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Mrs. Gayle Hoskins

[0:00:00]

Interviewer: This is an interview with Mrs. Gayle Hoskins at her home on Rodney Street in Wilmington, on September 15, 1976. Mrs. Hoskins, can you tell us about your husband's early time in Wilmington and his work as a hired prior *[phonetic]* [0:00:21] student when he first came here?

Mrs. Hoskins: No and I can't tell you much because he came in 1980 and I didn't really have done that when he came here. So I don't know anything about the early days.

Interviewer: What kinds of things might he have told you about the early days?

Mrs. Hoskins: He was going to *[inaudible]* [0:00:49] institute in Chicago, had come there from his home in Denmark. Then he got off high school. He had come to Wilmington *[inaudible]* [0:01:07] which is a new in itself. *[inaudible]* [0:01:11] artist in Chicago, lecturer and of course they had a student exhibition *[phonetic]* [0:01:18], right. Gayle was a student and he has to see him in person and asked him if he thought he could maintain a studio in Wilmington and earn his living by attending and not have to go and get a job at the Post Office at *[inaudible]* [0:01:39].

And he in first was one of the great honors in the period *[inaudible]* [0:01:45] he was only 18th. So I'm not quite sure. I heard all in October, but anyway, he came to Wilmington. I don't know where the studio was. I've heard *[inaudible]* [0:02:06] the way how it worked with the students.

He let me out and find your *[inaudible]* [0:02:15] at 8 o'clock in the morning because that's about the time he shows to come and look at your work. And Harka is apparently about a hard master but rightly respected with his students. I never heard anyone in the art students in that period that I know – I mean, there haven't been any of them. But the ones I did know, for instance, they will never call him *[inaudible]* [0:02:38], he was always Mr. Gayle. They were *[inaudible]* [0:02:43].

So, anyway, he worked – he got a studio. I think he got several *[inaudible]* [0:02:53] Rodney across the street. I didn't see this. There was another student in which we had been *[inaudible]* [0:03:10] separate from these studios that are now there, but it did continue to be there, they rested in a few years ago and you may – you remember that publicity they were volunteering *[inaudible]* [0:03:23].

The studio is known as the Rodney's three studios instead of four and there used to be five. The others were separate completely, the four are connected two and two. And the other one was perhaps 50 yards away in the center of the block, separate red brick building and that's where Gayle was.

After we bought this house that I'm in now across the street, the studio was occupied by two or three people and finally a young woman, who was, I don't know. Anyway, burned herself to death in it, that studio burned down one Easter morning. So it isn't there anymore, but we had in the meantime bought this house in 1625 and taken the third floor and made it in to a studio, a studio is on the *[inaudible]* **[0:04:32]**. In fact, Gayle was the person. He never had a studio separate from where he lived because everything would be in a wrong place.

He was that kind of a person. The thought of taking up anything after him *[inaudible]* **[0:04:52]** anything. Well, I guess it's difficult in your status, they just don't come and eat.

[0:05:02]

So if you have anymore?

Interviewer: When he worked, did he like a special time of day, did he stay with a painting or work on several, and had he been working with several publishers at the time you were married in 1925?

Mrs. Hoskins: Yes, he worked with all the publishers, prominent magazines today *[inaudible]* **[0:05:29]**, Saturday Evening Post, Cosmopolitan, a lot of them, American. And as to Gayle's working hours, he knew what the deadline, magazine's deadline was, he knew about deadlines, but he never really thought about it until the last minute and then he might work all night and get the train to in New York 6 o'clock in the morning with *[inaudible]* **[0:05:57]** the illustration. Oh, many of that.

Interviewer: Didn't he always take his illustrations to New York on the train?

Mrs. Hoskins: He had to if he had, if that day was the deadline, you couldn't ship them. Oh, if he had a week, he'll ship them, American Express, and that is the time, midnight down at the Express Station back at the railroad, Pennsylvania Railroad building, sending a *[inaudible]* **[0:06:22]** to New York hoping he would get them early morning train and driving that he wouldn't be calling up.

Interviewer: Did he always use oils?

Mrs. Hoskins: He much preferred oil. He used it if he could. If the editor insisted on a water color or *[inaudible]* **[0:06:40]** he'd do it. He was very versatile, he could do anything. What he didn't like, he said the minute you got a pen and ink you drop the guy with ink.

Interviewer: Where was he born and how does he get his early interest in art?

Mrs. Hoskins: He was born in Brazil, Indiana, which is a little town west of Indianapolis. He went through high school there and the whole *[inaudible]* **[0:07:13]** family, that's a big family – well, if you live in Indiana, it's very easy, if you cut in the South America's *[inaudible]* **[0:07:23]** but he – I guess it's a high school. He did, I know, as a high school student have stuff, cartoons, and things published in the Denver Post.

And he was in this up cavalry and he was well known as a young boy. His father had in his – his father was a band leader and had a music store in Denver. And they had gone to Denver from Brazil because Gayle's mother was to work *[inaudible]* **[0:07:55]**. And that, then they only knew about going to go west.

So he went to Chicago which is the first semester with him, he live west in it, he should *[inaudible]* **[0:08:10]** a well known art school, so...

Interviewer: And he often used western themes in his...

Mrs. Hoskins: He was known *[inaudible]* **[0:08:24]**. At one time *[inaudible]* **[0:08:30]** in New York published 34 magazines a week *[inaudible]* **[0:08:39]** story. Now, of course, what happened, *[inaudible]* **[0:08:45]**. Anyway, they want the money out of the company, suggested *[inaudible]* **[0:08:51]** 14th and 17th Avenue, and then he come after he was taking that *[inaudible]* **[0:08:57]**. They published 34 every month, now they're down to just last Mademoiselle.

That's what happens in the magazine business. There's really not much of a *[inaudible]* **[0:09:17]** for the artist today. Of course, I'm not *[inaudible]* **[0:09:22]**.

Gayle was well-established *[inaudible]* **[0:09:41]** turn a lot of work when he was making now on his own because his work was good. He was the best of the best. When Gayle drew a horse, nobody said, "What is that, Gayle?" It's darn well it was a horse.

[0:10:00]

So he was completely on his own way and making a very good living for that time and age of which today wouldn't be anything, you couldn't maintain a family on it, but I supposed a good range for each – there were a few who – if they didn't have to worry about the grocery now – I'll tell a funny story if you don't mind right here. Hardly the most *[inaudible]* [0:10:31] very best friend.

[inaudible] [0:10:35]. After his death – well, toward the end of his line, *[inaudible]* [0:10:55] used to call Gayle a liar *[inaudible]* [0:11:01].

Mr. Crab *[phonetic]* [0:11:08] said that come here from Denmark and then we see what that is and have established under our part time that *[inaudible]* [0:11:22]. And he said, "Well, Gayle, how are you doing?" And I said *[inaudible]* [0:12:12]. And he said, "Gayle, you got it wrong." He said, "You should have married a rich wife."

You see, Harvey had married his daughter who was a rich wife, and Gayle looked to me at the table, we didn't say a word. *[inaudible]* [0:12:33]. See, Harvey never had to worry about the grocery and Gayle did. So he could demand, but probably I would say, no, I wouldn't do that job for that and they double it. Well, Gayle couldn't, he had to have the work. He couldn't – because Harvey looked perhaps Gayle's best friend and every time that he had act -- when I knew Garyle, Harvey had of course gone to New Jersey.

I'm having trouble with this cough. But he was to come here, for instance, this morning. It sure is *[inaudible]* [0:13:15]. They have their Christmas Eve and everything was Christmas Eve and it is you – it's in the *[inaudible]* [0:13:25].

Well, 8 o'clock in the morning probably it was my studio door and this would take you longer and we had just got probably a week momentarily, we're doing proud of 10 to 15 people in the studio, the places we were at. And I said to Gayle, I'm not going to let her Harvey and he said all right, let's just not wake up. So, first thing I knew, the studio was on the second floor and we have to tell him it's to the first floor and lock him out and then I will go the stairs.

And that we had locked the studio door but not the outside door to this building, the studio building. The next thing I heard was, "Hey, get up." I know you're in there, Harvey. He took the door off the hinges, came in.

So what do you do? You get up and he's ranting and he was there for dinner, it was *[inaudible]* **[0:14:32]**.

And they would be taking me already in a proper use of it so then if the weather was possible and we were out in the yard taking the *[inaudible]* **[0:14:42]**. If they were frustrated artists, they should have been mechanics the two of them, because Harvey was probably *[inaudible]* **[0:14:51]**.

[0:15:06]

He's called up, the rest of them *[inaudible]* **[0:15:08]** moved away.

Interviewer: All right. Stanley, for instance and Gayle, sort of helping each other in terms of maybe one would have a commission and maybe too much work and he would suggest the other one? Did they work cooperatively at all?

Mrs. Hoskins: They work – maybe I don't. They were so near *[inaudible]* **[0:15:30]** and the different side of it. But Gayle being *[inaudible]* **[0:15:35]**.

And he had painted his hands on somebody for Stanley. On the other hand, Stanley can only think of that *[inaudible]* **[0:15:57]** too. They weren't together that way.

Interviewer: And they thought, did Stanley authors, teach at the Wilmington Arts School with Gayle or did Gayle teach their by himself?

Mrs. Hoskins: Gayle taught their *[inaudible]* **[0:16:15]** on that and then they all were *[inaudible]* **[0:16:19]** came down from the – from New York. He was going to establish the correspondence course. Now the federal correspondence course in the Minneapolis and it also says *[inaudible]* **[0:16:36]** get a work. Been there a completely *[inaudible]* **[0:16:40]** they have personal contact with anyway.

Interviewer: Did Mr. Phoenix contact Gayle when he came to Wilmington?

Mrs. Hoskins: Oh, yeah. He came on the city with Gayle, and it where they have – Gayle was always the *[inaudible]* **[0:16:54]** we didn't know it could be, that's the way he was the – as a sign right on to him which I think you can play *[inaudible]* **[0:17:03]**.

Interviewer: Well, I think we better continue about Mr. Phoenix and the correspondence will be because that's interested, that's how the Wilmington Art School began.

Mrs. Hoskins: It started in that *[inaudible]* **[0:17:15]** that the work was to cause a bit, it come down because it is made to me. Then while *[inaudible]* **[0:17:24]**, of course, it was, you know, *[inaudible]* **[0:17:25]** acted as the salesman and he's doing law enforces. And they criticize him, the *[inaudible]* **[0:17:34]**.

But actually, it was – it was, the work that criticize nailed at to the student.

Interviewer: How long was it done in that way before they worked in a place, in Wilmington?

Mrs. Hoskins: Gayle's – he who never was interested in it too. And soon we're – I guess at the school number, look, these students aren't getting the money worth. He said, I suggest that we get them to – well, the studio. One of the studio over here at 16th, 17th was a lot of thing. And I think if they could just work in here and we can live time to time and have it.

So that's what they did. And that's the – the first place they had was Rodney's place, one of the Rodney's studios. Now I don't know when – or I – it's not that, I guess I got to him – anyway, they find the *[inaudible]* **[0:18:30]** on the place downtown, it were warned it up over the full home and worked out there on the second floor.

Interviewer: Did they call themselves the Wilmington Arts Schools in?

Mrs. Hoskins: They call this up *[inaudible]* **[0:18:47]**. And Henry up to its town when *[inaudible]* **[0:18:53]** came in and I think it kind of rob it. They couldn't – they couldn't afford the time, they had nothing but their own will.

Interviewer: And so, she – how did she happen to come in, did she just...?

Mrs. Hoskins: I don't know exactly with the details but they were offer in, of course. They were all together, the stamina in Delaware was – exactly look for it. And this is down and I had did – I'm talking about the older people. The parents the family at, there were two girls who's...

Interviewer: Oh, excuse me. I don't understand that. Now, who were her – were her parents in it first or were she in it?

Mrs. Hoskins: No. Her parents – her father was a well old man and that she was an artist, she studied in Philadelphia.

Interviewer: Well they were from Dover, weren't they?

Mrs. Hoskins: No, Wilmington. The studio stood over here were – well, part of the condominium areas, his – her studio did it.

[0:20:03]

Well before that they lived at *[inaudible]* **[0:20:03]** Avenue, it was then...

Interviewer: Oh, but so she said I would like to join you and it was a Wilmington Sketch Club.

Mrs. Hoskins: They call themselves Wilmington Sketch Club which he drawn them some – I don't know the details.

Interviewer: But they didn't pay, it wasn't art school.

Mrs. Hoskins: They begun paying – oh, that they had already – when every guys out they had gotten what they could get on the Phoenix. So there are problem course, then they do campaign activities. And nobody got – up until that time, nobody – as a teacher got in me. After they started *[inaudible]* **[0:20:42]** as an organized group they charged tuition, and occasionally when there was any money left, the men were paid.

Interviewer: Now, how much time would Gayle spend and *[inaudible]* **[0:21:00]**, and was also – was Harvey done teaching too?

Mrs. Hoskins: No, he used to give a lecture once in a while, but he came in that.

Interviewer: But would they go in regularly and look at students work every day or once a week?

Mrs. Hoskins: I think it was only once a week. But they found this that it's taking so – I guess out of it, it's taking so much time, several times. Some of the time they have the students here up on the third floor. And they found out, it's just too much time away from his own work.

He got more request in teaching the kids and they did okay.

Interviewer: Do you remember about how large that would have been about how many students?

Mrs. Hoskins: I don't know.

Interviewer: That was in the early 30s. was it?

Mrs. Hoskins: Early '30s, yeah, '30s.

Interviewer: Did Gayle ever do any work when they have the WPA Artist Project? I know some of the students did.

Mrs. Hoskins: No, he didn't.

Interviewer: But he was already self supporting and so he...

Mrs. Hoskins: Yes.

Interviewer: He didn't need to?

Mrs. Hoskins: No, he didn't need to. *[inaudible]* **[0:22:06]** any paintings. He got himself a job and that he worked more a lot of the ship yard during the war. He went over to – he went down at the manpower. So he had registered, I think everybody before he *[inaudible]* **[0:22:22]** have to register. And he went to...

Interviewer: Was he then – what was he – when was his birthday? When was he born?

Mrs. Hoskins: He was born 1887, in July of 1887.

Interviewer: So he had his register even though he was too old for the draft?

Mrs. Hoskins: Yes. He went down there and he said, "What the heck can I do?" And then *[inaudible]* **[0:22:43]** well, she were here in training you can go and get them take a course in *[inaudible]* **[0:22:50]**. Then they -- this pattern, the exact size of a certain piece of tin or metal or wood or whatever is going to go into those.

Interviewer: And then after the war, he returned to his studio and returned to illustrating.

Mrs. Hoskins: He worked at – he worked in the more off of that, about a year. And then he got a spur how you feel, he could – it could be more an inspection worked. Yeah, the more – the more of it is the first thing to go in the ship yard and the first thing in the course.

Interviewer: Oh, and was this *[inaudible]* [0:23:26]?

Mrs. Hoskins: No. This is the *[inaudible]* [0:23:29].

Interviewer: Sun ship of...

Mrs. Hoskins: They were down in the – well, where the – that's not that anymore the – that in the administration had a – we're down there for a while. Look, he were down there and many go *[inaudible]* [0:23:45] and the person – he could walk. It's the – as far under here, we just – does just said what it says, it looks like his chicken on his new *[inaudible]* [0:23:57]. Yeah, that didn't went off.

But with that time in his own work, it got doing some historical subject for a publisher that's at. Then – he have always have enough work except the – well, one reason he went down to the ship yard was this – wanting to something a little more in the *[inaudible]* [0:24:28] were we couldn't – it wasn't got to be drafted and to had her – and so he said, he was a darn good mathematician.

Interviewer: Tell us about his early – tell us about the Drama League and Gayle Hoskins.

Mrs. Hoskins: Oh, dear. I remember one day he – the Drama League was a group of women, primarily connected with the *[inaudible]* [0:24:58], who gave one act shows and gave them the...

[0:25:04]

...Mrs. William *[inaudible]* [0:25:05] so not near center though and so at her basement they have read that. You can see they have new people and what you really have is a stage is to *[inaudible]* [0:25:14] off to them. And they had the true meaning, Gayle and I were driving up Delaware Avenue one day at noon time, we stop for a while at Washington Street and have *[inaudible]* [0:25:30].

It was one of the *[inaudible]* [0:25:32] what of the subject club known as the *[inaudible]* [0:25:37] he walk over in the car and said, "Gayle, we just like to do presents in Drama League." He's taking a few parts from her and he didn't say a word until we got up to all – maybe the room to sleep. He turned to me and he said, "Well, I guess Kitty I can love it." Kitty was Kitty *[inaudible]* [0:25:59] who's one of the input to women in this group.

So, and I think that the *[inaudible]* **[0:26:08]** case, this is what the noon time that I don't want you, he go out here. So he start looking, he slept the rest of that something looking for a place and finally rounded the third floor of 18th and Market, a little house. There's nothing but a lot.

They bought some feast that were been described in the old stand over at Market Street. Everybody went to work, they start getting their *[inaudible]* **[0:26:43]**. I call anybody that I could and get them to come and probably get them *[inaudible]* **[0:26:50]** work. Sam Berge *[phonetic]* **[0:26:51]** became interested that the – they are here *[inaudible]* **[0:26:56]**.

He gave them *[inaudible]* **[0:27:01]** of them for flats and then, but of course cloth for a curtain, they made the curtain and they put a *[inaudible]* **[0:27:10]** he was interested, he worked from the gas company, they put heat in the *[inaudible]* **[0:27:14]**. And they got it ready, they aimed that the first of December but it was really the mid of December, I had it was the – it was *[inaudible]* **[0:27:26]**.

Interviewer: In what year?

Mrs. Hoskins: I think – '29 I guess.

Interviewer: First, there's millions was just about ready to go.

Mrs. Hoskins: Yeah. And again, *[inaudible]* **[0:27:47]**. There were some that, whether in your life, the middle of December. Gayle apart, I remember started down that field, have you ever gone in that and look, down – well, I know *[inaudible]* **[0:28:05]**. People went on out the audience, they had under discrepancy said you read that part. They cut it all and it was – and then they continued – the show must go on no matter what is it.

So, then they decided it will – it, again, selling bonds to further that *[inaudible]* **[0:28:32]** I mash every dollar they were used and they built over at the *[inaudible]* **[0:28:40]** and got that better.

Interviewer: I know.

Mrs. Hoskins: Me, this is sad *[inaudible]* **[0:28:47]** I didn't say Gayle from then on in until hot summer where there – and so, when the story start out to be what happened after about four or five years. Yes, and I can't *[inaudible]* **[0:29:00]** them anymore, I got another work. And, so *[inaudible]* **[0:29:05]**, he got the incorporated.

And he said that, I ask this for at least and *[inaudible]* **[0:29:15]** I'm glad that you ask me to fall, he said, "I want to ask you, would you have the objection to get, come and got to around along a lot and didn't come in that living, didn't prior in another year? And I said, "That his decision not mine." So I told him and this seems it was falling apart.

He said, we got to have something to pull this thing together and gather that this is going to quite. So he got that.

Interviewer: Do you remember when that was?

Mrs. Hoskins: That would be about 33 or 34, I'm not really sure I can. Somewhere there is a – it's recently that I read it.

[0:30:00]

They – if you need these days.

Interviewer: Who were some of the actors and actresses, and was anybody – did anybody go from Wilmington then when they started to New York, did anyone with all the career on the stage?

Mrs. Hoskins: Yeah, and I say we were...

Interviewer: What about – there are some people you remember early in terms of acting.

Mrs. Hoskins: Well, it was – because quite in a long when I went back to New York on live, mechanically I get it. I think that field in where I'm buying now is that – what, I don't think – I don't remember no one. What did the *[inaudible]* **[0:30:42]** was in the rumbling after I got a lead, Dr. Gayle got away from me.

I know to the fact, of course, we want to give this *[inaudible]* **[0:30:51]** and he was out of shows and he was very valuable of – in many ways, that's how in tells your man. Yeah. He was...

Interviewer: He was always on-call to help it normally?

Mrs. Hoskins: He was – he was invaluable or *[inaudible]* **[0:31:14]** was working – work on my publicity course. Because of a contact with the newspaper which are to ship it, and she was interested and she did a good job. Bill, of course started he was an actor and may at certain parts he is. But the –

and the fact that he thought he could rewrite Shakespeare but *[inaudible]* [0:31:40].

Interviewer: He played Bottom in Midsummer Night's Dreams.

Mrs. Hoskins: Oh, that's on – that was out of to – I went to normally, I think that decide it too – that aren't. Definitely that is too.

Interviewer: An *[inaudible]* [0:32:00]? Was Theodore Dreiser there then – who was at – or who was the famous of rider at *[inaudible]* [0:32:07], and I want to say Theodore Dreiser. Who was it at the *[inaudible]* [0:32:11] theater?

Mrs. Hoskins: Well, actually he was seeing, oh...

Interviewer: He was the artist.

Mrs. Hoskins: Years and years of *[inaudible]* [0:32:18].

Interviewer: Who was that?

Mrs. Hoskins: That's *[inaudible]* [0:32:21]. He lived with that before I came to Wilmington.

Interviewer: Where were – where were you born?

Mrs. Hoskins: South Lake City. No, I mean *[inaudible]* [0:32:31]. I was really in South Lake City.

Interviewer: How did you happen to come in Wilmington?

Mrs. Hoskins: I had a job with the Wilmington and I came. And it was kind of – getting, less reformed deal people in the early place can get that *[inaudible]* [0:32:51].

Interviewer: And how did you meet Gayle?

Mrs. Hoskins: Oh, we were invited to a studio party, it was test Saturday night studio parties and...

Interviewer: Where – was NCY is it though?

Mrs. Hoskins: No, NCY didn't believe in parties. He thought Gayle wasted some and he did waste somebody's time but he had a lovely life. Oh, that tennis tournament and everything else. I'm okay. *[inaudible]* [0:33:27]

remember his daughter-in-law and his wife is in here one day and something I wish that I said, some other – *[inaudible]* [0:33:39] a lot.

NC was only in just in this world and then the – and she said and NC. I he is to and seat there every once in a while. Let's go and get it now, we wish to this *[inaudible]* [0:33:57].

Interviewer: Well, NC, did he come as a pupil about the same time Gayle did?

Mrs. Hoskins: I think he's – they were – Gayle was as well as very young. I think he came to four years before. And as at her *[inaudible]* [0:34:15] and Stanley, when Mr. *[inaudible]* [0:34:20] to do the top. They were going there and then he – Kyle had a summer on the *[inaudible]* [0:34:31] and he said that he would organize a class if they want to come down, and they found places to go. That was before Gayle came, he was not out of *[inaudible]* [0:34:42].

Interviewer: Do you – what year did Gayle come to Wilmington?

Mrs. Hoskins: He was not quite sure with Gayle, based when we were marched to it.

Interviewer: But he was a young man, very young man?

Mrs. Hoskins: Oh, 18.

[0:34:59]

Interviewer: Right.

Mrs. Hoskins: And he – well, things that we were talking earlier about Chicago is hardly – that he had doing *[inaudible]* [0:35:09].

Interviewer: Yes, yes. You mention that same *[inaudible]* [0:35:14] coming to see you, have you ever – *[inaudible]* [0:35:18] growing up and did Gayle helped him at all?

Mrs. Hoskins: Growing up. That he had enough help in his own family. I knew Andy since he was 15 and *[inaudible]* [0:35:31] like really, he was – of course, this matter with.

Interviewer: Oh, what was the matter?

Mrs. Hoskins: I don't know really what was the matter. But he never went to school, I have that too. I have to *[inaudible]* **[0:35:49]** and taught him a lot, I guess. Christmas is *[inaudible]* **[0:35:56]**.

Interviewer: And now they made a museum out of his house.

Mrs. Hoskins: He do live in the old head Washington *[inaudible]* **[0:36:07]**. He – the person is not, they lived in *[inaudible]* **[0:36:10]** but they live in the other half.

Interviewer: Oh, went he went to *[inaudible]* **[0:36:13]** in the summer then. Was this any – you're also was here in the winter then?

Mrs. Hoskins: Yes. I don't think he was with the school right there. And maybe – well here's something, he last to was it. It doesn't before I knew it.

Interviewer: Right.

Mrs. Hoskins: So I'm not too sure they taught – I just know what I believe.

Interviewer: But I saw *[inaudible]* **[0:36:33]** why I've stayed home to be taught, I didn't know it was because he was sick, I thought it's because they believe in staying home.

Mrs. Hoskins: No, he recently just – it was in the last – obviously *[inaudible]* **[0:36:44]** almost died. I don't know, there's always kind of – and it never did find the – in fact, they never asked who's in there.

Interviewer: Oh.

Mrs. Hoskins: It was none of my business, I never asked.

Interviewer: But he never was will?

Mrs. Hoskins: No.

Interviewer: Of course, Jamie, his son was taught at home too, they may have decided that was the best idea.

Mrs. Hoskins: Maybe. But I don't think they let you do it today then do it *[inaudible]* **[0:37:15]**.

Interviewer: I don't think so. I'm very interested in how Jamie, why it has managed to be tutored at home. It must be that they have tutors.

Mrs. Hoskins: Well, I'm sure that they – I'm sure they did and I say that I'm not really with my own knowledge but I'm pretty sure it did. And Andy, I'm sure with his help.

Interviewer: Gayle, when he stopped the drama league, then he went into the war effort and then he was home in his studio here, and working as an illustrator. Well, after the Wilmington Art School or what was it called? After the Sketch Club, what was it called? The name of the Wilmington Arts School.

Mrs. Hoskins: When they got the building, the museum.

Interviewer: The Delaware Art Museum.

Mrs. Hoskins: When that was built, it turned into – and Henry at the *[inaudible]* **[0:38:13]** into a school get right out there too one morning...

Interviewer: Oh, did he? For how long did he do this?

Mrs. Hoskins: Oh, it was a year, I don't know exactly. And to, and as he – one of the tags – well, the reason, the student log in and so. They all went on and play that football. They played baseball, that could be *[inaudible]* **[0:38:44]**. But before the *[inaudible]* **[0:38:46]** was build.

So they all played football like there, their baseball whether it might be and they all remain *[inaudible]* **[0:38:57]** every once in a while family calls and comes in.

Interviewer: Well, do you remember that change from the Wilmington Sketch Club to the Wilmington Arts School, and what it was called? I'm not sure of the name of the Wilmington...

Mrs. Hoskins: I don't think it have a name in between. And so if the Wilmington *[inaudible]* **[0:39:20]** now and that's for full, we can give *[inaudible]* **[0:39:23]** in it.

Interviewer: The Wilmington Academy of Art, right. And it moved from the *[inaudible]* **[0:39:29]** hall location on Market Street or over the *[inaudible]* **[0:39:32]** hall and up to the Delaware Museum when the Delaware Museum was built.

Mrs. Hoskins: Let's see. For awhile, it's when the third floor of the 18th and Market.

Interviewer: With the Drama League was then.

Mrs. Hoskins: I mean on the second floor. Drama League is on the third floor, me on the second floor. And I don't know just when that was.

Interviewer: Well, could you did tell us about the faculty there, it was Gayle, we know and Frank Schoonover, and who were the others did hardly done teach?

[0:40:07]

Mrs. Hoskins: No.

Interviewer: At Charlie Ryan teach...

Mrs. Hoskins: Charlie *[inaudible]* **[0:40:10]** teach. He run, he supply, he – that's how he got a gasoline was the nucleus of his store.

Interviewer: And what was his store?

Mrs. Hoskins: Enterprise, 14th and...

Interviewer: Market of Washington Street. Well, that is no longer an existence.

Mrs. Hoskins: Charlie – close to that but two or three years ago since he died.

Interviewer: But he was a teacher in the – or no, but he was the art supplied person?

Mrs. Hoskins: That's right. I have a very will, Charlie was *[inaudible]* **[0:40:43]**.

Interviewer: Well, how did he happen to join the group?

Mrs. Hoskins: He was Gayle's mother, he live with Gayle before he was married. He just a boy in town, a very handsome young man. He works because of his health. And the *[inaudible]* **[0:41:09]** family apparently have some money. I know Charlie was – his early education was for the *[inaudible]* **[0:41:17]** to – and he came and had tuberculosis, and he went up to Lawrenceville, that's in *[inaudible]* **[0:41:24]** – and that they are they garden places, been down to Wilmington area and I don't remember – oh, he worked too.

I guess he worked at hard castles before it was *[inaudible]* **[0:41:34]**. And then, what is it – and then, no matter than that that when at hard castle adopted to that. And then – and we'll just – the place came up for sale and it was offered to Charlie and he said in that low *[inaudible]* **[0:41:52]**

it could never be rebuilt and *[inaudible]* [0:41:57] burnt – well, actually, Mr. *[inaudible]* [0:42:01] his daddy's son-in-law. And is – for his two son, I've totally *[inaudible]* [0:42:06] that's how they came to the – Mr. Matt was the one of the leading companies to after that *[inaudible]* [0:42:19].

Interviewer: He married the rich wife the way Mr. Crab said it was a good idea.

Mrs. Hoskins: Oh, yeah, you should. All right, *[inaudible]* [0:42:29]. It works. I remember with years ago Stanley – since Stanley never married that even *[inaudible]* [0:42:45]. Anyway, Felix DuPont after he and his – and then he was sat there in it and she weren't getting along with. It was Felix *[inaudible]* [0:43:03] want to have some party then he could – he, it's unpleasant ideas to have them all.

So he had a family see it, he's having *[inaudible]* [0:43:14] – in fact he did come up to me to get to the Washington stand *[inaudible]* [0:43:18]. Anyway, *[inaudible]* [0:43:23] those parties too, as they did overnight they get *[inaudible]* [0:43:27].

You know what, these two young man came, I don't have a guy in here, they came from – in what *[inaudible]* [0:43:40]. Anyway, I overheard he – one of them say to the other. I don't know what right on them but he said, well, somebody has to marry Jane DuPont. So, that's the reason they could – this is, well that's the way they all go.

Interviewer: Oh, Jane DuPont, in other words, he like to support his wife along and they were about to be separated. So these young men were looking toward marrying her?

Mrs. Hoskins: No, Jane DuPont was the mother of DuPont family.

Interviewer: Oh.

Mrs. Hoskins: But the thing to do if you were young then, they have – was marry a DuPont. Oh gosh. Did I read the DuPont dynasty sometimes you get. They can be rumored in that, I think that is the way it is.

Interviewer: Well, so then Felix DuPont took Stanley authors and became his mentor?

Mrs. Hoskins: He – yes. He helped him a lot. Stanley have – he – you say have to *[inaudible]* [0:44:50], well I think Felix felt it. Oh, I know what he did, he did that.

[0:45:00]

He made that all right financially but he was in *[inaudible]* [0:45:05], Stanley would have never – Stanley was the last Victorian gentlemen in an existence.

Interviewer: What about the university collection of Gayle Hoskins paintings?

Mrs. Hoskins: They had and they were hanging the last – I saw them in the – when the student sat there in the dinning hall. Two painting and he said that one of the subject was suggested by Dr. Monroe. And, of course, the all of reductions that we had and that is pretty complete. Have been clip for magazines and that the Delaware was in.

Interviewer: What private collectors have Gayle Hoskins work in Wilmington?

Mrs. Hoskins: Of course, the Delaware *[inaudible]* [0:46:06] has several and the DuPont Company have purpose, the legal department of the DuPont Company have all the purchase of their various hands as they have retired from Judge Mathew who is trying the department on them. The – Gayle did two of customer's last – not bad of the little *[inaudible]* [0:46:34] really, customers always then.

One is that the – I did the *[inaudible]* [0:46:40] of museum. And there's one they have a tested test *[inaudible]* [0:46:46] the other, that's the other customer's stand. The most of them were – and the *[inaudible]* [0:47:02], I don't know where that would move, that would move the *[inaudible]* [0:47:08] is been reproduced recently in the American History illustrated.

But for the *[inaudible]* [0:47:15], I don't know. The last I heard that the new *[inaudible]* [0:47:19] in Philadelphia I had it without them, we're just...

Interviewer: Are there any Wilmington private people who have collected Gayle?

Mrs. Hoskins: Everybody who is *[inaudible]* [0:47:27], all the seven without. But, of course, the parties always belong to the person of the commission, the member of the family who commissioned that set the department of *[inaudible]* [0:47:40].

Interviewer: Well, in other words, he did many Wilmington portraits.

Mrs. Hoskins: Oh, yes, a lot.

Interviewer: For example...

Mrs. Hoskins: Well, most of them were – I guess it weren't too many Wilmington did it – let's see, I don't – I don't – no individual would they going to be interested and interested in this *[inaudible]* **[0:48:10]**.

Interviewer: Who were Gayle Hoskins' favorite artist?

Mrs. Hoskins: That I don't know.

Interviewer: All right. What about the west, did you visit the west together?

Mrs. Hoskins: No, he was of course – he can't – he can't have – came from Indiana, was educated in Denver. And, of course, it was really western and was known as the western artist. He's – the *[inaudible]* **[0:48:42]** is that he's all good, that he is been an hourly and then he – there always not in the western artist because he lives so many western *[inaudible]* **[0:48:56]**.

Interviewer: Did he have a large collection of western artifacts or his paint?

Mrs. Hoskins: Oh, yes, a lot. I have given them mostly to other artist.

Interviewer: When you – when did Gayle die? What was the day of his death?

Mrs. Hoskins: January 19, '62.

Interviewer: And after his death, when did you join Dr. *[inaudible]* **[0:49:32]** in the Drama Department of the university?

Mrs. Hoskins: Oh, I had that he – I'm going down there in just a sale of Dr. *[inaudible]* **[0:49:40]** and have done a lot of work, a limited *[inaudible]* **[0:49:48]** and then he was at the Chicago in our institute, they've done a lot of that in directing and stage designing.

[0:49:57]

And I – and then here, starting that a lot of the case *[inaudible]* **[0:50:00]** when I and his department was the *[inaudible]* **[0:50:04]** speech made that the secretary *[inaudible]* **[0:50:07]** with what's been done.

And I, of course, I've got a lot of it because the secretarial job for *[inaudible]* **[0:50:16]** speech, is its apartment, you knew the students, they were kids interested in what you *[inaudible]* **[0:50:26]** was his personal friend and the department at that time was very small. We –

when I stayed down there until '56, when I – after Gayle died in '62, it became such a problem to get a ride back and I don't ride foolishly.

But anyway, I decide then I lied about my age and not – so I dare to tell the truth. So I decided to lead and before they discover they ask me to – about to case, of course, never would have be would be cared. And they will be wonderful. I enjoyed in that, there's so much into. They got the two *[inaudible]* **[0:51:21]** for the university while he had been *[inaudible]* **[0:51:24]** and that still that is finished will lay down as a – I guess, I would say like they were in.

Interviewer: Who was the student who finish?

Mrs. Hoskins: Now I'm *[inaudible]* **[0:51:35]** right now, and that's not right. He, at the present time is teaching in *[inaudible]* **[0:51:44]** school, teaching American history and I think the *[inaudible]* **[0:51:51]** and I'm not...

Interviewer: What is his name again?

Mrs. Hoskins: All right, it was Swietochowski, S-W-I-E-T-O-C-H-O-W-S-K-I.

Interviewer: Before we finish, I think probably you'd better mention another passion of Gayle Hoskins, his interest in tennis.

Mrs. Hoskins: He was very much interested in tennis. And in fact, *[inaudible]* **[0:52:13]** so he started and *[inaudible]* **[0:52:15]** the city a tournaments that they have every year. He used to play in tournaments. He and Charlie Ryan were a pretty good Delaware's player. And, of course, he lived down here on the tennis courts.

Interviewer: Too bad he missed the new interest in tennis.

[0:52:35] **End of Audio**