

February 18, 2009

Interview by Taylor M. Polites

Interview with Salvatore and Josephine Del Deo

Regarding the Town of Provincetown Art Collection

S: Salvatore Del Deo (interviewee)

J: Josephine Del Deo (interviewee)

T: Taylor M. Polites (interviewer)

T: So this is February 18, 2009 and I'm with Salvatore Del Deo and Josephine Del Deo doing an interview regarding the Town Collection.

J: My grandson—We had dinner last night for the family and there were six of us and I'm kind of digging my way out today. So, they're going to be here for another day..

T: Yep. You had a nice visit? That's great.

J: Oh yes. And we don't see them—we see them on school holidays, which is now, in between.

T: And is Romolo back in Brooklyn?

J: Oh, no. He's here with us. They're not that old yet.

S: He's here. Until tomorrow.

J: So they're going on down tomorrow, next day. Friday.

S: Put a little more in that one.

J: In this one? Romolo was in London giving a lecture in November and he brought me back tea from Harrod's. And this is it.

T: Oh, how nice. That's lovely. It smells beautiful.

J: Doesn't it smell great?

T: Thank you very much.

J: Now, I'm kind of sad I don't have—he brought me back two tins of it.

T: So, I am doing for Provincetown Arts—I know you talked to Chris. So I'm gonna do—I want to do a piece on the Town Collection and I really want it to be a comprehensive piece that really talks about how the collection came into being, came together, and the history. I know the Heritage Museum and all the work you did there is intimately connected to how the Town acquired all this artwork. So

maybe we could talk about—I'd like to start maybe with the Charles Hawthorne *Philomena Manta* painting. He donated that to the town, didn't he?

J: Yes. Before you start, while you're starting on this—this is a good place to start.

T: Okay, good.

J: And what I did was, Sal was on the Art Commission from 1978 to 1983 and during that period there was a great attempt to photograph all the works, catalogue them, which was done, pretty much. And so I have all the insurance papers from—dating 1987, which shows you where the Collection was, in other words, there were 13 pages connected with the Heritage at that point, but each, but then there are all of the collections which were—that belonged to the town, which were exhibited in the various buildings, the Town Hall, the Library, the Cape End Manor and the school. Alright?

T: Right.

J: Now all of that is listed here. But what—I also looked over this morning, Sal, were your records. In the—as an Art Commission chairman. And during that period, there was a controversy as to who owned several of the works.

S: Yeah.

J: That the Town had long displayed. And the Art Association sent a letter to Sal and the Board and said “We think that this, this and this is owned by the Art Association. Would you please verify it?” and so forth. Which Sal did. This is in 1981.

T: Okay

J: And it turns out that they had thought that, they had thought that a couple of paintings were actually owned by them that were not. So there were four paintings owned by the Art Association that the Town had long exhibited. One was in the school, a still life, and let me get out that.

S: The Fish.

J: Well, the *Cleaning Fish* belongs to the Town.

T: Oh, right, the Hawthorne.

S: Yeah.

J: The *Cleaning Fish* belongs to the Town.

S: No, not *Cleaning the Fish*, the *Still Life* with the fish in it.

J: Well, the *Still Life* was returned to the Art Association because it belonged to them.

S: Right.

J: Okay, I'll have that paper. Cause this is a nice, interesting place to start because so much—what it shows, I think, Taylor, is that the cross-over between the Town and the Art Association and the artists was always very big. And it was always something that, it got a little bit confused after a while. So that you don't have—you never had a totally clear—where did I put my other papers here—and it got a little confused and that was unfortunate. Here we go, here's our Art Commission. These are the...the controversy arose when this fellow Ben Brooks was doing some historical research. This is a 1978 letter.

T: I see, right.

J: The fisherman, of course, the *Crew of the Philomena Manta* was clearly given to the Town.

T: To the Town, right.

J: As was *Cleaning Fish*. You know, the...

T: Right, with the knives, right.

J: The *Still Life with Fish* belonged to the Art Association and according to Sal, let's see, Clymer's *Harbor in Winter* belonged to the Art Association. But there was another one here, now, wait a minute. Oh, they said...here we go...the *Still Life with Fish*, that belonged to the Art Association. *A Winter Landscape* by Kaeselau belonged. *Harbor in Winter* by Clymer belonged. And *October Landscape* by Rann. Those were the four that belonged to the Art Association. And Sal had to straighten out the fact that the *First Voyage* was in controversy for awhile. But the Town never owned that painting, you see. So he said only the Town never owned the *First Voyage*. Now wait, I've got to find that. But you see what I'm saying, there was an awful lot of back and forth.

T: Uncertainty. Right. Right.

J: Back and forth. Art Association claims a Town painting and so forth. But in fact those were the four paintings that the Art Association in fact did own. And so there was a lot of, you know, finally we got all this stuff straightened out. *The First Voyage* has never been owned by the Town and it has been in the possession of the Art Association. This is letter was dated 1984. *Cleaning Fish* has been and is owned by the Town. And of course *Fish Cleaners*, which is sometimes called *Fish Cleaners*, and so before Sal did this in 1978 and 79, the previous Art Commission which Phil Malicoat and George and Ernie Irmer were a part of, they did a lot of research, too. So it goes back. So there was a little bit of confusion, but that got straightened out. But you did an awful lot of work in those years to catalog the collection properly.

S: Yeah.

J: You see, because the paintings would get moved around from one building to the next. As they are now.

T: Right. Right. And so it's always been a tradition to display the Town Collection in various Town Buildings.

S: Yes, that's always been rather nice. Even in the old Manor, dinky little place that it was, every room had some painting in it, and the corridors were filled with—so it made it cheerful and that's a beautiful quality about the Town.

J: Well, when we opened the Museum, too, the—some of the works in the school, Elmer Silva was very concerned about the works in the School because we had a Dickinson and..

T: Right, right.

J: And he said, please Jo, take these...

S: Whatever you think is valuable.

J: He said "Take these and move them."

S: Like the Dickinson landscape, which is now in the library. He said the kids are throwing spitballs at them. I would feel much better if Sal, you took them out of here.

T: Oh my God. Yeah. No doubt. Yeah.

J: He was just horrified. He was horrified.

S: What we thought were the most important things, and so they were out of harm's way.

J: So. We also took L'Engle's painting, which is a beauty.

S: Taylor, would you pass the sugar please?

T: Absolutely. Thank you.

J: So when we started, that's how we did it. And Sal and I began collecting for the Museum as soon as we were on the board. We became curators.

T: And that was 77?

J: 76--we established the building. It was voted in in November 1975, but we opened on July 4, '76. So prior to that we began immediately assembling art. And I think Sal you should talk about the first show that was ever in the building which was very interesting, again, crossover with the Art Association. That you and Murray Wax.

S: No. Uh.

J: How did that—

S: Murray Wax was working for us at the Provincetown Group Gallery.

J: That's right. That's right.

S: But Larry Richmond, God rest his soul, he was a vice president at the Art Association and Ciro was the president. And I was very familiar with everything in the Art Association because I literally grew up in the place as a kid, as a teenage kid I worked there.

T: Right. Right.

S: And believe it or not, Taylor, you wouldn't believe the condition. They had a spare back room off the Hawthorne Gallery that had a dirt floor and they had no place to put them, so they put them in there. When I saw that I was appalled.

T: Right.

S: So here we just acquired—we hadn't acquired the building yet, but we had rented it.

J: Yes.

S: The Heritage Museum.

J: It was in process, because it was this huge discussion in the fall of '75. Everybody was aboard, we just had to get to Town Meeting.

T: Right.

S: So I saw Larry, I said, "Larry, why don't we take that wonderful collection at the Art Association we have and show it to the Town, because they're in bad shape back there. And he was all for it and he paid the money to transport them and he took the financial responsibility and we mounted a beautiful exhibit on the first floor of the then—what was it—

T: Wow. Right.

J: Well, it was the Center for the Arts in those days. It was still under Brenner.

S: Center for the Arts. Supposedly. Supposedly.

T: It was between—it was between—after Chrysler but before the Heritage Museum.

S: Yeah.

J: Brenner and Jungmann bought the building.

S: So this was the first time that that exhibit had been shown since 1917 when they showed some of the stuff at the Town Hall.

T: Wow. Is that right?

S: Yeah.

T: And what sort—do you know what some of the paintings were?

S: In our exhibit?

T: Yeah.

S: Oh, well, there was—

J: Ross Moffett's

S: The great Moffett's that later they sold unfortunately.

J: *The Potato Famine*.

T: Wow.

S: *The First Voyage* of Hawthorne's. There was, you know, it was just great. I can't remember them all. But certainly amazing.

T: And it's Hawthorne who had donated—started donating his paintings to the Town?

S: Yeah. Well, he had a great love for the place.

J: Oh, he loved the town.

S: Cause you gotta remember when Hawthorne was here, it was like talking about Picasso in France. You know, he was way up all by himself. All the other good painters were around, but Hawthorne, well, you know, he just towered over them. And to think that he was so young. In fact, when he did the *Philomena Manta*, how old was he?

J: In his forties?

S: In his thirties? Forties?

J: I think he was in his early 40's. It was in 1916, he was born in 1872.

S: It's very interesting to reread...

J: So he wasn't really old, I think, he was really..

T: Right, right.

S: It's interesting to reread Ross Moffett's marvelous book, *Art in Narrow Streets*, cause he was a participant. Cause he posed for Hawthorne.

T: Right. Amazing.

S: He was one of the fishermen. And he tells the procedure about how Hawthorne painted the thing. And I was shocked to think that that's the way he painted. He did one head at a time.

T: Wow.

S: You know? So, it goes totally opposite to what he was teaching his students. But painters do that.

T: Right, right.

S: But you know, he had the good sense to corral some of the Town fishermen, some of them are authentic. One or two are authentic.

J: Alexander and Joe Correa.

S: The grandfather. Joe Correa.

J: The grandfather.

S: And he did this great painting. I think it's one of the great paintings.

T: Absolutely. It's a stunning painting. It's a stunning work of art. And he painted that at the Days Lumber Yard, didn't he?

S: Yes.

J: Yes, yes.

S: Yeah.

J: And Ross talks about the difficulty of getting the darn thing aboard the freight. You know, in those days, everybody sent paintings by freight, you would call it. The train.

S: So cheap. Cross country.

T: Wow. Wow.

S: Today it would cost you a king's ransom.

T: Right. Right.

J: One of the disadvantages of this era of the painter's life is that that is an issue, you know, in those days my father was a contemporary of Hawthorne's. He exhibited in

many of the same exhibits in the Academy. And in those days, my father was very poor. But he—I mean, you could do that, because the transportation was..

T: So cheap. Yeah, yeah.

J: So cheap. And people—artists could move between—

S: You could send a large canvas from here to Chicago for like twenty bucks. Cheap.

T: So is that what a lot of the artists who were here in the summer did—I know there were a lot of people in New York in the winter that would come up here in the summer they would ship their canvases in between. Like Dickinson, too, did that...

J: Oh yes. Absolutely. Absolutely.

T: So what motivated Hawthorne then to give the painting to the Town? Do you know? I mean, was there, was it just sort of a generous act.

J: Yes.

S: According to first hand reports, he died just before I got here, but I've heard this from many sources who are divergent in their views, but they all agree on one thing, that Hawthorne, he may have had his faults socially, I've heard stories about that, but they all agreed that he was a very generous man and that he went out of his way to help younger painters. That is a known fact. In fact, it is documented that he was one of the first bigshot artists to recognize a black painter and to give him a stipend so he could go to Europe to continue his studies. All by himself. He paid for it. Nobody knew about this until after he died. A-list painter—turned out to be a hell of a painter, his name was Johnson. And there's a book about his work and he is really good. But he, you know, went the way of many artists, you know, too much drinking. Ended up in a mental institution in New York, I'm not sure of that, but I know he had a sad ending. He married a Norwegian girl and that really, you know, ostracized him. So he, Hawthorne said look, pack your bags and go to Europe, they accept you there. You're never going to be accepted because you're black, you're a Negro, they used to call them Negroes. So and he provided him some money. So that's what he did. He went to Europe and he ended up in Norway which he loved and he met this girl and they fell in love and got married. And they stayed married for a long time. And he travelled all over the North doing paintings outdoors. In the cold. Beautiful stuff.

J: But the idea was that Hawthorne was generous. Generous in spirit and in money as well, cause by that time he was a wealthy man. But he was known always always outgoing to students and Ross and Dick were his favorites at that point in time. And they wound up both painting really nothing like him in a sense, later on, in the beginning they did. So he was a profound teacher and of course as you know because you've read material, in 1952 when they did the Hawthorne Wing, Hoffman wrote an appreciation of Hawthorne for that catalog which was beautiful.

S: Absolutely beautiful.

J: Absolutely beautiful. He had just profound respect for Hawthorne and he said he had the *joie de vivre*, the ultimate feeling.

S: Unfortunately...unfortunately, a lot of that profound admiration and respect that Hoffman had for Hawthorne was not shared by many of his students. They viewed Hawthorne as old fashioned, over the hill, and far from it.

T: A lot of that was the sort of Traditionalist versus Modernist controversy?

S: Yeah. Antagonism. That's what built up...

J: I went into great detail in my book and I think it was a scam.

S: Yeah. It really is.

J: And today, and I pointed out examples. The problem was that there were many cross-overs. It was far more bipartisan than history is still attempting to say. And that upsets me, because the truth is not—the truth is in between. The Traditionalists observed themselves very often to include the Modernists. It was the Modernists who were far more strait-laced.

S: They were more...they were more intolerant.

J: Intolerant.

S: You see, I had the great advantage, Taylor, when I was 18, 19, 20 before I married Josephine at 25, all those years when I came to Provincetown, I would work at the Art Association and I used to help a lot when they had juried exhibits and on many occasions they would have Dickinson, McKain, Morris Davidson, who was a so-called Modernist, and Hofmann, representing the Modern School, and Dickinson and Moffett and—

J: Knaths.

S: And Knaths were supposed to be more traditional. But I tell you, every time that we had these juryings, I was always stunned at how liberal the so-called Traditional artists were in terms of judging other people's paintings by their school of painting, as opposed to the so-called Modernists who were so didactic. They were so stuck in their ways. Fascinating.

J: It kind of reveals—that kind of thing always reveals an insecurity. You see, in other words, they were trying to establish themselves. But if you read Ross in his *Art in Narrow Streets*, you know, 1927, they were—

S: And also in Josephine's book, she very, I think—

J: They were just wonderful, yes, they were profoundly in wanting their place. They were Modernists. Ross was a Modernist.

S: Ross was a Modernist. He was considered very modern.

J: And Clymer. And—

S: She points out in her book, to put this thing to rest, when Hofmann fled Europe, I guess he went to California for awhile, and then he came—he was going to come to Provincetown, because his friend and Ross' friend, his name was-

J: Vaclav Vytlacil

S: Vaclav Vytlacil who I had the privilege of knowing because he taught at the Art Students League where I went in the winter times and they had so much respect for each other.

J: Well, they went to school together in Chicago, you see.

S: So Vytlacil said Ross, wrote him a letter, said Hans is coming to Provincetown. See that he meets the friends, you know, the people that will help him.

T: So it was Ross who helped, sort of—

S: Yeah.

J: It was Ross'-

S: Yes, Ross had a party at his house. He and Dorothy. And they invited—

J: They introduced him to Provincetown. And Geissbuhler. And the reason that we know this for an absolute fact is that, it wasn't in Ross' records, but when we interviewed Arnold Geissbuhler, the sculptor, he went into great detail about that because he was at that—

S: He was at that—

J: He was at that confrontation. Right. So Ross introduced Hofmann, I mean, yes, not—what am I saying, introduced Hofmann, yes, yes, I'm sorry. He introduced Hofmann and from that time on, Hofmann was a staple here. Of course, he had the school up at the Hawthorne school finally, right? And Fritz Bultman took him under his wing. After he left the Hawthorne Barn, he taught there for awhile, had quite a while as a matter of fact.

S: Ten years, I believe.

J: Ten years. From about 1934 to '44. In '44 Fritz put him up in his own studio for a couple of years until he moved into the Frederick Waugh home on Commercial Street and got that studio started.

S: West End.

J: So there is all this cross-over. And what upsets—what I think is upsetting is that, each man deserves his due, but let's get it right. See, it wasn't this 'Oh, for gosh sakes, you know, the modernist coming in.' It wasn't like that at all. There was huge respect between, you know. And Dickinson made this wonderful remark, he said, you know, 'Any man who has served his time as a professional painter deserves respect. Doesn't have anything to do with what he paints.'

S: Yeah.

J: And that was the attitude, you know. And Ross, what I loved about the last coup de grace for [unintelligible], he gave a lecture just before he died at the Fine Arts Work Center called three-dimensional organization in painting. It was a magnificent lecture. Terribly attended. Poorly attended. But he went into great detail about Jackson Pollock. About how Jackson Pollock showed three-dimensional order in the way he placed color drippings on his canvas. And he went into great detail and I have made a tape of this. It's in the Archives of American Art. And when he finished with this digression, sort of, you know, this exegesis, there was dead silence. Because no one—didn't have the capacity, there were a lot of so-called younger, Modernists in it. They couldn't accept the fact that what he was doing was super-adding, he was overcoming the barriers. And he was speaking only in terms of fine art. And what they didn't know, which Ross, which Sal knows and Ross knew, was that Jackson Pollock trained under William Hart Benton, who was his master.

T: Wow.

S: Thomas Hart Benton.

J: Thomas Hart Benton. We got that right. And Benton taught him to make clay models and to do realistic figuration.

T: Wow.

J: And so his training was immensely academic and good and solid. And this was Pollock's background. But see, everyone wants to believe that this just came out of thin air.

T: He opened a can of paint. Yeah, he opened a can of paint. Right.

S: Out of—out of nowhere.

J: Parthenogenesis.

S: It's like—well, this wonderful case of what we're talking about is the story of Franz Kline. Do you know about him?

T: Right, well, as an artist, I'm—

S: He was an iconic figure in the 50's and 60's and when he got a few bucks he came a bought a property here on Cottage Street.

T: Right. Right, I live literally a block up from where his old studio was.

S: When he, when he went to the bars at night, he sprung for everybody. So naturally, he had a large coterie of young people, young guys and girls. But he was a great guy, too. Well, Franz Kline, if you look at his background, he studied in—he was in England for awhile. He did some very incredible cityscapes in England. But really handsome. Josephine and I had the great privilege of seeing a huge retrospective of his things at the Rose Museum in Brandeis.

J: Brandeis University.

S: I mean, this was huge. Like three stories. All filled with his stuff.

J: Quite a long time ago now.

S: In the process of his development, he met this friend of his named Orr. O. R. R. Had money and bought a number of his things. And one day at a party, he threw some images. They had a—what do they call it, they had a slideshow. They had a slideshow. And this guy had taken pictures of some of Franz's ink drawings. And when he did, he threw projected them on the screen at this party they had, well, it was like twenty feet—ten, twelve, fifteen feet. Big. He said, "Wow." He said—cause this was Sumi drawings in black and white with a Japanese quill. And he got the idea, he said, "Holy shit, these things are magnificent." So then it exploded his whole concept of space and organization. And he started doing these huge black and white things that became later his albatross around his neck, because he could never get away from that anymore. Because he was tired of it and the public demanded it, especially his gallery, that he keep putting them out. So he—we find out later that as a young man from Pennsylvania, he came from Pennsylvania, he got a scholarship with Henry Hensche. Of all people. And throughout his whole life he was dedicated to Henry Hensche and his principles of painting. In fact, one of his largest paintings is dedicated to HH, Henry Hensche.

J: When Sal didn't see the exhibition I saw in DC at the Phillips gallery cause Phillips was a large collector, as you know, and it was '79 and Kline had done these small color works and they were exquisite and Phillips had this huge show of Kline's color paintings, watercolors, too, and it was all color. It was like, it was as if Kline wanted to escape, as Sal said, this black and white, because he had been trained, you see. He knew color.

S: Yeah, it becomes a prison. A lot of painters have that terrible problem, sometimes. They create something and it becomes so embedded with their image and they can't break away anymore. It becomes a problem.

J: It's the money. It's always the money. Well, these are all side issues to the main direction of your work, but it breaks into the precursor. Now, we're in 1975 and then once we owned the building, we opened in '76, and that first show that we had on July the 4th when the building was opened. I'll never forget, I have photographs

of it. The town has the photographs now. But we put the *Philomena Manta*—in the choir loft.

S: Oh, God. Taylor, I can't tell you what an effect that had. In that—in that—it's nice to see it in the corridor, but when you see it on the second floor of the library now, at that time it was a church, remember, so they had a platform where the organ was.

J: That no longer exists, so you wouldn't—

T: Right, they've taken that out.

S: You filled up the space with people and you looked up at this magnificent—it was just the same feeling we got when we went to Amsterdam and I saw the Night Watch of Rembrandt's. Exactly the same feeling.

J: And we put—Cyril Patrick, Jr. was then on our Board of Trustees and he was so active, you know, wonderfully interested in the whole project and did an awful lot of collecting of fishermen's things because that was his background. And that was what we were there for, to represent the Portuguese. So we had these two beautiful sets of 16 foot oars on either side of the *Philomena Manta*. Oh, it was—it was a monument, you know.

S: You'll never see it again like that. Just that alone on the stage.

J: And that's all we had. Just the *Philomena Manta* with these two sets of oars. It was beautiful. And then on one wall, a huge gill net, and those gill nets that—

S: And did we have the—

J: No, they were the—not gill net, the trap fishing that—the net that they used—

S: The devil—the kill devil!

J: The kill devil net! The kill devil net! And so, it was so—

S: They'd say...a devil of a kill.

J: And that's how we started the collection. And then from then on, we went—Sal and I really put skates on and we collected by 1987, when this 13 page inventory was done, we had collected 168 works of art. And by the time I retired out of the building in '95, we had a hundred—I made a note right here, there were 199 works that had come under our purview in the Heritage. The remainder of the paintings that were owned by the town were 104. So the total collection in the town at that time by 1994 was about 300. So, the—of course, the ones that were in the four buildings, you know, the Town Hall and so forth, those were static, by that time, that collection had remained since early days and had just, you know, continued, but what we collected—

T: I'm sorry, but other artists over time would sort of just give paintings to the town then?

J: Actually, they would.

S: I knew the painters, and I would just say, "Look, it's for the town." And they would give them to me to give to the town.

T: Wow, that's amazing. So you guys really went out and talked to the artists in the community...

J: We solicited a lot of work.

S: Yes. Well, they believed—they trusted us that we wouldn't do something that would be just to our advantage.

J: Well, they were kind of thrilled because, for instance, as I said, the two collections, which were immense were the Chaffee's and the L'Engle's. Now, the Chaffee's came to us because of Sal, because of his early connection.

T: Right. And what was that? You told me earlier—

S: Well, because Mr. Edel, Albert Edel was an Alsatian and he married a Yankee who was also an excellent painter, Stella Johnson, and they had this little place right next to the Museum.

J: Which is still there.

S: To the right. I think it's a hat shop now or something like that.

J: No, it's next to the hat shop, it's a little set back.

S: No, it was the whole building.

J: Well, maybe. I'm sorry, Sal. Maybe it's connected. But there's a little yard and then there's a—

S: And he used to sell potboiler—potboiler paintings he did all winter, etchings. And she did some stuff. And they had one daughter, Fifi. And the first job I had in Provincetown was to paint his house. I was 18—no, I was 20—no, after I got out of the service, I was 25, before I met Josephine. And we became—well, the first painting I ever sold in Provincetown was at his store, at his gallery. He insisted I bring a painting down and he sold it for \$25. And that was—my career was launched.

J: He thought he was on his way.

S: Yeah, that's it. So we had this wonderful—and she showed me all these things after her parents died. She said, "I don't know what to do with them. They're a nuisance." They had no value at all. No value.

T: And these are the enormous Chaffee's that are now in the library.

S: They're worth a million or two each.

J: Well, of course, the prelude to that was that Edel himself had rescued them from going to the dump.

S: Yeah. Yeah.

J: I'm not sure exactly how that happened. Whether they were already at the dump or whether he rescued him from there or whether he rescued them just before.

S: I think he rescued them just before they went to the dump.

J: Just before. And he said, "This can't happen." Cause he knew him, of course.

S: Well, Stella, cause his wife knew painting. She was very supportive.

J: Oh, yes. Stella. He took all these immense paintings and stored them forever.

S: In the back. In the back of his shop. I saw them there. That's what we got them out of. Oh, Jesus. It was something.

T: That's incredible.

S: They were beautiful people, the two of them.

J: So once we got those, it became known that we had some Chaffee's. And this gallery in New York unloaded a great many—I'm trying to remember the exact name of—

S: Of—of Mrs. Chaffee?

J: No, no. They gave us an awful lot of Chaffee's. The Aries Gallery? I get the name, it's in the archive. But I forget. But we—the ACE Gallery? Maybe it was the ACE Gallery?

S: The ACE Gallery? The A Gallery? American Contemporary Arts.

J: They gave us—oh, God, a lot of Chafee's. Small. But—

S: What about all the ones of Mrs.—what's her name?

J: Oh, Ada?

T: Ada Gilmore.

J: Ada. That came to us variously. See Johnny DeWitt and Miriam DeWitt gave us—

S: I thought some of them came from that gallery, too.

J: John DeWitt and Miriam DeWitt gave us a half a dozen Chaffee's. Not just Chaffee's, but very valuable things.

S: So we—you know, we built the collection that way.

T: And these, a lot of these people as well are people who had come to Provincetown—the summer people.

J: Oh, yes. The DeWitt's were famous here. Oh, yes. John DeWitt was the son of Ruth DeWitt who was the sister of Elizabeth Howland Caliga, the wife of I.H. Caliga. It's all connected.

S: Isaac Caliga.

J: Isaac Caliga. And they owned this beautiful little house on Bradford Street where we lived when we were first married. So this—that whole Cliffside of artists and their friends and children and everything. We knew all these people and it's all fallen away. But they, there was this intimate connection between these groups. Elizabeth Howland was a wonderful painter herself. European trained. And we just loved these people. You know, we walked into their living room one day and we saw—when we started—when we asked if we could rent the studio, and we saw this beautiful watercolor and it was a Chaffee watercolor over the fireplace. And he—

S: He did it in Provence. Cause he used to go there. They had money. They'd go to Provence every winter. And he painted these very vibrant watercolors for that time. They were quite startling. Arbitrary color. Beautifully composed.

J: Well, we fell into—we fell into a couple of wonderful gifts by chance. We knew for instance these people called Harold Gray and his wife. They owned what is now owned by George Bryant. The big house with the porch where he unfortunately has all his things.

T: Yep. Many, many things.

J: But those were wonderful people and they collected and they owned several Lazzell's. All of which they gave to us.

S: All of which they probably bought for ten dollars each.

T: Right. Right. From her shop.

S: No, not her shop. She used to sell them on the street.

J: That's right. So we would fall into something like that, you see.

S: I knew Mrs.—I knew Miss Lazzell. She was about this big and every summer she'd put a little stand up and try to sell them for ten or fifteen dollars. You know. And one of those ten or fifteen dollar things sold at the art association about ten years ago when they had the first big auction for twenty-six—or twenty-eight thousand dollars. One print.

J: She has received her just reward.

S: Oh, boy, she sure has.

J: Because she is the only Provincetown artist ever to have a retrospective at the Boston Museum of Art. I mean, with all of the really profoundly good and you know—no one has ever achieved anything like that.

T: Wow. That is amazing. That is amazing.

S: Isn't that amazing?

J: It's all—whom you know. Whom you know.

T: Provincetown has to push its artists forward.

S: See, Taylor, what you've got to try to envision, because you are very creative, is to conceive of a little town like this in the middle of winter, there was Josephine and I and I think seven or eight other families of young, budding artists. And the rest was all the fishermen.

J: A lot of craftsmen, too. Don't forget. I go into that in my book. Very important.

S: And craftsmen. Yeah, a lot of craftsmen. But that was it.

T: A totally different community from what you see today.

S: Cause we were young, and these people were older, they used to help us because we were young, budding artists knowing that we were always short of money. They would hire us to clean their studios, their house, paint their buildings, do all kinds of errands to earn a few bucks so we could stay here year-round. You know, its' quite different than today. So, we got to know a lot of these artists intimately.

T: And that way, too, is how they—

J: Basically, I have to say. You know, you have to say that it was really Sal who knew these things. I knew some of them. But because I was married to him at that point and we'd been together already 25 years just about, I'd learned an awful lot about everything here. But the—his knowledge of the community and the artists is beyond—

S: Did you ever hear of Jimmy Simpson? He was a sweet guy, he and his friend lived right near where Josephine used to have her weaving shop on Commercial Street. You know where that is? What's that called? Café Heaven?

T: Oh, is that where it is? Down at—um—

J: Yes, Café Heaven.

S: Down in the West End there. Not way West End. After the Post Office.

T: But I'm trying to think of the street that's there.

S: Carver Street. Comes right into it. Well, Josephine had the west side place for her weaving shop and she lived in the back of her shop.

T: Wow, is that right?

J: Yes.

S: And Jim, he bought the place from the Hathaways who had a boatyard there. And Jim was from Texas and a nice guy. And his partner, Frank, knew something about painting because he was a night watchmen at the Museum of Modern Art. So he learned a lot about art from just being a night watchmen. He said that was his education. So when we had this crazy idea of getting this building and filling—we had nothing to put in it. So Jim says, “Oh, God’s sakes” with his Texas accent. “Come on to Truro, come to my house. I got tons of stuff.” Well, my God—

J: So we decorated the whole place—

S: A whole carload—a whole carload of stuff from his personal collection and we filled up this huge space. That’s the kind of support we had. That was beautiful.

T: That’s incredible. That’s amazing. No one else could have done it.

J: So there was all this interconnection really starting with Sal and, of course, by that time. By the time we’d started the building, we’d already been very close to Ross Moffett for ten years because of the park. So I had been very close to Ross and he joined, of course, the Group Gallery that Sal was a part of. So that was another huge connection there. But the second most important collection that the Museum garnered by chance—again—serendipitously, because we knew Maddie L’Engle, who was the daughter of Bill and Lucy. And, as in many cases of artists who for some reason engender some kind of difficulties just by their profession with their children. Children of artists suffer a great deal. I think primarily because they’re not very—their living is always impacted. There was a disruption between her and her parents. So that when Lucy died who was a very prolific painter and a very good one, she just wanted to get rid of everything. And because of our friendship, because we knew her very well, she called Sal one day and she said, “Sal, you come over here, you come over here and get what you want because it’s going to the dump.”

S: You should see the stuff. Oh.

J: Well, I tell you, Taylor, we got in the car as fast as our legs could carry us and we went over and we retrieved—the first thing we retrieved were these gorgeous watercolors. I think there were dozens of them at the time. Plus quite a few oils.

S: I hate to say it, a lot of things went to the dump.

J: We took as much as we could. We took as much as we could. That we could see. The house itself was a museum. A magnificent house on Long Nook Road. The grandson happened to appreciate his grandparents’ collection.

S: Cause he was too young. He was unfortunately, he was a little too young at the time. But later, he learned to really appreciate everything of his grandparents.

J: Sal, am I correct that the L'Engle's are going to have—Danny told us that he—aren't they going to have something this summer at the Art Association?

S: Maybe you're right, Jo. Are you familiar with the calendar of events?

T: I don't know I haven't seen it. Is that right?

J: I haven't seen the calendar yet, but anyway, I think there's going to be. This guy was a good Board member.

S: I'm not on the Board anymore, so I don't know.

T: I tell you what, it's hard—sometimes—it's early yet for them to be releasing a lot of information.

S: With the crunch of money, too.

J: But anyway, that—so we took a great deal of stuff. And I'm so glad, because it's really a huge part of the collection.

S: Like Karl—we became very close with Karl Knaths

T: Yeah. So, exactly, there's a painting of his in the library.

J: That's a gorgeous piece. Now, we were given that. We were given that by a guy who collected—

S: Yeah. We were given that. By a collector. But the one at the Art Association, the gorgeous big lilac still-life, I got that. Mrs. Knaths said, "Take anything you want."

T: Wow.

S: And I chose that one.

T: And was that Agnes Weinrich?

S: Yeah. No, Agnes was the sister.

J: Agnes was the sister. She was Helen.

T: She was the sister. That's right.

S: Karl's wife was Helen. She was a pianist and the two sisters came from money and their father sent them to Germany, cause Helen wanted to be a concert pianist and Agnes wanted to be a painter. So they had the best of everything. But Agnes came back to America and became the most prominent female modern artist in America. In fact, she was the president of the Guild of American Women Artists and Sculptors for years.

J: American Women Artists and Sculptors.

S: And she taught Karl, her brother-in-law, all about modern art.

T: Are you kidding? Wow.

S: Cause Karl never went to Europe. He stayed in America his whole life.

J: And he willingly acknowledged that. There was no—a simple man, a marvelous man.

S: Oh yeah. He was—I have been so lucky. We have been so lucky. We have known people—with all due respect, Taylor, because I'm sure there are a lot of nice people today. But these people were so kind and good to us. You know, and they were such noble people. I can't get over it.

J: We have now at our age which is considerable compared to the average person you could say, we have been privileged as Sal said to know these people intimately and to know not only them but their work, their beautiful homes and their studios. And that's why I got a little exercised when the studio show was going and I tried to so hard to pull things together for Jim and he was very dear. Cause I made the suggestion to Mazer and to Jim that if they were going to designate a studio say for an artist, if his partner or his wife or husband in that case, were also artists of any kind of competence, that they do the two together so that they wouldn't have to go back over that ground. Because that's a location. And in Jim's case, he did that. But the Art Association didn't. And there were a couple of omissions that should have been, you know, coordinated.

T: Yeah. And the way the Monument put that show together—each institution seemed to sort of do their own thing. But the Monument was really beautiful.

J: I thought it was terrific.

S: But Jim Bakker, he's quite sensitive.

J: Very sensitive. Not that the Art Association wasn't.

S: But he has a respect for history more.

T: Yeah, it contextualized the art colony, the methodology, everything in a beautiful way.

J: I say this advisedly because I know that it's going to be on the record. But in fairness, because I like to be honest about things, I think that they did a beautiful job at the Art Association, but because of Michael Mazur's predilection for the more modern painters, and also I think a kind of a, let's put it this way, I think a lack of realization on his part. Unlike Jim who has an in-depth understanding of the art community.

S: Jim?

J: Bakker. Unlike Jim Bakker, he didn't really have and that I think this is more it than a predilection, let's say, he didn't really have a concept. What he had a concept of were people that were well-known, successful, but what I was looking at and what Jim was looking at, we were looking at the full perspective. And you take what's there and you sweep through it. And when I did my biography, that's how I wrote it, because my great mentor by proxy was Rewald, *The History of Impressionism*.

S: John Rewald.

J: Yes, *The History of Impressionism*. Who did timelines, who did the whole nine yards. He took the French, Desboutin and all of these painters that were associated with Degas, he put them all in there. He didn't just say Degas.

S: He did say Gauguin, but he mentions Bernard, he mentions—

J: Caillebotte. You know, people that—

S: Caillebotte. All these other secondary but very important because they enriched the whole—

J: Cause it was an art colony. It was an artists' thing. So that's how I feel about Provincetown. You've got to put in the whole nine yards. You talk about the people who studied with Henry at the point of say Malicoat, Yater, McKain. But there was also Ernest Irmer. Now, Irmer did not turn out to be the painter that any of these others did, but he was there. He was very kind of important. And he did a couple of really lovely things. The fact that he wasn't—didn't float to the top of that mix, that's not important.

T: And that—the idea of a colony bringing those people together and that exchange, too, creates a very dynamic environment. I think—that seems to me that Provincetown is a connector of these people. It's a point of intersection.

J: That's the dynamism. You don't just go through an artist's colony or a gallery and pick out the guys that are selling for whatever. You go through and you understand that without all of these people together, you couldn't have a single successful artist. Of any consequence. Because one especially in the arts it feeds. They feed each other.

T: One feeds off the other. Absolutely.

J: And that's what is so great about Provincetown.

S: Another thing that's great about Provincetown. And I think I'm right about this. It's one of the few art colonies where the different schools of art intermingled with the frequency that they did. As opposed to say the Cape Ann school of painting, the Monhegan Island school. By school I mean, it wasn't a school, but a colony.

J: A colony, a group.

S: They used to come every year. The same people all the time. Or the Gloucester, not the Gloucester, but the Ogunquit School. All of these wonderful places—

J: Rockport.

S: Rockport. That was very set in one attitude about art. Provincetown, we're in a mixmaster here. This is so wonderful. There was such an incredible—

J: But don't you think, too, that Provincetown was actually a living community of artists compared to all these other places that were summer only. Provincetown was summer, it's true, but I mean we weren't just summer.

S: Exactly. And many of the Provincetown artists like myself included did work in the community other than their painting in order to live, in order to be here, in order to enjoy the privilege of being in Provincetown rather than the city. So a lot of us went fishing, like Phil, myself and Johnny DeWitt and so many others. And many of them became secondary carpenters, some of them became frame makers, but they tried to integrate it to the community and they stayed here. This became their home.

J: And of course, we're at great risk now because—

S: Yeah, this is the biggest danger of all.

J: The matrix is no longer there from which to draw and it's sad.

S: I know six—

T: Yeah, I can really feel that.

S: I know six young painters, at least that I know, who would give their right arm to have a place in Provincetown and the nearest they can come to it is Eastham. Brewster. They come all the way from Brewster, Eastham, Harwich, all those—Chatham. Just to be here for one day, go to the Beachcombers or you know the exhibit at the Art Association. But they can't afford to come here and that's a shame.

T: Yeah, that is a shame. Absolutely. Absolutely. What do you think is unique about Provincetown owning an art collection? I mean, that's one of the things that I think is—

J: The art collection?

T: Yeah, I mean, how many towns in America have an art collection at all, let alone one of the depth and size of Provincetown's art collection?

S: I can't think of any other town. There is something comparable to our situation here that occurred—we found out—in Denmark. There was a town called, what was it called?

J: Oh, you were talking about the Jutland? The Jutland which is—

S: No, not the Jutland, the peninsula way out. The School of Skagen. The School of Skagen.

J: Oh, yes, the School of Skagen.

S: Boy, there were wonderful painters. Nobody knows about them—around here. But they were trained in France and then Italy.

J: But again, that was a colony like Pont-Aven.

S: But they still painted different. A lot of them were different.

J: But he's talking about a collection.

S: Well, the collection—they did have a, they got a collection.

J: Well, it wound up in Copenhagen.

S: No, no, no. In Skagen.

J: In Skagen? I see.

S: They took one of the biggest buildings there and they made a museum with all the paintings all around it.

J: Ah. Of course, we didn't go to Skagen.

S: But nothing like Provincetown. There's no place I know of. No place that I know of that has this.

J: Oh, I'll tell you the one place that would be somewhat comparable, Sal, would be St. Tropez.

S: Yeah, but that's a museum.

J: Well, that's a museum, yes, but it's small—

S: They don't live there. They can't afford to. Just like Provincetown. That's very chic. That's very rich.

T: Yes, a resort.

J: But a lot of people did paint there. Those colonies—

S: They did go there in the 20's. Like Seurat and people like that.

J: Well, then of course, gosh, I'm trying to think, you know, where Homer went.

S: You mean Tynemouth?

J: Well, the Tynemouth in England. We don't know whether that was a big colony or not.

S: No, it wasn't. That's why he chose it. He didn't want to be with artists. He's my favorite American artist. Cause he's so individual.

J: Such an iconoclast.

T: Yes, the ocean and the sole fisherman in the boat.

J: Well, the thing that I think made it possible was the fact that this is a small community. And it had all the superior assets that an artists in those days would want. The gorgeous light, the water. That's why Hawthorne chose it—the fishermen. And like Home her liked the Tynemouth and women and so forth. It had everything. But it also had a vital community. You know, there were a lot of people living here connected with the industry and tourism, too, for that matter.

S: I think if you want to formularize it, I think that the artist, whether it be painter, writer, poet or musician, functions best when they are related to a working community. That's why places like Yaddo and McDowell never produce anything because, either that or the people are already famous, then they go there. But they're not incubating beds. This place is still an incubating bed. This is still the farm team of painting in America like no other place.

J: Well, it had not only Hawthorne, but subsequently well even in Hawthorne's time it had a number of schools, you know, Webster and—

T: That's what's interesting to me is the number of different schools. Like you were talking about all these places with the colonies, it's typically one school. Here there were like you said a mixmaster.

J: No, no, no. Even in Hawthorne's day there was Webster—

T: Browne. George Elmer Browne. He had a meaningful school. And Webster.

S: Webster down here next to the Flagship.

J: They came—they sort of came, it was like a pilgrimage. Everybody came here. How wouldn't you come here, it was gorgeous? To start with, it was physically gorgeous and appetizing and everything else, you know. And the Portuguese people were truly colorful in those days.

S: And generous.

J: You know, they were the real thing. The fish stunk on the wharf sometimes, but that was the real thing.

S: Well, you went swimming in the bay, you had to push the tuna heads. Yeah. I done it myself. In those days.

J: And I loved, you know, recently they've gone crazy over a derelict hulls on the beach.

S: Oh, God.

J: But in those days, the derelict hulls were everywhere on the beach.

S: They deserve to die there. Leave them alone. They're like dinosaur fossils. Let them die there. I hate it when they clean up the beach.

J: When we first started in 1962 in the West End at Sal's Place, the beach was really a hazard, you couldn't go out there because of the broken glass. I mean, the kids I don't know how they wound up without tetanus and everything else.

S: Thousands of kids.

J: Because the beach was littered. We used to send the kids out with buckets and say go out and collect the glass, the broken glass and stuff that's on the beach.

T: And there's still, you go out there and there's a lot of broken glass. Cause the harbor, you know--

S: I don't know if you remember, a lot of painters like Boghosian, he had a great passion for beachcombing and he has the biggest collection of clay pipes you ever saw in your life.

J: You can't find those anymore.

T: Yeah, they're very hard to find, aren't they?

S: Very seldom. Very rare. He's got old ones. A beautiful collection.

J: And it attracted a diversity of painters, too. Not just the New York School, and the New York School of course was big in the 50's and 60's. I mean the painters that came here from earliest times were vastly different, diverse and...I think Ross' little book *Art in Narrow Streets* is probably the most important book that we have in terms of the art colony because it goes back far enough and it brings it up close enough so that you can see where all of this stuff. The only difficulty with that book is that it's not indexed so you have to really...he lists everybody is in that book. You need a minesweeper to go through it.

S: And when we had the museum, this wonderful lady, Dorothy Seckler who used to write for *Art in America*. She was a nationally known art historian and journalist, she got the idea of making a book and bringing it up to date. She did a lot of good work.

J: Yes. She did wonderful—that was 1977.

S: But she took most of the stuff from the Heritage Museum. Cause that was a source that she could use.

J: Yeah, Dorothy—she did a wonderful job. It's called *Provincetown Painters*.

S: If you don't know it, you ought to get it.

J: And it was done for the Everson Museum?

T: Is that right? Dorothy Seckler?

J: Dorothy Seckler. Provincetown Painters and it's either 1976 or 77 and it was done by the Everson Museum in Syracuse and Ronald Kupta was the director. He had been the director of the Chrysler Museum here in town.

S: Nice guy.

T: Did Chrysler give any work to the community?

J: Haha.

T: He took whatever he could?

J: He took it all with him.

T: He took everything he could with him. I bet. Was he when that museum was here, was he a center? Were people making donations to him as well? People viewed that as sort of a--

J: Oh, yes. Oh, yes. He was—he made a contribution, no question.

S: A lot of avant garde artists like—

T: Warhol, I believe.

S: Yeah, Warhol, for one.

J: He had a huge Pop Art show. You know, he was a big gun.

S: He was attracted to everything that glittered.

J: Well, when he first established himself in the museum, he did a Provincetown arts festival in 1958.

S: National. National Festival.

J: Or '59. '58 I think. And it was nice. It was huge. It was on the school grounds. The Veterans Memorial School grounds.

S: The Veterans School.

J: In tents. So it was big. He did a lot. He also promoted Hawthorne. He had a whole—

S: Well, he had a beautiful exhibit of Hawthorne. Big. Comprehensive. He did a lot of nice things.

J: He did a lot of good things. But he was disingenuous. Because he told people that he was collecting for Provincetown and that it would stay here and it was a lie. And when he left, he took probably one of the best Sandwich glass collections on the Cape. All of which had been given to him with the understanding that it stay here. Provincetown has been hugely looted.

T: Yeah, there's been a lot of off-color stuff that's gone on.

J: Well, I have to take some issue here with not by person to person or even organization to organization but just as a matter of principle. When I knew that the museum was failing and I knew that it would probably fail, I was desperate to save the archives and in fact the collection, because I knew and there was an interim there that the Monument Museum was very happy to take over everything and I really made a public mess about it. I wrote a letter to the advocate. And I said if the Monument Museum wishes to use this material on loan, that's acceptable by arrangement. By significant arrangement so that we know. But it's unacceptable to have the Town property assumed by a private organization because this was given to the Town. This comes to me because of what Chrysler did. The people who gave to us, it was part of our bio that it was given in perpetuity and it would be kept in perpetuity once we took it. We didn't take everything, although we took almost everything because we had very little in the beginning. But we did make judgments about what was appropriate. So once that had been given in perpetuity there was no way that you could go back on your word. I was very adamant about that, I said if you are going to do this, then I think I should inform the people that gave the work that they take it back. So we kind of sort of put a little bit of brakes on that, but they started to database a lot of our material. Which is okay. In a sense. We wanted—I personally want the material to be shared with the world. It's just that Provincetown has been so looted. I mean we have lost a lot of things. And we had to fight like tigers to get the Rose Dorothea cup. We had to fight.

S: Just a few years ago...

J: I had to take it before the Town Counsel.

S: Just a few years ago...Colton Waugh was given a commission by the First National Bank which was the bank, it was like Chase Manhattan.

J: This is before your time, I'm sure.

S: On Cape Cod, it was bedrock stability. Whoever thought that it would go. And Horace Hallett was the president. He was also the designer of the building. He was an architect as well. It was a beautiful building and he had these panels all around the bank done and Frederick Waugh and his son Colton did these beautiful paintings.

J: They looked like N.C. Wyeth things.

S: Handsome, handsome paintings of fishing and sailing.

J: And they were about eight feet tall.

S: They were eight feet tall. Each one. Well, when the First National sold, we got busy and said what are we gonna do about these paintings, we've got to keep them here. We went through holy hell.

J: We tried to save them.

T: And where did they go?

J: They disappeared.

S: Nobody was ever able to answer us where they went.

J: We traced them down to the Orleans bank that bought the First National and we knew the Vice President and President and they were friends of ours. And they pretended they didn't know, but I think they did know but I think they couldn't say. I think someone just grabbed them and took them down to Christie's. Sotheby's.

S: Probably sold to some—some Japanese collector or Arab. You know. Never discovered.

J: We have never discovered where they went. But we fought. We fought for them. I had Elmer Silva try. He was on our board. He was actually chairman for a while. And we could never find out.

T: And it seems like in a community that has such a history of art production and real, incredible important work that that art collection—the town having a collection, it's sort of incumbent upon the community to preserve that history.

J: Yes. It sure is. Yeah, it is.

T: And that work continues. So when the museum stopped, what happened to the art collection?

S: Oh, Jesus.

J: Well, it got totally dispersed throughout the buildings. I can tell you, if you have not been into the Highway Department, the Public Works Department. With Sandie Turner. Have you ever been in there?

T: No.

J: Go in the office and turn around and look what's in front of her. She's got the John Frazier in that office. This is a beautiful painting of Truro.

S: But at least it's up on the wall.

J: Oh, yes. Yes.

S: But they had stuff up in the attic, didn't they?

J: Well, no, no, the Grace Gouveia Building had only artifacts.

T: Not the artworks.

J: As far as I know, the only thing we've lost is Irving Roderick's head.

T: Oh, right. The mannequin, right?

J: We have been looking for that head. It's gorgeous. It's really—Mary Bono did a cast of his head, so it's an absolute replica of his head and it was marvelous because he had the perfect physiognomy.

S: What a head.

J: And so we have his body, his hands and his feet and everything else. But Doug went crazy, he wanted to find that head. And I did, too.

S: Who did?

J: Doug Johnstone.

S: Oh, Doug Johnstone. That'd make a great story.

J: I have to go back up to the—Doug and I went through that a couple of days and I immediately discovered the photographs which are now up in the library.

T: Oh, they're wonderful. The Rose Dorothea models.

J: I took all those pictures. Oh, yes. I took them as slides mostly and there was black and whites. We had them blown up. We went to Boston and they lined...

S: Oh, all the hours we spent.

J: Aren't they wonderful?

T: Yes, it's wonderful they're back on the walls.

J: But we have one more to go of very vast importance. When we did the Rose and it was almost during the period of the 80's, 80, 81, 2, 3, an artist by the name of Steve Toomey from Worcester did these gorgeous murals which were—the bowsprit faced the choir loft which is now the little room there, and we had each one of those panels was eight feet high.

S: Four by eight.

J: Four by eight and I think we had a half-dozen of them.

S: Oh, more than that.

J: And he painted the whole waterfront as it was in 1907. And these are wonderful, very muralesque, very authentic. And they disappeared except that I think that

they're in the garage. And I'm going to try to get them back somewhere. Somewhere, because they should be there with—

S: You can put them put up at the Seashore Pointe.

J: I don't know if the Town can accommodate these things because they're so big.

T: I bet, you know, after the Town Hall renovation, there's a lot of space to show—

J: Well, again, thankfully so there is a lot of good art in the Town Hall.

T: Right, the Moffett murals.

J: And not only that but Steve has done a good job with the Art Commission.

S: By the way, Taylor, did they take any provisions to protect those?

J: Oh, I'm sure they took a lot. Oh, everything is out.

T: I think the murals are actually still inside. But they're going to be covered when they do the interior work.

J: Oh, the murals. Oh, yes. Oh, the murals have to be inside. Oh, you have to. Yeah.

T: So they'll cover them when they actually go in and start opening the walls. They'll protect them.

J: No, you couldn't take those down. But everything else came out of the building. I mean, everything.

T: You know, this weekend, the *Philomena Manta*, all those big paintings, the George Elmer Browne painting, *Vespers*, they're all at the Monument now being exhibited. It was open last weekend so people could see it. And I've heard you could get so close to the *Philomena Manta* that you realize they're life size. Yeah, they're up at the Monument.

S: No kidding? They're at the—let's go.

T: You should really go and see. Cause you can get so close. Like you were talking about, I can only imagine at the Heritage Museum in that beautiful setting.

J: Well, it's the reverse of what you just said. Here you can get close to them, there you could get sixty feet away and it was gorgeous to see that. It was like looking at the *Night Watch*. Sal was right. We, of course, we haven't talked about Napi Van Derek's great collection either. And that represents the other side of what makes Provincetown so great in the sense that we have had several real true patrons and he's probably the major one in a sense. Because what he collected over the years. Plus his father was director of the Art Association for a couple years. And his whole family is very artistic. So he just has this passion for Provincetown art and he's

collected this magnificent collection and I think everyone is worried about its destination, particularly him.

T: I know he was talking about the Monument, about donating to them.

S: Yeah, but there seems to be an impasse.

T: They don't have a ton of exhibition space and the storage.

J: He wants them to build something.

T: Yeah, I don't think—certainly now with the money situation, everyone is just trying to keep the lights on.

J: I keep pushing Napi to one of two things either to accommodate some of it in his own property or to make a lease with the Town and use the Old Library building. Because there is a good deal of exhibition wall in that building.

S: It's true, you need a lot of walls for that.

T: That's an important building, that building. It should have a role in the community.

S: Second oldest public library in the country.

J: That building was just nominated a year before we got the museum nominated. She was built in 1874. Maybe I'm wrong about that.

T: I think you're right. 74 or 76.

J: It was in there somewhere. Of course the museum was 1860. But those two buildings—nothing can happen to that building. I get very passionate about that building. And so I know that that building should be used for something like that and Napi is kind of excited about that. But you see, we need someone to get it off the ground, the catalyst to get it off the ground. It's a lot of work. But he's the other arm of the idea of the town's matrix, somebody like Napi who is essential.

T: And it's amazing the—when you look at the Town Collection and the collection the Art Association has and the Monument and people like Napi has, there is still an incredible amount of art in this community. It's really amazing.

S: Taylor, up until twenty years ago, I could have named you six houses in town that had 20 or 30 major paintings in their houses. Yeah. I couldn't believe it.

T: And so much of that has been lost.

S: Yeah.

T: And Ruth Hiebert was one of them?

S: Oh well, her stuff fortunately—

T: A lot went to the Art Association.

S: Yeah, a lot of it went to the Art Association fortunately. But this guy Mr. Rogers, I forget his first name, he had 20 or 30 major paintings, beautiful stuff. I don't know what happened to it.