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Mrs. Harriet Baily

[0:00:00]

Interviewer: This is an interview with Harriet Baily, a resident of Newark living on the Heritage trail in her home which is built in 1825 and which has a very interesting history. Is that not true?

Mrs. Baily: Oh, yes, it came all the way from Baltimore to Newark and it is really quite a nice little legend. I can't positively vouch for it but I think it's true. And certainly, the house looks as if it had come from a roll house, it was the end house that has three stories because it was an end house and the other houses in the row were only two stories.

So my third story has windows on the side that would go where the rest of the row houses go and then the rest of the house doesn't have nay windows on that side because all the row of houses was attached to it.

Interviewer: How did this legend -- this legend house happened to be moved from Baltimore?

Mrs. Baily: Well, that's kind of interesting. I think three old ladies lived in the house and they were very fond of this house, it got nice little garden in the back just like this has a garden in the back now.

And their nephew felt responsible for them and they lived in Newark but they adored that house and they didn't want to leave it, so he said, "Well, I'll move the house for you." So he moved it.

Now, how he moved it, I'm not sure but he might have moved it by the Chesapeake Canal and then on Rowers *[phonetic]* [0:01:59] up to Newark; anyway, he moved the house for them so that they could have their own house.

Interviewer: When did this happen?

Mrs. Baily: Well, a little bit before the middle of the century, the 19th Century I would say or around that.

Interviewer: There were no automobiles, so it had to have been pulled by horses and taken by boat probably.

Mrs. Baily: Oh, yes, I'm sure it was taken by boat on the Chesapeake Canal, I think it would have been and then probably moved by horses on Rowers, up here, that's what I figure but the only reason I figure that is because I think that's the only way it could have got here.

Interviewer: But it was moved?

Mrs. Baily: It was moved from Baltimore.

Interviewer: That is wonderful.

Mrs. Baily: I think it's a lovely story. Old Mr. Edward Koch *[phonetic]* **[0:03:00]** told me that it was moved here.

Interviewer: And was that and his family? Was it a Koch Family nephew?

Mrs. Baily: Oh, I don't think so, no. No, I don't think so.

Interviewer: The house probably feels that you're continuing its tradition with their garden in the back and caring for it.

Mrs. Baily: Well, maybe it does, at least it's in the right position for its comfort.

Interviewer: One thing that might be interesting to say , it just occurred to me is that all Newark called where you're living Quality Hill, it's at the top of West Main Street...

Mrs. Baily: Yes.

Interviewer: And it is a hill and that was the name it used to have.

Mrs. Baily: Yes, I've always known this was called Quality Hill. I think that's quite a nice name.

Interviewer: Very nice.

Mrs. Baily: Of course the negroes lived over our New London road and many of them were servants to the people on West Main Street in Nottingham Road.

Interviewer: And the name might have come from that community, the name Quality Hill.

Mrs. Baily: It might have. That's possible. I really don't know about that for sure.

Interviewer: Well, you've lived here now for how long?

Mrs. Bailly: Well, you mean in Newark?

Interviewer: No, in the house.

Mrs. Bailly: Oh, in the house. I guess about 25 years or more. I lived, you see, in the house next door where there is now the highway, that was a wonderful old house and it was a pity it was ever torn down. Mrs. Hechinger owned that house, you've heard of Mrs. Hechinger?

Interviewer: Yes, I remember.

Mrs. Bailly: Well, I had an apartment in that house, on the second floor of the house.

[0:04:59]

Interviewer: Was that where Professor Reed *[phonetic]* **[0:05:01]** and his wife lived or did they live in another?

Mrs. Bailly: No, they lived there on the first floor.

Interviewer: I see.

Mrs. Bailly: That's right, I'm sure they lived on the first floor. That was a double house.

Interviewer: Right, a large framed house *[inaudible]* **[0:05:17]**

Mrs. Bailly: No, it was brick.

Interviewer: Then I'm thinking of another house. Harriet, when did you first come to Newark?

Mrs. Bailly: Well, I first came here to teach in the Women's College in 1928, when I came before that, when I was quite young to teach in summer school.

Interviewer: Is that how you first then learned about the...

Mrs. Bailly: That's when I've heard...

Interviewer: ...university – about the women's college?

Mrs. Baily: Yes, I had a very good friend Rachel Taylor *[phonetic]* *[0:05:55]* who taught at the Women's College and she knew that I was free and can do what I please in the summer and she wanted to go abroad, so she asked me if I could teach her summer classes and so I first came here in the summer time to teach her classes while she was abroad.

Interviewer: Had you just finished your undergraduate study?

Mrs. Baily: Yes, uh-huh. And then when I just have an AB then.

Interviewer: And where had you gone to college?

Mrs. Baily: Well, I got my AB and Master's both at Columbia University and then, let's see, this town I got about a year, then she was made the Director of Art of the state and so she asked if I'd be interested in teaching here. Well, I had been in Georgia, at the Women's College at Knowledgville *[phonetic]* *[0:07:00]* in Georgia and my mother wasn't very well and I really didn't want to stay down there because I wanted to be home and this of course was so close to home.

Interviewer: And home was Atlantic City?

Mrs. Baily: Yes. So that, I came home.

Interviewer: When you first came to the Women's College, you have met Dean Robinson because you had taught summer class.

Mrs. Baily: Yes, but Dean Robinson wasn't in-charge in the summer. I cannot remember the name of the person who took her place in the summer. Dean Robinson went away in the summer and had nothing really to do with the summer school, I don't think she ever was in-charge in the summer, I think she was always free to do what she wanted to do in the summer.

Interviewer: Can you remember your first meeting with Dean Robinson, was that a fortuitous experience when you make – had you heard about her before you met her?

Mrs. Baily: Oh my, yes. Because you see, Ms. Taylor was here for quite a long time and I use to come to visit Ms. Taylor.

Interviewer: Was she the first Art Department Chairman at the Women's College?

Mrs. Baily: No, there was another person, well maybe she was the first what you would call chairman of the Art Department; the other person taught here but I don't think they called her a Chairman of the Art Department. But they did call Ms. Taylor with Chairman of the Art Department.

Interviewer: When you came, do you remember what your budget was, of course you realized today's inflated figures make it hard to really compare but how did it compare with other small women's colleges?

Mrs. Baily: Well, I remember what I had -- I remember what I had at least at the end, I don't think I began with that much, I think I had about \$150 in the beginning but when I left I had \$300.

Interviewer: Had how much?

Mrs. Baily: Three hundred dollars.

Interviewer: With the Art Department?

Mrs. Baily: Uh-hmm. You had -- of course you can see I had to get exhibitions for nothing, but then places like the Smithsonian were glad to send you of things because that's an educational institution you see.

Interviewer: Well, you began making innovations right away when you came when you invited the young men from Delaware College, wasn't that correct?

Mrs. Baily: Oh, yes, but you see, the reason I invited them was because they asked for it but they couldn't go -- couldn't have classes in Science Hall.

Interviewer: And why did they have no Art Department at Delaware College?

Mrs. Baily: Well, I had no idea but I think Delaware College, I think the people at Delaware College considered art a thrill.

Interviewer: I was wondering about that.

[0:10:02]

Mrs. Baily: Yes, I'm sure they did. And these never fine with these boys. You see who had girls at the women's college and they learned what fun it was to have art classes.

Interviewer: And what was the building that you used to have that -- first, pottery and *[inaudible]* **[0:10:23]**

Mrs. Bailly: Well, it wasn't used for anything, it was just a huge barn like building with a cement floor and really it did have a little bit of heat I think but not very much, I think it had something to do with the furnaces.

Interviewer: And you got that used for the pottery quill by asking for the building which was not being used?

Mrs. Bailly: Yes, it wasn't being used for a thing and so I thought, well, that would be just fine; I wanted to have a quill so we could fire our pottery. So I bought the quill and had it set up in the pottery – in what we call the pottery studio.

Then I had benches made so that we could do our pottery out there and then before that we'd had to do it in the gym, in the women's gym and they didn't like us to do it there because they had to have beautiful floors.

And so we had this building where we could just slap around with clay and have a fine time and then dualry to the course and then...

Interviewer: When was the first year, do you remember? Was that soon after you came that you began using the quill in that building?

Mrs. Bailly: Yes, it had to be pretty soon because we had no other way of firing pottery and of course they hadn't have anything like pottery before but I believed in them having crafts as well, they only had our appreciation courses you see and I thought they should have some practical work.

Well, we used the top floor of the science hall for classes.

Interviewer: And that was – and that's just for a long time.

Mrs. Bailly: And that's where we had – that was for all for painting and that sort of thing, yes, that was used for a very long time.

Interviewer: Very long time.

Mrs. Bailly: A very long time. And first of all we had – we did do our pottery there until I got the pottery studio.

Interviewer: You have mentioned that although the Art Department budget was limited, you were able to have fine exhibitions, was it partly our geographical location?

Mrs. Baily: And partly our friends for instance, Ms. Garner *[phonetic]* **[0:13:00]** had a friend who was really quite an element artist and he lend us an exhibition; then I became acquainted with the Boas *[phonetic]* **[0:13:10]**, Mr. and Mrs. Boas and of course I had Mr. Boas for our lecture and then Mrs. Boas' sculpture for a huge exhibition and then Mr. Henry Francis, I think I told you, had given us these beautiful tapestries.

Interviewer: Right. When did he make the gift of the tapestries, had you met him earlier or how did he happen to give them to the Art Department?

Mrs. Baily: Well, I think he – that's difficult to say, how did that happen? I knew Mrs. Henry Francis maybe through the Rodneys *[phonetic]* **[0:13:58]**, maybe through Mrs. Rodney.

Really, I'm not sure about that but Mr. Henry Frances du Pont was always interested in all kinds of art and this was the university of Delaware.

So naturally they would be interested and when he gave the tapestries, I had a very big party and Mrs. du Pont poured the party, we always had tea or coffee at our parties at the opening of the exhibitions.

Interviewer: And where did you have those, in the gallery in Memorial Hall?

Mrs. Baily: Yes, the top floor. You see, that wasn't used for anything, then, so consequently they didn't mind that I asked for that.

Interviewer: And you asked for that?

Mrs. Baily: Oh, yes, I asked for that. And we really had – I think for a small college we had lovely exhibitions naturally because you could get things as I tell you from this Smithsonian and I should have looked up another place.

[0:15:08]

It's so sad that I had – that I lost all that material.

Interviewer: And you got the Columbia Prints did you say, the special prints that you used?

Mrs. Baily: Carnegie.

Interviewer: Carnegie, excuse me.

Mrs. Bailly: Yes, reproductions. The Carnegie Institute gave to any university or college which wrote to them these very handsome – our reproductions, they were a lot. This long and that high, they must be somewhere around the university ground, I should think unless they've destroyed because I had particular cabinets made to hold those reproductions.

Interviewer: Were they -- those cabinets they're in the science hall, in the top floor where they have the gallery? The storage cabinets?

Mrs. Bailly: They were at the library and really Mr. Louis *[phonetic]* **[0:16:08]** was quite particular about all those things which I have gotten. He kept some of the reproductions involved, as a matter of fact they were very, very nice ones. Where they are now, I don't know but we had some beautiful *[inaudible]* **[0:16:23]**.

Interviewer: Well, they could not have disappeared.

Mrs. Bailly: I wouldn't suppose so.

Interviewer: I wonder if they are still in storage there at Memorial Hall.

Mrs. Bailly: Oh no, there isn't any place at Memorial Hall now, all those top rooms are not accessed.

Interviewer: They were stored at the top – in the top? They – you didn't have them in the...

Mrs. Bailly: No, they were stored in the library. We had them stored in the library. He had some of them in the vault and others were stored in these cabinets which I had made but they are not there anymore, at least I haven't seen them for years and years and years, so.

Interviewer: When did you start using the electronic slides in art appreciation courses? The projection, the slide projections of paintings?

Mrs. Bailly: Well, I use those quite early. I have glass slides first which I've gotten from various different firms and then Mr. Winthrok thought that these small slides I could get much less expensively and he was a very nice person who was interested in the university and...

Interviewer: What was his name again?

Mrs. Bailly: Winthrok, W-I-N-T-H-R-O-K. And he rally gave me some small slides, and so then I discontinue that enormous lantern, I think it must be somewhere around, I still have evolved for that *[inaudible]* [0:18:11].

Interviewer: Did you have your slides projected on the wall there in Science Hall or where did you have your classes?

Mrs. Bailly: I had a huge screen in that middle room in the Science Hall. Well, the room that used for slides, I also used for design you see and then that large lantern was sort of a nuisance because of the – it had to stay there, it was so big we couldn't move it around and then Dr. Winthrok gave me a small lantern which would hold small screen – small slides.

Interviewer: Was Dr. Winthrok a member of the faculty or a *[inaudible]* [0:19:11].

Mrs. Bailly: Oh, no, no, no. He was a dentist in Wilmington but he was very interested in the cultural aspect to the university...

Interviewer: He was an alumnus.

Mrs. Bailly: I'm not sure about that but I think he probably was.

Interviewer: Dr. Paul Winthrok.

Mrs. Bailly: Yes, that's it.

Interviewer: Yes, and he has given some books to the university.

Mrs. Bailly: Has he really?

Interviewer: Yes.

Mrs. Bailly: Oh, how nice. Well, that's – well, he was very kind to me anyway and so then we had these – he gave us this small lantern, well, of course that was just a wonderful gift and I – after that I always bought small slides so we dispensed with the large ones entirely.

I supposed they are somewhere at the university because I did have a huge case of them.

[0:20:01]

Interviewer: Did you and Jane Gardener and Margaret Allen for example, the *[inaudible]* **[0:20:09]** in the Art Department, did you always share the art appreciation courses for example or did you teach those?

Mrs. Baily: No, I thought the Art Appreciation courses, well, I thought straight art appreciation which was a survey course and I taught modern art but Ms. Gardener taught Primitive Art and then when she wasn't very well, I taught the Primitive Art but, you know, she had these cases of asthma and so at that time I would teach the Primitive Art.

Interviewer: And Mrs. Allen was doing oil painting courses when she...

Mrs. Baily: Yeah, and she taught weaving textiles, she taught textiles, she taught design and then she really didn't teach any of the painting because Ms. Gardener taught all the painting, she taught watercolor and she taught oils.

Interviewer: Did you bring Ms. Gardener and Mrs. Allen to the Art Department?

Mrs. Baily: Oh yes, of course, I did.

Interviewer: And also *[inaudible]* **[0:21:24]** was an early member of the Art Department.

Mrs. Baily: Well, you see, she was my student first and as a matter of fact, she had been at the women's college, the semester before I came and then she was out because she was ill and I came that semester.

Then in the spring semester I met Carmela for the first time but you see the fall semester she had to stay home.

Interviewer: And was she particularly interested in pottery, she was, was she not?

Mrs. Baily: Yes, she was. As a matter of fact, she had a little pottery studio quite close to her home in the summertime after she'd have pottery at the university. And I had Carmela come back to the university as a faculty member and – at the Art Department and she did several things, she taught a class of design at the college and she did what was called extension work also, she taught art classes down state because the university had classes all over the state and we had to have an art class down in Sussex and...

Interviewer: Well, at what time up through the middle 30s you were the Head of the Art Department and Ms. Gardener you had working with you from about 1936 was that?

Mrs. Baily: Yes, just about 1936 I'd say.

Interviewer: And how did she happen – you said that Dean Robinson went with you to interview Ms. Gardener.

Mrs. Baily: Yes, nobody ever came on to the women's college faculty that Dean Robinson didn't see and approve of, so Dean Robinson and I went to New York and we met Ms. Gardener there and she was engaged.

Interviewer: Has she – was she studying at Columbia, your alma mater?

Mrs. Baily: I don't think she was that year. She had been teaching out, I think it was in Missouri somewhere and had come home for this summer and was ready to take a new job and that – and we heard about her, I don't know, maybe through Ms. Drake, I may possibly have heard about her.

Interviewer: And how did Mrs. Allen happen to join the staff?

Mrs. Baily: I had a letter from Mrs. Allen, she was in Colorado, teaching in Colorado and she wanted to come east, she's never been east, she lived in the State of Washington and so I had this letter from her, she wrote to various different places to find out if they needed an art teacher and I needed an art teacher and I was interested in Mrs. Allen's letter.

So Ms. Robinson always liked to see people and then I don't know whether Ms. Robinson was still leading them or not, I don't believe she was.

Interviewer: I think Mrs. Goulder *[phonetic]* [0:24:51] was then.

[0:24:52]

Mrs. Baily: Mrs. Goulder was. Well, Mrs. Goulder wasn't quite as fuzzy about seeing people as Dean Robinson had been and I had the nicest letter from Mrs. Allen asking about this position and I really, you know, fell for that letter.

So we engaged Mrs. Allen and she came on and she's been here ever since and I don't know how we ever would have gotten along without Mrs. Allen, I just consider her superb.

Interviewer: When did you retire from the Art Department.

Mrs. Baily: A long time ago, 1956 I retired from the Art Department.

Interviewer: And you were made an Honorary Member of which class was that?

Mrs. Baily: The Class of 1937, they were my special class and they asked me to be their Honorary Member and I assure you, I consider it a tremendous honor, I'm very fond of all those people and I hear from them quite often and usually when it's a five-year reunion for them I invite them here for either lunch or tea or coffee or something of that sort.

Interviewer: And they commissioned a portrait of you which is at the Blue & Gold Club, is that not true?

Mrs. Baily: Well, it isn't there now. I don't know where it is now but it isn't there now, you could only have a painting at the Blue & Gold Club for six weeks and then it has to be changed.

Interviewer: I remember when they gave that very nice party when the formal portrait was home.

Mrs. Baily: Yes, and it was there for six weeks. The last time I saw it, it was in the – in Prenel Hall *[phonetic]* **[0:26:50]**, the old Prenel Hall which is now called the Alumni Office and it was there in their lounge, the last time I saw it but it probably isn't there now.

Interviewer: And the artist was Hu Yao *[phonetic]* **[0:27:05]**

Mrs. Baily: Akuna, yes, uh-huh.

Interviewer: And is he now an artist on the art faculty?

Mrs. Baily: Oh my, yes. Yes, he's a – I would say he's the most important artist, maybe other people might agree with me but I think he is the most important on the art faculty.

Interviewer: Did you happen to bring Julio?

Mrs. Baily: No, I regret to say he came the year I retired. I had papers about him which I handed over to Allen Gallons and I thought he would be just the fine person but I didn't bring him here. I believe Allen Gallons brought him here.

He was a next chairman of the department, Allen Gallons was.

Interviewer: What about your friendship with people like Mrs. Warner and Mrs. Wheelwright **[phonetic] [0:27:59]** and were they helpful? For example, did Mrs. Wheelwright helped bring visiting scholars?

Mrs. Baily: Well, she would pay for a visiting scholar and she was simply marvelous about letting me take students to her house and of course her house was just filled with priceless things and her garden with that marvelous mile sculpture which belongs to the university but I think it now is in the Delaware Art Center.

Interviewer: Did you happen to meet her just socially, how did you and Mrs. Wheelwright happen to become good friends?

Mrs. Baily: Well, I think through the Homseys **[phonetic] [0:28:44]** perhaps, Victor and Samuel Homsey were art people, maybe it wasn't through that, maybe it was that foundation exhibition that I got to know her so well.

Interviewer: Do you think her early interest in the Art Department might have made her more interested in the university and therefore lead her home to the university?

Mrs. Baily: I wouldn't be surprised, she was very interested in the Art Department and one summer, it was summer, we had our **[inaudible] [0:29:24]** she came out to the university to take courses but we have the courses in that pottery studio I told you about and was that the hottest place in the world. I think you had to be really vigorous to work out there in the summer.

Interviewer: Did Mr. Art Chopangco **[phonetic] [0:29:45]**.

Mrs. Baily: Poor dear. Perspiration just rolled off of his face but he was quite marvelous I think and he stood it but Mrs. Wheelwright found it very difficult and as a matter of fact I think she was ill that summer from the heat and so she couldn't continue the course with Mr. Art Chopangco and that distressed her because she had bought a beautiful piece of sculpture of his and she admired him so, so much, it was just – it was really sad she couldn't that course with him.

[0:30:27]

Interviewer: You have always been able to bring exhibitors and special people, visiting scholars, did you – and you mentioned taking students up to good stay, Mrs. Wheelwright's house.

But did you often organize the kinds of things that students are now so used to this, some of them don't take advantage, things like going to the Philadelphia Art Museum or the Metropolitan?

Mrs. Baily: Well, I always took them once a year to New York that was between semesters when they wouldn't be losing any work from college and we really used to have marvelous trips to New York, I had a very, very carefully planned with the program, as a matter of fact, I had one of those programs, I don't know whether I still have that or not but if I don't I think those one down at the university Becky because I think Ms. Gardener put it in there.

You see when all those files of mine which had things like that in it about the trips and all of that sort of thing when they were destroyed.

Interviewer: When was that and what were those files and where were they stored?

Mrs. Baily: Well, they were stored in that little building next to recitation hall, do you remember that little...

Interviewer: Yes.

Mrs. Baily: ...it's still there.

Interviewer: Yes. And wasn't that near where they house the ROTC briefly? Across from Recitation Hall?

Mrs. Baily: It was back of Recitation Hall.

Interviewer: And that's where those files were?

Mrs. Baily: That's where those files were. Oh that was really a terrible accident because that was historic you see, all of that material was historic material at the Art Department from the time I was there.

Interviewer: Well, now, how exactly – you said a secretary destroyed that, was that by fire or tearing up or what?

Mrs. Baily: Tearing up, she tore them up. All of it was really very sad. I think she couldn't have been right in her head.

Interviewer: No.

Mrs. Baily: I think she couldn't, It was something that displeased her, I think she was being let out I think she was being dismissed and before she was dismissed that what she did.

Interviewer: So in other words some of the things that were important to know that the Art Department in the earlier days are gone.

Mrs. Baily: That you'll never know. Yes, they're gone.

Interviewer: When we had the coordination of the two campuses, how did the Art Department fair them, did you move your teaching facility from the upper -- from Science Hall?

Mrs. Baily: Wasn't that funny? Keep turning.

Interviewer: Ms. Baily, when you thin of the differences that we're trying to sort out, we're always sorting out, in terms of the art experience in where we are.

In 1976 when you look at the college, what kinds of differences do you see and what possible problems do you see that are different from an earlier time in the century?

Mrs. Baily: Well we've grown so huge that we don't have that little community feel which I think we had when we were at the Women's College and Delaware College, there we know everybody, we had 300 students in Women's College. Well 300 students you can really get to know if you live with them and we lived with them you say.

Now the college is so big we have these tremendous dormitories over here on Route 896 and I don't see and we have the normal campus down College Avenue too but how come we have the same personal feeling and they have 500 students in a lecture class.

[0:35:05]

Well that is not the same as having 60 students in a lecture class but you can look at and call by name, you see there's a lot of difference.

The largest class I had was 60 students because that was all they -- maybe I had 75, that's all that you could get in the room, you see, but now they

have these enormous classes where you can have 500 students in a classroom.

Interviewer: Well what would your remedy be, a possible remedy?

Mrs. Baily: I think if they could have small units of the university it would help very much and let those not have such enormous classes or if they have enormous classes, of course they have these little seminars as a result of a 500-student lecture class and I presume the students do get acquainted with their seminar people but it seems to me – I don't know how many there are in seminars, but it seems to me that they don't really know their faculty members.

I think the give and take between the faculty member and the student when I was in – when I taught at the university was a very significant part of a student's life and the faculty's life because you got to feel the interest and the potentialities of students and that help too in giving your lectures you see.

I think if they had small – smaller lecture groups it would really be a great deal of help.

Interviewer: How did you happen to develop an interest in art, how did you know you wanted to spend your career in art?

Mrs. Baily: Oh let me think.

Interviewer: What about some of the people that you worked with and knew so well, for example, Dr. Siegfried *[phonetic]* *[0:37:08]*, could you tell us something about him?

Mrs. Baily: Well, of course Dr. Siegfried was a delightful person really. Some people might say he was a big prim but he had a good sense of humor and of course he was a scholar and so courteous, just a very courteous gentleman.

And when he was president -- acting president I think it was for about a year wasn't it?

Interviewer: I think so.

Mrs. Baily: Yes. He was really very nice to the people at the Women's College and since I think maybe when I bothered him a little bit sometimes it was good that he was nice to us.

I'm not sure how well he got along with Mrs. Goater, I think he got along better with Ms. Elliot. Do you remember about her? She wasn't there very long.

Interviewer: No I didn't. Did she follow Mrs. Goater?

Mrs. Baily: I think she followed Mrs. Goater.

Interviewer: What about Augustus Able *[phonetic]* [0:38:16], Dr. Able in the English Department?

Mrs. Baily: He was delightful. As one of his friends said, "He just looked like a bishop."

Interviewer: He had a reputation I think for wearing a red vest.

Mrs. Baily: Yes, I believe he did and he nearly always wore a ring on this finger.

Interviewer: Which finger the second finger?

Mrs. Baily: Yes, this -- just next to the thumb. Oh well he was really a delightful person. He had a marvelous sense of humor.

Interviewer: His name was perfect for teaching the 19th Century Novel.

Mrs. Baily: Oh, how could you?

Interviewer: Don't you think so?

Mrs. Baily: Oh yes, indeed I do.

Interviewer: Unless it would be something better or like maybe, you know, maybe he should have been teaching Greek history all the time.

Mrs. Baily: Well, I think he did a beautiful job on the 19th Century Novel.

Interviewer: Could you tell us some other people when you look at those wonderful faculty people because you did know them so well you can help them because the department's worse and all.

Mrs. Baily: Well, I suppose that's true. Dr. Drake of course, Quasita Drake, the smartest woman I ever knew, she could answer questions at one table in

the dining room and here a perfect and good conversation in the other table, all at the same time.

She was a brilliant woman Dr. Drake was.

Interviewer: And she was a dedicated woman to making chemistry happen.

Mrs. Baily: Oh yes, and her – not only making it happen but making her students just adore it. Uh-hmm, yes, she was really a very, very remarkable person and I don't know how we ever would have got along without her at the Women's College because she remembered everything. There wasn't a thing she didn't remember.

[0:40:16]

And when we'd have faculty meetings while she was secretary of the Women's College so she had all the – took all these notes in so far.

Interviewer: Was there were problem when the Women's College lost its autonomy for people like Quasita Drake?

Mrs. Baily: Well, I think so but on the other hand she was so important really that she could give so much information that was necessary for the college as a university that maybe it wasn't so bad.

But on the other hand I think she missed it very much indeed. I mean, I think the Women's College as a separate college was important too Quasita.

Interviewer: The shared classes happened right after the war is that correct? Instead of having this separate teaching?

Mrs. Baily: Yes, I believe that's correct. I think so. I'm a little bit vague about that but I think that's probably so as a result of war – of the war. I couldn't be sure about that.

Interviewer: When you think over at your students that you had and the Art Department experience itself, did you see changes in the students as we went on in this – in the *[inaudible]* **[0:41:57]**.

Mrs. Baily: Well, I think they had more background as they went on and the ones from the southern part of the state hadn't had much experience for instance.

I remembered when I took one class, Kate *[inaudible]* [0:42:13] happened to be in that class to New York. It was an eye opener to those students who'd never been farther north in Newark and to go and see New York City, it was really an experience.

They didn't ever forget that. Southern Delaware people stayed in Southern Delaware mostly if they came to the university that was quiet an experience and to go to New York City was even more of an experience and of course we had to stay all night in a hotel and it meant they have had enough money to do that, so the world is always so many why talk maybe 19 or 20.

Interviewer: So later students then were a little bit more travelled you noticed?

Mrs. Baily: Yes, the new students have a little more travel, well, you'd expect that.

Interviewer: Right.

Mrs. Baily: As the world gets more communicated, they've had that opportunity of course.

Interviewer: Did you -- do you think right away of special students when you think about , for example your class of 1937, you're very close to.

Mrs. Baily: Yes indeed I should say so, and those students have done tremendous things, for instance the cooks, that involved cook, well, they have been to South America they have been to Africa, at the moment I think they're in Sweden and...

Interviewer: And she taught at the Art Department after she was a student?

Mrs. Baily: Yes, I had her come to teach and I remember I wanted her to be in the Art Department as a teacher and her father came to see me about it, he wanted to know why I wanted Betty in the Art Department to teach and I said, "Well, she's one of my very best students and I need an assistant."

And then I felt that it would do a beautiful job, well, he wasn't sure whether he wanted her to come teach but after he talked with me he decided, yes, that would be all right.

Interviewer: Where was she from?

Mrs. Baily: Wilmington.

Interviewer: Her father – I was thinking perhaps her father came from Southern California *[phonetic]* **[0:44:44]**.

Mrs. Baily: No, her father was in Hercules I think. Now I might not be right about that and it seems to me that's where he was. And I took Betty to California with me in 1938 I think, she graduated 1937 and then she taught with me the next year and I took a trip to Mexico in 1938 and I took Betty along as one of my passengers. We had a wonderful time.

[0:45:27]

Interviewer: You have received many honors since your retirement from the AAUW, was that honor this year, in 1976?

Mrs. Baily: It was what they called a named scholarship honor; that is the scholarship was named for me and I was named woman on the year...

Interviewer: For the University Women's Club?

Mrs. Baily: The University Women's Club.

Interviewer: And that was in 1975?

Mrs. Baily: I think so.

Interviewer: At their end of the launching.

Mrs. Baily: Yes, I believe that's right.

Interviewer: And you have received many of – many different kinds of recognition.

Mrs. Baily: I suppose I didn't – don't always remember.

Interviewer: And you've continued to teach because I remember wasn't it just two or three, well, maybe five years ago when you were helping teach here in a class, was it at the Y *[phonetic]* **[0:46:28]**

Mrs. Baily: Oh, yes, I did that for several years and then I thought at the Moore College which was for adults who hadn't had an opportunity to go on and does college work. I taught at Moore College, that's in Willington. For three years I think I taught there.

Anyway, two years, maybe that's safe for it to say, I think is better.

Interviewer: What when you think of yourself as a student what was very exciting? You mentioned bring sculptures here.

Mrs. Bailly: Yes.

Interviewer: And you felt that crafts were important for students. Did you yourself have particular kinds of art that you think that was your very favorite?

Mrs. Bailly: Oh yes, watercolor. That's the thing I like to do the most, that's one of my watercolors there.

Interviewer: Beautiful.

Mrs. Bailly: There's one out in the hall and there's another one there. There's one up here. That I did as a result of being on Cape Cod one summer, I traveled around up there.

Interviewer: Is this the one, the smaller one?

Mrs. Bailly: No, that's Ella Smiths, he gave it to me and I'm very, very fond of it, I think it's charming. Ella Smith is a young man that lives in Maryland and he's really quite an artist I think, he does mostly collages and really all he has friends next door and he comes out and visits them but he always comes to see me.

I have a drawing he did. Where is that drawing, I think it's in there. Over there, no, it isn't, it's up stairs. It's up stairs.

Interviewer: What when you think about those old clichés of the modern art in general as that modern now, I mean, in terms of when we used to say modern art.

What about those old conflicts, do you think they're in securing about representational versus the abstractionist kinds of things?

Mrs. Bailly: Well, of course, I think you find both things now, I mean...

Interviewer: But you don't find people having the art camps?

Mrs. Bailly: No, I don't think so. No, no. Of course the Museum of Modern Art, I was a charter member of that Museum of Modern Art in New York and then, oh goodness, I had all those magazines, I think I gave most of them to the University because they had monthly magazines that came out very, very interesting magazines.

I cut up a lot of them to use in my reflectoscope for students and I was always very sorry that I did that because I think nowadays anybody who had those old magazines would find those invaluable, in fact, one of my students even told me that they were invaluable.

Interviewer: The early modern museum then had a monthly magazine for members?

Mrs. Bailly: Oh yes, uh-huh.

Interviewer: And I'm surprised that you don't have that now.

Mrs. Bailly: Don't they?

Interviewer: I say I'm surprised that they don't, I would think they would continue then.

Mrs. Bailly: Well, I would suppose they would but I just don't happen to be a member right now. You know, you have to stop some things.

Interviewer: That's right.

Mrs. Bailly: And I'm a member of the Philadelphia Museum and I'm a member of the Delaware Museum and by the time you've got all those things to read...

[0:50:19]

Interviewer: There is too much.

Mrs. Bailly: There's really too much to read.

Interviewer: I completely talked about this magazine issue.

Mrs. Bailly: Did you?

Interviewer: People aren't appreciating it.

Mrs. Bailly: Well, now I am a member of the Smithsonian *[phonetic]* **[0:50:27]** and I must admit I enjoy it but it's true...

Interviewer: To get it all read.

Mrs. Baily: To get it all read. I just have to cancel my Saturday review, I like that very much because it has very good art articles but I just cant read them all and read everything and do the activities...

Interviewer: That you wanted to do.

Mrs. Baily: ...that I want to do.

Interviewer: Well, do you find that you go to the museum, have you been to the new Philadelphia Art museum since it was redone?

Mrs. Baily: No, I haven't. That I must do and I want to during this bicentennial year, I'll just get up and go there but ordinarily I'd prefer to go when there aren't so many people.

Interviewer: Do you have friends for the 4th?

Mrs. Baily: No, I think the 4th is a time to stay home.

Interviewer: Are you – you like going to go out for all the tall ships up at Hudson?

Mrs. Baily: No.

Interviewer: Well, you'll probably reunite one of the sample *[phonetic]* [0:51:30].

Mrs. Baily: On the 4th of July? No, I don't go until the 9th, go up on the 9th. No, I should be home on the 4th and that's where I'm going to stay. I'll tell you Becky, I don't like crowds and I think that if you go to see something and go to see them in the crowd you don't see it, you see the crowd but you don't see where to look and to find.

Interviewer: This summer at this Smithsonian will probably be a good exhibit year I think.

Mrs. Baily: I think they'll have wonderful exhibits at Smithsonian, uh-hmm. I – as I tell you, I still take this Smithsonian magazine and I really enjoy it very much indeed.

Interviewer: Did you find the modern museum a very exciting experience?

Mrs. Baily: Yes, I did and I thought it had – I thought it was very valiant, I mean it was real, it was something that I was delighted to grow up with because I saw so many new things no...

Interviewer: Did you get to the 1913 Armory Show?

Mrs. Bailly: I think I had went to that.

Interviewer: That great show.

Mrs. Bailly: I know. Isn't that funny, I can't remember. I think I must have gotten there, it seems to me that's when I first knew about Georgia O'Keeffe.

Interviewer: And Marcel Duchamp the great Nude Descending Staircase.

Mrs. Bailly: Yes, yes, uh-hmm.

Interviewer: Do you think you might have gone to that?

Mrs. Bailly: I think maybe I did. Let me think, 1913.

Interviewer: Because that was such a fantastic event.

Mrs. Bailly: I don't think could have gone to that, no. I don't think I could possibly have gone to that, no. No that wouldn't have – I don't think that would have been that I was in there.

Interviewer: But do you remember being thrilled by modern art when you were like an art student, did you find yourself moving in to this new experience?

Mrs. Bailly: Oh yes, indeed. Yes, I was terribly interested in it and as soon as that Museum of Modern Art got going while I was a member of it. I remember I should Chagall, we went to a party where Chagall was entertained.

You see if you remember the Museum of Modern Art, they entertained these artists and if you were able to go, which I often was and I met Chagall.

Interviewer: Was this when you were studying at Columbia?

Mrs. Bailly: No, I was living here I think in Newark when Chagall – when that exhibition with Chagall was or could that have been – yes, I think that was after I was here. I think I remember that, lucky I'm not sure, that's on your tape too, isn't it?

I was entranced with Chagall, I think he looks like his pictures. You know that little quaintness. Do you remember the picture of the one with a woman sort of flying?

Yes, well, that seemed Chagall, I could see certainly doing that.

[0:55:01]

Interviewer: When you think of 0:55:04 in your mind not just the ones you know inimitably who's working with my art, who do you think come as important for you artist in terms of artist we know?

Mrs. Bailly: Well, from a modern point of view and yet it isn't really modern I suppose, I would think of Cezanne because he has a terrific serenity about his painting, when you look at those landscapes, they go off and they leave you with thoughts and I think a feeling kind of security and yet an outgoing security, nothing closed in.

It seems as if you can follow – could follow the thoughts.

Interviewer: Almost like a word's worth kind of approach?

Mrs. Bailly: Well, perhaps that's true.

Interviewer: What about the great renaissance people?

Mrs. Bailly: Well, I'm very fond Leonardo De Vinci, I really think his Madonna with St. Anne and the Child, I just think that is beautiful. Very satisfying it seems to me.

Of course Michelangelo is very grand, you go to the Sistene chapel and look at that ceiling, it's incredible. And each one of those figures such philosophy as well as such tremendous seems incredible one man could do that whole ceiling as he did.

Interviewer: Do you think that probably art shows where we are as well as almost any other expression if you look at something like Jackson Pollock Postwar, do you think it shows us?

Mrs. Bailly: Well, it shows that certainly the influence of our life, I think artists see our life in different ways though, so you'd find -- some of them would see one thing and some would see something else.

Interviewer: So Jackson ... who might find another time because the artist will have an individual look.

Mrs. Baily: Well, I think every artist who's a real artist has his own feeling in relation to what he is doing and if he's a real artist, he's impaled to do that thing you see.

Interviewer: Are there things that you think are as very important to finish talking on this interview that you might have not said.

Mrs. Baily: I don't really know.

[0:58:19] End of Audio