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ORAL HISTORY INTERVIEW WITH
MISS BLANCHÉ SWAYNE
FRIEND OF THE ARTISTS OF THE HOWARD DYER SCHOOL
SEPTEMBER 9, 1976

Transcribed by:

R. Herman

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Interview with: Miss Blanche Swayne

Wilmington, Delaware

September 9, 1976

Interviewed by: Rebecca Button

B = Rebecca Button

S = Blanche Swayne

B: This is an interview with Miss Blanche Swayne at the Methodist House in Wilmington, on September the 9th, 1976. Miss Swayne, your interest and knowledge of the Howard Pyle School and the artists who studied under Howard Pyle particularly Stanley Arthurs is very important in terms of the history of the Howard Pyle School. How did you happen to first know the school in Wilmington?

S: Howard Pyle was a friend of my mother's. They used to sing together in the old Tuesday Club and when the students first came to....some of the students first came to Wilmington, they were boarding around different homes and Howard Pyle asked my mother if she would consider taking two of the students. We had a big house with an empty third floor and Stanley Arthurs and Frank Schoonover came to live with us until they found their own studio and another place to live. Later W.C. Wyeth came. Stanley Arthurs and Frank had a studio on Rodney Street and did a great deal of their illustrating and painting there and years before that when Howard Pyle had his school up at Drexel, Stanley went to him, his studio, and presented some of his early paintings and asked Howard Pyle if he could go to his school. At the time Howard Pyle was very busy and said, "No, no, I can't see you today, but send me your paintings and I will write to you later." He was so

pleased with Stanley's paintings that he wrote to him and accepted him in the school in Drexel where he was then teaching. Later he gave up his studies there in Drexel and his special students there he took to Chadds Ford.

B: Where was Stanley Arthurs from and where had he done the early painting?

S: Stanley Arthurs was from Kenton, Delaware and while there he came up to Wilmington to see Howard Pyle...or he went to...he came up from Kenton and studied with...what's his name...he first came to Wilmington and studied with Clausen Hammett who had his studio in the old library building at Eighth and Market. Clausen Hammett thought he had so much ability that he inspired...interest and inspired Stanley to go and see Howard Pyle, the master illustrator and again Pyle at the time was then living in Wilmington.

B: Your earliest recollections of Stanley Arthurs and Frank Schoonover were when they boarded at your mother's house in Wilmington.

S: They didn't board. They just had a room there.

B: I meant when they had a room there. You posed for some of the pictures didn't you by those artists? Could you describe some of those?

S: When Stanley Arthurs painted the magnificent paintings, twenty two by eleven feet, which are now in the State House in Dover, "Colonel Hazlett Leaving Dover Green", the subject of that painting, I posed for the three women that are in that painting. Later, he did a very beautiful painting, I can't remember the title, but it's a picture of a girl directing soldiers at a pump in an old farmhouse. I posed for that. Also the one painting that is now in the First

and Central Church lounge, The Old First Church, which used to be on Market Street between Fifth and Tenth. The painting now belongs to the First and Central Church and is in their lounge. I posed for those for Stanley and many others that I just right now I can't remember the titles of them.

B: Was he always painting there in the studio on Rodney Street? Is that where you were posing?

S: Some of them were on Rodney Street, the studio he had on Rodney Street, and then after Howard Pyle passed away Stanley took Howard Pyle's studio and that is where he did these magnificent paintings of the one, "Colonel Hazlett Leaving Dover Green". The other one was "No Man's Land" which he went over to Europe to paint and make sketches and painted them when he came home and the other one the same size, twenty two by eleven feet, was "Lee's Surrender". All three are magnificent paintings and in Dover.

B: You might call him the Delaware historical painter.

S: Well, he is. He is noted as the Delaware historical painter and when he passed away was considered the finest early American painter.

B: When was the year that he passed away? What year did he pass away?

S: Stanley Arthurs passed away in 1950.

B: Was he always interested in historical subjects for his paintings?

S: He was more interested in historical things than anything else.

He lived his paintings and one he did of Old Swedes Church as I remember, while he was there painting he was so deeply involved in the feel of the painting that he felt a figure in back of him and in that painting and I don't know who owns it now, but he painted the picture of a colonial man.

B: How did he happen to be the inheritor of the Howard Pyle studio?

- S: He bought the Howard Pyle studio from the Pyle family and lived there after he left our home. He was only at our home for two years. He bought the Howard Pyle studio and the room that Howard Pyle used for his models to dress and change, Stanley made into a bedroom and the first floor of the studio as the big studio part and then he had built a glass room for really for his sister Katherine Pyle and upstairs was a big room and a bathroom and a big storeroom and that's where Stanley lived until he was taken ill and passed away.
- B: Then Andrew Wyeth didn't work then in his father's studio when he was growing up and learning oh....excuse me...I'm forgetting. I was mixing up N.C. and Howard Pyle...of course! Well, the N.C. Wyeth studio, how close was that to the original Chadds Ford Howard Pyle studio?
- S: Oh, N.C. Wyeth built his own studio at Chadds Ford up on the hill as you come in on Route 100, up on the hill and he had, then Andy his son, bought the old farm on the left hand side going up on 101 and used the mill as his studio.
- B: Was that near the original Howard Pyle studio that Stanley Arthurs bought?
- S: Oh no, the studio that Stanley Arthurs bought is on thirteen three Franklin Street in Wilmington where Howard Pyle had his big studio in Wilmington. Yeah, a regular studio in Chadds Ford.
- B: Oh.
- S: It was an old barn that they used and then just...I've been up there many times but it wasn't...
- B: How did Stanley Arthurs and Frank Schoonover and Gale Hoskins get the costuming and the early things well like guns, for their

paintings?

S: Oh, Howard Pyle left a great many very fine costumes. His costumes were absolutely authentic and Stanley Arthurs made...inherited some of Howard Pyle's costumes and he collected from everywhere very, very fine costumes, originals and if he wanted a costume and could not find an original, he had a dressmaker make it and make it by hand exactly as it was done in the very beginning and had a magnificent collection of costumes which he used in all his colonial paintings and when he passed away, Andy Wyeth bought a great many of them.

B: Does he have most of them now?

S: Andy has...yes, quite a number of costumes that Stanley had.

B: He doesn't use them in his paintings. He just has them.

S: Oh yes, he uses them. They all use them.

B: So, Andrew Wyeth bought the Stanley Arthur's collection of costumes that had come originally from Howard Pyle.

S: Yes, he bought some of them. Other artists also bought some.

B: Do you remember who the dressmaker was...the "Betsy Ross"?

S: I have no idea who the dressmaker was. That's been too many years ago. I haven't an idea.

B: Was Stanley Arthurs active in painting up until his...he became ill?

S: Oh yes, he painted up until the...before he became ill. Of course he was ill for quite some time but he did many very, very fine paintings which have been on exhibition at the Delaware Art Museum and the Brandywine River Museum.

B: What about Mr. Schconover and Stanley Arthurs? Were they always pretty good friends or were they in competition for their

illustrations?

S: No, they were never in competition. They were very good friends and when they had the...when before they came before Howard Pyle died and Stanley came to his studio, they were at the Rodney Street studio and he and Frank had connecting studios. They both illustrated but were always very good friends and I'll say right now that Stanley Arthur was Howard Pyle's favorite pupil, student, because he too was interested in colonial and paintings and period things.

B: Did Stanley Arthurs ever do any of the King Arthur vintage paintings the way Howard Pyle did?

S: Oh God, I don't know. I don't remember him doing King Arthur or that period very much. He was much more interested in old colonial and early American. His...most of his things are early American and the one of "Garsha" was quite early. Oh, if I could go through the book I could tell you.

B: How did he develop his strong interest in history? Was that as a young boy in his family?

S: Stanley's father and mother were very much interested in history and particularly history of Delaware and Stanley's father did a little drawing and was so interested in his son becoming interested in drawing and painting that...and his mother was a great influence in his history and in his early start in painting.

B: What school would he have gone to down near Kenton? Was there a one room school there probably?

S: Evidently, I don't know anything about it.

B: What about his other brothers and sisters? Was the whole family history oriented sort of?

- S: Stanley had a brother, John, and a sister. They were interested in his work very much so but they themselves were not painters or historians but were devoted to his work always.
- B: Did he always...you've mentioned a couple of times the size of his canvases that are in Dover...did he particularly like working on a large surface?
- S: Well, he did many very fine large paintings for banks and so painted all over the United States and mostly his paintings were small, on a place from small, twelve by fourteen or something like that, on up to his magnificent painting that's down in the college of the landing of the Swedes. That is about six by...five by six, something like that. Gale Hoskins also did a landing of the Swedes in Delaware didn't he?
- S: I don't know.
- B: When you compare the two men, you said that Stanley Arthurs work was all over the United States...how far...did he do murals for banks all over the United States?
- S: A painting he did for the...when he had an exhibit in Baltimore and that was the year N.C. Wyeth passed away and I've forgotten the date; he had an exhibit there in Baltimore probably forty or fifty paintings and the Savings Bank in Baltimore bought the painting that he did of early Baltimore. I've forgotten exactly how large it was. I should say though about three by seven.
- B: Did he like landscapes or did he particularly like figures in his work?
- S: He did many very fine landscapes but he preferred the figure and history, something in history. He loved history and he did some very charming illustrations for a book called Rossam Jones which

everybody loved at the time it was printed years ago.

B: Can you think of...did he inherit some of the publishers when Howard Pyle passed away? The ones Howard Pyle was used to illustrating for?

S: Oh, he published long before Howard Pyle passed away. He didn't... he was very well known and in his own right oh, from 1904 on.

B: Did he have a constant stream of work? He had a constant stream of work did he?

S: Oh yes, he was always busy. In fact more work than he could handle and had to wait and wait till he finished some to get on with another story but he used to...he painted day and night if he had anything he was particularly interested in.

B: I'm noticing a painting on your wall. It shows palms and a lovely southern sea and the colors are lovely. Did he paint that in Florida?

S: Every winter Stanley and I used to go down to Felix duPont's home in Florida, Del Ray, and he did a great many paintings there. I have three of them; one end of the house looking out over the ocean, a very beautiful palm tree and one end of the house. There's another one that happened to be the room that I had when we visited Felix and Ann, showing the room that I had and the interior of the courtyard part of it. Then there's another one; the other end of the house which is...shows the Spanish architecture and the beautiful palm trees and shrubs.

B: Was he Gauguin in terms of loving this kind of warm southern color?

S: Well, his colors were very wonderful. They weren't intense. They were real and they were...he was a realist to the nth degree. They

were not flamboyant like some people paint but they were real and that's all I can say about them.

B: What did he think about abstractionism and so-called modern art when it happened? He would have been...

S: It happened after he died.

B: No, he would have been very aware of the Armory Show in 1913 and what was...

S: Stanley Arthurs was too much of a realist to like modern painting. No, it didn't appeal to him at all.

B: His work is now coming back into fashion much years later. Can you remember what Stanley Arthurs said about Howard Pyle as a man and a teacher? And what he might have said about N.C. Wyeth?

S: Stanley was devoted to Howard Pyle. He was his ideal in painting always. He and...Stanley and N.C. Wyeth were very, very close friends and each one admired the other's paintings. We were down in Baltimore having Stanley's exhibition when N.C. Wyeth was killed. And I have never seen anyone more grieved than he was because he was devoted to N.C. and his paintings too.

B: Was N.C. a little like Howard Pyle? They were both large men weren't they?

S: Oh yes. Both Howard Pyle and N.C. were big men. N.C. had sort of a loping walk. He was big and well I can't describe it exactly but I...when he was young when I first knew him, he would lope along. He was a great deal of fun and always doing things, making fun of people but in a wonderful way that he...it was meant for...not criticism but for...what is the word I want to use... admiration. He was merry in a funny way.

B: Well, that's interesting. He might...maybe he walked a little like

John Wayne sort of moving his shoulders...

S: He was big from the waist up, very heavy from the waist up.

B: When he decided to teach his son Andrew, that was a major decision wasn't it to keep his child at home and teach him to paint?

S: Well, I don't know whether it was a major decision or not but he was thrilled to think that Andy wanted to paint like he did and would rather paint and study than go to school, to a regular day school, and he later...he tells about it in his own book about what he did and where...what his schooling and mostly his devotion to painting.

B: And he has taught his son Jamie in the same way.

S: Yes, well...

B: By keeping...by allowing him to be at home and work at home. How does anyone decide...does he do correspondence courses or something? You have to have schooling. You have to go to school.

S: Yes, well, they did; I don't know. I really don't know. Because you see after they moved up to Chadds Ford from Wilmington...they lived in Wilmington when they were first married and then they moved to Chadds Ford and then I was doing social work and was out of the state for quite some time. I was going and coming.

B: Oh.

S: And I did not know what they were doing with the children.

B: When did you join the Greenwood Book Shop?

S: The exact date...but it's about I should say twenty eight years ago maybe and I worked there for fourteen years and just six months after I retired, Mr. B who was head of the Country House came to see me and said, "I have a room for you if you'd like to come." So, I immediately came out and looked the place over and

decided it was right so I came. Dr. Barnhardt put my name in and (unintelligible)...

B: Who is Dr. Barnhardt? Was he your minister?

S: No, no, he's a doctor here.

B: Oh. I didn't know him.

S: No, he's our doctor here. When they started he was going to be the doctor here so he came to me and said, "I put your name in." And Gertie C name and Gertie said, "No, I don't want to come." I said, "O.K. leave mine on." So, six months after I retired, Mr. B came and said, "I have a room for you."

B: Well, did Gertie ever come?

S: No. It's too bad because she is in a nursing home and been there for two years now.

B: Could you tell us something about Gale Hoskins and Stanley Arthurs? Were they friends?

S: Yes, Gale Hoskins and Stanley were very great friends and in fact I have here in my room a blown-up photograph. Gale's model disappointed him one day and Gale called Stanley and said, "Help me out. I need a model. Would you come over and pose for it for just a little while so I can take some snapshots?" So, Stanley did. He went over and posed for the painting that Gale was doing and I have a...in fact Gale's wife gave me a blown up of the print and I still have it here in my room.

B: Did you pose for N.C. and Gale as well as Stanley Arthurs?

S: No, I never posed for anyone but Stanley and Frank Schoonover. Once I posed for him and I've forgotten what the painting was now that I posed for it for Frank. I don't remember. But I never posed for N.C. You want me to tell about N.C.? Every year that...

when we had big snows here in Wilmington, my mother and Mrs. Walter Busch gave a sleighing party for Henry and Betty and myself and hired the old Adams Express Sled which they used to deliver their packages on in the days of delivery and Carolyn Bachus who was a very dear friend whom we grew up with and Tula Krebs who is now Harley Dunn's wife....Carolyn called me one morning and said, "Is that nice Mr. Wyeth going to be at the party?" And I said, "Yes, he is. Why don't you come over and have dinner with us?" And, "I'll tell M.C. to stop by and have dinner too, before the sleigh party." So, they did. They sat across from each other at the table and beamed on each other and in the sleigh they sat alongside of each other and six months later they were engaged. So, I feel like the Wyeth family, the Wyeth children are practically my children too. Of course they are both gone now but they were always very, very close to me.

B: Old Wilmington was different then wasn't it? You said in the days of delivery...

S: Yeah.

B: That's when we had two mails a day.

S: Yes, sometimes. We often had two mails a day and at one time we had four mails a day. Early, oh that was back in 1890-1900.

Times have changed in old Wilmington. It is no more. Oh, I can remember when Delaware Avenue was a beautiful tree lined street with very lovely homes. In fact, Howard Pyle lived on Delaware Avenue the last years of his life and the downtown Wilmington was just the old fashioned stores, Market Street and and it was really the main street and now, to see the mall that's there now is....terrific....but I...the rest of the town...the east

side has all moved over to the west side and I think it is now become a slum district, pathetic.

D: Could you tell us about your early career in social work?

S: One night over at the Century Club I happened to sit with Sarah Pyle, knowing who she was at the time, who's interested in the people settlement. At that time, this was before the people settlement was built and a great many of Howard Pyle's students; Clifford Ashley, Stanley Arthurs and Frank Schoonover, they used to go down to the little house at I think it was around Fifth and French which Sarah Pyle had to start her settlement work. Then they started a campaign to raise money for a real settlement house which I helped and a great many people in Wilmington interested in social work did and we built People's Settlement. I taught applied arts there for oh, two or three years. The students used to come down and help with the young boys not particularly in art work but in any type of interest that they were doing at the time and then I went out to Decatur, Illinois, to visit my sister whose husband was art director of...Dr. Hechting who was art director of the college and while there I went over to Chicago to take observation under Jane Adams, a wonderful person whom everybody knows. When I came back the railroad company who had a terminal there asked me if I would give a talk on settlement work because they wanted to start a settlement house for their railroad workers. So, I called Sarah Pyle and asked her to send me some more notes than I already had in my own mind and I did. I gave this little talk one evening for the railroad company. Then I came back to Wilmington and Jacob P. [redacted] who was a great friend of the Krebs family in Wilmington and whom I adored had the Jacob P. [redacted] settlement in New

York. During the summer weekends, they took mothers and children over to Twin Island for recreation a week at a time and one summer I helped over at Twin Island with the settlement house work. Then I gave up settlement work and I was asked to go as a state investigator with the Children's Bureau which I was with them for many years.

B: Could you contrast a little bit some of the work you might have had and what the modern social worker....

S: I don't know.

B: You don't know well enough about what...

S: I don't know about the modern social worker. I haven't kept up with it. After I went with the Children's Bureau and was state investigator for...I did court work almost entirely. I was very, very ill and gave up social work. But what social work is today I really do not know because I have not kept track of it. I went then later with the Greenwood Book Shop and books were my story then.

B: Your interests in social work and then your career at the Greenwood Book Shop has always involved you in Wilmington and Wilmington personalities. You've just mentioned that you could tell a very funny story about N.C. Wyeth.

S: Years ago we used to do a lot of canoeing and N.C. Wyeth and Stanley and Frank and Clifford Ashley and a group of we girls would come to my house for five thirty breakfast. We would ship our canoe to Chadd's Ford on the old P & R Railroad and then we would walk to Chadd's Ford. Coming down one time...we were coming down over the little falls just below...well, I can't remember exactly which falls it was...anyway, Wyeth's canoe skidded on a rock and he slid out and

sat on the rock and the canoe went on. We were a little ahead of him but we caught the canoe and he got up and walked down and finally got in his canoe and we came on down. Soaking wet, it didn't make any difference to N.O., he came right along just as jolly and good natured as ever but it was a wonderful trip.

B: Did you all ever do any canoeing there at Lenape above Lenape Park?

S: One time a friend and I were canoeing, we thought we'd go over to the Jersey coast. We did and got there very safely and on the way back just as we entered the entrance to the Brandywine and the Christiana, a whistle line boat came. Well, of course the natural thing to do was to shoot our canoe into the boat wake otherwise if we'd gone straight on our canoe would have been upset. The people on the boat thought we were going to be dragged under the ship but we were not. We knew exactly how to handle a canoe and came right on through. But it was a very wonderful experience and I can now remember when it first started I said to the other person who was with me, "I'm going to change paddles." And they said, "No, for God's sakes sit still and paddle." Which, I did.

B: What about other Howard Pyle pupils? We haven't talked about like Harvey Dunn or did you say Clifford Ashley? Was that another name?

S: Well, everybody knows probably that Clifford Ashley was...painted magnificent ship paintings. He was very much interested in things of that type. Harvey Dunn was a western painter. He did magnificent things of the west and his paintings now are in South Dakota. I've forgotten the name of the little town but the museum is called The Dunn Museum and the boulevard in front of it is the Dunn Boulevard and most of his paintings now are there and in fact I've

just been talking to his wife who is now in a nursing home over in Princeton, New Jersey, and we were talking about a belt buckle that has been put on the market with one of Harvey Dunn's paintings on it. We were wondering how they got permission or where they got permission or if they did get permission to paint it...use it commercially.

B: Well, I guess since his paintings are in South Dakota, Harvey Dunn came from South Dakota.

S: Oh yes, Harvey came from South Dakota. Well, there's a book on Harvey Dunn which I have which gives the life history of Harvey and his family and how they went to South Dakota from well, they came back...I've forgotten exactly when Harvey came back...well, he came back to join Howard Pyle's school but when...I've just forgotten when the family went out but it's a very, very interesting story of their life in South Dakota.

B: So, he and Stanley Arthurs and N.C., all these young people...

S: Stanley and Schoonover and Wyeth and Clifford Ashley and Harvey Dunn, Tupper Tru, Hoyt, B Masters. I'm giving their nicknames most of them as we all knew them so well; Harding...If I had the book I could tell you. Most...

B: Some of these people joined Howard Pyle at different times, for example, you said that Stanley Arthurs and Frank Schoonover had come in 1897 I think you said. Did these people...did they all work together at the Howard Pyle studio or did they come in different years?

S: Oh no, they all came in different years and they all had their own studios. He did not have...he had his own studio here in Wilmington but it was not a school like a school. It was just

they came Monday and Friday nights for criticism class. They painted whatever they wanted to paint and then brought it to criticism class and that was the type of school it was purely through criticism.

B: Did Stanley Arthurs and Frank Schoonover do the same thing for students?

S: Oh, no, they never taught. Harvey Dunn had a school over in Leonia, New...until he passed away. I don't think any of the other students had students that I remember. Oh, yes! Frank Schoonover did. Oh, yes, he had a number of classes in his studio and in fact Richard Leighton and the...Joe F . I don't know who else but I know those two studied under Frank Schoonover.

B: Stanley Arthurs did not have students come in for criticism?

S: No, Stanley never had students come in for criticism. The only person he ever taught was his niece who has just recently passed away, Verdon, Miss Verdon and...

B: Was she a productive artist?

S: She was mostly a portrait painter. She did other things but I have not seen anything she has done recently but she did some very, very nice portraits.

B: Perhaps it would be a help...her name was Marjorie Verdon...I think it would be a help if you could think about sort of as we might say, the big sweep, the Howard Pyle tradition in Wilmington and people you've known. For example, this year Eugenia Rhodes is the person who's being honored in the Josephine Gardens as "Artist of the Year".

S: I don't know the N . I can only say that they took over

Stanley's studio, studio group.

B: Could you describe Stanley Arthurs studio for us?

S: Well, of course, Stanley Arthurs studio was Howard Kyle's studio and Howard Kyle built the studio, the main studio, to look somewhat like the interior of a ship's captain room. It was, in the two little windows there were bull's eyes and one in the door that led out into a little storeroom. It was a very lovely fireplace across one side and a long windowseat on the one side of the room. The walls were shingled, beautiful shingles up about I should say three feet down from the ceiling. When Stanley Arthurs took over the studio, he bought hand carved brides' chests, the lids of... they came from Beirut and they were the lids of brides' chests. They were beautifully carved. He had them all rubbed down and made a border around the ceiling of his...of the studio and he himself carved a little corner piece so that it would fit in with the other paintings. When the studio group took over Stanley Arthurs studio after he passed away, they felt they did not have enough light so they painted this magnificent old room white, every bit of it white, over those magnificent carvings that he had had rubbed down and finished. Well, it made me sick to think of it. When you think that Howard Kyle painted his magnificent paintings there and Stanley his wonderful big murals, to think they could paint with that light because there was a daylight lamp there and then to think that they would be students...I mean painters who are very fine painters today, do very nice work, but when I think that they felt they could not see and painted it white, it just...well, enough said.

B: How large is the studio?

S: Oh, I haven't an idea how big it is by the exact...oh, I should say thirty by fifty feet, something...I don't know exactly but let me tell you one more thing. Stanley, while he was there, there was a famous old tree that was blown down or cut down I don't remember exactly and he had the block of the tree stump inserted in the floor of the studio and it's still there.

B: Why did he do that?

S: He was interested in it. I don't remember the history of the tree but Stanley was so much interested in it that he wanted that and it is the cross-cut of the base of the tree and he had the floor cut out and this inserted in it.

B: When Stanley Arthurs worked he used models and he used costumes and he did historical scenes. Did he take a photograph and then work from that? Did he always work from a live model and how fast would you say he worked?

S: He always worked from a model. he would take photographs, yes, which he always did for his own safe keeping but he always worked with a model. There were two and I do not remember their names; two girls here in Wilmington who posed for him and Frank Weller who posed for Howard Pyle, posed for Stanley too at times, but he rarely...unless it was a ship that he wanted to paint or something that he could not find today of colonial or early American, he had to paint that from a photograph, yes.

B: Did he know Stewart the marine painter who painted up near Chester? Could you tell us about his friendship and your friendship and his with Felix duPont, maybe how it started?

S: Well, I...many years ago when Felix duPont and Stanley met, something just clicked between them and they became wonderful friends. Felix

used to come over to the studio very often and on Friday afternoons usually there were a group of us would gather there for cocktails and have a little talk and then go out to dinner together. At that time Howard Pyle's daughter, Nellie Creighton and Willard; Willard was still living then, used to come over once in a while. Then every winter Stanley and I would go down to Felix's home in Del Ray and in the summertime to their place in Rehoboth for weekends, every other weekend practically we went down and Stanley sometimes would paint, sometimes not but we were always very, very close friends. Felix and I were more like...well, he was just like a brother to me and wonderful to me when I was getting over sleeping sickness. He gave me the cottage on the lake with a trained nurse and then we had meals over at their...the big cottage for one month the summer of 1940.

B: What were Felix duPont's major interests? Was he interested in art before he met Stanley Arthurs?

S: Oh, I don't know whether he was interested in art then or not but he was interested in the art mu...I mean he was donating to the art museum so he was interested definitely and particularly in Stanley's paintings because he loved the colonial and the early American and owned quite a few of Stanley's paintings and when he passed away, his wife of course had them and what became of them after she passed away I do not know. But I do know that they gave their...Ann...Felix's second wife, gave their home in Rehoboth to the Episcopal Church for their retreat.

The tape ends with this statement of Felix duPont's interests.