barbara and her husband, who were also along on that first trip to Lake Mono.

I painted at Lake Tahoe one summer, not a very long time. There I was interested in the small detail, the growth of brush and interesting plants that I found right along the lake, as well as some of the largest trees and the lake itself.

I think my most provocative trips came from going out to the New Mexican landscape, Arizona and New Mexico. This is what called me back again and again and again to

paint. I think I said, once, twenty-eight summers, if I count them correctly. Most of the time three months at a time. Only once or twice I taught summer school, so then I'd go out one month, those two years.

Death Valley was another place. This interested me too because it had these eroded areas that reminded me of the Grand Canyon country. And once I painted from Zabriskie Point. I had that painting here.

The landscape painting would alternate with what I was doing at home. I was studying figures and drawing and making all kinds of paintings that had very little to do with landscape. I had a drawing and painting of Maudell Bass, who was dancing in our class with Bertha Wardell. I asked her if she'd come and pose for me, which she did. Then I put some of this landscape that I'd had in Death Valley around behind her, and it seemed to have something in relation to her--at least I thought it did, her beautiful black skin and the colors that I found in Death Valley. By the way, Diego Rivera got her to pose for him. If you see any books on his painting, Maudell Bass featured in some of them. She had an abstract figure, if you want to call it that. The rump was so extended, it reminded me of some of the figures in Barnes Foundation Negro sculpture, where they extend from kind of a cylinder-like body, exaggerated. Then the legs taper way down

to tiny little ankles. I looked at her in that relationship, and she didn't know how to pose at first. I sort of really broke her in. It was the first time she'd ever posed in the nude. She didn't know what to do, finally, and she put her hands behind her head and said, "Ah, Miss Delano, ah just doesn't know what to do." So I said, "Well, just hold that pose." [laughter] So I painted her that way. I noticed Diego Rivera did something similar, and he also had her down on all fours, so he must have seen this strange, sort of animal-like figure which she had, you know--very lithe and yet these great enormous rumps. They didn't remind you of someone that was overweight, they just seemed to be...

MINK: Exaggerated?

DELANO: ...exaggerated, yes, in a strange sort of way. And her palms and the bottoms of her feet were very pale orange in contrast with the black skin. I remember that. You know, in those days.... She had her arms in back of her head and just sort of gazing out. She kept talking to me as I painted and she said, "Ah wants my freedom." This was before we had any of this racial thing out in the open. I always remembered that. She talked about [how] she wanted to revive African Negro dances. I don't know whatever happened to her, because she was an interesting woman.

Anyway, I put her in Death Valley. The colors were alive and the exaggerated detail of erosion contrasted with the solidity of her body. At least, that's what I had in mind. I don't know whether I succeeded or not.

Going back then, I could say, in order not to get too involved with this state or that state, that I'd just call it the Grand Canyon country, because so many of the places where I painted were in the tributaries of the Grand Canyon, as well as in the Grand Canyon itself.

MINK: So you were on both ledges--north rim, south rim and all around.

DELANO: Yes, that's right, the tributaries have the same formations, geological and otherwise. On my first trip, maybe the second trip, I had gone out to Zion and Bryce Canyons. Those are national parks, and they contain some of the same formations that you see in the Grand Canyon. So I was introduced to it there in those canyons.

MINK: I wondered if you were at all particularly attracted to or influenced by the formations that you find in the area when you're making the long transition between the south rim and the north rim, what is sometimes referred to as the Little Grand Canyon, you know.

DELANO: The Little Colorado?

MINK: Yes, the Little Colorado.

DELANO: Yes, I painted there quite a bit. Tuba City is

the Indian trading post down on the lower level, closer down. And as you leave the Grand Canyon south rim...

MINK: ...on your way to the north rim.

DELANO: Yes, yes. I've gone across it from the north to the south and the south to the north in various trips back and forth, you see. The first time I went to Zion and Bryce, I got an idea of those deep canyons and the difference in them, too, and the kind of erosion and the forms that were made, say, in Bryce; Bryce Canyon occurs at a higher altitude, so the colors are different and the detail in the erosion is different than Zion National Park. Zion is lower down in harder rock, and it's a darker red. I was always finding contrasting geological layers of dark red or light red contrasted with different kinds of whites, and these interested me.

There would be vertical cliffs, more or less vertical, and then there would be these serrations, in infinite detail. At first, you'd look at these things and think somebody's crazy to try and paint these. Little by little, they become familiar and they're like friends again--you know them when you go back. If I see photographs of this country, I know whether I've painted there, or whether it's down the canyon, up the canyon, or wherever it is. It's just familiar.

The real thing that's interested me in all of that

Grand Canyon country--and I include, of course, places like Zion and Bryce, and the north rim and south rim, and places like the Little Colorado, clear out even to Gallup country, and there, too, because the river that runs through Gallup eventually winds up in the lower Colorado and into the Colorado River, taking in New Mexico, Arizona, parts of Utah and so on--that I see these same colors and formations. The thing, as I said, that interested me so much was the spatial aspect and the lighting and many more things--these things at first. It took years to ponder, to get at it in a detailed fashion, to study it and to see whether I'm getting my ideas. Perhaps they looked somewhat realistic, made on the spot; but when I'd get home, I'd try to abstract what I was feeling about these things.

I don't know whether I was ever successful in getting the wonderful lighting effects that captured my fancy there in the Grand Canyon. You would look at a great burning cliff, maybe in the full sunlight, and it just seemed to explode. There was no way in paint to get it right on the spot, but perhaps when I would get back I could do something with it. By the way, Dr. Jackey has one of those paintings that I think had a little bit of that in it. I don't remember what I called it. Most of my Grand Canyon pictures are gone. People have them, and I

think now it would have been so interesting to have had an exhibition of just the Grand Canyon studies.

MINK: Alone.

DELANO: I didn't realize that it was affecting my life as much as I did one time when I had an exhibit down at Whittier in a gallery there. When I saw it around the walls, I realized that even the house that I'd built was influenced by Grand Canyon experiences. I mean Grand Canyon in the large sense, because I painted more at Gallup, in the red rocks east of Gallup, than almost any other place. I went there every year. The colors, the textures, seemed to go all the way from dark browns and blackish colors and all through heavy earth reds and on into opalescent pinks and radiant colors and turquoise and blue--the general overall colors that influenced my work.

MINK: Are you talking about how that went into the house?

DELANO: How it went into the house, yes. Now, there is a strange thing--now, if Barbara Morgan were saying it, she'd probably think that it was something kind of mysterious and mystical that came out of the East in union with the West. I had a little Oriental dish that had a turquoise lining and a dark orange outside glaze. These two colors were extreme colors that I would use in my house, so in many places I used the turquoise in brighter colors under the eaves of the house that were turquoise. The Indians

used it, you know; they loved that color. And why? It contrasts with the marvelous canyon reds and the oranges. So every time that I painted the house inside or outside I still liked those combinations, those contrasts. You could use browns, you could go to all kinds of different reds and eventually into the muted blue-greens as well as the lighter blue-greens like the turquoise itself. I've enjoyed living with it, just seeing the influence of my colors, especially if you think of ranges of colors--not just two colors, but many colors in between these intervals. If they're cooler, they suggest a light and light values; like the ceiling all the way through the house--it's a version of blue-green, but it's in a light value. Of course, it has reflections and it warms and cools. So all day long, wherever I look, I'm sort of living in the Grand Canyon. [laughter] That may sound silly.

MINK: Do you think that your style changed radically as a result of your work in the Southwest? It seems to me that so many of the paintings that you've shown me--I'm talking about landscapes now, still--there is a great deal of openness to the paintings, a great deal of...

DELANO: Perspective.

MINK: ...perspective, with less attention to detail.

DELANO: That's true, yes. And yet, how to get distance through intervals. You know, many of the artists today

are breaking away from all tradition. They'll paint a huge area and you just stand there and look at it. It seems so vacant, but I don't mind the detail, the intervals that carry you into infinity. I don't mean in the same way that perspective was achieved in the Renaissance type of space. There are other ways in which, it seems to me, one can bring these juxtapositions into working order within a painting. It is the utilization of the suggestion of shapes and forms lighted in different ways that carries you on. I began to glimpse a little bit of what this meant when I painted first, of course, in Death Valley, and then out in the Grand Canyon itself, where you could see, say, a great parametal formation with vertical cliffs and then slanting canyons. If you tried to count them, you'd just be exhausted, but there they were, you know, just so many, so that you had the feeling of up and down and across with all of these eroded conical shapes working in through the great formations one after the other. It was simplified because you'd see a certain color, like Navajo sandstone red, that ran through, and you were familiar with it because you'd seen it back there in the Zion National Park, or you'd seen it out east of Gallup in the formations there.

Then you'd see the contrast of a whitish layer, that was probably white sandstone, or you'd look in the bottom of the Grand Canyon and see this black stuff that was

molten and came out so glisteny black in places where the Colorado River runs. Then you'd see these squeezed pinks of tortured-like vertical shafts that ran up through this black. That was just so abstract to me, when I'd come home I'd paint them. And I even took colored inks several times and painted that black stuff and the pink that I saw in the bottom of the Grand Canyon. I think in the women's faculty room of UCLA in the clubhouse [Faculty Center] they have a painting there of mine, that looks abstract but actually is almost realistic, of the bottom of the Grand Canyon looked at from above. This pink stuff, what's it called? I've forgotten now; there's a name for it, and that's what I called the painting. And it's realistic. Some people were offended by the picture, especially Mary Holmes one time. She gave a talk to the Faculty Women's Club--I wasn't there that night but friends told me--why she thought it was a terrible picture. I don't know what she wanted, but she didn't like it. It was realistic, and if that's her criterion, which I believe it is, then she didn't know the Grand Canyon.

MINK: Do you think that the painting that you've done since you've stopped going out to the Southwest has changed?

DELANO: Yes, it's changed considerably. I want to speak sometime about something else of the painting of Indian dances, but since you asked that question I'd better answer

it before I forget it. Yes, since I built the house I haven't been out to stay any length of time in that area that I love so much. I'm still going over it, you could say. But I've also found that I've painted other things here, and I think they're just as right for me to do. For example, the still life: the things you accumulate as you go along. If you have a room, as I did for so many years, just a single room to live in, you have a few things and they mean something to you. You don't know why you have selected something, but it meant something. As I accumulated more things, and I had a house in which I could put them, I found myself making still life all over the house. Some of them I painted; and then in some years when I wasn't painting so much, I didn't paint them, but I loved them. These things, too, had a great deal to say to me, so I worked them into paintings--the colors, the shapes, the formations, everything about them.

The garden that I built around the house influenced me enormously in the last sixteen years, because I think you work as a whole person in painting. Digging into the dirt, watching the seeds and the multiple growth that came up everywhere, the sprouts of all kinds of things, even things I'd never planted, and working there with my hands-- I had something that I wanted to express. I think my stuff went towards surrealism, almost, in one sense, from

the garden.

I painted a picture which I called Garden Theme. Someone suggested that that'd be a good name, but it really is the theme of this life and death in the garden. I tried to express something of that idea, the dying and the living that I felt right in the mud and working with my hands. I did that until I couldn't do it anymore. I had too many troubles physically to do it, but it's still with me--the whole experience, in other words, of the garden, the seeds and the growth, the things that were dying and things that were living. And so I made an elaborate still life of this particular garden theme. I don't know whether I called it Number One or Number Two.

MINK: Number One.

DELANO: It was a setup that was about five feet high. It started from the floor in my studio and went up to about five feet. It involved whole clusters of succulents and a strange wooden bowl--well, it's strange in the painting but it's not a strange thing. If I tell you what it is, it will probably spoil the painting. It was an old mortar that I got from Miss Chandler. It had been in her family. That old wooden thing just somehow struck something in me. Then I put a white bowl on top of that, and then on top of that this great succulent. Then I would see these writhing, living forms and buds, and things that

looked like embryos and figures and heads and skeletons, and things at the bottom that looked underground, and so on. I would get into a frame of mind where these things were evoked by what was in front of me, yet I didn't copy them at all. I went on that idea for quite a while.

I did it with iris, and people have always liked those pictures that I did here in the house. I don't have too many of those left. I'm only realizing lately how there are these cumulative processes that come from a more subconscious origin and are woven in with the other things you've done.

MINK: What have some of the critics said about your paintings? Have they been well received?

DELANO: I don't know whether to be sad about it or not, but I did have hopes for that gallery that so many of us went into, you know. I just don't know what to say about the Los Angeles galleries in relation to artists. It seems sort of hopeless; at least it has to this day for me. There were write-ups about that exhibit where this Garden Theme was shown along with some others. That was about two years after I built the house. It was written up in a national magazine by Rosalind [G.] Wholden, a very nice review with pictures from it--not this particular picture, which I liked better, but another one.

Of course, you know, an artist is showing pictures,

at least out here, in group shows all the time. This went on dozens and dozens of times that one would show, and you'd get write-ups with the group. One-man shows that I've had in different colleges--I've had nice reviews there, and down in San Diego museum and the Palace of the Legion of Honor and things that I sent East. So, yes, there's quite a lot of writing, but I don't think they have the techniques for furthering the artists here that they have in France, let's say--even New York. Is that what you meant?

MINK: Yes.

DELANO: About the Indian dances in New Mexico and Arizona-- that was one of the themes that interested me tremendously. I was studying here at home all along in those years by going to the anthropological meetings. I joined the first group that Dr. Beals formed on the campus. We'd go to their homes. Did I mention that?

MINK: Yes, you did.

DELANO: Well, that fed in to what I'd see out there, and, I think, gave me some background, which I loved to have because I could see these dances. Most of the dances I was interested in were so sacred you were not allowed to photograph, to draw, or paint while the thing went on. But I'll go back to that Oriental method that one teacher I had--Miss Brooks--years ago, taught us. That was to

memorize feelingfully, and I passed that on to some of my classes. I think I described about how the girl was able to do a rolling horse. Well, I applied it in my own work, and I'd watch these dances where the massing of the groups was very intricate when you'd see many figures come out.

TAPE NUMBER: XII, SIDE TWO

MAY 7, 1971

MINK: When we left off yesterday you were about to describe how some of the dances that you witnessed in the Southwest--the Hopis, the Zuñis, and so on--had influenced your painting.

DELANO: I wanted to mention that I did try to paint some of the dances from memory. This was possibly in Zuni, for one thing. I went down there on many camping trips. Sometimes I stayed with the Vandewag^rens. This family had lived among the Zuñi Indians for several generations. The original older people that came to that country first came as missionaries belonging to the Dutch Reform Church. That's how they were down there. The family I knew best spoke Zuñi and was just such a part of the pueblo that it was marvelous to have this contact, because I stayed with them and never had to put my tent up down there in that pueblo. This way I got to see a lot of things and sacred dances that the usual tourist couldn't see. In fact, they never advertised or allowed people to come down from Gallup unless they were old-timers or somebody they knew.

Well, you would go out to the housetops or in the central plaza where they intended to have the dance and get a place to sit down if you could. In this case, often

I had a chair to sit on because the Vandewagens would know a family, and we'd go up to their roof, and it'd be very nice. We wouldn't have to face the sun, and we could watch the dance in the plaza below. Now, when I say "plaza," it wasn't very large, but sort of an open square surrounded by adobe houses and made of pink mud, so that it was a beautiful color to begin with. There would be colorful Indians seated all around the rooftops. There would be some on the ground, perhaps holding a child, or people in the windows and doorways. Then you would see a group of dancers come in. They had probably assembled and gotten dressed with their ornate costumes down in a kiva off to the side of the main part of the plaza--outside the main buildings there's this ceremonial chamber which is underground.

The group would come in, and they would have a group of musicians with drums and maybe a flute, depending upon the ceremony, and this music would vibrate through the ground. You could feel it right up wherever you might be sitting or standing. There was singing along with the drumbeat; then this long chain or group of dancers would come in, and they had a part in the chant also, depending on the ceremony, whether it represented a corn dance, or had to do with a prayer for rain, or whatever the theme was. The costumes were worked out accordingly. They

always had very beautiful headdresses, often with the turquoise, mask-like part-cylinder over the face, and then maybe a black beak extending like a bird's beak out from the mouth section of the mask. The lower part would be fringed usually with black, and it might have a false black hair mask going back over the head. Sometimes there would be radiating feathers that formed a sort of crown effect, or perhaps something extending from the ears-- might be horns--and, again, these headdresses would be symbolic.

These were the more solemn godlike figures that would come into the square and dance, almost in place, after they once came up to the medicine man who was the head of the group. He'd be facing them, and then they would dance, and then they would retreat a bit and then forward again and carry on a very solemn dance within this square. I had a chance to memorize by intense viewing of many details. I would see if I could remember exactly what the headdresses were like, what the positions were like, what the details of the costumes consisted of, including the leggings and the moccasins and the shell ornaments and beads and so on--whatever they had at their wrists, what they carried in one hand possibly, and so on.

MINK: In the course of trying memorize this as you observed it, were you told by your friends the meanings

of certain things that they understood or knew about?

DELANO: Well, sometimes, yes, because they knew Zuñi and they knew the significance, especially of the more common dances, yes. There was one dance that I was privileged to see that had not occurred for sixty-five years. Mrs. Vandew^r₁agen, who was sitting next to me at that dance, said that even she did not know, and there were only a few older people who knew anything about it.

MINK: What was that dance?

DELANO: We didn't know the significance of it.

MINK: What ceremony?

DELANO: One thing that I remember about it that was so different was the group of costumed women. These were the old costumes--not the everyday costumes they wear around the pueblo, but the dance costumes. These consisted of very thin, homespun, white, blanket-like effects for the skirts, and some hair ornaments and other details. The Zuñi bowl was filled with some kind of stew. I was seated above. I could look down; I could smell it. I don't know whether it was lamb stew or just what it was, but they were in bowls as large as this one I have here on the shelf--that type of bowl. That's a ceremonial bowl.

MINK: Certainly larger around than a foot, maybe fourteen inches in diameter.

DELANO: Yes. I would say so.

MINK: And at least eight to ten inches in height, tapering down to a narrower bottom, about a diameter of six inches or less.

DELANO: And the bowls had patterns which represented the beaks that occurred on the headdresses, on the outside. There would be flower designs inside that represented something which had to do with their crops and the lightning--in other words, a sort of prayer for rain.

This food was carried into one of the rooms, and we understood later that the highest hierarchy of priests or medicine men in this tribe were allowed to eat from these bowls after a certain long ceremony took place. They had young girls costumed in very brilliant ribbon-like affairs that stretched out over the capes they wore, and beautiful headdresses. These girls would march up towards the main dancers, the long line that came in after the women presented the food. Then the girls would retreat and then march forward again. You see, this sort of restricted dance had to take place, because throughout the centuries, I guess, they'd been performing in this plaza. They had to restrain it to a restricted space. The place wasn't large enough to go, say, half a block, like they did in San Ildefonso, where they have a large plaza, more open and less restrained. It was very beautiful, I thought, in this respect, because the steps were up and down, and

back and forth, and then across in different directions, but they wouldn't span much distance, as it were. You had this movement, and men in the line would turn so you saw different sides. You could see the right side, then you could see the left side. This was good for me, because I could memorize the thing. I didn't try to memorize the composition; I memorized the details, so I could feel free to put the figures in later in a dance shape, and make it up, more or less.

When the solemn part of the dance was over with, there would always be a group of koyemshi come in. The common name among the white people for koyemshi is mudhead. These are clown-like figures that come in to entertain the people in between the solemn part. But they have different functions: I've seen them talk, watched them talk to the group, and single out some one person who had to be chastised for his sins during the year. Then everybody, perhaps, would laugh--maybe it was something not too bad that he'd done, or maybe it'd be a child; but they carried out this function sometimes. Most of the time it was entertaining. They'd have beanbags and play beanbag. They'd have bags of seeds and scatter them, throw them to the children, and altogether a kind of a relief from this higher type of dancing that went on.

Another thing about all these dances in Zuñi--and this goes for the Hopis and many of the Pueblo tribes along the Rio Grande River--is that they repeat these dances sometimes for days at a time. This was something that made it easy for me in that I could go back to my tent or back to the Vandewagens' home and put down what I could remember and sketch it. If I felt it wasn't in the spirit of the thing, I'd go back and look again. That way I came away with sketches, usually in color.

MINK: Watercolor sketches?

DELANO: Yes, watercolor.

MINK: And then you wouldn't try to do anything with those until you got them home?

DELANO: Not until I got home, because it was against their religion to have anyone photograph some of these sacred dances, and the Zuñis wanted to be to themselves--they treasured this freedom.

Even Navajos don't want any intrusions either in some of their sacred work; but, on the other hand, if they have a hard year, they'll accept a little cash now and then.

I thought the dances, even though one didn't understand the significance--you could find out about some of the common dances, but even if you didn't, you had some inner feeling for these things. I think we all have memories that may go back into ancient times. I guess mysticism is

not too far away from so-called civilized man. I think a medicine man standing there and thinking that through his self-actions he can control the rain or the weather or whatever the affairs of the village might be, that he is the medicine man, he intercedes for the gods. There's something that is rather attractive to behold when you're watching dances like that. Then the form of it is certainly beautiful--the color, the movements, the music, the singing; and I tried to put down some of that in an imaginative way after I got home. I made several oils. I can't say that they're very successful, but I enjoyed doing them.

MINK: Were these paintings sold or exhibited?

DELANO: Well, some. I have one of the Apache dances that was in oil that I made after I got home from memory, and it gave the spirit of the whole night thing. I had the episodes in rows, in compositions that went horizontally across the picture, and also they worked up and down--abstract in a sense. It was bought by this woman in Pasadena, and then she gave it to [Los Angeles] County Hospital in memory of her son. I don't know whether I mentioned that before.

MINK: No, you didn't.

DELANO: That was an Indian dance. In my first year out there, I made a sort of a reconnaissance trip all over New

Mexico and parts of Arizona to watch Indians and see their country; I tried dances--the basket dance I can remember, in Santa Fe, New Mexico--and other ceremonies. I can't just recall now.

In Gallup, New Mexico, they have a ceremonial that took place every August, and I made an effort to see that because it included many tribes and you were allowed to see parts of very sacred dances at those ceremonials. They weren't always finished. It was like what I said once about the pottery and the rugs and so on. They'd leave a little important part out, perhaps, so as not to offend the gods, I suppose. In that way you'd see butterfly dances, deer dances, the hoop dances. A lot of them were sort of dolled up in recent years, because they wanted to make a theatrical presentation, and probably didn't follow the ancient restrictions.

One would see these beautiful costumes and groups of figures against the mud walls. In Zuni, I thought the pink color was a wonderful color for the background because sometimes it seemed cool pink and sometimes it seemed heavier and brown, depending upon the light on it and which wall happened to be in the background. They got their colors from the mesas nearby, and, of course, this same material runs all through the Grand Canyon country, and you'd see the same formations in the Grand Canyon.

Of course, the country, the landscape around the Indian pueblos--I never stopped to paint that too much in those places, because usually it was raining and one would have to hurry up and get out, back to a town or to set up a permanent camp. If I wanted to watch sacred dances, I felt that I'd have to stay with a family. I didn't want to be just a tourist that came and looked and then rushed away; I wanted to really absorb it if I could.

I found that this method of penetrating memory, of viewing and seeing deeply into the thing, was a very good way to get the spirit of the thing. Out in San Ildefonso--that's near Santa Fe--it's a very impressive place to watch an Indian dance, and I think a lot of tourists go there. Maybe they've ruined the place, I don't know, but in earlier days, when I went out, they had this large plaza and they had the kivas right down the center of the space. You saw the dancers come up the ladders and out onto the square--or rather not a square, it was a long rectangular space--and here, again, you'd feel that vibration of the drum and the pat of the feet on the hot earth, and there's something about the singing that's just hypnotic. I don't know whether everybody gets that effect or not, but I loved to go to an Indian dance.

The Navajos have such different dances. There, again, they're more like the Apaches, in that they have all-night

dances. When I'd hear of one, I'd drive a hundred miles or more to see it and be able to camp right along with them. I had my own outfit and my food and my sleeping bag, so I could watch all night and stay up with them. In those dances, you had what they call social dances, where the men and women danced with each other--just the unmarried girls with any man. It could be a married man, because originally they could have several wives; so there was no restriction about whether the man was married or not. There was a certain form to that social dancing that was interesting to watch. Another thing about the Navajo night dances--they always had two bonfires. They built up enormous fires in an elliptical form or shape. I mean, people ringed about these great fires, the full side of the ellipse, of this elliptical shape. They would have horses on one side with riders, with their heads turned into this elongated circle, and the people squatting on the ground and standing behind them, great masses of people. Then one by one a girl would go out, or a man, and find a partner in the crowd and start dancing, and pretty soon the whole area would be filled with dancers. The social dance went on for hours.

Then they would have some other important healing dance that might take place during the night, too. There were all sorts of phenomenal things that one could watch.

This sort of thing just penetrated my experiences out there. It seems to me it was a part of something that I've tried to get into paintings.

Then the country itself--I don't know whether I've talked very much about that--the shapes of mountains, the rocks.

MINK: I think you did the last time.

DELANO: Yes, and the serrations and the infinite variety of lighting effects that one gets in the landscape. And then there are the trees. I might just mention in passing that some trees appeal to me tremendously. They have junipers which are coming up out of the hard rock apparently, and have twisted forms, and they sort of suggest--or whether it's that I read into it--this feeling of their struggle against the elements. Usually, I'd find these marvelous trees on the edges of the canyons and loved to draw them and paint them, put them in the foreground of pictures. They had a twisted shape which appealed to me, and not too much foliage especially, because of the fierce winds and the rains and the snows.

Then there would be other places where there'd be forests of piñons, or the trees which sort of peppered the hillsides or the sloping parts below the buttes. These made interesting patterns all over the more distant parts of the landscape.

Then, again, you could once in a while find an Indian who'd pose. You could draw or paint a woman on a horse, or memorize it. And I loved watching the horses and the sheep. You could follow them around with the car. I think I told you how I learned to drive right out in the open without a road, then just keep the car in second and hop around to follow the horses, because they'd always move as soon as you got a little close to them, you know. Nevertheless, there were interesting horses to paint because they were sorrels or they were mixtures of so many colors, pintos and so on. They weren't always elegant in shape--there was a bony structure, you know, that was nice to do. And the sheep--they were nice.

MINK: One of the other things that you said that you were going to talk about in this winding-up session was the murals that you did for other people's homes, as well as the one that you did for your house here. [tape turned off] One of the things that I think should come first in any kind of description of the murals that you've done is how you became interested in doing murals. Was there anyone in particular that influenced you?

DELANO: Yes, indeed--John Weber was a Swiss architect who was living in Southern California. I got acquainted with him early in the twenties, and with other Swiss friends. It seems like people seek each other out, and so I got

acquainted. He had Swiss friends in Oxnard. There was this Dr. Rey who ran a hospital up there. And so they had

Weber design a very modern house for them and they wanted a sgraffito mural on it--this was something that was done in some of the European buildings. Both the Reys and Mr. Weber knew about them and they thought that that'd be interesting to have incorporated somewhere in the house. John came to me, and he said, "Annita, I want you to do a sgraffito for the Reys' house." "Well," I said, "I don't know anything about it. I don't know how to do it." "Well," he said, "find out."

Westwood was new in those days, and I went along Westwood Boulevard from the campus gate on down to Wilshire and looked at all those buildings. And I saw two or three buildings that had ornamental decorations like bandings on the surfaces in several places, and it seemed to be three-dimensional. I went into one of them and asked if I could go out on the balcony and look at this mural, and sure enough, it was in two colors. It was on the east side of the street near Ralphs. And it was a mural. Then I found out who did it, and it was an Italian artist, but he wouldn't give me any notion of how to do it.

Then I went to our library, and whoever was in charge then just really helped me a great deal, because we looked up everything we could and there were some things

in Italian that had to be translated. We got articles. So I had an idea of how it was done. I studied the English methods and the Italian methods, then I went down to the place where they had the finest plasters and sands and that kind of thing in the wholesale district. The people there were very interested, so they gave me some backs, I guess you'd call them, or prepared backgrounds, so I could experiment and mix my own batter and spread it on and carve it up and see what could be done. John thought he remembered how to do it. He thought I should put on a layer, and it could dry, and then put another layer over it and then cut. But that wasn't the way it was to be done. You had to have a prime coat first. That could be way down on top of the prepared wall. Then, on top of that, you'd put this prime in a color, if you wished like gray or black or brown or something; and then when you'd really start to do the mural, you'd have to be all ready to work in the wet.

You know, in making painted murals in the Renaissance and later periods, you'd have a fresco, and that was wet plaster. With this medium you have to have a wet plaster, and it hardens in eight hours. It's just as hard as a rock after that. So you plan to do just what you can in eight hours, more or less--that's the way I worked. You'd have to get a man that knew how to put on plaster

and be willing to experiment. I found a man up there in Oxnard who put this first layer on in one panel. I broke my design up into several panels so I could purposely stop at one spot and go on the next day. Anyhow, we put on the wet plaster and then put the second coating right over that, not allowing anything to dry. So here you have now a thickness that might be anywhere from three-quarters of an inch to half an inch thick on the wall. Now, if you have tools you can carve away the top part and leave this undercolor showing. That's the whole essence of the thing. You plan some dark and some light colors. I had a dark red, Venetian red, underneath and a lighter value on top of that, so that I used figures coming across alternating panels of dark, and then some stripes and inverted pyramid shapes (triangular shapes) formed some patterns above and below.

This was in a semicircular, recessed wall. The dimensions were roughly about four by seven. As I say, I used the figures. The linear touch is very important. And I had to devise my own tools. You couldn't go down and buy any tools; nobody knew anything about sgraffito, especially as a mural decoration, you know. So I had to make my own tools, and I got metal pieces and made handles. Some them were broader and some wider, so that you could scrape into this wet plaster and leave a line, and also

so that you could have feeling in it that is wide, and then taper off, perhaps, or whatever I wanted. This was for background around a fountain on the outside of the house.

MINK: What were some of the other murals that you did besides this first one?

DELANO: Well, then I built my house, and my nephew, my sister's son-in-law, was also building his house. His name was Stanley Miedecke--that's from that old Medici family, the German form. He said one day, "Now, Annita, if you make and put on a mural in my house, I'll put the material on your wall and help you with all that physical part of it for your house."

He built this big house in Avenal, California--that's an oil town, a very small town up near Coalinga. He had a strange sort of place; that is, it was in a family room that extended, oh, 'way up in height and he had four stairs that went up to a higher level where the kitchen and dining area was. In this family room, you'd have areas for the mural that were quite high. It was four feet from the top of a brick wall, and then above that, the mural went up, oh, I can't remember now just how many feet, but I probably have it somewhere in the dimensions.

The problem came up, what should I make for them? Well, they had three children at that time, and Dorothy,

my niece, said she'd like to have Indians. I'd been out in the Indian country, and the kids were studying Indians in school; why didn't I do something with the Indians? It occurred to me I'll make Zuñi Indians. I had to go back for school, and I told him I'd have it all designed, and I'd have the cartoons made and come up there in between semester; and he should be all ready for me, and I'll do the mural then. It takes more time to design something, unless it's something you've dealt with a lot and you're making another variation. In this case, it didn't take me too long to design it because I was so familiar with the Indian dances of Zuñi. I've been talking about them to you.

That was a great experience, because Stan knew how to plaster houses and put the plaster on beautifully because he'd learned something about carpentering in earlier years. He put a dark color underneath and a light color on top. I think, if I remember, it was a sort of a dark rose, brownish color, and then a paler color over that. So there was a good contrast.

I got ready, and the people in the town cooperated. They'd heard about it, because it's such a small town, and one man brought over a wonderful scaffold. It was so lightweight, and yet you could go anywhere on it and adjust it. It had a number of legs that could be adjusted

to stairways, like some legs could be on a stair and others could be on a different level, and anybody could manipulate it. It had a broad walkway that I could get onto without fear of falling off and so on. They cost, at that time, around \$700, I believe, for a scaffold like that. All these pictures that I have don't show the thing as a whole. It shows me carving and cutting and on the scaffold.

I was going to say the people came to watch, and that was kind of interesting. I got a kick out of that. There was a lady that wrote for the Fresno Bee, and she wrote it up in the paper. We had a kind of party for the opening of the house, and there were some of my ex-students that taught over in Fresno--they came over and we had a lot of fun.

MINK: To wind up on murals, there are just a couple of things that I'd like to ask you. One is about your home and the inspiration for it. And then in general, after that, how many people around Southern California at this time were doing that kind of work?

DELANO: Could I answer that last question first?

MINK: Sure.

DELANO: I don't think anybody, particularly, was doing it.

MINK: At this time?

DELANO: No, I don't believe it's something that any of the architects pushed. I did have a chance, that was

finally blocked, to do a mural on the university buildings.

MINK: I think you spoke about that.

DELANO: Yes. Did I speak about it?

MINK: In connection with your discussion of the Ceeje Gallery, I believe you discussed this.

DELANO: That was to be sgraffito, and those architects involved with it thought that it'd be great to do one there, you know, because it's so fitting with the brick that we have there on the campus, and with the colors. As you see, you could get earth colors, so you'd get a nice contrast with some dark color and a lighter color.

MINK: But, generally speaking, people around Southern California haven't incorporated these things.

DELANO: No, not like they have in some cities in Europe, and especially during and after the Renaissance.

MINK: Well, I think your own, the one you have here in your house, is probably the most interesting one I've ever seen. I was wondering if you could discuss just for a while, as a conclusion to these interviews, how was it that the idea came to mind for it and what you wanted to incorporate into it.

DELANO: Well, I loved this lot on this hillside.

MINK: And I might add here, just parenthetically for the record, that the photograph that appears of you in the front of the volume that we plan to make of the interviews

when they are finally transcribed shows you seated against this mural as a background to your picture.

DELANO: Well, it has weathered well, and I think you can find that it looks well from the outside as well as from the inside. I had a slanting wall that went at an angle from the general floor plan because of the way the carport stretched out towards the street.

MINK: You said something about the rolling hillside.

DELANO: Well, I started to say that the house goes out over a canyon, and it has a whole sense of space. I loved this lot because of the feeling of the wild brush and growth and trees that it had in the beginning. I thought growth was the feeling I wanted to incorporate. You know, at that time everybody was talking about Picasso's Guernica. In that, you wouldn't say growth, you'd say it was some great tragedy. The lines suggest the abstract essence of feeling of tragedy. This kind of movement. With this, I wanted the idea of living things, and still I didn't want it in a literal sense; I wanted it to suggest that and still to go with the architecture. I found that the colors of the Grand Canyon suited me best, so I had a black in the background.

MINK: Just as you spoke yesterday about the colors of the Grand Canyon blending into your house.

DELANO: That's right. This is part of the house. At

the bottom of the Grand Canyon was this black schist, sort of, material and then this pink stuff called magma coming up and pushing through. These color contrasts were in my mind, and I thought also of an oblate diamond-shaped form which would move. They weren't aligned horizontally. They were horizontal, but the points didn't come together. In other words, these long triangles gave movement from side to side across the long space which was over sixteen feet long. And the height was over seven feet high.

We--that's my nephew and I--spread a fine coat to dry over a very well prepared wall. When it was time for him to have a vacation, he came down later and decided to put the coats on over a two-week period, to take whatever time we needed to make it. I had all of these cartoons ready, and those took quite a time. Of course, designing took quite a while. I spent more time designing it than anything. Naturally, I took the last one I made; I liked it best. Anyway, I had to get that to scale, and then I had to prepare the cartoons: I had to make eight of them and they all had to be in scale. They were made on cartoon paper, just like they used in the fresco painting of the Renaissance. All the outlines had to be pierced with a special tool that we used for making murals, preparing a cartoon.

Then the plaster was laid on in about a four-foot square space, three wet layers, one over the other. My nephew had to mix the cement, which he got in Riverside-- fine cement and sand and the dry colors--in batches big enough to cover the whole area. But then we'd only use enough for one four-foot square in one area at a time for a day. Then I would get my tools and start scratching away the top surface. I forgot to say I'd have to get an outline on there with these cartoons, and to do that you have a little pouncing bag filled with dry powder in contrast to the upper layer, and you'd pounce through this cartoon, through those pricked holes. Our problem the first day was that the wind was so strong, and it took several people to hold a big frame; otherwise, it touched the wet plaster and you'd be sunk--you'd have to start all over again. We got enough of an outline on that I could just go ahead and do it fairly freely, get a quality in it. You have to have a cartoon because your head is up against a big space and you can't keep running back to see what you're doing. That's why something of an outline is very necessary. Anyhow, we had all three colors on, and we started carving. I did any area or part that had to do with quality in the lines. Stan, my nephew, would cut away some of the big blocked areas, but otherwise I did almost all of it.

I found that the tools used in ceramics were excellent. They were steel, but they'd wear away in one day's time, and some of them cost eight dollars apiece. They'd wear away because the sand was so hard. Finally, after eight days, I got it all cut. The fire we had about ten years ago seemed to bake the colors in a strange way. It looks now like some old monument. I don't know. I've often thought of sort of sprucing it up a little bit and darkening the black where it's cooked, but, still, I don't know.

MINK: It has an interesting quality that the fire gave it--an added quality.

DELANG: That's what people say. I've had some of my friends from the university--Dr. Danes was crazy about it, I think. He liked it. And it's worn well. You can sit in the room where it can be seen as a whole, the living room and the dining area, and it all seems to be there as an interesting wall, background, and colorful--also from the outside of the house. I think it has this sense of growing. There are three great units, and they're partly figure-like. Then there are plant-like forms, and birds, clusters of birds, in it. I didn't know I was going to have so many wild birds around here until later years, but I did get some birds into my mural.

MINK: So the birds in the mural and the wildlife scene intermingle.

DELANO: Work together.

INDEX

A

Abercrombie and Fitch, New York	263, 264
Abramovich, Ida	327, 360-361, 406
Acomita, New Mexico	523
Adams, E. Clinton	406, 407, 408, 410-412 454, 461, 476
Agnew, Spiro	349
Albers, Josef	145-146, 147, 158
Allen, Raymond B.	483-484
Allison, David C.	104, 105
Allison and Allison	105
Amato, Samuel	409, 461, 470, 475,
Ambassador Hotel, Los Angeles	39-43
Andreson, Laura F.	137, 150, 173, 174, 359, 418, 472, 473, 475, 482, 488, 529
Anthropology, Department of, UCLA	78, 356, 445, 536
Apache Indians	264, 266, 267-269, 282 303, 305, 307, 585, 587
Applied Arts, College of, UCLA	398-401
<u>Architectural Forum</u> (periodical)	137, 170, 185
Arden, Elizabeth	255
Arensberg, Walter	445
Arensberg collection	444-446
Arledge, Sara-Kathryn	526-528
Arlt, Gustave O.	435-436, 488
Art, Department of, UCLA	21, 27, 29, 31-34, 37, 48, 52, 54, 58-59, 61- 123, 128-139, 149, 187, 230-233, 309, 318-500, 501, 504, 505
<u>Art and Education</u> (periodical)	103
<u>Art Building</u> , UCLA	436, 442, 450
Art Center of New York	129
Arthur Wesley Dow Association, UCLA	115-116, 233
Artists' Equity	378
Avenal, California	594, 595

B

Baker, Marjorie Harriman	446
\ Barja, César	420
Barnes, Albert Coombs	91, 92, 97, 98-99, 100, 101, 102, 121, 187, 189, 190, 191-193, 196, 197- 199, 203, 204, 205-209, 210, 211, 212, 214, 215, 216, 218, 219, 220-230, 234, 238, 421

Barnes, Albert Coombs [cont'd]	198, 229
<u>Art and Education</u>	229
<u>Art in Painting, The</u>	218-219
Barnes, Mrs. Albert	85, 91, 97, 98, 123, 124,
Barnes, Albert C., Foundation,	129, 140, 141, 163, 187,
Merion, Pennsylvania	189-230, 232, 233, 234,
	311, 312, 315, 381, 382,
	393, 439, 478, 497-498,
	507, 563
Barnsdall, Aline	235-237, 238, 521
Barnsdall Park, Los Angeles	521
Bass, Maudell	563-565
Bauhaus, Dessau, Germany	144-149, 155, 161-162,
	173
Bauhaus, Friends of the	162
Baxter, Frances	517
Bayer, Herbert	161
Beals, Ralph L.	78, 79, 356, 536-537,
	575
Beals, Mr. _____	9
Behrens, Peter	239
Bel-Air, Los Angeles	515
Berlin, Germany	166-167
Biller, Les	462, 471, 475
Binyon, Laurence	225
Blanchard, William	526, 541, 542, 543, 544
Bowne, William	406, 407, 411, 413, 414,
	454, 469, 470
Boyes, Shibley	504-506, 562
Breasted, James	335, 344
Breasted, James, Jr.	118, 332-339, 343-350,
	353, 356, 385, 414-415,
	416, 421, 428, 481
Breasted, Mrs. James, Jr.	338
Brice, Fanny	460
Brice, William	409, 460
Britwitz, Louis	257, 258
Brown, Dorothy	381, 454, 470
Brown, Gilmor	73
Brown, Harold	351
Bryce Canyon, Utah	565, 566, 567
Buermeyer, Laurence	198
Bullock's Department Stores	46, 176, 177, 181, 240,
	242, 259, 262
Bullock's Westwood	181
Bullock's Wilshire	76, 176-181, 184, 240,
	243, 244, 246, 251, 258-
	259, 263

Burdine's Department Store, Miami	241, 244, 255
Burr, Raymond	462
Busch Stadium, St. Louis	256
Butler, Marjorie	266, 269
C	
Caire, Justinian	553-554
Caire family	558, 559
California Art Club	68, 126-127, 129, 153, 233, 236, 237, 238, 458, 468
California Insitute of Technology	143, 351
California Watercolor Society	68-69, 123, 126, 127, 453, 458, 468-469
Campbell, Lily B.	419, 420
Camp Treetops	511
Canyon de Chelly, Arizona	532-533, 537
Canyon del Muerto, Arizona	533, 536, 537, 538
Carnegie Foundation	373
Carrillo, Edward	462
Carter, Warren	469, 471
Ceeje Gallery	462-464, 473, 475, 511, 528
Cézanne, Paul	200, 201, 202, 234
<u>Card Players</u>	200
Chagall, Marc	142
Chancellor, Office of the, UCLA	318, 397
Chandler, Helen Clark	26, 33, 65, 66, 67-68, 75, 87, 90, 91, 92, 93, 96, 110-111, 115, 150, 224, 225, 319, 357, 379, 382, 406, 512, 573
Channel Islands	552-554
<u>Chauve Souris</u> (revue)	241
<u>Chavez, Roberto</u>	462
Cheney, Warren	366-368
Chouinard, Mrs. Nelbert	128, 129, 358
Chouinard Art Institute	127, 128-129, 358
<u>Christian Science Monitor</u> (periodical)	248
<u>Church Rock, New Mexico</u>	269
Coldren, Fanny	182
Collier, John	525
Columbia University	22, 23, 32, 34, 53, 62, 64, 65, 66, 75, 90, 91, 94, 95, 102, 111, 115, 118, 120, 149, 224, 226, 227, 231, 240, 241, 310,

Columbia University [cont'd]	318, 319, 323, 325, 326, 370, 372, 426, 511
Department of Art	342
Teachers College	22
Comanche Indians	282
Communist party	393
Cotton, Clinton	277, 278, 288, 289-290, 292, 293, 294-299, 527, 528, 529
Cotton, Mrs. Clinton	298
Cox, George James	117-118, 120, 212-123, 139, 149, 231-232, 325, 326-331, 336, 339-342, 346, 354, 355, 357-359, 363, 364, 365, 366-370, 372-375, 402, 406, 413, 414, 427, 453
Cox, Mrs. George James	328-330
Crawford, Esther Mabel	31, 32
Creed, Isabel	365, 366
Curtis Institute of Music, Philadelphia	190
Curtis Publishing Company	190
Czinner, Frau Dr. _____	155-158
Czinner, Richard	156
D	
Dali, Salvador	315
Danes, Gibson	186, 410, 418, 421, 422, 423-425, 428, 431, 432, 434, 440, 443, 444, 460, 461, 481, 482, 483, 487- 488, 493, 494, 601
<u>Dark and Light</u> (periodical)	103
<u>Death Valley, California</u>	563, 565
Delano, Annita	
<u>Garden Theme, Number One</u>	573-574
<u>The House of Another Age</u>	454-455
<u>Virgins of the Red Rocks</u>	123, 124
Delano, Charies	5, 6
Delano, Charles Abisha	2
Delano, Franklin	5, 6
Delano, Fred	5, 6
Delano, George	5, 6
Delano, Margarita Hefner (mother)	1, 8, 10, 19, 514, 555, 556
Delano, Margarita (sister)	17
Delano, Mary Grace	20

Delano, Soledad Vejar	3
Delano, Thomas Abisha (grandfather)	2, 3, 4, 5, 6, 7, 9
Delano, Thomas Abisha (father)	1, 2, 3-9, 10, 15, 16, 17, 18, 19, 514, 558
Delano, Will	5, 6
Delaunay, Robert	140, 141
Delaunay, Sonya	140
Desmond, Anna	36-39, 41, 42, 43, 45, 46, 47, 48, 49, 58
Desmond, Mr. _____	47
Desmond's Department Stores	37, 46
Dessau, Germany	168
Dewey, John	53, 91-92, 94, 95, 97, 99, 104, 108, 121, 187, 192-197, 198, 206, 207-210, 220, 223, 224, 225, 230, 234, 380-381, 497
<u>Art as Experience</u>	195-196, 207, 210
<u>Human Nature and Conduct</u>	95
<u>Philosophy and Civilization</u>	230
Dickson, Edward A.	417, 425, 436, 437, 442, 445-447, 448-449
Dickson Art Center, UCLA	492
Disney Studios	82-83, 134
Donovetsky, Ivan	221, 222
Dow, Arthur Wesley	22-24, 25, 26-27, 29, 90, 91, 92, 93, 96, 103, 111, 115, 199, 224-225, 227, 230, 312, 318, 370, 504, 512
<u>Composition</u>	22
Dreibelbis, Ed	211
Dromgold, Reuben Wiser	11
Dunn, Harriet	49-50
Du Pont de Nemours & Company	256, 260
Duveen, Joseph	443
Dykstra, Clarence	345, 421
E	
East-West Gallery, San Francisco	457-458
Education, Department of, UCLA	30, 34, 196, 390
Education, School of, UCLA	397, 398, 399
<u>Education and Society</u> (book)	350-351
Education Building, UCLA	
see Moore Hall, UCLA	
Eleanor Le Maire and Associates	254
Epstein, Paul S.	84
Erwin, Mildred	129

Ewing, Carmelita (Mrs. Majl) 447-448
Ewing, Majl 447-448

F

Faculty Center, UCLA 571
Faculty Women's Club, UCLA 571
Fairchild, Fieldstone 468
Feininger, Lyonel 113, 486
Fenollosa, Ernest F. 225, 512
Fernald, Grace M. 81
Fetty, Archine 375-376
Fine Arts, College of, UCLA 400
Fine Arts, Department of, UCLA
see Art, Department of, UCLA
Fischer, Sidi 156
Forrest, Betty 525, 550
Fortnight (periodical) 441
Fortune (periodical) 433
Forum (periodical) 380
Foster and Kleiser 331
Frederickson, Hansena 434, 446
Fresno Bee (newspaper) 596
Freud, Ernst 155
Freud, Sigmund 155, 156, 157
Friends of Anthropology, UCLA 78, 79

G

Gallup, New Mexico 273, 276-277, 281, 288,
293, 298, 299, 306, 550,
568, 570, 586
Ganado, New Mexico 277
Gates Street School, Los Angeles 11, 12-14, 18
General Motors Corporation 494
Gere, Nellie Huntington 21, 26, 27, 28, 29, 31, 33,
37, 48, 49, 50, 58, 59,
61, 62, 66, 68, 75, 76,
79, 89, 96, 111, 113, 114,
115, 117, 121, 122, 123,
128, 150, 173, 224, 225,
233, 318, 325, 327, 333,
340, 354, 357, 512
Gerehart, Mae 17-18
Geritz, Franz 123, 456
Germany 164-166
Getty, J. Paul, Museum, Malibu 465
Gilmour, Eve 518-519, 541
Gleizes, Albert 141

Goodwin, Fanny Coldren	120, 405
Goulding, Mr. _____	543, 544-545, 547
Graham, Martha	510
Grand Canyon	294, 295, 316-317, 540, 565-566, 567-568, 570- 571, 586, 598, 599
Gropius, Walter	106, 144, 145, 161, 168, 172, 173
Guggenheim, John Simon, Memorial Foundation	311, 315

H

Hagerty, Miss _____	13
Halem, Mr. _____	20
Haman, Ilse	290
Happy Valley, Los Angeles	11
<u>Harper's Bazaar</u> (periodical)	147
Harvard University	348, 401, 429
Harvey Company	519
Harvey Hotel, Santa Fe	275
Harvey Houses	171
Haskell, Douglas	137, 169-170, 185, 511
Haskell, Mrs. Douglas	511
Hatfield Gallery	458, 463
Hazen, Bessie	31-32, 68-69, 115, 127, 150, 323
Hedrick, Cecil	461-464
Hedrick, Earle	336, 337, 374
Heinrich, Theodore	440, 441
Hellman, Isais W.	15
Hely, Lucile	328, 418, 525, 526
Herbert, John	321, 322
Hilpert, Robert S.	121, 359-360, 363, 366, 368, 371, 372, 373-377, 379, 381, 385, 404, 405, 406, 407, 408, 410, 411, 413, 419, 420, 426-427, 428, 499
Hilton, Conrad	256
Hocking, Richard	338
Hocking, Mrs. Richard	338, 339, 347
Hodge, Frederick Webb	294
Hoijer, Harry	79
Hole, Willits, collection	417, 430, 436-443, 466, 484
Hollander's, New York	250-253, 255
Holmes, Mary	571
Holt, Mr. _____	262

Home Economics, Department of, UCLA	324
Hope (roommate in Philadelphia)	190, 221, 222
Hopi Indians	248-249, 272, 273, 274, 285-288, 294, 521, 584
Horton, Edward Everett	70, 71
Howard, Eric	517-519, 532
Howard, Judith	517-519, 532
Howenstein, Karl	84
Howenstein, Mrs. Karl	84
Hubbell, Mr. _____	277, 528
Hueneme, California	1
Hull, Joseph W.	137, 427, 428
Humphreys, Clara Bartram	65-67, 94, 96, 110, 405
Hungerland, Helmut	363-366, 428
Hungerland, Mrs. Helmut	365
Hungerland, Isabel Creed (Mrs. Helmut)	365, 366
Hunter, Paul	417, 446
Hunter, Sam	10
Hunter, Mrs. Sam	10
Hunter, Vernon	474
Huntington, Henry E.	438, 443
Huntington Library, Art Gallery, and Botanical Gardens	440

I

Institute of Contemporary Art, Boston	429
<u>Interiors</u> (periodical)	241

J

Jackey, David F.	317, 382-383, 384-385, 386, 398, 400, 401, 411, 412, 416, 420, 422, 567
Jacobus, Winifred	243
Jaeckel, Gunther	256
James, William	109
Janss Realty Corporation	181, 331, 335
Jawlensky, Alexey von	113
Jeffries, Jim	10-11
Jennings, Herbert	190, 205, 209, 215, 222
Jerome, Jerry	461-464, 465
Johns Hopkins University	272
Johnson, Buffy	454-455
Jones, John Paul	408, 461
<u>Journal of Aesthetics</u> (periodical)	366, 486
Juan (houseboy)	296, 298
Judson's Art School	19

K

Kandinski, Vasili 113, 145
 Kaplan, Abraham 489
 Kayenta, Arizona 528, 530
 Kerns, Fannie 361, 362
 Kingrey, Kenneth 347-348, 433-434
 Klee, Paul 90, 113, 144, 145
 Knudsen, Vern O. 352, 421, 422, 423, 428
 Kooyman, Olga S. 473

L

Laguna Beach 561
 Landau, Felix 408, 459, 461
 Law, Lela 521-524, 533, 541
 Le Corbusier 173, 429
 Lee, Rensselaer 426
 Lee, Robert T. 338, 364
 Leitz Company 102, 507, 508
 Le Maire, Eleanor 44, 176-181, 184-185,
 240-292, 299-303, 311, 525
 Lester, Henry 508, 509, 510
 Letters and Science, College of,
 UCLA 343, 402, 419, 420, 425,
 426, 435, 485
 Lewis, Gene 542, 543, 544, 554-555,
 556, 557
 Lewis, May Delano 524-525, 541-542, 544,
 554
 Liebes, Dorothy Wright 247, 248
 Life (periodical) 102, 228, 488, 508
 Longman, Lester D. 488, 490-492
 Los Angeles 66-67, 409
 Los Angeles City College 473
 Los Angeles City Schools 14, 17-18, 62, 70, 159, 160
 Los Angeles County Museum of Art 112, 125-127, 159, 456
 Henry E. Huntington prize 456
 Los Angeles County Museum of History,
 Science, and Art 334, 335, 339, 353, 355
 357, 414
 Los Angeles Philharmonic 505
 Los Angeles State Normal School 19, 20-21, 23, 24, 48, 219,
 see also references under individ-
 ual departments, UCLA 310, 315, 318, 397, 398,
 399, 503, 505
 Los Angeles Times (newspaper) 349
 Loyola University, Los Angeles 47
 Lukins, Glen 321
 Lummis, Charles F. 56
 Lunetta, Louis 462

M

Macdonald-Wright, Stanton	123, 125, 360, 361-363, 402-405, 420, 426, 427, 428, 456, 458, 513
McGarrell, James	409, 460
Macgowan, Edna (Mrs. Kenneth)	490
Macgowan, Kenneth	79, 419, 444, 489-490
Macurda, Arthur A.	34
Maguire, John	424, 494
Malibu	560
Manet, Edouard	65, 226
Manual Arts High School, Los Angeles	15, 18
Manufacturers Trust Company	256
Marcus, Mr. _____	171
Marcus, Stanley	254
Marin, John	486
Martínez, Julian	279
Martínez, Maria Montoya	278-281
Masaryk, Thomas G.	152-153
Matisse, Henri	65, 75, 141, 210, 211-213, 214-215, 226, 234, 310
<u>Woman With a Hat</u>	215
Mazia, Violette de	199, 210, 212
Metropolitan Museum of Art, New York	440, 453
Miedecke, Dorothy	594
Miedecke, Stanley	594, 595, 599, 600
Miller, Decius	209
Millier, Arthur	441
Millspaugh, Jesse F.	33, 35
Modern Art Workers	124
Moholy-Nagy, László	147, 161, 162
Mono Lake	561-562
Moore, Dorothea (Mrs. Ernest C.)	56-57
Moore, Ernest Carroll	14, 25, 35-56, 49, 50, 53, 54, 55-56, 60, 71, 98, 99, 100, 104, 105, 108, 111, 123, 139, 182, 187-188, 231, 318, 322, 325, 336, 345, 350-352, 358, 397, 401, 421, 497, 501
"Out of the Living Past"	351
Moore, Kate Gordon (Mrs. Ernest C.)	81
Moore Hall, UCLA	54, 98, 112, 187, 324, 336, 383, 417-419, 450
Morgan, Barbara Jonson	53, 54, 97, 99, 101, 102, 103, 131, 150, 187, 219, 222, 228, 231, 237, 250, 252, 253, 322, 325, 497,

Morgan, Barbara Johnson [cont'd]	501-513, 528, 538, 539, 561, 562, 568
<u>Summer's Children</u>	512
Morgan, Douglas	511
Morgan, Lloyd	511
Morgan, Willard D.	101, 187, 222, 228, 237, 497, 506, 507-509, 510, 538; 539, 562
Morgan and Morgan	509
<u>Photo-Lab Index</u>	509
Morro Bay	561
Mount San Antonio Gardens, Claremont	67
Mullen, Mary	198, 216, 217
Munro, Thomas	198, 204
Murphy, Franklin D.	392, 484, 491
Museum of Modern Art, New York	431, 487
Museum of New Mexico, Santa Fe	281
Music, Department of, UCLA	324
Myers, Bernard	423
N	
Nall, Perham	119
National Watercolor Society	458
Navajo Indians	262, 267, 269-272, 273, 278, 282, 283, 293, 301, 302-305, 307, 529, 530- 531, 533, 534, 536, 543, 545-551, 584, 587, 589
Neiman-Marcus Department Store, Dallas	184, 185, 241, 254
Neutra, Richard	88, 113, 129, 132, 134, 135, 136, 138, 142, 155, 173, 178, 179, 237
Newcomb, Olive	63-64, 357-359
New York	409
<u>New York Post</u> (newspaper)	247
<u>New York Times</u> (newspaper)	247, 453
New York University	423
Nicholson, Grace	112-113
Nolde, Emil	479
Northwestern University	407
Nugent, Frances	356
Nunes, Gordon	130
O	
Oakland Art Gallery	161
Occidental College	16, 66

Oppenheimer, J. Robert	395
Otis Art Institute	82, 84, 126, 127, 160, 474
Outlaw Trading Post, Gallup, New Mexico	299, 300

P

Pacific Arts Association	116, 323
Pacific Arts Conference	116
Painters and Sculptors Club	126
Palace of the Legion of Honor, San Francisco	453, 457
Palos Verdes	560
Pasadena Playhouse	73, 74
Peabody Museum, Harvard University	79, 80
Perls, Frank	409, 459-460, 461
Perret, Auguste	239
Peters, Jacques	177, 180, 243
Petterson, Richard	473
Philosophy, Department of, UCLA	81, 365
Piatt, Donald A.	365
Picasso, Pablo	452
<u>Guernica</u>	598
Pomona College	506
Poore, Shirley	116-117
Powell Library, UCLA	98, 324, 436
<u>President Hayes</u> (ship)	248
<u>President Jackson</u> (ship)	248
Princeton University	118, 332-333, 344, 385, 421
Psychology, Department of, UCLA	78, 81, 82, 536

R

Ralphs Supermarket, Westwood	182
Red Rock Canyon	552
Reinhart, Oskar	101, 143-144
Renoir, Pierre	93
Reps, Josephine	496
Rey, H.R.	183, 591
Richards, Mr. _____	300
Richards, Mrs. _____	271, 300
Richards, Westa	300, 301
Richards' Trading Post, Church Rock, New Mexico	271
Riddick, Mr. _____	11
Rindge family	438
Rivas, Paul	472-473
Rivera, Diego	179, 563, 564
Rolfe, Franklin P.	365

Roosevelt, Theodore 290, 294-295
 Rose (Indian potter) 280
 Rosenthal, Doris 33, 49
 Royce Hall, UCLA 71, 73, 97, 108

S

Sachs, Herman 171
 St. Louis Cardinals 256
 San Diego State University 432
 San Ildefonso, New Mexico 279, 280, 582, 587
 Santa Clara Indians 521
 Santa Cruz Island 553-554, 557-559
 Santa Fe, New Mexico 272-273, 274-276, 539
 Santa Monica 560
 Santayana, George 207
 Saticoy, California 1
Saturday Evening Post (periodical) 192
 Scheyer, Galka 90, 113-114, 142, 158, 159-161, 226, 457, 497, 562
 Schindler, Rudolph 88, 129, 136, 237
 Schmeckbeier, Lawrence 423
 Schmidt, Marybelle Bigelow 432, 433
 Schütze, Martin 478
Academic Illusions in the Field of Letters and the Arts 478
 Scott, Flora 120
 Scripps College 407, 499
 Seeds, Corinne 94, 95, 96-97, 110, 159, 194, 195, 207
 Seidenbaum, Art 349
 Seymour, Mr. 293
 Seymour, Barbara Cotton 288, 289, 292, 293, 298, 299, 527, 529
 Seymour, Charles, Jr. 426
 Sheeler, Charles 486
 Sheppard, Carl D., Jr. 426
 Shields, Mrs. _____ Desmond 47
 Shore, Henrietta 125-126
 Smith, Beryl Kirk 64, 154
 Sooy, Mr. 85
 Sooy, Louise Pinckney 32-33, 65, 66, 69-73, 85-87, 96, 98, 99, 101, 102, 103, 104, 110, 115, 117, 121, 150, 173, 188, 206, 224, 226, 230, 231, 232, 233, 319, 325-326, 352, 363, 364, 365, 367, 374

Sooy, Louise Pinckney [cont'd]	
"Painting Is Dead"	206
Soriano, Raphael	106-107
Southern Branch, University of California	59
see also individual entries, UCLA	
Southwest Museum	294
Spring Street School, Los Angeles	3, 4
Sproul, Robert G.	119, 120, 333, 336, 337, 340, 341, 342, 353, 357, 359, 367-368, 374, 382, 397, 404, 421, 437, 470
Squibb Building, New York	243, 311
Stendahl, Earl	403
Stojano, Gjura	44, 180, 243, 251
Stringfield, Vivian	361-362
Stussy, Jan	409, 461
Sullivan, Eljen B.	81
Sullivan, Louis	429
Sumner, Ann	434, 446
Sunkees, Madeleine	411, 412-413

T

Tahoe, Lake	562
Tamarind Lithography Workshop	476-477
Tclaw (medicine man)	548
Teachers College	
see Education, School of, UCLA	
Teachout, Frank	7, 8
Teachout, Mary Delano	6, 7, 8
Terra Bella	15
Thomas, Evalyn	72
Tierney, Lennox	496, 553
Tierney, Mrs. Lennox	496
Titian	201
Trager, Mr. _____	508
Turner, Bill	519, 532, 533, 539
Turner, Mrs. Bill	519

U

UCLA Art Council	434-436, 484-485
Thieves Market	435
UCLA Galleries	425, 429, 430, 450, 469, 480, 482
Union Passenger Terminal, Los Angeles	170-172
U.S. Indian Agency	266

U.S. Works Projects Administration	474
University Elementary School, UCLA	194, 195
University of California	179
Board of Regents	397, 430
University of California, Berkeley	105, 106, 119, 345, 366
Department of Art	345
Department of Decorative Art	345
School of Architecture	345
School of Environmental Design	175
University of Chicago	478
University of Hawaii	85-86, 434, 499
University of Iowa	490
University of New Mexico	412
University of Ohio	423, 499
University of Pennsylvania	221
University of Southern California	106, 238
Department of Art	321

V

Valentiner, William R.	441
Vandewagen, Mrs. _____	581
Vandewagen family	578, 579, 581
Vejar, Juan	3
Vejar, Ramon	3
Vejar, Ricardo	3
Ventura County, California	1, 7
<u>Vogue</u> (periodical)	147

W

Waddell, Charles W.	52-53
Walker, Rodney	496
Walker, Mrs. Rodney	496
Wardell, Bertha	219, 264, 266, 269, 504
	510, 563
Wayne, June	475-477
Weber, Alice (Mrs. John R.)	82
Weber, John R.	82, 132, 134, 177, 178,
	183-184, 185, 241, 243,
	250, 251, 252, 253, 254,
	256, 260, 590-591, 592
Weber, Kem	132, 134
Weston, Edward	131-132
Westwood Village, Los Angeles	172, 181-183, 331, 335,
	372, 591
Wetherill, Miss _____	529, 530, 531
Wetherill, Mr. _____	528-529
White, Natalie	61-63, 93-94, 95, 96, 97

Whitice, Belle	31, 32, 64, 110, 336, 340
Wholden, Rosalind G.	574
Wiggins School	344
Wight, Frederick S.	425, 429-431, 434, 475, 482, 483-487, 491
<u>American Painting in Our Century</u>	485
<u>New World of Space</u>	430, 485
<u>The Genius of Louis Sullivan</u>	485
<u>"The Revulsions of Goya"</u>	486
<u>Verge of Glory</u>	486
<u>Walter Gropius</u>	485-486
Wilkes, Wilhelmina	70, 71, 72
Williams, Paul (architect)	77
Williams, Paul	76-77, 177, 263
Will Rogers State Park	516
Wingate Station, New Mexico	298
Winnett, Percy G.	176, 262
Winterthur, Switzerland	143
With, Karl	383-384, 385, 414, 415- 416, 417, 436, 469, 477- 483, 487
Woodbridge, Virginia	86
Woodward, Albert Arthur	356
Woolwine, Martha	12
Woolwine, W.D. family	12
Wright, Frank Lloyd	88, 105, 129, 134, 135, 136, 142, 167, 235, 236, 237-239, 521
Wright, Lloyd	138
Wycoff, Anna Brooks	32, 50, 96, 115, 308
Y	
Yale University	481, 488
Z	
Zion National Park	566, 567, 570
Zuñi Indians	273, 282-285, 522, 523, 578-585
Zwicky, Fritz	143

