

Scanned Copy from Bancroft Library of Oral History Interview with Florence Minard,
generally credited with saving Aquatic Park and founder of the first Friends of Aquatic 1
Park. Does not deal with Aquatic Park. Two pages blurred.

Interview with Florence Minard
Date of Interview: 2 September 1981
Interviewer: Suzanne Riess
Transcriber: Matthew Schneider
Begin tape 1, side A

Minard: My first involvement was that probably--here is the point at which I
fail right off. There was a president of the university at the time
it was suggested that I substitute for a friend of mine. And I don't
remember his name! He rode horseback all over the campus, and was
considered very much of a gentleman.

Riess: That was Wheeler. That was Benjamin Ide Wheeler.

Minard: That's right. You're right. Benjamin Ide Wheeler. He had decided that
it would be suitable, extremely suitable, for the university to have
in its department a women's department which would be really covering
the whole business of women's culture. Now, one of the difficulties
~~you're going to have with me is that I can't remember a word that I know.
I know the words, but I can't remember them at the time. So they're
gone. [breif tape interruption] --immediately about you was that you
knew, right away, Benjamin Ide Wheeler. You see, if you always supply
me with words, that's more than better, because that's the right name:
Benjamin Ide Wheeler, and he rode on a horse all over the campus.~~

He was very much of a gentleman, and he had an idea that women
should be trained to be women in the home. It should be very suitable
for people who were perhaps not very well educated. Maybe they wouldn't
ever get to college, or maybe they'd never get to high school even.

Minard: But whatever they learn, they ought to learn as well as they could for the home by people who were educated in the home. He didn't see any reason why women who went to college shouldn't be trained to train people who, in their turn, might not get as far as college. ~~They might only get as far as high school. Therefore, if that's as far as they could get, they ought to get as good training in college for high school students as they could.~~ He had a very thorough feeling about the education of women. He didn't want them to just sit home and cook and sew; he wanted them to know as much about the world as they could, and he wanted to high school students to be as well trained as they could be. ~~He was constantly searching how women could be educated better while they were in high school, and also when they got to college, how much wisdom could be put into their college education.~~

Riess: Was this ~~then~~ to become the home economics department, ~~or what was it?~~

Minard: That's what he was aiming at. He was aiming at the home economics department. He wanted it to be thorough. He didn't want it just to be cooking and baking. He wanted everything to be as thorough as possible.

Riess: What ~~else~~ did they offer in the department, then? ~~They offered some art, didn't they?~~

Minard: They offered everything you can think of. First I want to say that he wanted to get someone to come from the ~~Far East~~--he'd come from far east himself. I guess he was an Englishman, wasn't he, or something?

Riess: He had come from the East Coast: Cornell and Brown ~~Universities~~. Then I think he had had a lot of his education in Germany.

Minard: I shouldn't wonder. He had very many friends in Brown University, and

Minard: I think he got suggestions from them.

Riess: Yes.

Minard: One of the men that he talked to, ~~was~~ someone who he thought could advise him, was someone who's now gone and perished, but he was, at that time, at the Rhode Island School of Design. ^[Elisha B. Homer] ~~And he knew him. Rhode Island School of Design--what was his name? Well, I'll think of that later.~~ He was the head of the design department, and had ~~an assistant with him who was Mary Patterson.~~ Mary Patterson was his assistant, and valued highly by him. It was Mary Patterson who was induced to come, to leave the art department at Providence, Rhode Island, and come out and found the home economics department at ^{the} university. He wanted it to be just exactly the kind of department that she would be able to found. He wanted it to be thorough and searching. He didn't want anything superficial. ((

For instance, there was to be a sewing department. There was to be millinery department. There was to be anything that had anything to do with the construction of the garment. But also, there must be a history of costume that involved ~~the beginning of~~--probably the beginning of the people who lived in board houses, or the men up in the North Coast, where our ancestors are living now--Labrador people. He wanted everything to be searching and ~~as~~ thoroughly--

Riess: ~~As~~ thoroughly academic, it sounds like. He wanted to make sure this ~~was an academic department, it sounds like.~~

Minard: He wanted it to be thorough, yes. He wanted it to be thorough. For instance, there's always been a question as to ~~who first came to our Northern people. Did they come by way of the--there was--~~

~~Riess:~~ Across the Bering Straits?

Minard: Was it that they came by way of the Bering Straits, or was it because they came by boats that got adrift, or how did they get there? Was it Indians by a slow process of many generations, or was it by a shorter process? It all needed very careful research. It wasn't to be anything that was just sneezed at, or thought it was picturesque to do it this way. One should do it as thoroughly as possible. The life of the Eskimo, their marvelous art, all about them, and all about the Indians of our middle country. Who built the stone houses, and how did they happen to be built so thoroughly, and then how were they frightened away from that area to another area. All of this was--

Riess: It sounds like he managed to conceive of an entire world history in the economics department.

Minard: He really wanted as much as he could. When you couldn't find out what it was, you said, "We cannot find out. This is a hidden point. This will probably take generations before it's found out." But meanwhile, recognize it is to be found out, and do as much as you can.

Riess: When he brought Mary Patterson out, was Agnes Fay Morgan already the other half of that home economics?

Minard: Miss who?

~~Riess:~~ Miss Agnes Fay Morgan, the nutritionist, was she also part of this home economics department?

Minard: Now, that name is almost familiar. Say it again.

~~Riess:~~ Agnes Fay Morgan.

Minard: Oh, yes. She was a very sound person, extremely sound. Agnes--

Riess: ~~Agnes Fay Morgan~~. I had understood that in home economics there was both the emphasis on nutrition, which Dr. Morgan would have had, and the emphasis on the decorative arts, which was Mary Patterson's department.

Minard: Yes. You're just right, exactly right. Miss Morgan was there first, *while* ~~This~~ is part of the story, isn't what, which you won't emphasize too much. But it was part of the story that Miss Morgan got jealous, I guess you'd say, and Miss Patterson didn't want to be. She's a terrific lady, a very noticeable lady from New England with all kinds of trimming and everything. Miss Morgan was a very different kind of trimming. She was a bright woman, a very sound person in her field, but she got more and more touchy on her subject as against the thing that Miss Patterson was trying to do. It was too bad that it happened that way. It was too bad --but anyway, we won't go into that too much.

Riess: Well, they were two strong personalities, two very strong women, it sounds like.

Minard: Yes, oh, yes.

Riess: Were there other women teaching in that department that you recall particularly?

Minard: Oh, yes, I recall them like anything. You'll have to come and stay all day. I can't remember many others under Agnes Fay. But there was one whom I think is still living, who was quite good on food. That is, after it had been cooked. Agnes Fay wanted it uncooked in the vial [laughter]. This person was very thorough and got on quite well with Mrs. Morgan, got on very well with her, because she was just a very affable person, and because she was not very interested in anything

Minard: that she wasn't interested in. She was interested in food that you ate, but not too much. It didn't have to have too much done to it.

Riess: It would be interesting to have you describe Mary Patterson more. Was she in any way a bohemian sort of person?

Minard: What?

Riess: A bohemian. Was she artistic in the sense that we think of artists as being artistic characters? What was Mary Patterson's style?

Minard: Her style was very New England, very, very New England. In a way, it was curbed by--her father had been a clergyman, and she had been sort of under his rule and roof. There was a very strong clerical quality in her bringing up. He was a very autocratic, really a tyrant of a person. She had been brought up by very wealthy people in the church. They were always sorry for little Mary. Little Mary's mother, I guess, had died, and her father was sort of running her. So little Mary would come to their house to stay for a month or something. Then while there, she'd be taught to do all the most elegant, lady-like things that lady-like people could be possibly taught to do. But that was not exactly the sort of thing that home economics had meant, not exactly. But she was a very humane little person. And wherever she went or taught, she always knew the people that had the least, and wanted to help them the most, which was partly left over from probably her mother and the element in the church that was looking out for the poorer people. She had a great deal of humanity and courtesy and Christian grace in her verymost inner nature. You're asking very good questions, I think.

Riess: Well, you're answering them beautifully.

Riess: Now, I'm going to ask you about the Rhode Island School of Design.
How did she happen to go there, and how did you happen to go there?

Minard: Well, I guess you'll have to stay all night. [Riess laughs] I don't know how to be brief. We met after I'd been there, after I was there, not that she was there. We did not go there at the same time, or together. Although I had some shreds of a Christian religion ^{back then,} ~~back then,~~ it was very, very different from Mary Pat's. Mary Pat's was Boston, very refined--~~Oh,~~ terribly refined!--Boston. Mine was terribly limited Boston--not Boston so much as Maine, ^{Munster} ~~Munster~~, Maine. My father was trained in a Baptist church, in a Baptist school, and stayed in a Baptist synagogue being trained almost all his life. So he had a very definite idea about Baptism. You didn't really get to heaven unless you were baptized. And you'd better begin early, when you were very little. Then you didn't mind it so much. That's my father up there. ^[Loyal picture over bed] In the end, he saved my life. But he stayed in Maine, as a prohibition state, and a very narrow Christian church state, until he was almost dying of diabetes. Then the doctor said, "My good friend, I think if you don't get out of this state, and try to get where your wife is ^{"my} ~~my~~ wife was always going where the children needed to be sent to school, ["] he would dictate that, and that would be what she would do)." Sometimes the schools were not available where he could preach. Also, the churches where he could preach were almost always very poor little churches. And there wasn't money enough for anything much.

Riess: The more you say, the more amazing it is that you went to the Rhode Island School of Design. How did you choose that?

Minard: My father got me there.

Riess: Did he see the talent in his daughter, was that it?

Minard: I don't know. I'll tell you what happened. He was a wonderful person. He was not limited. He was very narrow in some ways, and very, very unlimited in other ways. He should have been not a clergyman at all, he should have been a naturalist. Whenever he came home from any of his trips, which he took often, there was always a miracle brought home to the children. He'd bring--what do you think--a piece of sand picked up from the Mississippi River Delta. [in a high childish voice] "The Mississippi River Delta! Let me see!" Here we children were in Maine--^(sandstone?) "how could my father get a piece of Mississippi River Delta? We three children would stand in a row and he'd give it to us to hold, and we must be very careful--we mustn't rattle it or anything, or the little seeds will drop off. He never came home from any of his trips that he didn't bring some wonderful thing, marvelous thing. Maybe it would be a stuffed animal of some sort. It would be something marvelous that we children would look at and hold and love and marvel at.

Riess: Those are really nice memories of a good father.

Minard: He loved us, but he wasn't home very much.

Riess: Let me push you on to the Rhode Island School, and have you meet Mary Patterson.

Minard: Yes. Because I hope I've given you the impression that no matter how limited I was in my background--and I was very limited in my background in comparison to Mary Pat--Mary Pat's great elegance, and I never got used to Mary Pat's elegance. Anyway--

Riess: What did you think you would do with your education at the school? Were you planning to teach, ~~or what had you--?~~

Minard: I will tell you. I'll tell you first how I got there. My father was very worried because I was not a good student. My brother had won a scholarship at Bates College, exactly where my father had. My sister had won a scholarship at the same place. They both [were] good students, and it was no trouble at all for them to win scholarships.

I was not a good student. I didn't like to study at all, and it was getting more and more obvious that I was not a good student. Here we were: we'd gotten ourselves as far into Massachusetts as--what was the name of that town? We were at a little town in Massachusetts-- North Attleboro (a triumph [of memory] for me). North Attleboro, and I was in high school, and I think it was really true that the teachers in the North Attleboro high school were extremely superficial. Very, very poor teachers. Somehow or another, we were able to slide through without learning anything. They just liked us, and we liked them. There were one or two teachers who were really good, ~~one of them~~. There was a young woman who was wonderful. She was really a good teacher. She taught us all the things she liked, which was Shakespeare, among others.

~~Anyway, she was very thorough and really liked us.~~ ^{no 9} She liked us, but she was thorough too, and trying to get something through our heads. ^Q But my father was very worried because I wasn't learning anything, and here was the year getting closer and closer to graduation, and what could happen? I couldn't graduate.

My father had various curious traits. Besides collecting all kinds of things, he was always collecting friends that were unlike him. He had

Minard: no difficulty getting to know all kinds of strange people that were very unlike him. He always knew lots of people, that would ^{maybe} stuff animals; -- that wasn't so strange. But he'd go past a saloon, and he'd want to see what was inside, because in Maine there weren't any. So he'd go right into the saloon and say to the saloon-keeper, did he mind if he came in got to know him? "Oh, not at all," the saloon man said. Because he could see this clerical coat. He'd marvel at it, but he'd be kind of flattered and wonder what was up. My father would find out too much, very much too much.

He told some of his friends who were not so clerical as he was that he was worried about his daughter, because I couldn't graduate and I couldn't go to college, and what would become of me. ~~I just couldn't graduate, and what would become of me.~~ What would become of me? He was so worried, but he didn't want my mother to know it, so he didn't talk to her on that subject. My mother trusted him. ~~If he couldn't find a way to graduation or seminar, he'd find a way,~~ she was sure he'd find a way.

So he told these men, he said, "The only thing she likes to do is draw." And they said, "Draw? That's quite a lot. Don't you know that right over the river here in Rhode Island ~~there's a city,~~ Rhode Island School of Design? Didn't you know there's a city that had a wonderful school of design? It's just newly built, and the people there are very proud of it, and they are supporting it very vigorously. If you had a ministry over in Rhode Island, your daughter could go to Rhode Island School of Design on a scholarship, of course."

Minard: My father thought that was wonderful. But he really was very, very devout in a childish way. He knew that God was leading him. So without any scruples at all, he gave up that church where we were, which was really very much more of a paying church, very much more of a comfortable church than where we went. We went to a little teeny-weeny country church ~~in--but a beautiful, beautiful little tiny--I want to say~~ ^{with} ~~synagogue and that's not it--a very beautiful little place where families live--a little place for the family--~~

~~Riess: The parish house.~~

~~Minard: Yes. I couldn't think of it. I lived in it, but no thought. There was one arranged for us, for my mother and father and me, and we were settled there. I graduated at sixteen from high school, and I got over the line and settled in that dear little house with furnishings supplied soon after June. My father saved my life. But he didn't know it. He didn't realize it; he didn't realize that--he hadn't any realization of how wonderful it was, that--~~

By supper time, I had already gotten myself to the school of design and been introduced by my father to the person in charge, who hoped that he would not have any type of illustrations or instructions that would be unsuitable for a little Christian girl. They said, oh, no, indeed they didn't have anything of the sort. It was all extremely Christian.

Mr. Homer, Mr. Elisha B. Homer was the head of the school at that time. ~~He was the most adorable--~~ ^{And} his praises should be sung high and low, ~~He~~ was such an adorable man. He had a dear wife, and quite a few

Minard: children, ^{were} and some of them are my age,

[end tape 1, side A; begin tape 1, side B]

Minard: I am awful, really, I am awful! I talk and talk and talk!

~~Riess: No, you're not.~~

~~Minard: My father died of diabetes, but I think I'll probably die of talking.~~

[laughter]

[Rhode Island]

Riess: Did it have a reputation like the Pennsylvania Academy of Arts?

Minard: It did later. But the Pennsylvania Academy of Art, was way ahead of it.

[Pa.]

It was way ahead of it in affording support by people who were willing to be dictated to. It suffered under cotton mill people for a while

[Rhode Island]

until it got--you can't say that it suffered under cotton mill people,

because they still are there, they still are suffering under it, the Metcalfs.

Sure, Metcalf--

~~Riess: That's interesting. That's the local power?~~

Minard: Cotton mill--oh, yes, I ~~II~~ tell you what.

~~Riess: Let me ask a question now. Did President Wheeler directly recruit~~

~~Mary Patterson--~~

~~Minard: Did who?~~

President

Riess: Did Wheeler himself get in touch with Mary Patterson to get her to come to California? How did Mary Patterson come to California? And how did you come to California after this?

~~Minard: What was that name you said?~~

Minard: ~~Wheeler?~~

Riess: Yes, Wheeler.

Minard: No, he did not. He got in touch with a delightful person, oh, a delightful person, who did a great deal to save ~~the country, save~~ the place from those dreadful Metcalfs. (They were really very limiting. But if you were ignorant enough, you couldn't help but learn, ~~You could learn an enormous amount, even with a place full of cotton mill people. Because~~ they still had old-fashioned--what do I want to say? [~~brief tape interruption~~] Oh, ~~yes~~, plaster casts of the most archaic type. Little by little, they improved. They got a beautiful death mask of a lady lying on her back. Oh, it was wonderful--we loved it. She was brought clear from Italy, and paid for by Mrs. Raddiker. Mrs. Raddiker was--but I must tell you the name of the man--he had ^[Hunt Clark?] come from Boston, and he'd ~~come from Europe;~~ he'd studied in Europe, and he'd married a lovely Italian lady... Oh, yes, there was a great deal that helped save the Rhode Island School of Design. Mr. Homer was one. He had studied abroad, too. But Mrs. Raddiker was a Metcalf; she was a really, truly cotton-mill Metcalf. Mr. Raddiker had come from Germany.

~~--for Europe, and feeling for things beyond plaster cast, and feeling beyond the--~~

~~Riess: This was the lady that he had married from Italy was the one who was making this.~~

~~Minard: Yes. The lady from Italy was part of it, but she was in the school too. He went to Beaux Arts School of Design for architecture and sculpture. [brief tape interruption] Period at the university.~~

~~Riess: Well, let's have it.~~

*Then
re-introduce*

Minard: It's very short. Mary Pat was beginning to have trouble by the time she asked me to substitute for her. She was beginning to have trouble because she was instituting more people in doing more things. Those people being instituted to doing more things were annoying Mrs.---

Riess: ~~Miss Morgan.~~

Minard: Miss Morgan more and more. The more they annoyed her, the more she talked ^{to} men against her. Morgan was a very good advocate against Mary, ~~in the path of men.~~ She was really ardent against Mary. She couldn't stand her, she couldn't stand her New England ways, she couldn't stand the elegance. Mary couldn't help being elegant. You're elegant, you see. You have an elegant little bit here.

Riess: ~~Thank you.~~

Minard: Mrs. Morgan wouldn't have liked that. [Riess laughs] ~~If you'd been in her employment, she'd have seen to it--really, I mean it.~~ She could be vicious, ~~she could be,~~ and she was vicious against Mary. ~~She wanted her out of the university.~~ She didn't want her only out of the department, she wanted her out of the university. And she succeeded in it. And the thing that's sad is that nobody--now maybe you can help bring that wonderful man back--

Riess: Mr. Wheeler.

Minard: Yes. Maybe you can, because it should be. You see, they are really making progress ~~against the building on the hill.~~ You knew that, didn't you? That the building on the hill where they did so much damage, they are not doing as much damage as they did, I'm told by a darling man whose name is Robert Birge. He has an adorable wife; her name is [pause] Jane Birge. Here I am digressing again. [brief tape interruption] Some kind of

Minard: ~~person that had some kind of variety of instruments in his head that that man had who rode horseback. He was a very versatile person, and he had all sorts of friends and all sorts of backing. [brief tape interruption] Nineteen--[pause]--I came up in 1910, it seems to me, from Mexico. I came up from Mexico. I didn't have a long time in Mexico. I had about--1910, eleven, perhaps. When was the fire? Nineteen [brief tape interruption] I was teaching--~~

~~Riess: At the time of the fire,~~

~~Minard: --that year.~~

~~Riess: Yes, 1923.~~

~~Minard: Mary Pat went away and stayed longer than she meant to. Since I was available, why couldn't I stay a little longer and she stay a little longer? Because she was collecting more material all the time.~~

~~Riess: You had been teaching at Mills, is that correct?~~

~~Minard: No.~~

~~Riess: No. So you came from Rhode Island to Mexico to California?~~

~~Minard: Yes. This is my holiday. I was on a holiday. I had a friend who was-- my, how it's ^a long ~~in~~ story! [Riess laughs] So I won't tell you about it.~~

~~Riess: Is it a romantic story?~~

~~Minard: Well, in a way. It's as romantic as any of my stories. My stories are never romantic. My stories are the kind that get me places, get me to Mexico, you see. I consider that very ~~romantic~~. [pause]~~

~~Are you going back to Providence?~~

~~Riess: I've never been to Providence.~~

~~Minard: How can you possibly know all about the School of Design? How can you possibly?~~

Minard: Well, anyway. Mary Patterson wrote to me while I was still in Mexico, and said couldn't I stay a little longer. Instead of staying for half a year, why couldn't I stay a whole year? I said I guessed I could. So she apparently made it all right with Mr. ~~He~~^{Wheeler.} He was very much of a gentleman ~~and~~

Riess: ~~Mr. Wheeler, yes.~~

Minard: I don't think he would look into the difficulties. I think if people were being nasty to her, he would hope it wasn't so.

Riess: How did you get along with Agnes Fay Morgan?

Minard: I got along all right because I didn't see much of her, I guess, I didn't dislike her so much. I was very unoffending. I was not elegant in any way. I never seemed to scrap together enough money to have any elegance, which you see now.

Riess: ~~So that was then really your first teaching job?~~

Minard: Oh, my teaching job--I taught lots and lots and lots in Providence, Rhode Island. Oh, I taught at the School of Design. I taught quantities at the School of Design, and was paid almost nothing. Cotton!

Riess: When you came out here, then, and taught in Mary Patterson's place, did you live at the Faculty Club?

Minard: There wasn't any. Wasn't any faculty club.

Riess: Oh, it was being built.

Minard: That's different. There were war hatchets being flung through the air. Somewhere in the Women's Faculty Club, there is the portrait in the dining room, I think, of Lucy Ward Stebbins. Lucy Ward Stebbins was the power. She said to the gentleman at the men's faculty club, "Dear Gentlemen: You have a very nice faculty club. We haven't any faculty club. It would

Minard: be very nice if you'd like to share your faculty club with us. If you could share part of it with us, we could then perhaps enlarge all of it." The gentlemen said, "We ain't no gentlemen! We don't like women. Get out of here!" or words to that effect. They were very rude and very coarse and horrible, and they'd never heard of that lovely gentleman who was the president. They out-threw her with a few angry words, and she said, "Very well, gentlemen, if that's the way you feel, we'll say goodbye and wish you good fortune, and we will build our own faculty club."

She hadn't a cent to her name to do it with. But she had nerve, and really quite a lot of beauty in a kind of sweet, gentle way. ~~Not at all~~ her father had been very much of a gentleman, and very like this man who ^[Wheeler] rode the horse. Lucy Ward Stebbins was like Mary Pat. They got on beautifully together. ~~The other one avoided~~ Morgan avoided her, and sought out all the most German-tempered--not necessarily most German-wicked, but German-tempered ^{men} who maybe didn't ride the campus, but they had the right idea of how to get rid of women.

So they set about with Morgan to get rid of Mary Pat. They really wanted to get rid of her. She was so innocent. ~~[brief tape interruption]~~ Sure, they would. She insisted on it. [brief tape interruption]

Riess: So she was ^[Stebbins would have been happy to have been admitted to the] happy with--

Minard: She didn't have any preference. She didn't have any preference at all.

Scholars all should be together. She has that feeling now. She has some very brilliant women in her Women's Faculty Club. If they could have had admission to the men's faculty club, all right. But not only because they were admitted as women.

[Faint, mostly illegible text, likely bleed-through from the reverse side of the page.]

I should mention something in my letter to Mr. [illegible]

The day, I don't go away until 10. I have done the work during the
 (illegible) in general the [illegible] of the [illegible]
 get a very [illegible]. It has been one of the [illegible], the [illegible] [illegible]
 [illegible] in [illegible], in [illegible] [illegible]. It has been [illegible] [illegible]
 [illegible] [illegible]. The [illegible] [illegible] [illegible], the [illegible] [illegible].
 [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible].
 I don't go to [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible].
 [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible].
 [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible].

Minard: horseback, and that he was a very charming fellow. *[interruption]*

I had lunch and dinner at the times I did was because my little car was still working. And the person I took with me, her car was not working. So I swapped dinner, we'll say Friday night dinner, I swapped with a lady who had a car, because by that time I didn't have a car and she did have a car. She didn't have any membership or anything.

Riess: And at that time, where were you living?

Minard: I was living downstairs in the second house. Do you know where my house is?

Riess: No.

Minard: What do you know about Berkeley? *[brief tape interruption]* I am on a little peninsula of land that runs down between Rose Street and between *[606 Shasta, 2606 Rose]* Shasta Road. A little, tiny strip of land, and lots of people wouldn't have wanted it, because it was narrow and dangerous. A great many reasons why they wouldn't want it. And a great many reasons why I did, because it was inexpensive. I went to see two dear little Jewish people. I didn't know they were going to be Jewish until I got there, but when I got there to ask what the price of this little piece of land was, *Here* was this little white-haired couple. And they were so sweet and so happy to see me. I said, "I hear that you're the owner of that dear, little piece of land." And they said, "Oh, yes, we are. Nobody else had wanted to buy it, nobody else." I said, "Well, is it true that it is for sale?"

"Yes, it's very true." And they were so glad to say that it was.

Riess: Go ahead.

Ques: [What are the characteristics of the ...?]

Ans: I have ... in ... of ... It is ... of ... The ... of ... is ...

Ques: How?

Ans: I ... of ... It is ... of ... The ... of ... is ...

Ques: Why? ...? Ans: ...

Ques: How do you ...? Ans: ...

Minard: horrified. But she needn't be. [brief tape interruption]

Riess; And Duke Wellington?

Minard: He ~~was~~ was very valuable to Hope. He was recommended by quite a few of his friends, I among them. And Hope--beautiful [pause; brief tape interruption] Was recommended, but not recommended by--Duke Wellington didn't want her. He was against her because he was afraid she would outshine him. And in a way, she would have. [brief tape interruption] Did you know him?

Riess: No.

Minard: Well, our little department at Mills never did.

Riess: No pettiness there.

Minard: We just kept on and on and on, clinging, clinging, clinging to our little tiny pay and our little feudalisms. [brief tape interruption] He wasn't a very wise person. You may not have known him--

Riess: No.

Minard: He was very charming, very friendly, very New England, and very ready to accept any authority that looked higher to him. If it looked to him higher, it must be good. It was that kind of--well, Hope has that same thing. The higher authority must be right. When she was a little, tiny baby, she was a tubercular victim. Little tiny baby. Her mother died immediately after her birth. Her mother died as a diabetic--no--

Riess: Consumptive, right.

Minard: What's the word they use? Anyway, she died of that malady for which there was no known cure. The mother died immediately. And this dear little baby--oh, she was adorable!--everybody said that she was--even almost immediately red hair and these beautiful bright eyes, these

Minard: wonderful bright eyes, and this dear little face, and how everybody loved her and adored her and wanted to take care of her. It wasn't very long before they realized there was something that was wrong. Then they think of all sorts of reasons, but none of them were real, none of them. And this dear little thing would be petted and spoiled and tired to recover-- oh, I didn't know her as young as that, but I knew her quite long before she came to the School of Design. [brief tape interruption]

You can't help but do it, because--well, she shaped it by accepting so much. And some of what she accepted was suitable, and some of it was just--like a little fairy asking for more, so she got more. I've seen some photographs which I'll never see again, I know, of when she was about three, I think. Three years old. And absolutely the most irresistible little creature!

[end tape 1, side B]