

Thomas E. Thorne

Coming to William and Mary in 1940 to teach painting in the fine arts department (which then included painting, sculpture, architecture, drama, and music), Tom Thorne observed many changes in that department and in the college at large until his retirement in 1975. He spoke freely of these in this interview, taped shortly after his retirement.

Mr. Thorne added a few notes of explanation to the following typescript.

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CASSETTE 50

Interviewee Thomas E. Thorne

Date of interview October 16, 1975

Place 209 Burnside Lane, Williamsburg

Interviewer Emily Williams

Session number 1

Length of tape 90 mins.

Contents:

Approximate time:

instruction in fine arts, 1940	}	10 mins.
Leslie Cheek's philosophy		10 mins.
connection with WPM theatre		14 mins.
nature of department in pre-war years, changes caused by World War II		11 mins.
growth of fine arts department		20 mins.
quarters - old Taliferro	}	10 mins.
- projects to replace		
- plans for new building		
recollections of Bryan and Pennington		2 mins.
special assignments - Chandler's inauguration		1 min.
- commencement		2 mins.
- acquisitions		5 mins.
A.D. Chandler - anecdotes		12 mins.
Lord Beletcourt statue		

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CASSETTE 51

Interviewee Thomas E. Thorne

Date of interview _____

Place _____

Interviewer _____

Session number 1

Length of tape 80 mins.

Contents:

Approximate time:

war/work program	3 mins.
camouflage course	2 mins.
college bastions, college oak	3 mins.
war dead marker, Wren marker, signs	4 mins.
Chinese collection	12 mins.
athletic scandal, Pomiret's role	8 mins.
Pomiret's problems with Board of Visitors	10 mins.
Charlie Duke's role	20 mins.
administrative, dining hall	
lodges	
Pomiret, Board of Visitors, state politics	7 mins.
selection of Chandler	1 min.
design of Phi Beta Kappa Hall	3 mins.
selection of Chandler	4 mins.
Colleges of W & M, Paschall administration	

Thomas E. Thorne

October 16, 1975

Williamsburg, Va.

Williams: What was the state of the fine arts department when you came in 1940?

Thorne: ~~Well~~ in 1940 the department was three years old and the sculptor, Mr. Edwin Rust, was the head of the department, ~~and~~ Mr. Leslie Cheek, ^{the} founder and ^[former] head of the department, had left to become the director of a museum ⁱⁿ at Baltimore. Miss Hunt, one of the original fine arts department ^[members] who had been on the campus much earlier but more ~~or~~ less closely associated with the English department, ~~she~~ was the director of the theater. The new people that they brought in ^{were:} ~~was~~ the designer, Miss Frankel; a technician, Mr. Arthur Ross; Mr. Cheek acted as the ^{architect} ~~sculptor~~, Mr. Leonard Haber acted as the painter. Mr. Haber left the year before I came in 1940 -- he left ^{at} ~~in~~ the end of '39 and Miss Frankel left at the same time, so there had to be new appointments ^{to replace} for them. Mr. Cheek left a little bit earlier, ^(DOUGHTY) ~~and~~ Mr. Lloyd ~~Dowdy~~ was the architect, ~~and~~ his job, like all of us, was ^{to} ~~to~~ not only ^{and} teach courses in the history of architecture, ^{such as} in the different arts -- theater, music -- but to also ^(WORKING) ~~be~~ an architect. -- In other words, to do some designing on his own, ~~that was one of the ideas.~~ The music people were involved with the department, particularly in the big basic course, which was called Fine Arts 200, ^(the catalogue) ~~and~~ in small print it was the equivalent of English 200, which didn't work out

] quite that way. ~~but~~ we had at the time ~~of~~ about sixty people taking the course, and the course was given in two sections because the seating capacity was only forty in the ^{(DARK CLASS) (painted black)} room in the old fine arts building. The problems of giving a survey course of all the arts, particularly ~~by~~ adding theater and music to the major visual arts, was really astronomical, ^(and William and Mary) and ~~it~~ was probably one of the few colleges in the country that attempted it. On the other hand, the people who had been through the course and ~~so~~ to speak ^{and} did their homework ~~felt~~ felt that they got a great deal out of it, ~~but~~ it was a real problem because each person teaching in the class had to lecture and was responsible for grading his section of the course, which meant that when we had quizzes ^{and} ~~when~~ ~~we had~~ examinations, everybody sort of did their part, and ~~it~~ it was quite a job to coordinate. We invited people from out of the department -- Dr. George Ryan in the classics, people from the history ^(dept) Dr. Bruce McCully was one of those invited) -- and they gave background lectures for each of the major periods of art history. ~~And~~ I'm talking about the arts in the Wagnerian sense. The idea of all the arts -- music, theater, dance ~~(we didn't actually do as much with dance, but it was involved in the theater)~~, ^{painting, and} architecture ^{came in} sculpture ^{were} ^(involved in the sets). The music people remained more or less separate from us. Allan Sly, who was a ^{lecturer} of the Royal Academy of Music in London, was presumably the senior member of ~~the music department of~~ ^{of the department,} the music section. But a person who majored in that had to

We
 major in fine arts ~~and you~~ had five basic history courses ~~and~~
~~We had~~ the big survey course, Fine Arts 200, which surveyed
 the world plus ~~And then we had~~ each member ^{did} a survey
 history of art of their particular field: a history of paint-
 ing, a history of architecture, a history of sculpture, a
 history of music, ^{or} and a history of theater. ~~And~~ any major
 in the department had to take at least three out of the
 five histories; Well, you could get along with taking
 architecture, painting, and sculpture, but you could get
 architecture and painting and then take music or you could
~~get painting, music, and theater;~~ You had a choice. We had
 only fifteen majors in 1940, and that meant that the faculty
 and student relationships were very close and very personal,
 which was, I think, a very wonderful thing, ^{--->} rather expensive
 thing to operate, but it was a very nice thing. # The theater was
 the keystone, according to Mr. Cheek, and Leslie was very much
 interested in the idea that the theater had within its frame-
 work architecture ~~in the setting,~~ painting ~~in the setting,~~
~~and~~ sculpture in the settings, and then you had the acting ~~with~~
~~the theater~~ and the music ~~that would go~~. For instance, at
 least one of the productions each year seemed to have been a
 musical, and since ~~they~~ wanted to indoctrinate Williamsburg into
 the musical theater with some ease, ~~they~~ usually chose Gilbert
 and Sullivan. Nothing complicated. Once and awhile they'd
 do something rather spectacular, ~~but~~ (most of the time it was
 some classic musical event), ^{generally} but ~~most of the time~~ it was Gil-

bert and Sullivan ~~and~~ this gave everybody a very enjoyable time, ~~you see~~. There were four plays a year and ~~again~~, the painter was asked to design the posters -- that was part of my job to design posters, and it was rather strenuous at times along with doing your ^{class} work ~~to~~ to (also work) in the theater. I remember one time we had some dissension about the work in the theater. The scene designer, Miss Gorman, was working very hard on costumes, and she just didn't have too much time to do the proper detailed drawings of the stage set, so she turned over the drawings ~~without~~ without any scale, (the measurements were very rough) and the result was that she and Mr. Ross were not feeling too happy about each other. We had the most horrible-looking setting for Mary of Scotland. She had indicated that she wanted a "warm pink" to play over the stone structure for the background. The "warm pink" turned out to be the brightest pink imaginable, and the result was that I took my whole painting class over, and we spent ^{the} the whole afternoon (before the play opened that night at ^{8:00} eight o'clock with brushes splattering brown paint over this bright pink to try to tone it ^{down}. Well, it was all ironed out. ^{Eventually both} Basically, Mr. Ross and Miss Gorman left. She went on to another job, and he went on to ~~design~~ design in New York City ^(for television).

Williams: You said that theater was the key³stone of this -- but Miss Hunt wasn't the keystone, Leslie Cheek was. Is that correct?

Thorne: Leslie Cheek was the head of the department ^{As} Miss Hunt said ~~that~~

Leslie was very strange in a way, very human. Whenever he wanted something very special he would invite the fine arts people all in to the luncheon room in the [#]old building around a round table and serve them sherry. Then he would announce what he wanted. ~~And usually it was double duty, so to speak.~~ No, Miss Hunt was the director of the theater. She did that, but Leslie was the one who had a great deal of say about the choosing of the play, ~~and~~ it was not Miss Hunt's taste or her knowledge about ~~that~~ the theater that ~~would~~ ^{was used} choose ⁷ individually to select the play. It was sort of a committee. They did this because they felt that Miss Hunt was thinking in terms of teaching the students and/or giving them theater experience, which was very good, but I think that Cheek was primarily a showman, and he felt that to get the backing ~~that~~ he needed for the fine arts department and to present the arts as they should, you had to cater to a certain common denominator or what people liked. That's why the Gilbert and Sullivan. He wasn't going to do a Wagnerian opera or anything that was really an extension, ~~and~~ ^e something that was really ^e challenging, because he didn't feel that Williamsburg and the students, ^e either, would take it. You have to remember that in those days a great many of our male students were being attracted to William and Mary because of the football -- we had a big football team then -- and because the college wanted desperately to build up the number of males in the student body versus the rather large number of girls we

could always attract ~~and~~ the result was that some of these boys had no background in the theater and no background in the arts, and so to get them interested, you had to introduce them to something they could understand rather easily. I think this was all to the good, but I remember hearing ~~about~~ (but not really knowing) ^{about talking} that they took the selection of the plays away from Miss Hunt because she was choosing rather esoteric plays, and they wanted some nice, old common theater. ~~And of course~~ she became very adept at two types: George Bernard Shaw and ~~the other type that she did very well was~~ Shakespeare. She did awfully ^{well} good with Shakespeare, considering that Shakespeare is not an easy playwright to produce. But her Shaw was superb. Now when we did Murder in the Cathedral, Mr. Boyt, who was the designer, ~~he~~ practically took the direction away from her. He kept yelling at her, ~~so to speak~~ that she ^{couldn't do} was doing it right, ~~and so forth~~ and she sort of acquiesced. ~~I think she realized that somehow she was getting the idea and~~ Boyt, of course, was highly involved; He was not only the scene designer then, but he was also quite an actor, and in several plays he took over the acting. This was during the war, you see, when we didn't have too many students, ~~and~~ often times we would get someone from Fort Eustis to be a lead, and then he would be called up and we just didn't have him. June and The Paycock, one of the Irish plays. - Four days before the play was to go on the boy was called up -- the lead -- and John Boyt took the lead and did a beautiful job, ~~and~~ Anna Belle

Koenig, one of our best actresses, played the lead ^{opposite?} against him, and they did a marvelous job. He went bouncing around like this wild-eyed Irishman, and she was wonderful.

Williams: Did this not cause friction in the department ^{with} ~~for~~ Miss Hunt, who had had control of the theater?

Thorne: Miss Hunt did a beautiful job because I think she recognized -- and this was one of the things that was remarkable -- she ~~recognized~~ the talented ^{of} John ^{Boy} and she recognized that he wasn't trying to be nasty to her as an individual, he was just trying to make the play function, and so she did not resent it. ^{Oh,} I think she had to resent it a little bit, but she really didn't act that way; she was a real lady about it.

Williams: Did this go for Leslie Cheek as well?

Thorne: I wasn't here when Leslie was here. I don't think Leslie ever came directly out and was obnoxious in any way; I think it was just sort of an undercurrent, and I think he probably talked it over with the dean of the faculty and with the president of the college, and they more or less told him, I think, that he ~~sort of~~ had to work it out with Miss Hunt -- which he did. He was in Baltimore just before the war, you see, just before Pearl Harbor. They put on a production up there, and it was about that time ^{that} he got in touch ^{with} Althea and literally ~~humbly~~ apologized because I don't think he realized what a talent she had for bringing out the best in students. Now one criticism that used to be levied at her, which I couldn't blame her for, she was always looking out for people

who could do certain things which would fit into a choice
 of play. Now, when we had twins here -- the Bray twins,
~~you see~~ -- well, ~~what~~ the dickens, they put on ~~one of the~~
~~Shakespeare plays that had to do something with~~ The Boys
From Syracuse, ~~you see~~. They were perfect. We didn't
~~even know~~ ~~the faculty~~. I had some of them in my
 classes, and I never knew one from the other; I really
 didn't. We had an awful time with them. And the little
 devils. One would come to class and the other one would
 be out doing something -- they were in the wrong class.
 She was criticized for that, but it just simply meant that
 she recognized these talents, and every now and then we had
 some difficulties because she felt that all of these stu-
 dents in the theater should have a thorough grounding; they
 shouldn't be stars immediately. I won't mention the name,
 but one little girl came in, and she was going to be "the
 star" and she had a lot of talent, a tremendous amount of
 talent, but she didn't do all the things she wanted in
 the theater right away, so she went off to another school.
 Much later, she did go on to New York, and she worked up
 quite a reputation in the theater, but she was impatient,
 that was all. And Miss Hunt didn't believe in that. She
 believed in a thorough grounding. ~~Now all of us were sup-~~
~~posed to -- for instance, the painter was supposed to exhibit~~
~~and paint.~~ We were all supposedly to do our work within the
 confines of the fine arts building as much as possible so that

the students could become involved and watch a professional ~~work~~
 (so to speak) work. For instance, Mr. Rust was ~~As~~ when I
 came ~~to~~ working on a memorial (I think an urn), for the
 Cheek family ~~and~~ he was working this out in clay, and then
 we saw the casting of it into plaster, and the finished
 plaster was then sent off to be made into bronze. I was
 trying to exhibit at ~~the~~ shows, and I began to send ~~to the~~
~~Virginia Museum and send~~ water colors and drawings ^{to the Virginia Museum,} and
~~so forth.~~ The architect ^{of} -- course, there ^{wasn't much} weren't ^{more}
~~than one~~ building going ^{on} right then, but he was involved
 with some restoration, ~~or restoring buildings and so forth~~
 and people would come to him. The music people ~~some~~ ^{times} of
~~us~~ caused dissension because they ~~used~~ to grab these stu-
~~dents, and they would make music Sunday morning and they~~
~~would have rehearsals and~~ the number of people who were
 really talented ~~is~~ shall we say ~~as~~ fiddle players or
 something of that ^{nature} were fairly limited ~~and~~ the result was
 that one group wanted to play quartet music and another group
 wanted to play orchestral music. Well, the fiddle players
 couldn't be in both places, and so we had some dissension ^t because
 of that -- ~~but they were trying to make music all over the~~
~~place and this~~ ^{But} I think ~~the~~ whole idea behind the original
 fine arts set ^{up} was excellent. This is gone [#] and the things
 that first started the change, of course, was the external
 problem of the war. Pearl Harbor -- we were ~~all~~ listening to
 Germaine Hazareth singing down in the old theater (the Colonial

(Hazerot)

(Prof of Philosophy at W&M)

Williamsburg Theater) it was a benefit: "Bundles for Britain" and then suddenly things began to happen right in the middle of the concert. People were being tapped (these were people from Fort Eustis) and so that was the first knowledge a lot of us had of Pearl Harbor. Well, immediately ^{Doughty} Lloyd Dowdy, the architect, was called up as a reserve officer, and he had to leave by -- I think he left by the middle of January. Well, the question was:

what to do? The courses in architecture, of course, immediately were a problem, and we ~~literally~~ had to drop (at least temporarily) the drafting ^{design} architecture. [For]

~~and then~~ the history of architecture ~~we'd gotten in~~ ^{hired Allan Jones} touch with, a painter down in Newport News, who'd gone to the Pennsylvania Academy; ^{as} he came up and taught the architecture course. We went along ^{the} best we could.

In 1946 it was a question of what would we do to replace an architect who indicated he was not coming back to teach?

^{DOUGHTY} Mr. Dowdy said, "I've got to make a decision. I think that I should, in fairness to my family, go into an architectural firm rather than confine myself to teaching, which is so limited in potential earnings," and he went with a firm in New York which he is still with, ^{Rahn} Garne & Jacobs. ~~And~~ he is now one of the partners and he comes down periodically. He sent one (Michael) of his sons to William and Mary.) The question was: what to do? Did we want to teach architecture on the same scale and

? → coordinate it as ^{before} well, and then I went over to the dean's office

(At the time it was Dr. James W. Miller) and Dr. Miller con-
 vinced ^{me} that perhaps it was best (to not) try and get an archi-
 tect because teaching salaries at that time were not very
 high. You could expect an ^a beginning salary at the very
 most ^a around \$2500, and it was not attractive to decent people
 in the field of architecture; That's all there was to it.
 This is a reality. And then, of course, we decided that we
 could make some sort of an arrangement with Colonial Williams-
 burg to teach the course in architecture, and we were very
 fortunate in having A. Lawrence ^{Kocher} Kocher, who had been a profes-
 sor of architecture at Pennsylvania State and also at the
 University of Virginia, ^{who} and he was here with Colonial Wil-
 liamsburg working on the archives, and he had brought with him
 Howard ^a Dearstyne, ^{or} ^{who was} ~~We got Howard Dearstyne~~ appointed to Colonial
 Williamsburg, and Howard was the only American to completely
 go through the course of the ^(Bauhaus) Bauhaus in Germany and was a great
 friend of Mies Van der Rohe and Walter Gropius. Howard be-
 came the assistant of Mr. ^{Kocher} Kocher, and Mr. ^{Kocher} Kocher said he would
 gladly teach a course for us at the college, but he also wanted
 us to appoint Howard ^{Dearstyne} Dearstyne to assist him -- which we did. ^(Dearstyne)
~~And~~ I think the administration was most generous in having two
 men teach one course, and they built up that course tremendously.
 We had no one teaching history of architecture as such. ~~We had~~
 -- in other words, we were only having half of our ^{idea} idea in
 architecture ^{taught} going on and so what we were going to do -- we
 were ~~teaching half of the architecture~~ ^{teaching} teaching half of the architecture. Could we bring in

(Kocher)

(Kocher)

(Dearstyne)

somebody to teach the whole thing? We didn't think we could, so Dean Miller suggested that perhaps like all other colleges, we should think in terms of ^{the} history of art. ^{So} I scurried around, and I found that there was a young doctoral candidate from Yale, Richard Newman, and that he was ready to go into the business, but that he had not finished his dissertation. So I happened to be up in Guilford, Connecticut (we had a summer place at Indian ^{Cove}) and so I got in touch with Dick Newman, and he came down and ^I we interviewed him and thought highly of my interview. (In those days, the head of the department was responsible and you could ask the opinion of some of your faculty if you wanted to, there was no requirement to have a completely democratic mess or whatever you want to call it, so I think we made a very good selection this way. You didn't have everybody putting their finger into the stew and mixing it all up.) Dick had had a liberal arts background at Dartmouth, which means ^{that} he understood ^(the program I a) that ~~William and Mary~~ was a liberal arts college. He had been an English major (and we all recognized, even then, that the art students did not always write their theses with the best English in the world) and ^{then} he had gone to Yale and taken ^{up} a special course in the humanities which they were giving then under an art title. That ^{program} failed and he shifted over to history of art and became one of the ^{students} at Yale who studied under the famous Frenchman Raymond Doussé ^{Focillon} (He was a medievalist). ~~He had to go to war and he had been~~

(Belle Lettres)

~~in the Engineer's corps~~ and he had married another young lady who had gone to Yale in art history, so both he and his wife were interested in art history.

Williams: Was there any kind of resistance within the department to going into art history?

Thorne: No. I think everybody recognized ^{the situation} there was no resistance at all. In fact, I think, the general consensus was "well, this is the way things are going; this is the way it should be." There was no resistance whatsoever. I mean once we did it, there was no resistance. Of course, you must remember, that the department, except for Miss Hunt, was in a state of flux. Just before the war, for instance, Mr. Sly and the director of the band, Raymond Doussé, and several ^(Doussé) others were gone. Mr. Sly was difficult to work with, and the administration indicated to me that they didn't want to see him anymore. I told him when he had a chance to go out to Missouri or Illinois ^{Monticello College, Ill} that he better take it. Mr. Doussé was released from the college employ because of some of his actions. The sculptor, ~~you see,~~ Ted Rust, went to war in '42. He joined up with the American Red Cross as an ambulance driver, etc., and that's how I got into the picture. I was appointed as acting chairman in the spring of '43. Another thing, I think, as an academic person, Dr. Pomfret, who had been elected president in '42, ~~I think he~~ was interested in putting in a history of art person as opposed to this rather artistic, Wagnerian idea of Leslie Cheek. I think it appealed a little bit more ^{to his} personal idea of a liberal arts program.

So it was all in the way it worked out.

Williams: Would it have happened this way without the war?

Thorne: Probably not. It may have eventually, but not so abruptly.

and I think this sort of thing happens ^{ed} quicker when these ^{influences} outside ~~forces~~ hit us. (And then the next thing that we knew, of course, within the department, there were people who were trying -- for instance, go out and teach music and the idea was that it was very difficult to teach music without more music training and you see, with the fine arts set-up, even a music major couldn't take too many music courses because he had to take all these other things. And so the result was that the people who took the most music were people who actually majored in philosophy. By majoring in philosophy they could rid ^{themselves} of their concentration quicker and so then they would take all these music courses. I think one girl who graduated was actually a music major; she had more courses in music than she had in philosophy.) But this was a technicality that got going and so there began to be pressures to break up the department. Also, it was a real headache because how do you finance a department that has a theater, that has a regular fine arts section (which had ^{or} laboratories), and then it has music, with all the problems of running a band and an orchestra and so forth? It was a terrible situation in many ways because we were ~~the~~ the band and the orchestra had mostly donated instruments, some of them the most awful things you've ever seen -- bent up old horns and whatnot. I think the college

occasionally would buy something, such as a big tuba or something of that sort, because the students just couldn't buy those things. We had a bass fiddle that was in the repair shop most of the time; The college did pay for the repairs, but I don't know where the fiddle came from; it wasn't very much. In 1942-43, we were charging all of our students a ^{\$10} ~~ten dollar~~ lab fee for which they got nothing, absolutely nothing. They got the use of the tables and they got the use of easels and things like that, but nothing was coming back to them. Now ~~there~~ ^{there were} were lab fees in physics, biology, so forth, ~~and these lab fees are~~ ^{there were} also for some other classes, also, but ~~and~~ the students got their lab fees back in the materials they were using. There was a lot of controversy over the lab fees, so Dr. Pomfret said, "Let's eliminate them. What we'll do is, we'll raise the tuition a little bit"-- shall we say ^{\$5} ~~five dollars~~ per person -- and that would equate to the ^{\$10} ~~ten dollars~~ and so forth. I don't know exactly what happened but we had a lab fee. Well, ~~then~~ the old boys in the different departments didn't know how to handle finances; it was really very strange because I can remember when we were all called in in order to take away from our individual budgets that we had been given under this new non-lab system ^{because} ~~called the lab-fee system.~~ And Dr. Davis ^{of Biology} had refused to buy biology microscopes ten at a time. He said, "it isn't fair," so the only way to do it was to buy a hundred at a time. It meant that all of the other departments in order to ~~had to~~

O.K. to take
out the period
portions? Does
it make better
sense?

keep that old bozo in microscopes // had to give him half
 our lab fees ^{so} ~~in order~~ that he could supply his people with
 a hundred microscopes in one year. It was a very strange
 situation that we were working with ~~and~~ of course, over a
 period of years ^{has} what ^{is} happened is the lab fees ~~— all~~
~~the money for our labs~~ ^{ve} has gone up slowly but surely,
 but inflation has gone up three or four times as fast, so
 really when I left, with the new additions and with infla-
 tion, we were practically at zero, if not less. What they're
 running on now I don't know, but I think that nowadays they're [on]
 much less. ~~But anyway, it was a very peculiar thing.~~ ^{II} Anyway we did,
 under Mr. Pomfret, begin to buy supplies for our students,
~~so~~ this was a good thing because a lot of our students would
 not have been able to work properly if they'd had to buy
 their supplies themselves ~~and~~ [#] so the department began to grow
 because of ^{the} ~~eliminating~~ ^{as} the lab fees. Then the fine print in
 the catalog ^F for Fine Arts 200 ~~was~~ changed to equal print with
 English 200, and so we immediately jumped from a registration of
 about ⁶⁰ ~~sixty~~ in two sections to a registratin ¹²⁵⁰ of ~~one hundred and~~
~~twenty-five~~ and within a few years we were filling Washington
 100, which was not the best place to work in. It was very
 resonant because ^{were} of the walls ^{being} of shiny tile, and the
 ceiling was not correctly fixed, but it was a lively room,
 and you could talk in it very decently. Then the architects
 came in and re-did it and made it worse because they put
 acoustical tile over the speakers' area. So the speaker, ^s instead

offhaving a nice sounding board to throw their voice out, ~~it~~
 couldn't do anything; it was just muffled, ~~and~~ so we had to
 go to a sound system, which was a terrible mess, ~~and so forth~~
 And then, of course, another change that came in, of course,
 was the ~~eventually~~, ^{et} instead of teaching Fine Arts 200 as
 a collaborative ^{effort}, we decided, for continuity's sake,
 to give Dr. Newman the course as his course, very much like
 the famous history course (Dr. Fowler's course). Now this
 does something good, but it also takes something away from
 it. It means that you get only one man's opinion all the
 way through, but you do get continuity and ~~it does mean~~
~~that everybody more or less has their own way of delivering~~
~~and~~ Dr. Newman believes in a minimum of slides -- in other
 words, the visual material ^s had been reduced. The verbal
 material ^s had been increased, which is perhaps due to his
 English background ~~and the~~ result was that, physically, he
 used to fry a slide every now and then. He'd get
 excited and talk about one [#]forten minutes. The result was
 that some of the slides would ~~literally~~ melt! So
~~slowly but surely~~ Mr. Roseberg, ~~who was in the course,~~ finally
 did only the Oriental section because Dr. Newman didn't know
 anything about that. My painting was done by Dr. Newman ~~and~~
~~so forth~~. So ^{that} the course became "his" course. I'm sorry in a
 way, we did that, but it was more convenient to run it that
 way. Then when we moved into the new building, of course, [Fine Arts]
 200 became so popular ~~and with the~~ -- there were 224 fixed

seats in the large lecture room and ~~on the regular meetings~~
~~of the class~~ the room was sometimes crowded up to about
 240 with some extra seats put in so we ran, ~~one year,~~
~~I think it was around '68 or '69~~ we ran two sections, ^{one year (I think it}
 I had a section of 85, and Dr. Newman had a full section,
~~so it was an awfully filled-up thing.~~

Williams: You're describing the conditions in Washington, Hall, but what
 were conditions like over in Old Taliaferro, which was your

Thorne: Well, in Old Taliaferro we had what we call^{ed} the "black hole".
 The room had been designed simply by taking two or three
 rooms that had been dormitory room^s originally and just gutting
 them. And then upstairs the small rooms were also taken over,
 and part of the flooring was left to create a projection room.
 The projection was terrible. We had a delin^{ear} scope
~~which is simply by using paper material~~ (in other words,
 books and slides^{and prints} mounted on black paper) or prints mounted on
 black paper and we had janitors who used to run the machines
 and they had to lie on mattresses to run them because the
 machine was right on the floor and was angled down and the entire
 room (including the windows) was painted black, with black
 paint and the lectern was red (we had a little platform). The
 seats were tiered back and then we had a blackboard^{and a big screen} directly
 behind the speaker and a big screen. And so it was a fairly
 small room; I think we could get forty people into it or even
 forty-five if you crowded people in -- it was not too satisfac-
 tory. The acoustics weren't too bad but the black walls were

(Doughty) such that ~~of~~ I can remember having an 8:00 and the students ^{coming} used to come in and fall ^{ing} asleep. ~~A lot of us~~ I remember Lloyd Dewey, and I ~~a lot of us, we~~ used to throw chalk at them to wake them up. So, ~~really~~ it was quite an informal sort of thing.

Williams: Old Taliaferro, ~~structurally, you were telling me the other~~ day, ~~was slightly unsound, you were telling me the other days~~

Thorne: Well, it was much tougher than anyone thought ~~but what had~~ happened when they ~~you see, the first thing~~ it had been built as a dormitory. It didn't even have any inside plumbing, ~~The~~ male occupants had to go down to a place they called "little Egypt" which is down near what is now the power plant. After being used as a dormitory for sometime, in the '20s I think it was briefly an administration building, and the office at the end of the building on the first floor on the west side was President ^[W.A.C.] Chandler's office. I had it later and I used to think of him ^{these} because the stories ^{and students} used to be told about how he used to watch out the window at faculty ^{and students} passing by ~~and students and~~ every now and then he'd call someone in, frighten them to death. The building was ready to be demolished, and Leslie Cheek took it and started at the first floor ^[he] and took out one-half the building inside and made two studios -- one for sculpture and for the theater ^{one} -- and the ceilings had to be tall because of the ^{fourteen-} ~~14-foot~~ requirement on ceiling. ³ So they went way down and put sort of a cement floor ¹ in right at ground level for that, and the regular level of the floors, you

see, was probably four feet up higher. They gained some footage by doing that, so you had two levels in the sculpture and scenery rooms. Then they had to ~~do~~ since they'd knocked out supports ~~so~~ they had to put some iron pipes in ^{periodically} to support the second floor ~~and they were periodically along.~~ Then ~~they went upstairs and they kept one room as a faculty lunch room-round table discussion room, so forth, conference room;~~ it had a little kitchenette and a place for people to hang their ^{coats} ~~clothes~~ right next to the kitchenette; and then they had the lecture room on one side. On the other side was a library where ~~again~~ they pulled out the rooms, and the pipes were beautifully covered up with these wooden supports ~~to~~ ~~and they looked like~~ columns ~~but~~ (they had to put the pipes in to support the third floor). They had wall-to-wall ^{built-in} carpeting in the library and ~~built-in~~ very simple ⁱⁿ tables ~~in~~ (they weren't really tables, they were sort of benches that were built-in) and everything was very nicely planned, and the lighting was indirect, ~~which was~~ a very simple scheme by which you ^{nailed} took COVE molding around a plank to make the little shallow tray, then you put lights inside (ordinary bulbs) that threw the light up against the ceiling. ^{Over} The place where the so-called librarian would sit, ~~the little librarian's desk~~ ~~which was built-in around these columns or supports, the ceiling~~ was indirect lighting again and was simply architectural drafting cloth with marks indicated by using black wire ~~so~~ it was sort of a grill, and the light came down indirectly from

above ^{and} it was inexpensively but interestingly done. We didn't have very much money. There's a story (and I don't know whether it's true or not but it sounds ^{a likely} like the situation) that Mr. Cheek authorized or bought and paid for out of his own money some things that he wanted to fix up his office. He presented the bill, and the college auditor refused to pay it because it had not been authorized. He went to see Mr. Bryan, the president, and Mr. Bryan said "Leslie, you ought to know better; you'll have to pay for that." And the story is that he did have to pay for some of the things he did himself. Then the third floor of the building was on the Jamestown Road side. They ^{put} one huge ^{continuous} set of dormer windows ^{up there,} ~~one continuous set of windows,~~ which gave it a studio appearance ~~up there~~ and very nice light because (it was primarily north light) ~~and~~ then under the eaves, to the right and left of the windows, we had lockers because that was absolutely unusable space. On the other side of the building up there (on the south side of the building), there was an office and then of course the other rooms were knocked off because of the projection room. The plumbing was fascinating. The ladies' room was on the top floor, way at the end of the building, and later it became sort of a passage through to the fire escape that was added on sort of as a bandaid to keep the building from falling down under Admiral Chandler's reign. ^[Before that] We didn't have any fire escape. The staircase had a fantastically handsome decorative feature

which went all the way from the first floor ^{up} through and was
 later condemned by the fire marshalls as a chimney ~~and~~ against
~~the~~ the back wall of this chimney Ted Ross ^{had} sculpted the
 various arts in low relief and either side were planters
~~of very handsome green spikes~~ with very handsome green plants
 in them ~~and these plants~~ we had a duplicate set of these
 plants that ~~was~~ kept in the greenhouse so that they could be
 periodically exchanged. Water was pumped way up to the top
 of this arrangement and came down over pieces of glass in
 drips, ~~which~~ which was fine at first but was a headache when I
 became head of the department. It was just impossible to
 handle because by that time the Williamsburg water, which was
 being pumped ^{from a deep well} was full of all sorts of natural salts, and the
 salt deposits on the glass meant that these pieces of glass
 had to be taken out practically every six months and scraped
 completely. Then we began to get leaks and other things,
 and finally we stopped the fountain. The next thing we stopped,
 of course, was the plants. Then the fire marshalls came along
 and ~~again~~ in the middle '50s ^{and} he made us put a flooring in.
 The sculptured panels were still kept. The top panel
 we retained and took up to the new building. Some day
 I hope somebody will take the trouble of ^{putting} it up.

(Rust)

Williams: You had told me how when a train came by there that --

Thorne: Oh, that was a frightening experience because the building
 was built with very shallow foundations, and on top of that
^{under the} the foundation material was a combination of stratas of sand

and blue clay ^L and later when they were working on the ~~student~~
~~union, or the student campus center~~ they were taking borings
 directly behind our building, and they went down ^{fifty-five} ~~55~~ feet, and
 this was all they found all the way ^{and} that's one reason
 for the campus center having a construction that is literally
 a cement bolt, because of this peculiar terrain. Evidently ~~the~~
 the ravines in Williamsburg are very interesting. The Duke
 of Gloucester Street was cut by at least two of them in the
 eighteenth century, which ^{have been in} are now filled out. Evidently there
 was a ravine that came up behind the power plant and almost
 came into the Wren courtyard. In fact, there are indications
 that there was a pond of some sort in the area; [#] in the eighteenth-
 century records ~~they~~ mention a pond. So it's a very strange
 situation ^{or} and course, we have another ^[such] area on campus at the
 head of the Grim Dell. ^{Fine Arts} The building that was supposed to go
 into that area, you see -- Dr. Pomfret in 1944, ^[or] '45 got the
 General Assembly to give us \$250,000, and he was going to
 build a building that would include the fine arts depart-
 ment, but they found out that the foundation material there,
 (the subsoil and so forth) was terrible, and there are literally
 springs under there that would have meant hundreds of pilings,
 and they would have spent almost half the money for just a sub-
 foundation. So that's one reason ^{for} that's never ~~been built~~ ^{builden}
^{on the spot} ~~into it~~ because of the tremendous cost of bridging that soft
 foundation material.

Williams: Was that the first talk there was of a new fine arts building?

Thorne: It was in the '40s ^{that} we first talked of it. Dr. Pomfret wanted to do it, and they did get some money, but then of course when we found out the cost of the preliminary building and ~~then~~ they couldn't possibly build the rest of it. It's interesting to note that Marshall-Wythe, for instance, ~~was built for around~~ -- or what is now James Blair -- was built for around \$135,000. To build a building like that today runs literally into the millions, or about a million dollars, anyway, or more, and it's awfully hard to realize that.

Williams: The building, then, that was the fine arts building was to be renovated in the '50s rather than ^[building] a new one.

Thorne: This is another interesting thing. The Board of Visitors -- and it's awfully hard to find out just what happened -- but at various time the old fine arts building, which was Old Taliaferro, was condemned, literally condemned. The first time I really knew that something was trying to be done about it, I was called into a meeting in President Chandler's office with ^{(Lockhart)?} Lockert Bemiss and it was a question of the safety of the building and we had the college architect, Mr. Major, with us, and we tried to get Mr. Major to say that the building should be completely torn down, and Mr. Major wouldn't go quite that far. The result was that there was quite a hassle, and the President said that it would cost a quarter of a million dollars to replace the building, even in its present shape, and so forth. ^{(Lockhart)?} Lockert Bemiss had suggested that repairs would cost around

\$85,000, and we still probably would be shy of the square
 footage we needed, and you have to remember at that time ^{that}
 that included music, theater -- the whole department was
 more ^{or} less together when this was going on because it
 was shortly after that ^{that} we separated music. Well, there was
 an old chicken coop (so-called) on Jamestown Road which had
 been put in as a war building; it was ^{of wood and} a real paper construc-
 tion, ^[bot] so the plumbing and all the necessary utilities were
 there. So Lockert Bemiss indicated that he thought it
 would be much more to the point to build with what would
 be called "home construction" types -- some buildings out
 there that would house the whole department complex. Admiral
 Chandler said no, and there was quite a fight that went on
 about this sort of thing. The result was that in order to
 stop condemnation proceedings (because of the fire marshall) and
 so forth, they wrapped around the building a fire escape and
 did a little repair work on the roof and did some pointing.
~~One of the reasons for the old building rocking around so much~~
~~when the trains went by was the fact that you had not only this~~
~~terrible subsoil condition but you had around the base of the~~
~~building you could your knife~~ ^{could take} I took my knife and I could
 ram it between the bricks until it disappeared, and so
 Garst, who has laid ^{million} umpteenth bricks for the college, came
 over and he worked on it and pointed up the whole building
 all around the base and on the back stoop of the building,
 facing the campus center, some of the bricks were disintegrating

and turning white with salt -- you could taste it. Evidently, some sort of salt was in the clay or in the sand that they'd mixed. (They may have used sea ~~sand~~ sand from Yorktown) but the bricks were turning white. You had a white efflorescence all over the bricks, and you could wipe it off and you could taste it; it was salty. So, the old building was in really bad shape. ~~All the doors~~ practically all the doors on the first floor if you looked at them you could see that they were not hung at right angles, and they were sort of angled, and pieces of wood had been added to make them winter-tight and so forth. It was a real rattletrap of an old building. Then, of course, the next thing that happened was the idea of a new building, completely new building. And although we had talked a lot about it during Chandler's regime, it was when Paschall came that it became more of a reality.

Williams: Why do you think that was?

Thorne: Well, the building was getting older ~~again~~. It was shaking more. Also, we were spread all over the campus, and you know, our facilities just couldn't handle what we had. ~~We had records to show the areas~~ and also we had problems down at the old power plant. When Carl Roseberg had his sculpture studio ^[there] we had not only students but we had rats and the rats were as large as small dogs, and they were getting so bold they were coming out even during the daytime when the students were there! The roof leaked down there. In a heavy rain you practically had to

have an umbrella inside there. You know, it was not a good setup and so we were sort of being dispersed: Washington 100, and we were down at the old power plant and of course, by that time also, we had established the music department, which was again a matter of recognizing that the music people had to have a curriculum of their own, ~~and that it was necessary, especially~~ if they were going to teach music.

Williams: You were telling me the other day how one student, in particular, helped you convince people from the state building ^{that the} needed replacing.

Thorne: Glenn McCaskey decided that his public relations career should ^(begin) build with selling the committee that was investigating the conditions of the college and were ^{was} going to make the recommendations for the budget -- I suppose you'd call it ^{state} the budget committee. They came to William and Mary and looked around the different buildings, and they came into our building and ~~Glenn had~~ I didn't know about it until afterwards -- but Glenn ~~he~~ had gone out on the street and cornered about twenty students that didn't belong in the fine arts department, and they suddenly appeared in the painting department -- some of them holding brushes and some of them standing in front of easels with other people's work on them, and of course, they hung their clothes up all over the place ~~and one of the Board of Visitors~~ or one of the committee members as he was going through behind the lockers, ~~he~~ knocked a whole bunch of clothing down, and he turned to another man and said, "This is worse than Virginia

State." ~~I think Glen did us~~ it got to the point where I think when ~~Dr. Paschall was along with them~~ asked them if they wanted to go up to the second floor, some of them shook their heads. No, that was a real selling job because I think ^{they} could see the building was just an old building that had more-or-less ^{been} gutted, and that it was now slowly deteriorating. So that's how I think we got the appropriation for the fine arts building ~~and~~ that appropriation was \$690,000 when it finally ended up in the budget and was approved by the governor. That meant we could put the building out for bids and hope that the bids would be reasonable. ^[when] The bids came in ~~and~~ ^{the} ^{was} a bid for \$675,000, and I was jumping around in great glee when I heard about it ~~and~~ I talked to Bob English and Bob English was shaking his head, and I asked him why. Well, it seemed that that bid did not include the fee for the architects, which was some \$20,000-odd, and so we were not within the total cost of the building. But then some shenanigans went on -- and there's no other way of putting it because it was absolutely silly. They began cutting by taking out of the original contract the air-conditioning-freezing units, ~~the~~ cooling units. They left the duct work in but they took that out, and they were allowed by the ~~contract~~ \$18,500. They also ~~evidently~~ took out all the sinks ^(I don't know how the architect thought we were going to work without those sinks) and of course some of our counters, ~~and so~~

~~forth that we were going to have to use were taken out and~~
~~then, evidently, they took out, without telling anybody,~~

~~we~~ we did have the dimmer bank for the lecture room, which was a very expensive theatrical bank which was not needed at all. All we needed was a very simple dimmer control which could have been put in for each circuit for about \$6.

~~six dollars~~ The \$1200 dimmer bank they put in was not necessary at all. They, evidently, cheapened the contract on the amplifier that was supposed to be put into the sound system, and they certainly cheapened the contract somehow

on the amplifiers because we got absolutely cheap, perfectly good amplifiers for that great big lecture room that were not workable; they never worked properly. We later had to put in a \$400 special amplifying set. All of this money

was taken out of the contract. They had to turn around and raise some more money to put the air conditioning-cooling units back in and price -- the original contractor said he would do it for \$23,000, ^{the} ^{or \$24,000 or \$25,000} They got snippy with him; ~~\$24,000~~ ~~\$25,000~~

When they ended up, it was \$40,000. I don't know how this sort of thing goes on, but anyway it's a disgrace, an absolute disgrace ^{to see what was} ~~what got~~ mishandled in the building of that building. Then we find months later that ^{\$3,000 or \$4,000} ~~three or four thousand~~

dollars was still in the account, and we were able to spend that on some necessary equipment and so forth. One of the things we got out of that, I think, was the putting in of the wooden backing covered with material, ~~you know~~ for the different

exhibition rooms. You see, they had put in an arrangement, which never worked properly at all, of steel slots in the masonry, and then ^{the} workmen had filled up the steel slots in the masonry with mortar, and they'd never been cleaned out, and so the result was that half these holes in these steel slots didn't work.

Williams: Had the faculty been consulted in the design of the building at all?

Thorne: ^{Yes,} No. Let me put it this way: I was called in (and I think I had Dick Newman come with me. We went to a meeting in the bursar's office (or the dean's office) and we sat around a table, and the ^{state} budget officer told us that ~~all we could do~~ we had nothing to do with the design of the building; all we could do was give the architect a list of specifications, needs, and so forth, and it was up to the architect who designed the building and for us to keep our cotten-pickin' hands off. Now the architect was nice enough to send some of the drawings down to us and ask for suggestions, so we did this as much as possible. But as far as the type of seat that went into the auditorium was concerned, as far as the shape of the auditorium was concerned, as far as the acoustical arrangement of the auditorium was concerned, as far as the sound system of the auditorium was concerned -- no, we didn't have anything to do with that. And even later when we got the money for putting in the display panels (as you might call them) ^{here again} we had a heck of an argument with the

architect. He wanted to put in these pre²built, very expensive ones from New York, which would have metal seams every three feet, which meant that we couldn't do the right display. We had an awful time with the architect. And later we had trouble with the venting system for the foundry. A very expensive unit was put in that just didn't work, and I don't think it's worked to this day ^{and} of course, what happened was that eventually the foundry had to be temporarily closed while the architects ~~again~~ were given the job of designing a rather expensive exhaust ^[system], which again if anyone had thought about it, all you had to do was simply open up two areas in that brick wall and put a hood and a big fan in the upper area and to have a suction area ^[air] for coming in at the bottom -- and this could have been done for \$500, but no, they had to have the architect in there, and they spent a large sum of money.

Williams: Had the old conditions held back the fine arts department and similarly did the new ^{quarters helped} help it?

Thorne: The new quarter^s helped it. The old department, of course, was very chummy and all that sort of thing ^{and} it did hold us back a little bit, I think, because we were ^{cramped} cramped for space, but the new quarters, of course, once we got into them, did attract people. I think it's almost like advertising -- a new building. The kids liked the presentation ^[Fine Arts] of 200 -- that was a popular course ^{and} so they just poured in, and we began to have these big classes.

Williams: Was Dr. Paschall particularly interested in fine arts? Was he particularly interested in building? Why would you say you got the building when you did?

Thorne: Well, I think Paschall was interested in ~~the physical plant,~~ improving the physical plant, and I think he recognized that it was just a matter of time until somebody ~~before~~ might even get hurt in that old fine arts department. ~~a fire -- because~~ you had one staircase at the end of the building and the fire escape. The way you had to get onto the fire escape from the lecture room was to open up the windows, and you know, crawling in and out of windows is not the best. And that was an old wooden building, absolutely made out of wood. No, I think he worried about that -- just the physical thing. Several people had fallen down the stairs because the stairs were so steep, and ~~they used to have~~ when I first went there ~~they were~~ carefully waxed; we stopped that. (One little girl went all the way down. She could hardly wiggle when she got to the bottom; luckily, she sat down.)

Williams: Have you found while you've been here that presidential interest has been an important part -- for instance, was Mr. Bryan particularly interested in building up the art department?

Thorne: Yes, he was the one who ~~was really the one who~~ more or less inaugurated the whole interest. Yes, he was tremendously interested in the fine arts department. Later, we find that his interest was assumed by other members of the faculty as being favoritism, because I ran into that with one of the deans, where

he accused ~~me of saying~~ that the fine arts department had ^{of having} all these special ^{papers} papers from the various presidents and that as far as he was concerned ^{"no more."} "no more." Some of this came about, I'm sure, because Mr. Cheek was a very interesting person and a very dynamic person, but he also could be sort of arbitrary ~~and~~ I know that at least one large party that was held over in the basement of the Wren Building had an invitation list that was, you know, sort of "super" and a great number of the older faculty members that he thought were sort of do-dos were not invited, and this caused some very unhappy feelings. Well, I suppose, anything like that, where you have a special party of some sort and set up a special list, you can ask for trouble. And Mr. Pomfret, of course, -- I became a great personal friend of Jack Pomfret ^{s,} and ~~we~~ almost immediately ^{we (my wife} ~~and I)~~ ^{we} were invited ^{up} to their summer place. ~~My wife and I went out to their summer place.~~ (He came in '42, and we were up there for a week in '43 with them, during the war.) Interestingly enough, as we were coming home, we were on this old train coming into Richmond and the cars were antique and there was no air-conditioning, of course -- in fact, there were no seats. Jack and I ^e were sitting on the edge of, I guess it was suitcases, and there was an open window -- because all the windows we could get open were open -- and it was funny. We went into Philadelphia to get the train from Cape May and then from Philadelphia down, we had this black stuff coming in the window and when we ~~warrived~~ arrived in Williamsburg we were both like blacks.

omit?

His eyes when he looked at you were white. We were sitting
 right near this window and of course, the trains were just
 using the cheapest old soft coal. ^{omit?} He used to come over from the office
 almost every afternoon there for awhile from the office and
 yell at me to come over and have a chocolate milkshake with
 him and at that time there was sort of a soda fountain, etc.
 on the side of Trinkle Hall. ~~So we did that.~~ And then, of
 course, ^{for} all the presidents ~~we~~ we got called on to do
 special things, ^u like for the inauguration of President
 Chandler. My job was to decorate the Wren Building. Well,
 I decided that since Eisenhower was coming here and there
 was going to be a real big ^h wing-ding, ~~so~~ what we did was to
 make all these seals and coats ^{of arms} -- mostly seals -- of
 the colonial colleges, and we hung them on these wooden panels
 outside of each of the windows in the Wren Building, and which
 gave us twenty-four windows -- twelve up and twelve down -- and
 then in the center was the ^[seal of the] College of William and Mary, the
 state of Virginia, and the United States seal, you see. ~~And~~
 then we built ~~--- I built some swags~~ ^{of green material} and shellacked them to
 make them stiff ~~--- of green material~~ mounted them on plywood
 to fill around the little balcony ⁱⁿ so we had to do the decora-
 tion. ~~Then it was my job all the time~~ ^{as long as Botetourt}
 was out there in front to see that he was cleaned up. ^(We'll get that later.) And then
~~of course, the next thing that would happen would be the col-~~
 lege seal. ^{Rust} Bill Curry and Ted ^{on} Ross had been involved with
 making that when Leslie Cheek designed the platforms to go in

front of the Wren Building. Now, this idea, this great tradition of graduating in front of the Wren Building -- it started out in the '30s. ~~Before that~~ after the Wren Building was ^{finished} fixed and was ready (about 1932, '33), they tried one graduation on the back side of the Wren Building and that ~~really~~ was terrible. The hot afternoon sun ~~literally~~ made everybody absolutely suffocate. And there was no air ~~for~~ anything, so they had to give that up. Then they went to the front of the building and Mr. Cheek came here in '36, so it was about '36 when he designed that front platform. They may have had some platforms there before but they weren't, you ~~know~~, a real orderly designed platform, ~~but he designed the platform~~.

Williams: The ones that's still used now?

Thorne: ~~And~~ the one that's used now has his central unit, and then I designed the additions, just copying the rest of his, you see, ~~so that's the way that happened~~. Then, of course, I think there's ~~been~~ been more changes since I was involved with it. They began putting more platforms in back on either side as the faculty increased and also, ~~at one time~~ we had the choir up on there, but the choirs been moved over to one side now. ~~So, you have all these things~~. You see, the fine arts building -- anytime anything like that was ^[being built] we were called in ~~and then we'd be called in~~. I was called in a lot about going to the arts commission with college gifts, paintings that were given ~~and so forth and then we had~~ for instance, ~~the~~ Lady Astor decided

she would give us a couple of paintings, and Lady Astor got in touch with President Chandler ~~and~~ President Chandler said, "Oh, yes, but we'll have to send them to the art commission." And Lady Astor said, "Well, who's chairman of the art commission?" "Well, it's Ed Kendrew." "Well, what's Mr. Kendrew's number?" Mr. Chandler indicated that that wasn't very nice. "Oh," she said, "I'll handle this." So she called Ed Kendrew, and she said, "Mr. Kendrew, this is I suppose she gave her first name Astor. Nancy Astor, that's right. I'm giving the College of William and Mary some very nice portraits, a portrait of William and a portrait of Mary, and I want this art commission thing fixed up." I understand you're chairman." "Yes," he said, "But Lady Astor, I have to have a meeting of the committee." She said, "What kind of a chairman are you? Can't you run your committee?" Well, anyway, we got the things and of course, I was called in to make preparations to hang them and at a banquet ~~went~~ over in Trinkle Hall where the presentation was to be made. ~~You see, this way,~~ I think most of the fine arts people (because of these sort of extracurricular activities) got hauled into the president's office ~~on all these things.~~

I used to get these notes: "See me. A.D.C." And then I'd go in -- I never knew what I was going to get called in for because he never indicated what was really going to happen.

Williams: But in line with what we were talking about, have you encountered a feeling that the fine arts department was a frill in any way?

Thorne: No, I never ran into that at all. I ran into some funny things. President Chandler could never quite forget that he was in the service and so one of the days ^{in August} I was over ~~in~~ ^{then} in, I think it was Marshall-Wythe (James Blair) I was in shorts ~~in August~~ and he had sent out a memo ~~that~~ had sort of upset some of us saying that when we were not on the college payroll, we were not employed by the college, and therefore, literally, I was not a member of the faculty in August since I was not on the payroll. So, he came along and tapped me on the shoulder, "When are you going to get into uniform?" So I turned to him, and I said, "When you start paying me." And he shut up and went down the hall. You've heard some of the tricks they played on him?

Williams: No.

Thorne: Well, these were funny tricks, but he used to practically get have apoplexy and this is why ^{his} his reactions, you see, were just what the students wanted. They took a little Volkswagon into James Blair -- I don't know how they got it in -- and they went down and blocked the whole administration offices. And then this same group ^{was} were involved with stringing ^a cord, ^{of} beer cans, etc., and they draped the president's house garden ^{with} them. it and of course, poor Mrs. Chandler, Louise Chandler, just didn't know what had happened. She said, "Why are they doing these things?" Well, of course, one of the reasons was he had put in a regulation that was rather difficult to enforce

that all minors couldn't do any drinking of any sort; they could drink water and milk on campus, and that was it. ~~And they started out~~ and one of the deans was a particularly vicious one, and he went around confiscating liquor, which I gather ended up in his supply, ~~and all sorts of things were happening and~~ this was the boys' way of sort of pushing the thing around. (You see, what had happened, ~~was~~ ^{when} President Chandler was elected. I went into see him. I thought that everyone who had any administrative post at all should do that, and I told him, ~~I said~~ "I think that the way you came in here was most unfortunate. Personally, I don't think you know what you're getting into." "Oh, yes, I know everything," he said, "I know exactly what it's all about." "All right," I said, "I'm here to work for the college and anything that's for the good of the college I'll work with you on." So that was that, ~~and almost immediately, in order to~~ ~~this was in September when he came~~ ~~the next thing that happened, of course, the party he gave~~ the next thing that happened, of course, ~~the party he gave~~ he and Louise gave a handsome party over in the president's house, and he had two bars set up. Here was a ^{regular} good, old Navy bash. Well, after that, Mrs. Southworth and a couple of the "do-gooders" got together and went as a group to Mrs. Chandler and laid down the law, literally. They said it was legally improper for the president to have liquor in a public building. Well, of course, they didn't know that, ~~legally~~ the president's house is his private resident ^{ce} but the dear ladies

really frightened her to death, ~~and made very~~ and so
 Chandler had to stop drinking, and this was part of the
 reason, I think, he pushed it down on the poor kids.
 It was a fantastic situation.

Williams: The Pomfrets and Dr. Bryan, I know, had served liquor.

Thorne: Very casually, they didn't think of it. ^{anything} I remember when
 Mrs. Dupont came here and ^{Lea} and I were invited to din-
 ner. We were sitting there; we'd had two good drinks and
 finally, somebody came in and said "dinner was served and
 Sarah said to Mrs. Dupont, "Would you like another drink
 before dinner?" "Yes," ^{I will,} said Mrs. Dupont and so we had one
 with her and they told the servant to go back and wait din-
 ner. Oh, Jessie Ball loved a good drink, you see. No, Mr.
 Bryan had a butler, who still is in town. His name is Wil-
 liam Cumber, and William was very proper. I don't know whe-
 ther he had been told by Mr. Bryan or what it was, but in-
 variable^y we were half^y way through one ^{drink} when William would come
 in and announce dinner, ~~very, very~~ ~~Where would~~
~~you want me to go?~~

Williams: You were going to talk about your many trials and tribulations
 with Lord Botetourt.

Thorne: I was told by Ted Rust almost immediately upon my arrival in
 late August that in September I could be prepared ^{to do something} about
 cleaning Lord Botetourt because ^y invariable^y in the fall, at the
 time of the football games, things would begin to happen. Now ^y
 to me Lord Botetourt was sort of an oddball old statute, and the

Although we had all these troubles the old statue still stayed out there, and the first thing that was done to protect it, I suppose, came about because of Mr. Constable, an Englishman who was the curator of paintings at the Boston Museum in Boston, and he was down here for an antiques forum, and he had seen the statue and was very interested in it; [he] and thought of it as a very unusual document because the original statues of the eighteenth century that had been in the country, all of them were so mutilated -- of (the ones that were left -- one in Charleston was left; and the one in New York ^{was} were lead, and ^{it} they were melted down, so this was one of the only original eighteenth-century monumental statues left in the country). And he got very much excited about it and said something had to be done to protect it, and so we had an appointment with the president, and we went Chandler in to see him, and he was very nice about it and recognized that something had to be done and so the first thing that was done, I think, ^{wrought iron railing} was a fence was put around it to discourage climbing onto it all the time because oftentimes the kids would climb up on it, do things, scratch on it.) The next thing, we talked to the restoration and heard several things about putting a building of some sort over it. Well, that was discouraged by everybody because the silhouette of the statue against the Wren Building and all that sort of thing was very important, and there didn't seem to be any solution. Now to go back a bit: Around ¹⁸'45, '46 there had been an attempt to by Kenneth Charley of CW and Pres. Pompet

^{to}
 1 make a duplicate of Lord Botetourt, in marble, in order to
~~take the original and~~ put the original on the site of the
 original statute down in the capitol, and Colonial Williams-
 burg was willing to pay for the cost of the replica. Well,
 President Pomfret, at that time, thought that it might be
 a good idea, ^{but} because he recognized the fact that the re-
 moval of Botetourt would cause a furor, ~~and~~ it was a
 statute that more or less attracted attention by the stu-
 dents and would therefore probably be painted again, and
~~so forth and~~ he felt it might be safer to do that. Well,
 the whole project fell through because they couldn't find a
 block of marble of the [#]proper size any where in this country
 and in South America, even. They finally found a block in a
 Brooklyn stoneyard, but the block up there had a fault in it ^{once they}
~~and~~ took a slice off of it, and so that project fell
 through. After Mr. Constable's interest in the statute and
 letters being written all over the place and so forth, the
 next thing that happened ~~were~~ to hurry up the situation was
 that some of our smart-aleck students -- probably not meaning
 to hurt the statute really -- decided that their trick would
 be to put some dye tablets on the top of the head, in the depres-
 sion where the iron piece went down through the ^{head} piece to at-
 tach it to the iron piece ~~that~~ had been put there by Bishop
 Madison when he was president of the college with the assis-
 tance of one of the faculty members, and that's how the head
 of Botetourt had been stuck back on, ~~and so there was a little~~

~~depression there~~ and so they put these tablets there, and the
 first rainfall that came along ^{poor lord} on Botetourt ~~to~~ turned
 pink! Well, this was a case for professional cleaning ^{and}
 they got a professional cleaning outfit from Richmond to come
 down here, and they said it was going to be a very careful job
 and also that they could never do it again, that if they
 did it again ^{it} would really ruin the statute. So ⁱⁿ order
 to protect the statute until they could locate it properly ^{(and}
 by this time the location had been more ^{or} less accepted as a ^{being}
 planned location in the new library). So ^{they} took him down off
 his pedestal very carefully ~~and took him off~~ and packed him up
 in a special case down in one of the warehouses, and I think he
 stayed there almost three years, in a special protective case ⁽
~~until he went back to his original location~~. There's still
 some foolishness with Botetourt, ^{and} I don't know who did it but
 during Christmas vacation last year I saw things had been
 taped to his head and so forth.

Williams: During the war hadn't you had to take some special precautions,
 air-raid precautions with him? Didn't I read something about
 that?

Thorne: No, I don't think there ^{were} ~~was~~ any special precautions taken with
 Botetourt during the air-raid. ^s All I can remember is I used to ^{that}
 go up in the Methodist church tower at 4:00 in the morning, and
 I was relieved by Dr. Donald Davie ^s at 7:00, and one ^{morning} ~~morning~~ he
 didn't relieve me. I got on the phone. No, I don't think we
 did anything special during the war. ^{thin} Putting in the case was

Came

during President Chandler's regime and of course, I think, he came out of the case. I don't remember when the library was finally opened, but they had to be careful about putting him back. But he's more-or-less under protection now and should be good for another hundred years or so. ~~What else do you want?~~

To go back to the war years, ~~the first thing that happened,~~ (I guess it was in 1942) Sharvy Umbeck, like a lot of the rest of the faculty, was worried about the fact that the only ^[male] students we could retain were very young students who were, ~~shall we say,~~ before the age of being inducted into the army, and there were practically none of that caliber around. He talked with the personnel at the Naval Weapons Station (which at that time was called the Naval Mine Depot), ~~and they came up~~ and we worked out a plan with them which, I think, was a real contribution. In order to keep all the beds at William and Mary warm, which is that famous William and Mary ^{system} ~~problem~~ the way we were going to do it was to go out and find proper students. We were not supposed to just pick up anybody; we were trying to find ^{by} recommendations from high school principals and superintendents of schools and so forth the type of boy that would profit by an education ^[and] ^{probably} who couldn't, probably otherwise afford it, ~~and they were to be brought here~~ and they were to work three days at the naval weapons station and ~~to go to~~ go to classes three days at William and Mary and this was put into operation in the summer of '42 and I had a college car, and my

particular area was up around the mountains and over into the valley ~~and~~ I can remember going into such places as Stuart's Draft and going over there to the Forge on the James River and Buena Vista and all these different places up around Lexington ^{to find} ~~and we found~~ these boys. You'd visit these families and about one out of four would be really interested ~~and~~ the next thing we know they were pouring into Williamsburg that fall. Mr. Kent, who was running the dining hall, saw to it that when they went to work at the naval weapons station they had a box lunch nicely fixed up ~~for them, prepared for them.~~ ^{They} He had an extra early breakfast, and buses took them to work. They had no casualties; none of the boys ever got hurt in any way in the operation. They were loading torpedoes and handling shell ^s and all sorts of things, you see, but it was a very careful operation ~~and~~ some of these boys went through college that way or got their basic training ~~and~~ it was a real wonderful thing. Then, of course, I was desperately trying to find out what I could do, and I found out well, one of the things that -- Abbott Thayer was an artist who was involved with the camouflage in the first world war and I thought, "well, why don't we have a course in camouflage at William and Mary?" Some of these boys should know something about it before they get into the army, even if they learn to keep their head down." So we had a camouflage course, and we had girls as well as boys taking the course ~~and~~ it meant that I had to go rushing off to

the ~~front~~^o of all camouflaging information, which was Fort Belvoir up near Washington, and interestingly enough, Leslie Cheek was a major in the army and he was ~~up~~^z there at Fort Belvoir in camouflage. I finally got hold of a camouflage ^{manual,} and so forth and we went to work and we went out there off the college playing field, off to one side, about where the open space is in front of the library now, ^{That} which ~~was~~¹ a wooded area then, but there was a little indentation in the wood. We put up these poles and string wires and ~~then we~~^u had different colored cloths hanging from the wires and so forth, and then we made models and took photographs. Roy Ash, who was teaching biology, got his ^{like?} camera out and took pictures of our models to see how well we'd done the camouflage and so forth. We studied the protective coloration and so forth and three-dimensional protection and so forth, and it was very interesting.

Williams: Was this for the regular college students or was this for the A.S.T.P. people?

Thorne: No, it was ^{for} regular college students. ~~All we were trying to do~~
~~A~~ some of them may have found some of the information useful because most of the boys, certainly, were going into the service, and some of the girls, probably, would be involved in the Red Cross and so forth. Well, anyway, that was one of the war things. I don't remember anything more.

Williams: In the war-work program with the mines depot, when you went out were you going out simply sort of as an advertising man or

were you something of an admitting officer?

Thorne: ~~I was what~~ I would call myself an advanced admittance officer. In other words, I was making out an form and a recommendation and sending the material back to the admittance office. I don't know who was chairman of the admittance then; I have a feeling that Dean Lambert was in charge but we had some really good boys that came along in that program.

Williams: You talked about some special projects. The other day you were talking about the college oak, a special project involved in that.

Thorne: Well, of course, Dr. Wagner was the chairman of special events, and he was a really superb administrator of that. Everything was very proper and done in a genteel manner, and one of the things that he felt we really needed to tone up the parade at graduation was that the marshalls should have a baton. They shouldn't just go waving their hands around and so somebody said, "well, the college oak has died" and ~~Dr. Pomeroy gave the wood to Jack Saunders to cut it down.~~ So they cut it all down. Then, I guess it was Dr. Wagner ^{who} thought it would be very appropriate if some hunks of the college oak were cut out and put on the lathe and made into a baton. So he came to me and requested me to design the baton, which I did. I went over to the library and got some books out on the works of Sir Christopher Wren, and I took a balaster ^u (which is part of a balustrade) ~~a Wren balaster~~ and just modified it a little bit and then on the end I got Carl Roseberg to take one of his little

grinding wheels and ~~more or less~~ carve a pine cone or the hospitality symbol of the ~~pineapple~~ and at the little knob at the end. We designed that and then, of course, they found out that the college students over the hundreds of years and also the townspeople ~~evidently~~ had put notices on this old tree and over the hundreds of years that it had existed, the tree was literally full of nails, and so they didn't dare to run it on the lathe and so that fell through, but they did carve the old oak ~~up~~ into small pieces, mostly triangular pieces, for desk pieces. I've got two pieces of it. I have one piece downstairs, and the other piece I gave to Dr. Graves. The batons were made out of mahogany, and Mr. Tillery was able to put them on the lathe without any trouble.

Williams: According to the design of the ~~originals~~ [#] submitted?

Thorne: Yes, I don't know who ~~settled~~ ^{sewed} the ribbons on it. You see, there's a place at the top to have the ribbons, the colors of the college were put on. ~~And then, of course~~ there was a memorial plaque to be put up in the Wren Building, and ~~there~~ they thought it was appropriate at the same time to memorialize another group of men from ~~the~~ [#] First world war, I believe it was, ~~which had never been put up and~~ so we designed a big special table (which Carl Roseberg uses today for sculpture) which is the right height, and this had to be made very sturdily because these big marble ~~plates~~ ^{pieces} had to be put into place. ~~They were put into~~ the Wren Building. I got involved with it, but it was a matter of approving a design. We tried to keep the design very simple.

¶ Then we also had the problem of designing the bronze plaque ^{plaque} that was to go for informational purposes in front of the Wren Building and the art commission was involved with that, and they insisted on it being practically a bronze ^{plaque} plaque with brick work underneath it, which in a way, ~~if you come in,~~ ~~it~~ looks a little bit cheap, but what the dickens. They didn't want anything to interfere again with the old buildings, so that was the way that was done. ¶ Then I got involved with the signs for the law school and for the college signs on the approaches to Williamsburg, ~~the college signs,~~ and here they had to go instead of to the art commission, to the historic markers commission, and ~~so~~ we carefully avoided any historical troubles: Instead of saying "Founded 1693", we said "Chartered 1693" and they approved that. And that's why that is still used. ¶ Then they came to me and asked me to design the sign boards for all over campus, the box boards. Lambert said we needed something like that, so I worked those out. I had to work out all of these designs for what could be made in the college shop. -- In other words, ~~an~~ inexpensive ^{and} and so the center post is not a solid post; it's a hollow post. The top of it is solid, but the post itself is made up of four boards put together on an angle. Now the restoration one, ^s those are solid posts; the edges are chamfered and all that sort of thing, but this is a modification of one that ~~actually, it's~~ is down on the Duke of Gloucester Street, near the theater. You ~~see,~~ ~~the same idea of a box.~~ (I don't know whether it's there

now or not.) This is what you get involved with; Everybody calls up. And then, of course, for years I did every damn bit of illumination that was ever done on the campus. I illuminated a manuscript for presentation to the president of the University of Pennsylvania. I did another illuminated manuscript for presentation to King Paul of Greece when ^{he was} ~~they were~~ here, and I don't know what else. Then I did all of these scholarships. I can't do it any more; my eyes aren't that good, but ~~by~~ you see, this is how you get involved with presidents. ~~Whenever you want to do something splashy, you know, illuminate something.~~

Williams: Who called on you the most for this (for special projects), would you say?

Thorne: I don't know which one did it the most. (I can't remember when King Paul and Queen Freder^{ick}ka were here. I remember we met them over in the president's house, and King Paul was a tall, rather simple, nice-looking man with minimum hair. She was a vital, little creature; she was a pepper ~~pot~~.) No, I can't remember who did what.) Most of this illumination was done in the Pomfret and Chandler regimes.

Williams: There was one more special project you were involved in which you mentioned the other day, and that was the Chinese collection, ~~the acquiring of that.~~

Thorne: Oh yes, the Chinese collection. Well, that's very interesting because that came about by a set of peculiar coincidences. Colonial Williamsburg wanted to have a good color plate made

of the entrance hall of the palace. ^{In} ~~And~~ [#] everyone they had made the panelling turned out to be strawberry red, and it just isn't that; it's a nice, rich, deep brown. So, they got in touch with a man who had done a great deal of photography for the National Geographic, Dr. Dozier^u of Boston, who was a dentist by trade. He was a photographer by avocation, and he made a good deal out of it, ~~not in the sense of money~~ ~~as a way of saving money~~ by going on these trips and insisiting that he have his expenses paid and that's all; he didn't take money. But his expenses^u ~~evidently~~ were extraordinary, ~~and he was down here taking these picture~~ ^s and somewhere along the line he met Carl Bridenbaugh, who was the director of the ^{Colonial} institute, ~~and Carl, very talkative and very personable, and Dozier equally so, began to talk and carry on. "I know so-and-so in Boston. I know this."~~ And the next thing you know Dozier says, "Well, you know, Williamsburg might be the place for this collection I know of." "What collection?" says Carl. And he says, "A collection of fabulous Chinese objects, art objects. Wouldn't the College of William and Mary be interested in them?" And so Carl gave the information to President Pomfret, and President Pomfret called me in, and next thing we knew we were in correspondence with a Mrs. Aberdein. Well, by the time we really got into correspondence with her ^{id} she ^{her} married a lawyer, who was Mr. Pickford. She was a youngster of seventy-eight or seventy-nine and he was about seventy-four or -five, and she married him because she was