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Mr. Edward Loper

[0:00:00]

Mr. Loper: Edward Loper.

Interviewer: What were you doing at the time when the stock market crashed in '29?

Mr. Loper: '29, I was a little too young. I don't know what I was doing. I was living on East side of Wilmington. My family was more or less a poor family. After the stock market crash, my step father who met my mother when I'm two years old, he was becoming a preacher.

And then he took a horse and wagon and start selling coal. And I used to ride with him some days in the winter when he would be selling coal by bush. He would go to the coal yard and buy a wagon load of coal and then he go throughout the city to sell it by a bucket or by bushy people would buy, you know, whatever the price was I don't know.

So this is how most poor people after the coal. A lot of other poorer people got their coals simply by getting on top of the railroad cars that would be park on sidings and would dump the coal off. And then pick it up in bags and sometimes they get arrested sometimes they got away.

I was in school and then later when I was in high school, I don't really know how bad it was because my grandmother was doing supporting me. When you are poor they don't know you're poor because you don't have anything – nobody else to compare to. When everybody in the neighborhood, no matter who they are Black or White or all equally poor, you think this is the way everything is. So don't know what this is. So you live out normal more or less life.

It's only after you begin to see how well other people they're doing that you know you're poor or you were poor. And after high school, I have a two children. And my wife used to be able to get job doing house work. And this was the only kind of work to be done of course; they got around \$2 a day for working from 7:00 O'clock in the morning to 7:00 O'clock in the evening.

So I was taking care of the children and then I would also do a little gambling. I play poker during the day, start off with a quarter and if I'd win maybe 50 cents I quit and go to the store and buy rice and beans and cook food for the family.

And then when I wasn't doing that, I'd go out on the Tuesdays I think it was for to get coal rather than steal it because my grandmother thought that stealing was pretty terrible although, man I don't know.

Some other people were doing it were very rich. And then I would go on the dump and I take a bucket and the coal that was thrown away in the eyes of people who had – who were able to buy regular coal would pick to the ices that they throw away and we picked out the little lumps of coal that were left. And on Tuesday I would be out there and probably about 15 or 20 people in our neighborhood to be out there doing the same thing.

And we would pick coal from 7:00 O'clock in the morning until dark. And on Tuesday, I would something pick a quarter ton of coal. So that's what we did for that.

Interviewer: Were these all Black or Black some of them?

Mr. Loper: Well, most of them were Black. There were few white. But as far as jobs, the jobs were less available for Black and there were – if there were a job for three people that would – the Black didn't get one, he got what is last.

And then we used to – fellows who sat around all day like there's a bunch of lazy bumps, you know, these lazy bumps sitting around. Well, in those days it was – that's all there was to do.

So, we'd sit and play checkers during the day and gamble for the most part try to get some money to live with.

[0:05:05]

Every morning that I didn't go to the dump to pick coal, I'd walked up where there were buildings later on DuPont plant in Edge Moor, there were building the plant. And we go up – we walk up there from – in the city of Wilmington to Edge Moor to the DuPont plant, there was no government principle aboard *[phonetic]* **[0:05:25]** that time, it's just open field.

We walk the railroad tract to Edge Moor and take your lunch and stay in there and wait to try to get hire on job. Now, in here you would find Black and White all combined. Let's say its 400 men all standing there with their lunches and wait until they a job.

And whoever the foreman aware of the different companies that were doing the building would come to the gateway, they had a wire fence all around. And they stand and they'd say, you, you and you okay, fellows, that's all for the day. So that men all of those ton of guy we go home without – that's where I first learned that you'd must never work too hard.

So if you're working on a job, you always have to pace yourself to be busy but drag it because I was working so hard I got so far they hired me one day. And I was working so hard to make sure I did – doing a good job. That I caught up with the people who were working ahead of me at the brick layer and I had so much work already for them to do that I guess they look a little bad. So they fired me. [Laughter]

Well, I don't...

Interviewer: I heard with – I've heard from different people that during the depression people who are more cooperative seemed to be more cooperative, so is it true?

Mr. Loper: Well, people were more cooperative. In the neighborhood where I live, the Blacks, Polish, Irish, Italian, Swedish were all combined inside of the four block area. And they were all living and getting along pretty well. They fought but the fight were just fights of the whatever the fight was like you fight with your cousins, you know, it wasn't the – it wasn't the racial fight, except when we would go out of that neighborhood to other neighborhood, then you had more or less racial fights.

Since, you know, people today think that the youngsters are tricky, terrible today. Well, if you live on one side of town in order for me to go to Market Street, I had to pass to two neighborhoods. I had to pass to a White neighborhood, on the other side from Governor Prince – where Governor Prince Boulevard is down over to the other side of the Brandywine.

And when you go to that neighborhood, I went to a White neighborhood. And there you either had to fight or run. And then I would go to a Black neighborhood which was about Walnut popular street area. And there you either had to fight or run.

So this went through all over the city of Wilmington. People who live in the neighborhood called Brown Town. If they went over to Little Italy, which was around Mason Street, they had to fight. I mean, people were just pretty horrible people as far as picking each other decently.

Interviewer: It sounds like invade – one nation invading another nation or something?

Mr. Loper: Yes. Yes. And if you play baseball or any sport, you would play a team in another section of town. If you win, you fight. If you – this is the kind of thing that people did. And then as far – some of the problems I guess in dealing with law such as if – if a Black was to kill another Black, our judges who were a good decent man such as Judge Lyn, they would say, "Well, it's all right. It's okay." They drop the cases. They put the person in jail for a year for a murder because they were just glad to have person eliminated.

And then for even minor Black, White confrontation, the Black always got a lot of time in jail for such thing. The judge would ask – before things will go to the court, the judge would ask, "Are they Black or White?" Those are the kind of judges we had.

[0:10:03]

Judge Lyn was one of the real bad ones at that time. Of course he got a good reputation for, you know, those days.

Interviewer: Was living in Delaware really living in the South? I've heard...

Mr. Loper: Living in the Delaware was living in the South, yes. At that time I didn't realize how bad it was because you have no comparison. You don't realize how about it is until you go somewhere that's decent. And then you realize.

Interviewer: Okay. So you – some of the people I interviewed lived in Wilmington. Apparently live in upper Wilmington and I asked them about the several issue like to something they drop issue I said, nothing and they said, no **[phonetic] [0:10:53]**.

Mr. Loper: Well, they probably see missions but they didn't go where the missions were. There were places down around on Front Street and neighborhoods like that where they had things of that sort.

Let me see. They had – when I was quite small, when things were very bad. I remember they would send milk by the – by milk can, that old time milk can with the flat lead on it. They would send milk cans into the neighborhood where I live and the public in general, we take a picture and we go up and they will dish the milk out into their – into a picture for everybody until the milk run out. This is the way things were for awhile.

This I can remember, you know. And they did this at 12 and Claymont Street, there were – was the store there named Tom Palsy *[phonetic]* **[0:12:03]**. And I guess they were political people, I don't know but at that corner is where they would set up and they would dish out milk.

Interviewer: Did things changing much between in the '30s for you and your family? Was there a, you know, deepen in your poverty or was it more the same?

Mr. Loper: Well, I was in high school and then at that time my grandmother was doing the supporting. And she work for one of the wealthier families in Wilmington. And then – so, she was earning I think around \$12 or \$14 a week.

Well, most people weren't. So I guess we lived based on what other people around were living not too badly. The people who live with that in the neighborhood where the men who work at the railroad shop or at Pullman Company which at that time was making railroad and refurbishing railroad cars, they probably lived the best, other than the boot logger. The boot logger lived the best of all.

And then I remember that these coming up after the folks would take out the cans of the boot logger out of the back of the car and go in that alley. I remember that he's coming up. And they would come up just in time that the fellows who gotten the whiskey out and then they would chase him around for awhile.

And I also remember seeing a man who they said was a judge, a chief police son used to come over to the boot logger's house as he would go in and visit them once in a while. And that's a well-known case about what happened in Delaware during that time.

Interviewer: Was there a change when Roosevelt came in?

Mr. Loper: Well, I thought Roosevelt was closest thing to God. My mother had always believed that being a good republican was the only thing you could be because the Democrats were the once who cause slavery, you know, she thought.

And the way I saw it was we used to argue a lot about, you know, politics. And she would say this and I said, well, it can't be any worst of what these people are right now. And then she thought that it were pretty much all right, to be Republicans because there were a committee women or a committee woman in the neighborhood who would once in a

while if you were a good Republican voter, they would send you over a quarter ton of coal during the winter. They thought they would pay all keep you in line.

[0:15:12]

So when Roosevelt came in, I thought it was the best thing ever happen. From what I have seen going on before, it was a complete change, yes. I thought that was wonderful.

And then when the WPA started that really made a difference. People begin to have some self respect. A lot of the people just would not go on what they call relief. A lot of people wouldn't, they live without.

I have a friend and his mother, she – there were about eight kids in the family. And she just wouldn't accept everything; she thought it was horrible that have to be on a relief. I see that and then later when Bill and I be talking *[inaudible]* **[0:16:06]** but it's his mom had too much false pride, you know, been better to be on relief and have then did not have at all. So there were a lot of people like that.

Interviewer: What kind of relief was it? Was it...

Mr. Loper: Relief, they would give you – they would give a boxes or basket of food of certain kind. They would – they had cheese, blocks of cheese. I think 2 pound block of cheese. You would go and they would give it to you, you know, to *[inaudible]* **[0:16:41]** if you were really in bad condition.

And there were quite a few people who were doing this. And then when Roosevelt came along, they had these selling centers where they would have the women and the gal and they would sell all day and they were getting \$14 a week. Well, this is tremendous compared to what my grandmother was getting. And she was working from 7:00 to 7:00, you know. And she considers herself doing very well because the wealthy people told her she was doing well and they knew, you know. They were quite nice.

Interviewer: Was there much – was there any discrimination *[inaudible]* **[0:17:34]**?

Mr. Loper: Well, on what they would call building roads and things like that, there wasn't a discrimination to the fact that all of the men were there doing the same thing. The discrimination was in that – if you are a White, you did – you were both than the Black guy, doing the same thing, made you,

you know, made you feel bit superior. I guess it helped make people feel better.

There has never been anything where there wasn't discrimination in any of this it never misses one way or the other. Let's see.

Interviewer: How did you get involved with the federal law *[inaudible]* [0:18:24]?

Mr. Loper: Well, you see, we refuse the deal on release. And so, one day my wife is going out to see if we can get release. And so, I said, "Yeah, I think it makes good sense." The bureau would take me pretty rough.

So she went up and while she was there, she heard somebody say there was a – they needed artist for a project they were getting ready to start. And then when somebody – I don't know, she never explained quite to me how it happened. But she says, "Well, my husband can draw." And they said, "Well, if he can, then here is the letter. You take this letter, then put those on your list. You take this letter and go here to see this woman."

So I took the letter and I went to at that time I think it was 14th and Market and they were just starting a writers and artist project. And I took the letter and I went into an office. And this very pretty girl was sitting there. And it was Dalian Southerncoff *[phonetic]* [0:19:36] and I gave her the letter. And she looks it over and she smiled and she said, well go and see this Aikman. And she took the letter into the woman who was in charge named Janet Aikman.

She just died last year. I was up to see her. She was in the Day Break news and home near here. So Miss Aikman said to me she said, "Well, if you can draw, you come in and will give you a job."

[0:20:05]

So I went in and at that time they had just the project were just beginning to start, to get really started. They had the writers who were writing in the news vision, who were getting set up and they had the artist who were up on the third floor of this building. The old – today it should have been the stage but it was quite a nice room but it in the wrong spot of town to be save.

So in this building we were on the third floor and we were drawing and we didn't know what the victims was all about. This is the complicated

part. We have a man who was named David Reams *[phonetic]* **[0:20:51]** and he was in charge and saying that we were able to do this drawings.

So what the heck this all about? We didn't know he didn't seem to know. And then we would – at that time they were going ladle that was made by Ben Franklin, made of *[inaudible]* **[0:21:14]**. Nobody knew how to do it. Nobody knew anything much about it.

So in eventually ended up that this was the index of American design. A project that today it's valuable and that you were able to go *[inaudible]* **[0:21:32]** I got to call. So this – today if you are a collector in antique, you can check back to the index of design plates. And you can find the different kinds of things that were made early interesting things made in America.

So what we did is we did these drawings and we were doing them in water color. And at that time because all of the men who work around this were all semi artist and they would do these drawing in water color technique. And then it wasn't quite satisfactory.

And so, they send a man up on Washington named Rocco Par *[phonetic]* **[0:22:20]** who was made the head of that department. And he came up and he gave a better explanation of what it was all about. In other words we were to copy whatever antique object there was. And it had to be done in such a way that photography couldn't do it. It had to be better than photography.

So that means, you had to do it completely literal translation of that object, picking out scratches, defect and the coloring and the textural quality but with water color. And that means that you instead of doing water color washes, use the point of the brush and you just made little almost little – just little touches on here and there until you had painted.

So it actually looked like the drawing things were standing off the paper. They look that real. If you use photography because it would be close up on the thing, they would distort the shaping's of them in order to get the detail.

So this kind of drawing was even better than photography. I have a book in the studio that is an index of design book. And it shows the kind of plates that were done.

So I worked on an index design from – it's pretty from like of its beginning. And then I decide I want to try doing some painting because the fellows who were there were artist.

And so, I started painting pictures by myself at home. And I take the painting in whenever I thought one was pretty satisfactory. I take it in and these fellows who have all been to arts school all over the world, David Ream had studied under Bogie Roll and the third in Paris at the – one of the great art school, academic schools.

Sam Forth, Sam Five **[phonetic] [0:24:27]** had studied at the Pennsylvania academy, few other fellows have studied in Paris, some had studied in New York. Well, they were considered artist. And I supposed **[inaudible] [0:24:42]** artist in the same way that most of everybody who is considered an artist, they consider them artist. They had certain amount of skill. But they – I would take the picture and I asked them to criticize. And they would criticize it, they tell me what's wrong and what's good, how **[inaudible] [0:24:57]** and such.

[0:25:00]

And I would do this, I was working two hours, I made a program that from around 1937, I would – '34, 1936. So 1936, I made a program for myself where I would have to work at least two hours every day, every day of the week. And I never stop that for about seven years.

So I would work and show them, work show them and they criticize and I would still send to show and things. And then I begin to learn something about what painting was about.

And then I had a friend named Sam Fineman **[phonetic] [0:25:50]** who had been to art school and he said to me one, he said, Ed, he said, these guys are not artist, they don't know anything about art. He said, they're horrible, they all went to art school and they all had a skill but not a single one is an artist. He said, they are just people that make pictures. The artist are the people who create but these fellows don't know a thing about what creating is about.

And then he thought me into starting to learn more about what is creative in painting and what wasn't creative in painting. And about this time life Magazine brought out its first issue. And I think on the first issue it had a painting and I'm not sure whether it was windblow – not windblow, John Stewart Carrie **[phonetic] [0:26:39]** I think. And it was the a hurricane tearing up – approaching and the family going to the cellar.

And Sam started showing to me that this man was doing something much more creative than what the fellows who I had been looking at had been doing.

And so, I begin to find more about what art was about. And I started painting a lot more and after that even more. And Walter Pile who was in charge later of that department said to me one day, Ed, he said, how would you like to just paint pictures and now have to come in here at all, just stay at home and working paint all the painting. You have to bring a picture in every so often.

So I take a picture, I finish painting in every couple of week. Now, these paintings are sort of disappeared, some of them that I know about where they are in the State of Delaware and some of them just I don't know where they are. Once in awhile I hear somebody say they saw one that was done by me and they all say what it was about. And if I can remember, I'll find it. It was the – well, it was the WPA paintings that I've...

Interviewer: Oh, it goes to in the news journal I think?

Mr. Loper: Yeah. They had too. And all they just spread around but I used to take one in every two weeks. And then by that time I was doing fairly well. I had set to art shows and I was getting an art shows and my work is becoming at least decent painting. It wasn't – it wasn't what I consider Delaware painting.

And I started winning a few prices here and there, sending to different parts of the country to art shows. And at that time if you sent to an art show, you would send the – you would box your picture, send it to the show and they would show it. And then they would box it and ship it back to you.

And then they were, you know, they were showing pictures that way. And then later it got sold if you send to an art show. You box it and pay to ship it there. And then you had – if it didn't get in the show, you had to pay for the storage of it while it's there. And then when they box it, they ship it back and you had to pay up to high price to get it back. So I quit sending to these shows. I think all artist have quit sending their drawing **[phonetic] [0:29:17]** because it was doing very well the other way. Now, everybody want to make money off at the artist instead, you know, the artist making anything out of the whole deal.

Interviewer: Loper *[phonetic]* [0:29:31] mentioned one show, I think it was the Delaware competition that when you won fist price?

Mr. Loper: Well, what happened is I was in the kitchen with my mother and grandmother one night. And at that time we live on East side and I can look across where Governor Prince had Boulevard and bridge had just been built.

[0:29:58]

And I was looking across and the light were sparkling and shining at night, it was raining and it was all dent. And I said, "Yeah, I think I probably make a painting of it." So I stood there in the kitchen and paint looking out and send it to a show, it didn't get first price, it got – it got second price. And the art center bought the picture.

They have all kinds of examples of my old work, you know, having been what I do today because I get them the worst artist from that phases. And we think museum because they anything with one of the best stage of your work, you know. I don't think they want the ordinary stuff, they want the best. I think it's better today and in fact I know it is.

And then I won prices in a lot of places, you know and museums escorted by some of my work. And then I got that – today with what's going on I just lost into something that I chose. It's not that I think working any worst of the day, I just think that there's so many found in the field today. And it has become told that the art museum will show anything. And they don't have any standards to what they consider works of art.

And so, therefore, it's mostly tricked in getting some gadgets and it's mostly phony but prove to shame. But I've obtained again, obtained just over and over. But I'll never go back to the – they tried to make it go back to the old academic imitation of object the same *[inaudible]* [0:31:50] they try to make it go to completely opposite.

And the – if you're not one of those men or the other you're sort of let out. And I don't think any campus would. I don't think any of them would.

Interviewer: Well, I'm interested, you know, to talk to me to frame question. So because I don't know art. So I'm just...

Mr. Loper: Yeah. What do I feel about art?

Interviewer: Yeah.

Mr. Loper:

Well, I don't think you can learn much about art by yourself. I think you can learn off a lot. I think you can learn to paint. But I don't think you can learn what art is about. I think what happened to me was I begin to ask questions of myself and of other people about what works of art were about.

And I had questions I had heard that was at that time art becomes very cliché, you know, and that time they got the day that it's plastic, the word plastic became all just everybody was using that word. It's plastic or it's not plastic, you know.

And so, I used to ask all these people who are artist. I say – I didn't go to art school, you did, explain what plastic mean. And I would ask and they would say, well, they give me some phony answer and I knew it wasn't the – an answer.

And then I have a friend, a girl who was quite sick and at that time she was dying. But she lived about seven or eight years with some form of leukemia. Her name was Hillary Bloomer. And Hillary was quite knowledgeable. And I would – I asked Hillary, I said, "What is plastic?" And she said, "Hey, if you can't see it with your own eyes, then you just blind." So this to me was the answer that made me say they're all a bunch of liars, they don't know.

So I picked up a book one day of Boren Foundation that was written by Albert Boren. And I happened to see the word plastic form as one of the sections of the book.

And so, I started reading it. And then it made sense. It explained and for the first time I understood what plastic quality meant in painting. And then I begin to read more about his book and begin to get interested and finally I went to class there for art appreciation where I begin to get a real understanding about what art is about. Not how to paint because they don't know how to paint. They know nothing about how to paint but they know how to study pictures.

[0:35:00]

And so, I recommended for everybody that they should learn what painting is about. I find that only youngsters in art school have no knowledge about what painting is about and yet they use word just like when I was young; they used to use the word plastic. They don't have the

least side there, they're faking it, you know. And when you know that they're faking it, it makes very boring.

So I have a friend who study at art school, he came home he could talk more language of art, he sounded like he knew all the answers, he knew nothing but the words are pretty.

And then this is the same thing that happens with art critic, who write their magazines or one who writes' in newspaper, it 90 percent phony, they don't know what they're talking about.

And therefore, it makes it very unhappy and boring for me to read about, to read what they have to say or most time they even go to an art show. Because you are – you are asking that it have that art is being creative, works of art. Not tricks, not gadgets, not phony. And it's – it's very boring, I find it.

I wish people would go and learn but even the museum directors don't go, they don't learn. Their job has become public relations men. They don't have to have a knowledge of what art is about. All they have to know is how to get the money from the wealthier people. And the wealthy, how can they learn about what art is about when they never had a real contact with it except to a museum director who doesn't know anything either, you know?

And so, you wish you could do something to help but you just about can't.

Interviewer: Can I ask you the *[inaudible]* [0:37:08]...

Mr. Loper: What?

Interviewer: ...what was it also about if you can give, you know, I know that most people...

Mr. Loper: Well, it's mostly about human. It's mostly about just everyday living. It's about finding qualities and relationship in nature and making them your discovery. How will you do it? How you see it? And everybody see that a little bit differently but they all if they can learn to open their eyes can see. But most people see with identification at their same point of vision.

In other words, you look at the object in order to indentify not to see it. You say you look at the – at the silver bowl, and you identify it that it's a

flirt in shape *[phonetic]* [0:38:09] and it has certain kinds of design. And you can see to it. It's clear. You can see to it. That's it.

To look at it as an artist, you look at it to see what you can discover that happened that other people don't see. Such as when you are looking at it, there is a quality there of sparkle that happened at certain places where the light become glittering and sparkling. Where there are certain kinds of variation that happened from one position to another, it changes. That color continues to change. The shaping become very thing that that's to it *[phonetic]* [0:38:56], that's just the start.

Interviewer: Then is any one person an adequate judge of some else's art, meaning perception and...?

Mr. Loper: Well, a person can judge another person's art, yes.

Interviewer: Only by *[inaudible]* [0:39:15].

Mr. Loper: But he can judge it by standards that are applicable in art appreciation. Such as, he judge it by the standards of the – of color, of the use of light, how it's used. It can be judge by the traditions of art. And the traditions have been slightly changing all the time. It may that all of the Italian painting had a certain to vision and painters who lived in that area worked along those traditions. Northern European art had a certain tradition. And paintings that worked in that area worked along those tradition of art.

[0:40:00]

Now, 150 years later, the painters who existed follow the tradition that existed before them. But because there was a new way of visualizing the world, they did not do it like they did it before. But the tradition was built on and changed and it was a gradual evolutionary process. And you can check all the way through the history of painting. The tradition in art changes.

Now, if in – if you work up to the age say of the impressionate, which was a tradition developing out of previous tradition, if you take that tradition and then the tradition that had followed that.

Now, if you in 1970 should repeat the tradition of 1890, you're a liar, you're a phony because you can't go back to our earlier tradition because your whole life style is a new life style.

In order for you to go back, you'd have to be of that time and in that time because too many things that happened since.

So the traditions that you would work with would be the tradition of your immediate predecessor with the old but seeing it some about a year that you are living in. Did that make some sense to you?

Interviewer: Yeah.

Mr. Loper: Now, if a painter is working today and works in a tradition of say – if you work in a tradition say of Northern European painting, say Pieta Sub rival or a painter of that sort. And doing it today, without the traditions that today being most prevalent, he is dead because he is a reversal and back to earlier appealing. Therefore, he's not alive and living in the present. Is that understandable?

Interviewer: Sure.

Mr. Loper: So, you were able to judge art based on that. And there are death – there are ways of judging it, yes. Now, the people who don't want to understand, refuse to try to learn more about paintings, immediately will try to tell you, "Well, you can't judge another person's work." And they give you all the phony answers that you have to be inside that person. No, it's not true. You don't have to. You can – you go by the clues given by the rest of the picture and how he is working and you were able to judge whether he is being true to himself or whether he is faking because that's something.

It's not – it's not hard to understand. It's just that most people don't want to go to the trouble of working not hard to understand. Who wants to work hard? Especially today, you know, nobody wants to go to all that trouble of work, work, work, work, work, unless they are really dedicated people. And most people are not dedicated.

Therefore, there are 1,000 of people who practice on given field but only few who really are dedicated to that field. And yet 1,000 of them get reputations that are just phony because who's going to judge them. And the museum has refused to do any judging anymore because they were so long one. They made such a bungle once that they are never going to be caught in that again. So all they do is they are clearing houses for whatever is being done in the society at a given time. They no longer set up that we considered as a work of art. No, museum directly will do it.

They all lied and give you a phony, pretty answer rather than say, "I'm going to make a judgment of painting." They will not do it. There's no way for them to judge a painting and they're not going to get stuck in again. **[inaudible] [0:44:36]** 50 years now and he was stupid. Whereas, who cares whether you're stupid 50 years from now? I believe he had some commitment if you are a human being, you know? Don't play it safe. I think you have to make a commitment on what you believe in. And anybody that plays it safe, I think is a liar.

[0:45:00]

Is that all?

Interviewer: Yeah. It's great. **[inaudible] [0:45:05]** without any – I'm just thinking last night we went to – good to be on the tape **[phonetic] [0:45:11]**. But last night we went to Luis Town called Dance Company **[phonetic] [0:45:14]**, my wife and I. And she really, really liked it because they're all under 30...

Mr. Loper: Yeah. Yeah.

Interviewer: And they're doing dance in terms of my generation, they're generation. A modern dance always kind of somewhere else to me and I supposed the heart and, you know...

Mr. Loper: Yeah. And this time they are relevant to you and as part of your tradition based on the old tradition though. It's all based on something that has happened before but changed.

Interviewer: But then there's no – there's really no revolution in art. There's...

Mr. Loper: There's evolution.

Interviewer: Yeah.

Mr. Loper: Evolution but never revolution.

Interviewer: It provides the – what is it? The 1913 exhibition in New York were supposed to be revolutionary.

Mr. Loper: Well, quite an ordinary exhibition for people who knew about art, the men who put that exhibition are new about art. They knew that there had been this going on but here in the United States, we were so turned backward insisting on our insipid **[phonetic] [0:46:28]** non-creative

people that we still used to know what was going on in the world. That was all.

The men who put it on to – the Aries guys name **[phonetic] [0:46:39]** who helped to put it on. Oh God, he was a – he was quite terrific. But anyway, those men dealt with art are aware of and they knew what was going on. They knew what had happened that has made it come up to the stage. It didn't just suddenly burst on the scene. It had been going on for a long period of time.

We just – because we love England so much, we make England become our great, you know, creative factory or something. And the English haven't turned out more than half a dozen artist in the whole history of England at the most a half a dozen. I mean, they were non-creative. They're great liars but they couldn't paint. They knew nothing about creative painting. So they're – you couldn't **[phonetic] [0:47:27]** and we based everything on them. Look at the horrible stuff that ended up in Delaware simply because a man love the pre-Raphaelite because that was Dent Hill **[phonetic] [0:47:37]** it was the right thought of thing. It wasn't art. Somebody cuff me for not calling it art. It's not art. It's just Pre-Raphaelite imitation of what had happened before done by some men who were non-creative, who were repeating that previous tradition without adding any new thing to the new – to it. They were non-creative.

But people who are English just said, "Well, you know, die when you say this about this God in America." We still want to be a monarch.

Interviewer: Yeah. Is that what you meant by Delaware Art or art in Delaware?

Mr. Loper: Yeah. Yeah. Yeah. It's based on English thinking processes because the English were the best people, you know, they're the better people. And they're – and this – and this kinds of people thinking process and the work it was English, it must be good and it wasn't good. I mean, a good example is they didn't know that such thing that where they had come along and done interesting things and out of core bay come pay money, and money had done interesting things. And out of money came to impression of doing interesting thing. We didn't know this existed.

When they bought the season **[phonetic] [0:48:58]** at the Pelican museum, they pay \$30,000 worth in 19 – I think '34, '35 or '36, they pay that for it. People scream because this they were spending state – city and state money on this horrible art. They didn't even know this stays on with a genius. In the '30s they didn't know it. Well, any would know this if

they know anything about art, you understand? By the '30s, they all should have known it.

People were buying – Mrs. Maloney *[phonetic]* **[0:49:31]** was buying *[inaudible]* **[0:49:32]**, you know – you know, they pay \$10,000 for *[inaudible]* **[0:49:36]**. There was this Taylor *[phonetic]* **[0:49:39]** guy who is the one who's the genius of all time and they didn't even know it. But there were people who didn't know it in the United States but they were left that. They were thought to be the dope. They were thought to be the stupid one. They laughed at barn *[phonetic]* **[0:49:55]** by buying Sayson and Renewing *[phonetic]* **[0:49:56]** and those people. *[inaudible]* **[0:49:59]** this was all junk, any idiot knows you don't buy that. You buy the good stuff.

[0:50:03]

You buy Ramie *[phonetic]* **[0:50:07]** and the Game's Burl *[phonetic]* **[0:50:08]**. They're Nothing artist because this is what – this is their historical background, not because of any art knowledge. Yeah. That was the kind of things I knew.

Interviewer: Is there – was there any particular – well, so many people mentioning when I'm asking about Federal lost project. I mentioned, you know, I just mentioned that as part of their only griffins is well, I know they did – well, they gave people jobs but I know they did a lot of awful Merowe...

Mr. Loper: Awful marrow?

Interviewer: Yeah.

Mr. Loper: They didn't do great marrow but they did better than what they were used to in this country. The best things that were done in this country were done by WPA. Because at least the artist who even though there were a lot of non-artist, at least the artist that were artist were able to create without being tied down to you have to do this. It was the first time that happened.

All of them – I don't know how true this is. But from what I've heard in May lately, if they were to sell just to Jackson Pollock's *[phonetic]* **[0:51:16]** that were done for WPA, they get all the money back that was spent on the WPA archive.

So the people who were screaming about all those lazy bumps, you know, the word lazy bumps has always pops up. It popped up at that

time. And today it popped up in relation to Black with all those lazy bump.

Well, all those lazy bumps that were produced in WPA stuff, they would get all their money back if they sell to Jackson Pollock *[phonetic]* **[0:51:46]**. The index of design books, I think is now selling for around \$15.

And I think one they're putting out is selling even for a much more than that. These books, the people who consider themselves American antique collecting buff, they can go there and get whatever they need. It's loaded with the stuff of America. It just stacked with it.

Now, it was supposed to be in the National Archive. Now, where it is, we don't know. The same as the painting, we don't know what happened to them. Not okay.

But those things are extremely valuable. They got their money's worth out of them. They never lost out of it at all. America really made the best deal in that stuff. And there were – they were not some great murals. But they were some – they were better than what had happened before. I mean, what did we have in America as murals before? Lafarge and the other real terrible mural paintings.

Well, the young men at that time who were interested in murals had been influenced at this time mostly by Diego Rivera and the Mexican. They influenced the American Mural painting. Well, the stuff was a whole lot better than what did ever happened in America before. America came out ahead on the deal. They didn't make that. They didn't do just terrible mural.

I don't know any good murals that are around too much. Not too many good murals around...

[0:53:22]

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