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.
Interviewee: Thomas E. Theone

Date of interview: October 16, 1975

Place: 207 Burns Lane, Williamsburg

Interviewer: Emily Williams

Session number: 1

Length of tape: 90 mins.

Contents:
- Instruction in fine arts, 1940
- Leslie Cheek's philosophy
- Connection with KFM theatre
- Nature of department in pre-war years
- Changes caused by World War II
- Growth of fine arts department
- Quarters - old Taliferro
  - projects to replace
  - plans for new building
- Recollections of Bryan and Rembert
- Special assignments
  - Chandler's inauguration
  - Commencement
  - Acquisitions
- A.D. Chandler - anecdotes
- Lord Baldwin statue

Approximate time:
- 10 mins.
- 10 mins.
- 14 mins.
- 11 mins.
- 20 mins.
- 10 mins.
- 2 mins.
- 2 mins.
- 5 mins.
- 10 mins.

See back of sheet for names and places mentioned in interview.
INDEX SHEET

Interviewee: Thomas E. Thomas

Date of interview: ________________________

Place: ________________________________

Interviewer: ____________________________

Session number: 1

Length of tape: 80 mins.

Contents:
war/work program
Cameron college
college batons, college oak
war dead marker, Wren marker, signs
Chinese collection
athletics scandal, Pomfret's role
Pomfret's problems with Board of Visitors
Charlie Duke's role
administrative, dining hall
lodges
Pomfret, Board of Visitors, state politics
selection of Chandler
design of Phi Beta Kappa Hall
selection of Chandler
Colleges of W&M, Paschall administration

Approximate time:
3 mins.
2 mins.
3 mins.
4 mins.
12 mins.
8 mins.
10 mins.
20 mins.
7 mins
1 min.
3 mins.
4 mins.

See back of sheet for names and places mentioned in interview
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. Mr. Leslie Cheek, founder and head of the department, had left to become the director of a museum in Baltimore. Miss Hunt, one of the original fine arts department members who had been on the campus much earlier but more or less loosely associated with the English department—she was the director of the theater. The new people that they brought in was the designer, Miss Frankel; a technician, Mr. Arthur Ross; Mr. Cheek acted as the sculptor, Mr. Leonard Haber acted as the painter. Mr. Haber left the year before I came in 1940— he left in the end of '39—and Miss Frankel left at the same time, so there had to be new appointments for them. Mr. Cheek left a little bit earlier, so Mr. Lloyd Power was the architect and his job, like all of us, was to not only teach courses in the history of architecture in the different arts—theater, music—but to also 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, and in small print it was the equivalent of English 200, which didn't work out
that way, we had at the time about sixty people taking the course, and the course was given in two sections because the seating capacity was only forty in the room in the old fine arts building. The problems of giving a survey course of all the arts, particularly adding theater and music to the major visual arts, was really astronomical and 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, did their homework 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 parts and 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 (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), architecture came into sculpture. The music people remained more or less separate from us. Allan Sly, who was a past president of the Royal Academy of Music in London, was presumably the senior member of the music department of the department, the music section. But a person who majored in that had to
We had the big survey course, Fine Arts 200, which surveyed the world plus history of art of their particular field: a history of painting, a history of architecture, a history of sculpture, a history of music, 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 framework architecture in the setting, painting in the setting, 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 he 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, but most of the time it was Gil-
bert and Sullivan and this gave everybody a very enjoyable
time. 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 work 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 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 whole afternoon
(before the play opened that night at eight o'clock with brushes
splattering brown paint over this bright pink to try to tone it.
Well, it was all ironed out. Basically, Mr. Ross and Miss
Gorman left. She went on to another job, and he went on to
design in New York City (for television).

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

Thorne: Leslie Cheek was the head of the department. 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 the theater that was used 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 something that was really challenging because he didn’t feel that Williamsburg and the students, 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) 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 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 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 Dustis to be a lead, and then he would be called up and we just didn't have him. 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 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 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 John 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. 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 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 students 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 supposed to — for instance, the painter was supposed to exhibit and paint. We were all supposed 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 (so to speak) work. For instance, Mr. Rust was when I came 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 some water colors and drawings and so forth. The architect, of course, there weren't more than one building going right then but he was involved with some restoration or restoring buildings and so forth and people would come to him. The music people of some of us caused dissension because they used to grab these students and they would make music Sunday morning and they would have rehearsals and the number of people who were really talented I shall we say, as fiddle players or something of that 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 because of that, but they were trying to make music all over the place and this, 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 Hazaret singing down in the old theater (the Colonial (Hazaret) (Patriot Philosophy)
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, those were people from Fort Rustis, and so that was the first knowledge a lot of us had of Pearl Harbor. Well, immediately Lloyd Bowdy, 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 (architecture) and then the history of architecture. We'd gotten to teach with a painter down in Newport News who'd gone to the Pennsylvania Academy, 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. Mr. Bowdy 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, 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 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 that perhaps it was best not to try and get an archi-
tect because teaching salaries at that time were not very
high. You could expect an beginning salary at the very
most 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, who had been a profes-
sor of architecture at Pennsylvania State and also at the
University of Virginia, and he was here with Colonial Wil-
liamsburg working on the archives and he had brought with him
Howard Deerstyn^{-}e. We got Howard Deerstyn^{-}e appointed to Colonial
Williamsburg, and Howard was the only American to completely
go through the course of the Bauhaus in Germany and was a great
friend of Mies Van der Rohe and Walter Gropius. Howard be-
came the assistant of Mr. Kocher and Mr. Kocher said he would
gladly teach a course for us at the college, but he also wanted
us to appoint Howard Deerstyn^{-}e to assist him -- which we did.
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 ideas in
architecture going on, and so what we were going to do -- we
were teaching half of the architecture. Could we bring in
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 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 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 failed and he shifted over to history of art and became one of the at Yale who studied under the famous Frenchman Raymond-Duquesne (he was a medievalist). He had to go to war and he had been
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—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 Dousë, and several 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 that he better take it. Mr. Dousë was released from the college 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. Pumphret, 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 quicker when these
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 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 be-
cause how do you finance a department that has a theater, that
has a regular fine arts section (whch had laboratories), and then it
had music with all the problems of running a band and an orches-
tra and so forth. It was a terrible situation in many ways
because we were -- the band and the orchestra had mostly donated
instruments, some of them the most awful things you've ever
seen -- dented 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 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 were lab fees in physics, biology, so forth and these lab fees are also for some other classes 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 five-dollars per person -- and that would equate to the 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 called the 'lab-fee-system.' And Dr. Davis 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 have to
keep that old bozo in microscopes had to give him half our lab fees 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 end of course, over a period of years, what happened is the lab fees the money for our labs 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 inflation, 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 much less. But anyway, it was a very peculiar thing. 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 eliminating the lab fee. Then the fine print in the catalog for Fine Arts 200 was changed to equal print with English 200, and so we immediately jumped from a registration of about sixty in two sections to a registration 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 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 instead
of having a nice sounding board to throw their voice out, we 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, instead of teaching Fine Arts 200 as a collaborative, 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 had been reduced. The verbal material 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 for ten 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 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 168 or 169 -- we ran two sections. 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 the "black hole". The room had been designed simply by taking two or three rooms that had been dormitory room 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 delinear scope, which is simply by using paper material in other words, books and slides 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 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 satisfactory. The acoustics weren't too bad but the black walls were
such that I can remember having an 8:00 and the students used to come in and fall 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 day.

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 Chandler's office. I had it later. And I used to think of him because the stories used to be told about how he used to watch out the window at faculty passing by and students — 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 and took out one-half the building inside and made two studios — one for sculpture and for the theater — and the ceilings had to be tall because of the 14-foot requirement on ceiling. So they went way down and put sort of a cement floor 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 knock out supports
periodically, they had to put some iron pipes in to sup-
port 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 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
carpeting in the library and built-in very simple tables
(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 took Cove molding around a plank to make the lit-
tle shallow tray, then you put lights inside (ordinary bulbs)
that threw the light up against the ceiling. The place where
the so-called librarian would sit, the little librarian's desk
which was built-in around these columns or supports, the ceil-
ing 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 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. There put one huge set of dormer windows, a 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. We didn't have any fire escape.

The staircase had a fantastically handsome decorative feature
which went all the way from the first floor through and was later condemned by the fire marshals as a chimney and against 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 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 the 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 marshal came along and again in the middle '50s he made us put a flooring in. The sculptured panels were still kept. We retained and took up to the new building. Some day I hope somebody will take the trouble of putting it up.

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 the foundation material was a combination of strata of sand
and blue clay 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 50 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 ravines in Williamsburg are very interesting. The Duke of Gloucester Street was cut by at least two of them in the eighteenth century, which 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 and course, we have another area on campus at the head of the Crim Dell. The building that was supposed to go into that area, you see—Dr. Pomfret in 1944 '45 got the General Assembly to give us $250,000 and he was going to build a building that would include the fine arts department, 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 that's never been built yet 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 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 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 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. Lockert Bemiss had suggested that repairs would cost around
and we still probably would be shy of the square footage we needed, and you have to remember at that time that included music, theater — the whole department was more or less together when this was going on because it was shortly after 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 a real paper construction, 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 marshal) and so forth, they wrapped around the building a fire escape and did a little repair work on the roof and did some painting.

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 ram it between the bricks until it disappeared, and so Garst, who has laid umpteen 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 seaweed 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 rattlesnake 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 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 knew it was not a good setup and we were sort of being dispersed: Washington 100, and we were down at the old power plant and of course by that time 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 needed replacing.

Thorne: Glenn McCaskey decided that his public relations career should build with selling the committee that was investigating the conditions of the college and were going to make the recommendations for the budget -- I suppose you'd call it 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 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.
"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 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. The bids came in and 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 contact 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...
forth that we were going to have to use were taken out and
then, evidently, they took out, without telling anybody, 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 
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
go 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. They got snippy with him; $22,000,
$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 what got mishandled in the building of that
building. Then we find months later that 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 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: 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 budget officer told us that all we could do was 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 cotton-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) we had a heck of an argument with the
architect. He wanted to put in these pre\textsuperscript{2}built, 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, 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 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.

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

\textbf{Thorne:} The new quarter 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 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 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 you 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—if, for instance, was Mr. Bryan particularly interested in building up the art department?

Thorne: Yes, he was the one who was really—well, for—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 all these special favors from the various presidents and that as far as he was concerned 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 knew sort of 'super' and a great number of the older faculty members that he thought were sort of do-gooders 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 and we were almost immediately we were invited out 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 antiquë and there was no air-conditioning of course—in fact, there were no seats. Jack and I 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 arrived in Williamsburg we were both like blacks.
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. He used to come over 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, all the presidents we got called on to do special things. Like for the inauguration of President Chandler. My job was to decorate the Wren Building. Well, I decided that since Eisenhowere was coming here and there was going to be a real big wing-ding, 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 which gave us twenty-four windows -- twelve up and twelve down -- and then in the center was 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 and shellacked them to make them stiff -- of green material mounted them on plywood to fill around the little balcony so we had to do the decorations. Then it was my job all the time as long as Botetourt was out there in front to see that he was cleaned up. And then of course the next thing that would happen would be the college seal. Bill Curry and Ted Rees 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 Build-
ing was finished 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 de-
signed the additions, just copying the rest of his, you see, so
that's the way that happened. Then, of course, I think there've
been more changes since I was involved with it. They began put-
ing more platforms in back on either side as the faculty in-
creased and also, at one time we had the choir up on there,
but the choir's been moved over to one side now. So, you have
all these things. You see, the fine arts building -- anytime
anything like that was -- 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, 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, any way, we got the things and of course, I was called in to make preparations to hang them and at a banquet we went into 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 I was over in August, I think it was Marshall-Wythe (James Blair), I was in shorts 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 apoplexy and this is why his reactions, you see, were just what the students wanted. They took a little Volkswagen 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 were involved with stringing cord, beer cans, etc., and they draped the president's house garden with 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, 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—he and Louise gave a handsome party over in the president's house, and he had two bars set up. Here was a 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 residence, 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. I remember when Mrs. Dupont came here and Lee and I were invited to dinner. 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," said Mrs. Dupont and so we had one with her and they told the servant to go back and wait dinner. Oh, Jessie Ball loved a good drink, you see. No, Mr. Bryan had a butler who still is in town; his name is William Cumber and William was very proper. I don't know whether he had been told by Mr. Bryan or what it was, but invariably we were halfway through one 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 about cleaning Lord Botetourt because invariable in the fall, at the time of the football games, things would begin to happen. Now to me Lord Botetourt was sort of an oddball old statute and the
only thing I noticed about him was that the freshman girls had to curtsey to Lord Botetourt and the freshman boys had to tip their little beanies and they had to take those off and tip their hat, and then there was invariably a rude and crude bunch of sophomores who were making remarks on either side of the walk, but the thing was that almost invariably it was the Richmond game that set off the trouble. Occasionally, after a V.P.I. game we'd have some, but it was mostly the Richmond game. It seemed a very good idea for them to decorate Lord Botetourt. Now, sometimes the decorations were of the type that could be taken off with grease and toilet paper and etc. — just a matter of removal. But there were occasions when they began to paint him and some of the paints were water paints, which weren't too bad, but then when they began sometimes they were throwing in enamel, red enamel, against the poor old boy. This took turpentine and even some paint remover a little bit, and then it was a matter of soap and water and scrub brush and going out there and working on it and almost invariably I suppose I was slowly but surely in some places damaging the marble because marble is a very peculiar material. You cut it out of the original block and it's fairly soft and then as it stays in the air it forms a hard skin and then eventually when that hard skin begins to deteriorate the marble begins to granulate and begins to almost go back to a sort of a sand consistency and the leg of Botetourt was beginning to show this granular disintegration and it was in very bad shape.
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 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 were lead and 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 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, 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 '45, '46, there had been an attempt to...
to make a duplicate of Lord Botetourt in marble in order to take the original and put the original on the site of the original statue down in the capitol and Colonial Williamsburg was willing to pay for the cost of the replica. Well, President Pomfret thought that it might be a good idea because he recognized the fact that the removal of Botetourt would cause a furor and it was a statute that more or less attracted attention by the students 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 anywhere 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 and took a slice off of it and so that project fell through. After Mr. Constable's interest in the statue and letters being written all over the place and so forth, the next thing that happened was to hurry up the situation was that some of our smart-aleck students--probably not meaning to hurt the statue really--decided that their trick would be to put some dye tablets on the top of the head in the depression where the iron piece went down through the piece to attach it to the iron piece that had been put there by Bishop Madison when he was president of the college with the assistance 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 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 statue. So in order to protect the statue until they could locate it properly (and by this time the location had been more or less accepted as a 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 was any special precautions taken with Botetourt during the air-raid. All I can remember is I used to go up in the Methodist church tower at 4:00 in the morning and I was relieved by Dr. Donald Davis at 7:00 and one morning he didn't relieve me. I got on the phone. No, I don't think we did anything special during the war. Putting in the case was
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 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 which 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 recommendations from high school principals and superintendents of schools and so forth the type of boy that would profit by an education who couldn't otherwise afford it. I think they were to be brought here and they were to work three days at the naval weapons station and go to classes three days at William and Mary. And this was put into operation in the summer of '42 when 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 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. 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 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 fault 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 there at Fort Belvoir in camoufla-

ge 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, which was a wooded area then, but there was a little indentation in the wood. We put up these poles and string wires and then we 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 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 S.T.P. people?

Thorne: No, it was regular college students. All we were trying to do--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 and advanced admittance officer. In other words, I was making out a form and a recommendation and sending the material back to the admittance office. I don't know who was chairman of the admittance office 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 marshals 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. Pomfret 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 baluster (which is part of a balustrade) a Wren-baluster 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 townsmen 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 original... submitted?

Thorne: Yes, I don't know who settled 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 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 Rosebery uses today for sculpture which is the right height and this had to be made very sturdily because these big marble plaques 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 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 with brick work underneath it, which in a way, if you come into 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 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 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 ones, those are solid posts; the edges are chamfered and all that sort of thing, but this is a modification of one that -- actually, it 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 they were here, and I don't know what else. Then I did all of the scholarships. I can't do it any more; my eyes aren't that good, but 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 Frederíkka 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. 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. 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 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 were extraordinary and he was down here taking these picture and somewhere along the line he met Carl Bridenbaugh, who was the director of the 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 she 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