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Interview with Miss Harriet Baily, retired professor of art at the Delaware Women's College and the University of Delaware, September 19, 1966, by John H. Gauger.

Q This interview is with Miss Harriet Baily, retired professor of art, first at the Delaware Women's College and later at the University of Delaware. The interview was conducted on September 19, 1966 by John H. Gauger. Miss Baily, where are you from originally?

A Well, I come from Atlantic City, New Jersey. That's a place you never think of people living, but my father was a doctor there, so I was born and brought up there.

Q And then where did you attend school?

A Oh, I went to the Pratt Institute, a fine arts school, and then I got both my Bachelor's and Master's degrees from Columbia University Teachers College, which was at Columbia University as well. And I studied abroad quite a good deal in summers. I studied a great deal in the art galleries, museums, and I studied architecture from the actual things themselves.

Q And I believe you taught before you came to Delaware?

A Oh, yes, I taught at the Women's College at . . . Georgia State College for Women at Milledgeville, and I also taught at the Children's University School in New York City, which was a private school, children from the first grade through high school. As a matter of fact I went there before I went to the Women's College in Milledgeville.

Q Miss Baily, what was the Women's College like when you first came to Delaware?

A When I first came to the Women's College at the University of Delaware in the fall of 1928, it was a small college, and probably for that reason had a more or less personal atmosphere. Students and faculty knew each other quite well. I lived in one of the small, temporary dormitories all but one of the semesters of the ten years that I lived on the campus. These small dormitories were former First World War barracks, and though called temporary, they were in use until Squire Hall was built in I think it was about 1956. It was fun living in a small dormitory, for we were all very friendly . . . three faculty and freshmen, I suppose about 20 in all. I remember Kent Dining Hall of the early days as very nice indeed. The room itself was beautifully proportioned and colored. Miss Alma McDougal, the dietician, prepared not only our good meals, but they had the long tables, always attractively set up with lovely flower arrangements which came from our Women's College flower garden. Such special attention made for gracious living.

But I'd rather talk to you about Art Department events, which it seems to me were outstanding in those early days. One of the interesting aspects of the Art Department in its early years was the fact that though a small college, we had an art gallery with regular exhibitions.

These always, I thought, were such an important part of a student's education. When I first arrived, the room at the top of the present Memorial Hall was our art gallery. But it had no heat, so we could have exhibitions only the warm months of the year, for in late fall, the winter and early spring, it was much too cold. I soon, however, persuaded the administration to put in heat and to add a proper background of wall covering so that we could hang whatever we wished to display. I may say that for a number of years we had a budget of only \$100.00 a year for all of our exhibitions, which taxed our ingenuity to provide something worthwhile. Fortunately, the faculty of the Art Department had artist friends who kindly lent us exhibitions of their work. They even came to meet the students at the openings. We also had our different contacts that helped us to good shows at very little expense. As time went on, we developed collections of fine reproductions that proved to be excellent study materials. We set out [inaudible] . . . of these exhibitions designed by the Art Department faculty, which helped to make us friends who later lent or gave us things for our collection. By the time I retired, we were having regular monthly shows of some importance, for through the cultural activities program of the university, we had an enormous increase in our budget.

I should like to mention a few of our early shows. Mr. Henry Francis DuPont gave us his collection of Flemish 17th and 18th-century tapestries, which he had made over several years. The tapestries filled the gallery. We had a nice tea to introduce them to the college and the public. Mrs. DuPont kindly poured at that occasion and Mr. DuPont was there to answer questions about the tapestries. Miss Jane Maxwell of Newark was a friend of mine. Many years before, her father, as an engineer, built a railroad over the Peruvian mountains, and in digging he found a fabulous Indian mound filled with [sounds like "Ritikan"] and Peruvian pottery. He brought these artifacts to the United States and gave quite a collection to the Fine Art Museum at Cambridge. But fortunately for the University of Delaware, he kept a great many himself, and Miss Maxwell gave them to our Art Department. To introduce them to the college and the public, we had a fine exhibition and an outstanding speaker for the opening. Dr. George Vannote [sp], then director of the University of Pennsylvania Museum of Art, was our speaker. He had done much excavating in Latin America, and was well-equipped to tell us about that specific period. We have shown this fine collection many different college generations. Another occasion of supreme importance was a joint program with the History and Art Departments. Dr. Munroe wished to have an Inter-American Institute. He asked me to take charge of the art end of it. I arranged a stunning exhibition of original Latin-American paintings from the Museum of Modern Art. It contained such well-known artists as Diego Rivera, Orozco, Siqueiros, and other imminent Latin-American painters. We were able to get Dr. Robert Smith, then at the Hispanic Foundation of the Library of Congress in Washington, to come and address us on Latin-American painting in the art gallery. He was young and enthusiastic about his subject, as well as very [inaudible] and he delighted his audience. He's now a professor in art history at the University of Pennsylvania and a prominent faculty member in the University of Delaware Winterthur Program.

When the Women's College, Delaware College, became coeducational, our exhibition program expanded, for we had a larger budget under the cultural activities program. Also, we had added more faculty members to our Art Department staff and could do more exciting installations in the gallery, and had even more interesting announcements and more shows. I think the announcements helped make the Art Department better known throughout the state.

Another interesting program with which we cooperated was one on American art, as a theme for the Institute of Delaware History and Culture. Dr. Dolan was president of the Institute that year, about 1965, and he asked me to arrange the program. We had Mr. Lloyd Goodrich, director of the Brittany Museum of Art, give us an excellent lecture in the morning on the history of American art. In the afternoon, we had an outstanding tour. Mrs. Wheelwright invited us to her home to see her superb collection of American art. She was an engaging hostess, telling us about her various art objects. The Delaware Art Center displayed its American art, and also made available its collections by Delaware collectors of art. The Historical Society of Delaware in Wilmington also had displays for us to see. This whole day proved to be both stimulating and illuminating.

In summer of 1952, we had an internationally known sculptor in residence on our campus, Mr. Archipenko, who died just about three years ago.

Q How would you spell his name?

A A-r-c-h-i-p-e-n-k-o.

Q Thank you.

A He is well represented in museums in the United States, Europe and Latin America. At the university, he had a superb exhibition as a sculptor. He not only taught classes in creative sculpture, but gave a public lecture as well. We are fortunate in having a patron of the university who presented the Art Department with one of his fine figures, Don Selbert [sp].

The Winterthur Program with the University of Delaware began under my regime, and I always remember it with great pleasure. When things begin, there's a certain amount of experimentation and pleasant inward relations that is stimulating. The program began, as I said, with the cooperation of the Art Department, and we were fortunate in having on our staff a young man, Dr. Summer, who has a fine background, not only in art history, which he taught for our department, but also a major interest in anthropology, which he taught for the Sociology Department. This combination of subject matter made him especially well-equipped to develop the Winterthur Museum viewpoint toward American art history. He taught in this program for several years, then was made the first coordinator of the University Winterthur Program in 1953-1954, which position he held until he resigned. He's now a full-time member of the Winterthur staff doing research as well as some teaching. The first fellows of the program I remember with enjoyment. I knew them fairly well for I entertained them at dinner at my home with some of

our special Winterthur university speakers, who lectured in the fields related to American art and life. There are some of these lecturers who come to my mind especially . . . Sir Anthony Blunt [sp], curator of the Queen's collection in London, was such a delightful, easy guest, as well as an illuminating lecturer. The curator at the Worcester Museum in Massachusetts was a fine scholar and a friendly woman who was easy for the students to know. Mrs. Parker of the Boston Museum of Fine Arts, an authority on American painting, was another friendly person. Other people [inaudible] in the Winterthur Program entertained in their homes, too, so that our fellows right at the beginning of the program had exceptional opportunities to meet important people in a friendly, easy atmosphere. The beginnings of things are fun, and the program had developed now to fabulous proportions. There are still two members of the present Art Department who were faculty when I was chairman of the department, ~~[sounds like]~~ Miss Gardner and Mrs. Allen. They are my very good friends, and I'm always interested in what they're doing. And I'm also very good friends with faculty who have come since I resigned. I find them stimulating to know and to talk with. I'm very happy to have been a member of the Art Department in its early days, and I am extraordinarily proud of how splendidly it has grown and developed since my retirement in 1956.

[END OF INTERVIEW]