

Interviewee: MARCIA CHAMBERLAIN  
Interviewer: MARY EMMA HARRIS  
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**[BEGINNING OF SIDE 1, TAPE 1]**

**MEH:** [GIVES IDENTIFICATION] Marcia, how did you come to be at Black Mountain College?

**MC:** Well, I had a mentor. I had several mentors as I went through school, but when I went to college I had one particular one in Southern California, named Ilse Hammen (PH) and then became Ilse Hammen-Rocco (PH). She finally suggested, one, that I not do any graduate work there, and two, that I should probably go to one of two colleges. One was Black Mountain; the other was Cranbrook. And being a poor family's child, I thought now how can I go do that, for heaven's sakes. But I did leave town and went off to San Francisco. Because of the time and the shortness of the teaching, I was put on as a part-time teacher at San Francisco State and meanwhile had applied for a job to go to Europe to work in the craft area for the Army. I ultimately did do that for a year. I went to Germany and was part of the Occupation Special Services group and rapidly learned also working for the Army was not my cup of tea either. I learned to (the?) Schapula (PH) very well, however. So, I sent off to Black Mountain College because it was closest on the way back. I could come

back from Europe, go to Black Mountain and see what she was talking about.

That's how I ended up. In fact, I was very lucky, I got a part-time fellowship and enjoyed it a lot.

**MEH:** Why do you think she suggested that you should go to Cranbrook or Black Mountain?

**MC:** It has to do with my head, I think. I don't want to say I was pigheaded, but let's say I was focused. Let's put it that way. I knew what I had to do, or wanted to do, and questioned everything – continually questioned everything. That apparently was a rule all the way through public school, too. I still question things, and it does annoy people. But that's all right. It turns out, as I mentioned to you, Mary, previously, before we started this, questioning is a good way to find an alternative. There are no absolutes. Absolutely no absolutes, and even with handicaps, disabilities, dysfunctions of any kind, if you're going to go on you have to find an answer. Not an absolute [INAUDIBLE WORD] but an alternative.

**MEH:** At that point, what was your educational background? How far had you gone in school?

**MC:** I had just done a B.A. degree.

**MEH:** In –

**MC:** Crafts. The usual tradition fifty years ago was that you shouldn't – the ladies got an education certificate, so I was also a certificate [SOUNDS LIKE "likty"] as I went through college. The thing that – it was recognizable, I had started very early in high school and on through college doing service. So, I was tapped for

Cap and Gown, and I had been given a Service Award in high school, and it continues to do that. Kind of, non-financed kind of giving, but it's been most rewarding.

**MEH:** How did you physically get to the college? Do you recall?

**MC:** Yes. I waited until I could come back from Europe at my own expense. I didn't have to be paid passage over. Plus a month, to be sure. Then a young man took me off to Baden-Baden, and I played roulette and I won. So, I had five weeks to travel around Europe and – First I bought a return ticket on one of the Queen Mary's boats, so I came back on a boat. My parents met me in New York, and we went south to where I had an uncle who was manager of a milk and woolen (?) mill (UNINTELL WORD). Then they brought me back to be sure Black Mountain was real. Then they went home and I stayed.

**MEH:** And "home" was –

**MC:** San Diego.

**MEH:** Oh! A long way to home.

**MC:** Well, I drove back – It's interesting, I was reading your book and what others remember seemed to be a little bit different. I'm one of the nonentities, kind of an invisible person. That's okay. They can't remember the name quite right or they can't remember who was there. But I drove back with M.C. Richards, David Tudor. The other person, I can't remember either, but I think his name was George. So, we drove across country, and I came up here and then I went south.

**MEH:** You came up to the San Francisco area?

**MC:** Yes, area, and where I'd been led to believe I probably would have a teaching degree again, a teaching appointment again. Things had changed slightly even then that year, and so then I went south and, of course, Tom (?) – within a month or so I got married. The traditional reasons that marriages do not work out too well has to do with money and sex, and neither one of them worked out very well, so we separated. Then I went to UCLA and did graduate work for the next three years. It was almost as good as the other, but not quite.

**MEH:** Do you remember your first impressions of Black Mountain College when you arrived?

**MC:** Thinking of one or two of those, I'm going to talk about the chiggers. That was very impressive! The other thing was – and I'm going to sound like I'm a nag – but fundamentally it was interesting in how they were economically trying to stay together. When they would run out of firewood, they would burn parts of their equipment, parts of the looms had been built, for fuel in the winter, for example. The positive thing was: the building that they had done along the way, on the way to some of the studios – a couple of architectural studio house (?) and things that (INAUDIBLE) had been done. I still remember "Für Elise" at breakfast! (LAUGHS)

**MEH:** What at breakfast?

**MC:** "Für Elise." The music for the dancer.

**MEH:** At breakfast?

**MC:** Yes, when we'd go into breakfast – There were a few of us that ate breakfast, and we would go in and practice (INAUDIBLE).

**MEH:** This was the summer of 1951?

**MC:** Yes.

**MEH:** And who was teaching that summer?

**MC:** It seemed to be a return of a nice round cadre of things. Motherwell was there, and he was teaching Life Drawing, for example, but they never had a model so I finally decided that at least they needed a life model. Then we all had a long dialogue on why I had to be naked, which I don't understand, it seems to me – Then Ben Shahn came –

**MEH:** How was that dialogue concluded?

**MC:** I got chigger bites all the time. But, anyhow, they did. My biggest mistake was not to have picked up things that Motherwell did, also, in the class. He would always talk about how he felt so badly about not being able to really draw. So, he would draw and draw and draw and draw. I helped him. He and Gottlieb had just gotten the two commissions for a synagogue, I think it was for (INAUDIBLE), and they had flipped coins at who would get what. He got the one where he had to paint, and Gottlieb got the one to make the tapestry. He says, "I'm already a hundred percent behind because of the sensuousness of the fabric," and kind of a thing, and he envied the quality of the material – materials, as such, as crafts. Materials are so much more seductive. Callahan was there. In photography. His wife was pregnant.

**MEH:** And Siskind?

**MC:** Siskind was there, too. They were kind of opposite. I think I discussed this before. I like both of their photography. One of the things that I came away from

there, from Black Mountain, is how almost 180 degrees different often the work is than the person themselves. I think that showed up in Callahan's and in Ben Shahn, particularly, how they were quite abusive men. Going back and talking about not that in their works. I cannot remember the name of the wood man.

**MEH:** The wood person –

**MC:** (UNINTELL)

**MEH:** Could it have been Leonard Billing? Was he there?

**MC:** It probably could well have been. The name is familiar. But he would – We went on a couple of fieldtrips, and I kept asking, "Why do you do that?"

**MEH:** Oh, Leo Amino. No, he was the summer before.

**MC:** That's before. But all of the tools had become so rusty, so you spent a lot of time sharpening the tools before you went on to do some woodwork. Albers had left behind a prototype for a chair. One of my embarrassing moments – that I wasn't nearly as heavy as I am now, but apparently I was heavy enough to test the chair, and it fell apart (LAUGHS), which provided some humor but not for a young woman! (LAUGHS) But I still didn't understand why he would copy a Mexican chair. I still haven't thought that out. I can see it as inspiration. I don't argue that. I can see it as a knock-down chair, too, but that doesn't make it original.

**MEH:** Did you take – You took painting with Motherwell.

**MC:** I didn't. I was a model.

**MEH:** You were a model. So, you were the model for the class.

**MC:** Well, I traded that in. I mean, yes, I did dishes and all of those things that we should share. But they put me out to help in the garden – I mentioned that in one of my letters, too, about working in the garden and how I didn't know you were supposed to take suckers off in order to get the corn. But anyway. It was too hot, so I asked – Nobody knew anything else that might be needed until I had found that. I had gone in that first week when you kind of wander around sampling kind of thing. I had gone and he was going to pick people out and make a critique of their work to see what he (?) wanted to do, and so I went to that. It was a man named Bissell there, an older gentleman with his wife and his dog. It was the Bissell carpet sweeper people, and so he bought his paint. Then there were a lot of wannabes there. Motherwell looked around and he says, "There's only one honest person here," so everyone was sure that they were going to be the honest one, and it turned out to be Mr. Bissell. But that started a kind of a feud, which was interesting because Mr. Bissell wanted to be a wannabe, and it turned out that as far as Motherwell was concerned, he was the honest guy in the class. "Don't give up! That wonderful, primitive" – you know – landscape kind of a business which every 462 thousand pine trees all carefully painted kind of thing. It was delightful. So, anyway, when it came to the Life Drawing class that they wanted, I thought well somebody else will sit for them (?). I did do some weaving too. I can't remember that person, because Trude had left.

**MEH:** Was it a woman? There was someone – There were two people. There was someone – Ellen Siegel – and there was Andy Oates, who were teaching during that period.

**MC:** I think it was a man.

**MEH:** Maybe Andy.

**MC:** Kept telling me that you can't warp with homespun. True. Of course, I'm sorry I did, but I did it (LAUGHS). I guess that's the best way to answer questions, learn by mistakes.

**MEH:** What was Motherwell like? How would you describe him as a person and teacher?

**MC:** I don't know how he was as a teacher because in terms of doing life drawing – He was always there during that, and I don't know what he did in terms of his class and so on. To me he was kind of interesting because he was kind of casual and laid back, but as I later learned, he's a little grumpy, and maybe that comes with fame. I'm not too sure what it comes from. I cannot remember which wife it is that he had. Those are the pictures I'm trying to find, because I did – We would have parties and dance, and because I'd been with Special Services, the first time I danced with him, "You learned to dance in San Francisco!" He says, "Yes!" He says, "You? Where?" I said, "The Top of the Mark," because he only moved about ten feet, which was about the size of the dance floor, where others I was used to it was more expansive moving around. So, he was a very traditional (INAUDIBLE). He was very pleasant, as far as I can remember.



**MEH:** Was Ben Shahn there while you were there?

**MC:** Yes. And (UNINTELL). He did drink quite a bit, and if you walked by late at night or other times, you'd hear him having disagreements with his wife and so on. I didn't work with him at all.

**MEH:** What other classes did you take?

**MC:** Those were the three. Well, the photo thing was a little bit difficult. I was used to working with a technician in Special Services. In fact, I was in charge of the photo labs so that's how I learned to do photography a lot. So, for me it was – again, still life like theirs and so forth. But they also expected the lab to be done with, again the technician and doing the mixing of chemicals and so forth, and that wasn't there. So, by the time I got around to doing the photography part – They did finally mix the chemicals and so on. I took some pictures I'm trying to find, still – But they didn't teach much about composition or how to see, that I can remember. In fact, I don't remember them ever having a meeting of the group who decided to do photography. They would say, "Well, I'm going out and shoot tomorrow." So, if you wanted to go with them, you could go with them. That was okay. But we never had a discussion about what went on. I do know that Motherwell at least had them into his office studio. The others were available. Eventually in the letter – There was – If I wanted to analyze what happened to Black Mountain, in a perspective kind of a business, you could have a hell of a lot of leaders, but you'd better have somebody around to (UNINTELL WORD – fall?). I think they gave away too much.

**MEH:** What do you mean by that?

**MC:** I got a fellowship. I told them, you know, why I wanted to go to Black Mountain, and so consequently I paid very little to go to Black Mountain. There were a lot of very rich kids there. I think they gave away too many dollars. That's part. I think it's a product of the time. I'm not sure it will, it will never be done again because the world's changed. People have changed. I mentioned, as I indicated in my letters, people never went in just to work by themselves. They were not self-motivated anymore. You have to be compulsive to do what you have to do.

**MEH:** You mean people – to work on their own art, or to work on the farm, or to – ?

**MC:** No, to work on their art. I mean – It's an exchange to work on the farm or to do the dishes – Uhhh, hard to do dishes still. But when I went down to weaving, you had to repair all the looms before you could work them. Then I went down and worked. Generally speaking, there was hardly anyone doing extra work. And loom was a labor-intensive compared to other stuff. There weren't people there at all. There might be one or two. Yes, the Vets (PH) were there all the time. But if you want to get something done, you have to keep a schedule. I think also those who went there learned how to keep a schedule if they were successful. I can't believe that Ruth, as an example, diddles and dawdles – up unto where she is now, where she's past. She's ill. (INAUDIBLE). Can't do it. It's paid off in a number of ways.

**MEH:** Did you – What did you do when you weren't doing the dishes or going to class?

**MC:** We played baseball. Sunday afternoon baseball. I remember. There was always an outfield. Why couldn't I pitch? But that's okay. I found out why. I'm the one, to answer your book, who caught the last fly – not Motherwell's wife. But anyway, put everybody out. But it was fun in the field because you'd find these pieces of – they weren't past (?) – of pieces of Venetian blind. I didn't know what they were. But thanks to you we found out that they were part of Buckminster Fuller's experiment. It was there. You can take anything to doing that kind of a mock-up model, practice and theory. That's one of the things that came away, for me. It was part of the things that I did when I was teaching general crafts, was how to think about answering a problem and to know the quality of the material in it. What its limitations and the expansive part. I'm presently trying to help find, and have found five or six anyway, furniture makers out of California, who were around doing and made art furniture immediately following 1960 to about 1975. Two of them would have been my students. I had not the furniture, but I had general crafts. I said, "If you can't get a joint perfect, then make the imperfection perfect. The joint. Emphasize the imperfection." Gary Upton is one of these that was on one of the issues, wood, making his furniture and stuff. He said, "You ought to talk about the joints. Joints are very important." So, – They made wonderful – It's an Oriental concept, certainly (INAUDIBLE) work with the limitations.

**MEH:** What did you do at Black Mountain for – Do you remember any parties, or did they have concerts that summer, or performances?

**MC:** Yes. Talks. There was always a – I don't know if there was always a program, but there were a number either given by or someone as a guest would come and talk. I gather that the Motherwell-Shahn dialogue that was historically talked about, oppositions, arguments they got into, was kind of like a programmed act. I have to assume they always agreed (INAUDIBLE). They had dance. They had wonderful old movies. I'm still getting them on videotapes. I'm marked for life.

**MEH:** They showed them at the college?

**MC:** Yes, they did. They would rent those. They'd have those. So, – We'd have certain parties. (UNINTELL) to a stripe party. Everybody had to be a stripe, or wear a stripe. Yes, there was a lot of partying. One of the things, being in the South at that time was stressful, I think, personally, because we would all pile in the car and go off to get liquor at the ABC Store in Asheville. We might stop to eat and couldn't because one of the people was black. I had that experience several times. It isn't just the South. It also existed, bigotry, out here, too.

**MEH:** So, you did go – Why did you go into Asheville then?

**MC:** ABC Store. (LAUGHS). And eat something different. Sunday was – A couple times. We also went in to see (INAUDIBLE) It was not the Wrigley House.

**MEH:** Biltmore House.

**MC:** Biltmore.

**MEH:** Was Charles Olson also there that summer?

**MC:** Yes. Yes, he was. He had a lot to say.

**MEH:** How do you remember him as a person?

**MC:** I didn't know him that well. I'll be honest about that. I know a couple of his students, but not Charles. He always had an answer why there were financial problems at Black Mountain. But I thought, "Well, I'm not going to get into administrative problems (INAUDIBLE)." Wes was there. And M.C.

**MEH:** Did you do anything with the drama?

**MC:** No.

**MEH:** How do you remember M.C.?

**MC:** She was a lady. She was in her David Tudor time at that time, and in the black and white dog. (LAUGHS) He went with us on the trip. I didn't read much of her stuff until later, and when she was out here before – I don't know if she's going to come out again. She spends part of her time, I think, out here in Oakland and part back in Pennsylvania. But when we had the gathering at the DeYoung, she was there. When I was looking through the papers, I found her talk, which was very moving. Still is focused.

**MEH:** When you left, you drove back across country?

**MC:** In a convertible.

**MEH:** I was going to ask you. Whose car was it?

**MC:** M.C.'s. The letter refers to a lot of other friends who went – For one reason or another, I chose to go back in terms of timing more than anything else, thinking there was going to be a job in San Francisco. So, it was hers. It was a convertible. We were going to leave early in the morning, and we left around noon or two or three, whatever. I thought that should be an omen, but I didn't pay any attention to that. Of course, I'm an early morning person and

everybody else slept 'til noontime. Then you didn't put your sleeping bag until midnight, and I said, "How can you do that? You don't know where you are?" But I drove the first time, and we were going to rotate the driving, and then they found out when I wanted to drive, and that didn't go over too well. So, others drove. We eventually got so hot that we had to put up the convertible in order to be cooler. But we did have a, you know, there were incidents along the way that were good and bad. One of the things – I don't know if I said this in the previous – [AIRPLANE SOUNDS] I forgot to tell you about the military.

**MEH:** Okay, go ahead. You were talking about the trip.

**MC:** One of the nights we stayed over in Fort Smith, Arkansas, and we didn't stop until around midnight or something like that. Eventually we found a place we thought was relatively safe. And sun up, "Ee-aw." I'm awake, I'm looking out there, and one of a sorghum field and a couple of flatbed (?) kind of sorghum, and a mule, and a dog was over sniffing where M.C.'s dog was. But "Ee-aw" woke everyone up, okay, and so we started to move, and then pretty soon – I forgot who made the overture. Either by that time they'd come across view (?)d, probably to us, more or less, and then they were stationed at Fort Smith, and he'd come home – and he does that often. "Okay, would you like to wash up?" Well, sure, he'd wash up. So, we went over and had one of those meetin' (?) moments in time that people – one room (?).

**[END OF SIDE 1, TAPE 1; SIDE 2, TAPE 1 BEGINS]**

**MEH:** Okay.

**MC:** A new moment in time. The cabin had one room, and a kitchen and a back porch, and the outhouse was (INAUDIBLE). So, we all washed up in the kitchen sink, and chatted awhile and asked what he was doing. He says, well, he was going to plant turnips. That was their income for the year was the turnip crop. But he was terribly worried because there hadn't been much water and the well was down and so forth, and so and so, you know. Hand-made soap. Their life saving to plant the turnip field was approximately 350 dollars. That's it. Very peaceful, quiet, loving, caring, friendly people.

**MEH:** [Admonishment about not letting voice drop]

**MC:** Well, I do have that mumbling.

**MEH:** So, the –

**MC:** We had watermelon, too, in the middle of Texas.

**MEH:** Did you sleep out along the way?

**MC:** Yes. All the way. First and last time I had a sleeping bag. Yes. Then we did drive, because we got a little bit behind schedule by stopping at fun places.

**MEH:** What was David Tudor like then?

**MC:** Well, he was more interested in M.C. than almost anybody else. I didn't know him very well. I'm tone-deaf so, music, where I enjoy and recognize, I'm a lost cause when it comes to that. I was interested in the visual things that Merce Cunningham and Tudor did. Like he lots of prepared piano things (INAUDIBLE). It fascinated me, too. The notation of it, but that's a visual kind of a manipulation or something, and so even philosophically I know that you can make a lot of noise and selected tones to create rhythm, but I don't understand

the rest. Twelve-tone, I don't like – Plain ordinary (INAUDIBLE). I did have fun two or three times, and that's how I came in contact with Trude. Trude had left the area and had come out and joined Marguerite. But her mother was still there and had, always had tea. So, I went down several times and had tea with her, and she talked about her daughter, and her daughter was just getting married to John Elsesser. So, that was interesting.

**MEH:** So, the – Are there particular anecdotes or memories of the college that you have that we haven't discussed?

**MC:** Good food! From my point of view. I think I may have mentioned the Bissell's dog. It was so warm. Every time we'd go at noontime to eat, there was the dog in the middle of the lake, cooling off. And the ducks going by (INAUDIBLE). Those visual moments. We had a great day of mourning for the snake that got run over by a stranger. It was a huge garden type snake. It stretched across the road. A stranger picked on (?). There are moments like that. I can't think of any other.

**MEH:** What do you think was the effect of the landscape on the college?

**MC:** Effect of the landscape?

**MEH:** Setting.

**MC:** Well, I think that kind of landscape exists now in a number of contemporary, particularly summer – studying – you know, I think Haystack is an example. The one that's up in Maine. It substitutes the ocean for the bay, for the lake kind of thing. Here I have a lot that does the same thing. The mixing of the arts. But I don't – I think it was an emotional bringing together of the high degree of



intellectual, displaced people. I don't think you're ever going to get that again.

Can't, can't repeat (UNINTEL WORD OR TWO) conditions. But I think that they (?) probably should – If it was too good a landscape, I put it that way, you play too much. Or there was not a lot of thing to distract you from being focused on what you were there to do. I think it forced you to have interpersonal relationships as well as technical learning (INAUDIBLE). To me it was more that – people – than it was the technical thing, because the ability to do the technical things had been destroyed because of environment, you know. It got out of balance. I don't know why they put it in North Carolina.

**MEH:** Was anyone doing potting that summer?

**MC:** No. Turner had left. M.C. had thought about it, but she was so busy in the other area that she never – She may have done some work of her own, I don't know. It was vacant. I don't know if Turner – Turner may have come back the next year. I don't know. I know that Voulkos came two years after I was there. Interesting story about him (LAUGHS) being so focused on – and Rauschenberg had left the year before. So, that some of the products had gone out from there.

**MEH:** Are you going to tell the interesting story about Voulkos?

**MC:** I think that – I don't know, I think Voulkos may or may not agree with this, but my guess is that his experience at Black Mountain broke the mold from functional work, because somehow – I am guessing that he found out that there's a lot of things you can do with the material that wasn't being done. Now it is not original. He discovered it. Because of his vigor, and his Aquarian nature

I suppose I have to say, he was able to coalesce this. Because you can find some of that work that he did. The chimneys he's doing now, you can find that back in the artists in the 1930s in France doing these chimney-shapes with irregular sides and so on. So, he makes it more mysterious than it really is. I can't believe just he has to go ship those things in raw to the East Coast to be built, what do you call it? – kiln. Japanese kiln, but anyway. There's a certain theater focus. He went there, as you tell in the book, he just could hardly wait to get to the pot shed.

**MEH:** You've been in art education, craft education, all of your life. How would you compare or relate the sort of thing that was happening at Black Mountain to other experiences that you've had?

**MC:** Other experiences? I think I took more – For a very short time it was 180 degree difference between the military that I had been experiencing and all of a sudden: "Go do whatever you want!" Overnight that's pretty traumatic. But I think in the course of time it's come to me what I took from Black Mountain was – took a long time to gestate and come to the surface. I've been doing, as you know, university training at the Art and Design School over here at San Jose State. Now, I find my students doing certain kinds of things, and I thought "How did you get here?" What did I do – because they've now eliminated whatever I did or anyone else did with the exception of certain kind of media, for sculptural purposes, for instance (?). One is a person I was doing advising to, and I found her back directing the Palo Alto Cultural Center. So, I said, "Linda, what did I do to you in the refining (?) and whatever that went on to get where you are now

and doing it?" She kind of got a wry smile on her face, she says, "You gave me an attitude." I think that's neat. Of course, everybody else says I have an attitude (LAUGHS), and they think they're being derogatory, but I'm quite proud of the fact that I got people to have An Attitude about what to do. It has to do with quality, and repetitive, and internal, and rather abstract things. In fact, I'm proud of the fact that at least six or seven of the students I turned out got NEA grants. But the only positive things that come out of the faculty, of course, is the faculty get the grants. That isn't the point, if you're an educator. I think I got that kind of – between Ilse, who saw it, and perhaps Black Mountain focused it.

**MEH:** You came back to the San Francisco area and the job you thought was here was not here. So, what did you do then?

**MC:** Well, I eventually went south and got my Master's at UCLA.

**MEH:** In – ?

**MC:** Well, they did not at that time have MFA degrees, so they were trying out things, and so they had this kind of Master's, or MFA. So, I really got concentrations in three media. One of them was in metals and jewelry, and the other was in textiles, primarily print textiles, and in clay. So, I had to sort out things, because at that time, you bought your own tools, you did all of these things you were supposed to have so that you'd go out and do whatever you were supposed to do. I found out that I was not going to haul around clay and kilns and wheels and things like that. I did the printed textile things for a while and sold them in industry, but then the dyes and inks were quite toxic and I hurt my back to the point that I couldn't do the printing business anymore, so it all

fell to jewelry. So, I did that for – hmm, I don't know – two or three years, I guess. Then I got a call from someone from San Jose, and that was a time when they were hunting for people, as opposed to two hundred and fifty teachers they'd turned out who were dying to come in. So, I first of all was doing the jewelry, and they asked me if I wanted to teach. I said, "Well, not right now, but I might." So, in terms of employment, I wandered around some. I worked four years for the American Crafts Council, putting together conferences and programs like that. I taught three years as an elementary arts supervisor in Sunnyvale School. But all of them were jobs I was invited to do, because (INAUDIBLE), and the third, final, one was to come to State and teach. I did, and have, and quit – I retired (INAUDIBLE). I've done conferences. I like doing conferences. I did a computer – national – international, actually, computer conference, oh, back in 1984 or something like that. Can't find it. I did a catalogue with it, it's 102 pages or something like that, the catalogue. But it turned into a degree program, Virtual Reality and stuff, and it touches all of the humanities, funnily (?). I did an NCECA (?) conference. Now I'm cleaning up all those papers.

**MEH:** You're starting a foundation?

**MC:** No, not a foundation. It's an endowment. Because with no particular family to leave things to, I have as a result of this wandering that I've been doing, since after World War II touched base with a lot of craftsmen and so on. The museum on Oakland, which is the Museum of California, has a reputation for being one of the major crafts collections, actually. I thought what better way in then (?) is

to do the programs that I know how to do and to document and develop archival material for research. So, I started this endowment to help pay for that. I'm now spending some time gathering major archives for California craft programs. The major one we have now is California Design, but we also have and will get the other half in another year or two, the California Craft Museum, which was closed four or five years ago. We got some of those papers, but the rest of them, because of legal closing of non-profits, we've got two years to go to get the papers. I also have some others that I've gotten from a group. It was the Balloonist (?) Craft Group, and it has a new name that wanders on about contemporary craft and so on. But what they have done is kept the title "California Design" and do have an emphasis on exhibition and educational programs for high schools. So, they have forwarded me all of their papers as they go, because they probably don't have a place to store them. (LAUGHS) So, that we have kind of a continuing California for various looks (?). Another thing I'm doing is finding the people that I've known for a number of years to either get some of their collection – Susan Peterson is an example. She is leaving part of her program to [PAUSE] the Clay Center in Alfred, but that that's focused in California, when she was here a long time, will come to us, too. But I want to record her and do all kinds of enrichment things. There's a furniture maker named Espenet, who actually did a degree in economics at Yale or something like that but felt furniture making was much (UNINTEL). So, Art Carpenter lives in Bolinas, if he hasn't been flooded this year (LAUGHS), and he's promised us those materials and models and things. So, I'm gathering

these small things together. Spotty, very spotty, and, of course, when you go and ask someone who's older, "What did you do with these papers of your mother's, your father's, or whatever?" They threw them out. So, – Public appeal.

**MEH:** So, you're trying to save them.

**MC:** So, I'm trying to save what I can find.

**[END OF RECORDING ON SIDE 2, TAPE 1. END OF TRANSCRIPT]**