

WESLEY BRETT

July 9, 1980

SMJ: This is July the 9th, 1980. I have with me this morning Mr. Wesley Brett, Professor of Design, Emeritus. Good morning, Mr. Brett. I know I'm here to ask you questions, particularly on your masterpiece that is in Moot Hall. But before we go into that, I would like to have a little background. As I mentioned to you yesterday, I have all this on file, but we just like to hear it from the horse's mouth. Maybe you could even add a little bit of interest that's not on paper. We like to have facts come alive. Could you tell us a little of your family background? Where did you grow up, where did you go to school?

WB: Well, I went to school in Keen, which is a small town in New Hampshire and is a teacher's college town.

SMJ: So you're a New Englander?

WB: Very much so. As you will hear when I talk. It meant that I went to a teachers college in their campus school and elementary school and again in junior high school and then when I graduated I declared that I wouldn't go to teachers college so I went out west for a year. When I came back and found there was no money to go on with architecture, which I hoped to do, my mother thought I might make a decent teacher. That influenced me to try it, and so I did go to teachers college and got my degree there.

SMJ: Did you have any brothers or sisters?

WB: One brother who was also in teaching. Actually I majored in English and while teaching English I began my Master's Degree at the University of New Hampshire. It seemed they needed a technical person to do stage craft, and I had done a lot of it at Keen and

also at Keen summer theater. I also coached plays at Lisbon High School and made scenery. So I took the challenge, and at the end of the second semester they offered me a position, (having seen some of the sets of scenery), a position in the architecture department to teach young architects stage craft. Also, I was to begin an experimental art laboratory where any students can come in and make anything he/she wanted to eventually. This became a tremendous challenge. In the course of my being there, I developed three different jobs and got very much interested in furniture, contemporary wooden ware, artifacts and so forth. I went to Columbia summers and studied a little bit at the Art Student's League. To make ends meet, I did restoration work on some local houses, and in the course of my work did some mural painting. It was easy for me to go into the art department. When architecture closed, the art department (which is still going strong in New Hampshire), developed, and I taught drawing and painting.

SMJ: Had you taken art in school?

WB: No, I just grew up with it, drawing and painting.

SMJ: You were just a natural artist.

WB: Yes, I figured that whatever I have been, they hired me not for what I knew or what I could do. It has made me feel insecure at times, until I found out that I, like that niece who is like anyone else. It has been the fascinating thing for me to do. I suppose you want to know how I happened to be out here?

SMJ: Yes, that's going to be the next question. Did you get married during this time.

WB: Yes, I was married during my senior year which nobody did at that time. My wife taught English, and she continued to teach. I started out in a little school in Farmington, New Hampshire for \$900 a year. After two years, I got the chance to go on to a

better school and better salary, at least, and very soon we had a family.

SMJ: How many children do you have?

WB: We have seven. Four girls and three boys. By now most of them are grown up and married. Two doctors, two nurses, an engineer, an artist and a housewife. I don't have very much to show, but we do have that family.

SMJ: Are they in this area?

WB: All over. One in Boulder, Colorado; one teaching Philosophy in Halifax, Nova Scotia; one is teaching at the University of Rochester.

SMJ: You don't have a family reunion every other day do you?

WB: We certainly don't. Once, during the summer, they will all be back. Ordinarily they don't all get together.

SMJ: It's rare that a family that large could do it. How did you get here? That's the next question.

WB: Gradually, I became dissatisfied with my progress there. I suppose, in a sense, since I didn't have the requisite degrees, (I didn't have my doctor's degree), it was difficult for me to get ahead. A friend of mine, who taught in New York State, showed me one of the bulletins of positions available, and it had one in design and wood at Buffalo State. I applied and got permission to come out for an interview, Dr. Czurlies liked my work very much. He was in the Art Education Department.

SMJ: What year was this?

WB: 1957. They offered me a position, and I was very hesitant

because we had a farm which we operated there in Durham (we still have the place) and I hated to give it up. In my family, there were four in college and to come here and give up my farm and everything was too much. Even though he helped me locate a place in Clarence, which I loved and thought was great, I still decided that perhaps I better stay until the older of the four were through. I stayed two years more and decided that they weren't going to do anything for me - no promotion, no encouragement. The job here opened up again. Dr. Carlton Bower had the position but he left to do some work in Paris. This time I accepted the position. My family stayed in New Hampshire until the oldest boy was drafted for military duty, the livestock was sold and the three youngest children and my wife came out here. We've lived on Grand Island ever since.

SMJ: You came here as a design teacher?

WB: Yes. I had also a contract with Drexel Furniture Company at the time to do a group of furniture, and this I continued to work on. After that, I accepted different private commissions to keep my hand in and to practice what I taught.

SMJ: What was your impression of the college when you came? What was the difference?

WB: I was thrilled because there were so many artists, craftsmen, designers, working together, not necessarily cooperating but they were all working at their art or craft and it was a real inspiration to me. The change in life: instead of teaching country educated students, there was a city situation and a nice museum across the way, and lots of interesting opportunities here. I enjoyed it. The people have been absolutely wonderful to me.

SMJ: You have worked under Dr. Czurler?

WB: Yes. Until the Design Department was created, he was my

chairperson and he and I worked together on lots of different ideas. One of the things that appealed to me was the idea of the importance of the metaphor on creative thinking. You notice the title of this little book?

SMJ: Yes, "Metaphors in Black Walnut."

WB: I just happened to be right into at the time with the feeling that analogies and metaphors, even the pun, are very vivid examples of creativity, and they often spark new discoveries and developments in thinking. He was interested in that and has furthered the cause of art education in the metaphor.

SMJ: Besides this beautiful work that is going to be here as long as the college is, I'm sure, did you have any other work of art that you would like to mention.

WB: I think it was in the first year. They were developing on the office for Dr. Bulger under Dr. Edna Lindeman's supervision. She came to me and said, "I wonder if you would just put a flush door on some cabinets and finish it up for a desk for Dr. Bulger. We don't have a thing for him. I said I would go one better. I don't have any family here, and I'm not very busy. If you will provide the material, I will design and build a desk especially for him. She was thrilled with the idea, and I had a conference with Dr. Bulger, we sat and talked, and he was absolutely fantastic. The first thing I noticed about Dr. Bulger is that when he talked with anyone, instead of being on one side of the desk and the interviewee on the other side, he always came out from the back of his desk, and you sat together and talked man-to-man. We had a wonderful chat. I got back into the things he liked as a child, what he did, where he lived, even the kind of music and art he enjoyed, and ethics and aesthetics. It was a fantastic experience. Then, I went to work and made a model of the desk and incorporated the things we talked about. For instance, he said, "I don't need to have all the facts and figures, I've got all these people whose

job it is to have all the facts and figures. But I do like to sit down with them and talk over and see how much money was spent on snow removal; so, I would like to have a desk that would accommodate two people. All I need is the bible, a copy of New York State Law, a pencil, pad and paper, and a few of my mementos. That's it." So the design was made in...a...rather, almost elliptical, it modifies shape so he could move around it easily without bumping into corners. It was wide enough so that two people could sit down and work side-by-side very easily. As you face it, it was walnut. There was a panel just beneath the top that was butternut. These are woods that he loved in the Adirondacks as he grew up. About 4:00, the day before inauguration, the desk was hauled down, and he enjoyed it so much they gave it to him when he retired. There are other things. I did for the music department, a bench for them for their harpsichord and other pieces. I do know that when Dr. Fretwell was here he wanted some help. He said, "I wouldn't ask you to make a desk, but can you help me get one that will fit my long knees and a chair." We went to Gunlock Furniture, a company which designed the chair for the President of the United States. As soon as a man is elected, they have his dimensions, and that of the Vice-President. When Kennedy was assassinated, within 48 hours, they had President Johnson's chair on the way, and I thought this would be ideal. Actually, what they did, I believe, was use one of their larger chairs and adapted it for him. "The desk," he said, "now can you guarantee that this desk," which he asked me to select for him, "will fit me." I said, "Yes, I can.: When it came, we applied some hooks to the bottom of the legs to jack it up about 3 inches and he said that it was the first time he had ever been really comfortable at work. I thought that was rather nice.

SMJ: This is just an interjection, but I get confused sometimes because I think that goes into industrial arts. I know Dr. Lucau designs furniture but you were not connected with him?

WB: No, not really. We were simply good neighbors. I'll

always have had a great deal of respect for them and think that they have had a great deal of respect for me. We work on the human and humanistic aspects of furniture and deal with the things that they really wouldn't have time to do in depth.

SMJ: You almost overlap in some cases?

WB: Yes. As far as the material and the equipment is concerned, it is the same. We use a slightly different principles. Just to give you one difference: they will say measure twice and cut once. We say measure only if you have to because (1) you want them to develop a keen sense of proportion in dimension and (2) most mistakes are made by people making careless measurements. If you have a piece you want, and it will be right. I do know that actually, even in the industry, only one man on the floor, who is an engineer, will be allowed to make measurements. The other people won't. I haven't got anything against measurements and figures. In fact, I have a lot of respect. I think there are little principles involved. I didn't always want students to develop really a sense of just rightness and size and proportion.

SMJ: I knew Dr. Callen quite well. He had a sensitive knowledge of wood and designed things. In a sense, he was almost a designer and a craftsman at the same time as you are. You are a designer and a craftsman, and you overlap, but I do understand the difference in the approach.

WB: I used to feel self conscious working right across from them. Gradually, I knew they realized that the things I built were well made and strong. They weren't overdone. There was a spareness or frugality of dimension which I believe in as perhaps a thrifty New Englander but also as an observer of nature. a nature that is not wasteful.

SMJ: How did you get started in this? I know a little bit, but I want to have it on record.

WB: As I understand it, this is the first commissioned piece of art in New York State University.

SMJ: For the record we're talking about "Metaphor in Black Walnut" in Moot Hall.

WB: This piece was the first commissioned art work.

SMJ: When was this?

WB: It was 1960, I would say. In 1963, it was dedicated. It was very late in the year in 1960 when they came to me. Again, this was Dr. Lindeman and Dr. Charles Ball with the idea of having a special room in Moot Hall for faculty and students to use on special occasions. Would I be interested in designing a room divider, a separator, that would not be a barrier, but would be a conductor and something that would have character and legend to it. While I had no idea in mind when they spoke of this, I would say, by 9:00 that evening I would get excited about some possibilities. It was, as I say, toward the end of the semester. Students were getting their ideas together for second semester and they were coming to me with their schedule card colored in here and there on tuesday and wednesday in the afternoon and nothing on thursday and so forth. It gave me the idea that we might play off some boxes, and these could roughly represent the many facets of education, different disciplines as might be. From there, I went on. I just felt that there ought to be some legend or something that would deal with the grade issues or real causes the things that man has to deal with as I thought of it - as I thought of it man, woman, child - because we were still very much a teachers college and dealt with the child. I began to think what are the really great things that man has to do and what is a woman's position. I know when I was back at Columbia, I did a mural on the position of women in society, and it always interested me. I think today, my ideas might be modified by the changing attitudes but perhaps not, because I still feel strongly that. not that woman's



place is in the home, but there is no one who is going to fill that place. No one is going to be as important in the fabric of society as the homemaker. So, in working this out, I have this kind of ridiculous symbol. I don't like it now very well, but she is supposedly skeining out yarn. Dr. Bulger said he thought she was shaking cocktail out. He should of known me better than that, As a kid, I remember holding my hands while my grandmother skeined out yarn, and this took the place of a yarn swift. I used it decoratively. There is a little distaff down in the lower left hand corner. That really isn't what a distaff is like because this is sort of a composite of things you do find on a spinning wheel. That little cage like is where the flax or the cotton or the wool is kept. You pull the strands out, and they are spun. This was often done by a maiden lady in the family, and it's the name "Spinster." It represents the represents the distaffed side of the family -- you've heard that expression quite often. I saw it all through as a weaving situation. Notice the fish. You can see the skeleton right through. It seems to me that women always see into things. They have intuition, I firmly believe, that makes them understand things that perhaps they wouldn't even explain. The reason is often given without any explanation, but there is a gut feeling that woman are sensitive, too, and men discredit to some extent perhaps.

SMJ: They'll say, "I don't know why, I just know."

WB: There are the symbols, that little tulip pistol. As you look into the flower, you see that. Of those three at the bottom, it's the left hand one. Then, there's a Ginkgo Leaf, I love that symbol, because the Ginkgo is a tree that dates way back to the carboniferous era and is responsible for some of the fossil fuel that we have at the present time, curiously enough, it can survive in a city like Pittsburgh where there is a great deal of pollution.

SMJ: It's the oldest tree, isn't it?

WB: Yes. It's related to the maidenhair fern and you can find it in fossils actually. Then, of course, there is a hexagon. Frank Lloyd Wright favored that hexagon a great deal, but to me, it is an inanimate symbol. All animate objects have hexagon shapes and the only animate one that uses a hexagon is the bee. I don't admire the bee because the bee lives so completely by instinct and it's so communistic in its attitude that I don't see it. It's very sophisticated. It's a link between animal and vegetable, the pollination of the Ginko Tree. The first place, there are male and female Ginko Trees. The pollen wriggles its way along on the wet leaf, probably mechanically, but much the same as sperm seek out the egg so, it's that of symbol. I will say that I was always dissatisfied with the symbol of women, and I wanted to do a beautiful job. It was too, too self-conscious. The figure of the man, on the other hand, to me, is aesthetically much more pleasing. We were then reaching out for the moon but we hadn't reached it yet and there is a little push button symbol to the left. That has faded with time because the woods that were used, rebuke, maple and so forth tends to neutralize and they all seek about the same color. But they are arranged in the little push buttons. If you could read the pattern, they follow the Fibonacci series which you add the last figures, like one and one is two and then you add one and two, three and two is five and so on. You find this symbol in so many forms in nature. It becomes a spiral of life type thing. I felt that he has to make the decision between seeking other worlds and doing things in science and destroying himself. So, this start-stop, push button system could symbolize this sort of thing. His face appears as very abstract. He is looking up, and the whole thing is optimistic, I believe that he is too intelligent to destroy himself. I feel that the powers 'that be' which look after the Ginko Leaf for all these millions of years is probably going to look after mankind too. It is a long range phase, you might say.

SMJ: Had you thought of any replacement? If you had to do it over, would you have replaced another symbol of woman?

WB: No, I don't think so. I just don't know what I would have done. I think I was perhaps led in the figure too much by the wood. There happened to be a knot right where the breast would have curved, a neat little nipple. I remember Mrs. Bulger came in once and there was a little knot where the navel is. I said to her "Did you ever see a cuter belly button?" She said, "No, I never did." I think the arms are too willowy, and it could have been a better figure. You notice that both the man and woman have only four fingers. This is perhaps the only mean thing that I say. The only thing I am thinking is that man goes so by machine and doesn't use his hands, he will lose that power. We're already missing one joint on our little toe and our fingers are nowhere near as effective as our index finger. I really believe that it just says to use all of our gifts, all of our powers and then probably keep them with us. I enjoyed working on the panel of the child most of all, the back of the panel there is a little kiddie drawing by a little girl. She feels that we have a collaborated piece. No one will see it until they take it down but I suspect that done with a magic marker on the backside, my daughter Laurie and I are collaborators in working that panel.

SMJ: Is she an artist?

WB: No. She's one of the nurses, and I think she will continue to be in that field. I think the amazing thing is that this panel was carved at the time President Kennedy was assassinated. On the other panel, which exactly corresponds to this in most ways, there is a streak of fate. As I said in the pamphlet, you never know when you look in the face of a child what will become of him. He might get to be president of the United States. He might never live to grow up. You just don't know. Last week I found the diagram of a cartoon for the rest of the panel. I included a student, and a basketball player. These were all quite abstract but rather handsome, and I hated to give them up. At the same time I felt this was enough. We don't know, when you look at a child, what his causes are going to be in his life.

So you will find that the panel is completely blank from that little visual pun down through to the fish. As in each case, the fish are symbols of truth. I didn't necessarily mean them as the christian symbol, although to many people, if that's what it means, fine. I like that. But it does mean to a designer that fish is one of the most beautiful, in some cases, functional designs.

SMJ: It was a meaningful symbol to so many people.

WB: Many religions have used this in one way or another.

SMJ: It's a universal symbol.

WB: At the top in the right those are symbolic of the genes and chromosomes, and he is reaching for his world with his right hand. I noticed that after I got it carved, that on the other one, the little guy is reaching up instead of down. You see these panels are identical for the most part on each side, and although, they are only 11/16 of an inch thick they give the illusion of depth which is what Barr Leaf is all about. You try to get that type of effect. It so happens that the panels which were used on this are pieces that were discarded. When Frontier Lumber delivered the lumber for this project they said "Here is some stuff that is too wild and too bad to charge you for so we are giving it to you for free. It's just on the top of the heap here. They were used for cover boards." I said, "That's exactly what I want." There is so much turbulence and so much excitement in the grain in that wood. There are sap streaks and the beauty of it all is that this came right from our Niagara River. When the Niagara Mohawk Power Authority put up the power plant, they cut quite a bit of walnut. They took some of it to Frontier Lumber and had them dray kiln the lumber and used what they wanted for their offices. Frontier sold the rest. We were lucky enough to get it. It is nice to have that wild looking wood that is so close to us.

SMJ: Was this an expensive piece of work?

WB: No, I think we paid \$400 for all the material, as I recall.

SMJ: But it's priceless now.

WB: Yes. Dr. Ball, who was very much interested in this, wanted us to do something in that room. He made some kind of a tradeoff wherein FSA would pick up the tab for this and the State University financed it. It worked out to be a commission.

SMJ: You did get a commission on this, didn't you?

WB: Yes. It was \$2000, and when the job was done, they were so pleased with it, they added on \$500. This was done at the same time that Harry Bertoya put in a sculpture in the Albright Know Art Gallery for \$25,000 that had 12 men working on it. It is a handsome thing, tremendously handsome, the Bertoya sculpture. It's a room divider and it doesn't impose anybody's philosophy. It is just simply almost like pipes of a pipe organ and it has metal characteristics that are very, very timely.

SMJ: Is there anything else? There are Twelve boxes.

WB: Yes. Actually there are candles in these and candlesticks and I hope to replace them again; but since it is all wood, there is a question of whether or not they should be used. They were only used for special occasions with a candle that lasted three hours. There are openings or ventilation because while you can't hold your hand over a candle, you can close your fingers and go right down around the candle without getting burned. There is no problem there. I have thought that we line some of these sometime (with the cooperation with one of the metal design teachers) with copper corroding some of it to a beautiful aqua and heating other panels to a purplely-plum which happens when you heat copper. I think these would look very handsome and would take care of the worry people have, but still it might be a fire hazard.

SMJ: Do they like candles in there?

WB: As I understand it, they haven't for some time. The affect of candlelight on wood is very charming, and it brings out the richness of the wood like no other light.

SMJ: Is there any maintenance on this piece of art?

WB: From time to time, it should be gone over perhaps with mineral spirits or just washed off and wiped immediately mild suds. The finish that was used was WATCO. This is a Danish oil which is available everywhere and is extremely durable and about the most natural finish you can get.

SMJ: For example, in libraries you have leather and there is special care of leather, I wonder if there was any stipulation that you left in the care of that of polishing the wood of taking care of it.

WB: No, I really haven't. I have perhaps even neglected it to some extent. I have been more faithful on taking care of a commission for Niagara University. I designed their mase and cabinet, and for thirteen years, I have gone up and taken care of that for them, but this doesn't need very much. I remember when we first finished it, the students were using Moot as a dining hall to some extent. There was a snowball fight outside the door, and they came down to that little back door. Snow came in and filled in some of the boxes. People thought I would be horrified, but I knew the divider could take it, and I tested the materials. In fact when I hung the thing up, I climbed up over it and down the other side to make sure it would stand the weight. I remember George Rackel saying, "If that lasts through June, it will restore my faith in man." It has been through many a June.

SMJ: Has there been any mutilation of it at all?

WB: Never. I have never seen any sign of anyone carving initials. They seem to respect that the fact that it had to be done by hand. No, I have never seen anything of that sort. I thought sometimes that I should sign it but in some ways my signature is all over it. I think it would be interesting to do.

SMJ: I'm going to suggest that maybe a little plaque be put on it.

WB: They have talked about it, and I think it could be done. One interesting thing that the design was developed in 1961. I could carve at the base of that, 1961 which would read the same form either side. That is the only time for many years and centuries that could occur. I still might do that. I think it's an interesting date. It took a long time to develop it. The work has done in the bottom of Rockwell Hall. Some of the pictures, which I hope to leave, show certain changes that were made. For instance the very first symbol is a chalice. Originally it was a keyhole and one of the workman who had charge of the students working at night would often stop in and see what I was doing. He kidded me about the keyhole as a symbol of voyeurism, so I changed it right off. The keyhole was simply unlocking the door to the future, as far as I was concerned, but I didn't like the other connotation, and I changed it. The keyhole is also a pawn shape and that had its implications sometimes too. There is a little compartment in the wall that opens up and there is a storage area that you can keep candles in. We have changed the size of the candles and have never used that compartment. Somebody said it looks like a little holder for elliptical vic records.

SMJ: Did you have a ceremony when it was put up?

WB: Yes we did. Among the pictures that I want to leave with you is a picture that shows the opening. In the picture, people like Charles Burchfield graciously came to the opening and Dr. Kenneth Wienbrenner and Dean Robison and others. It was a very

nice occasion.

SMJ: When did it open?

WB: That was in 1963. It had to be a part-time job as I filled it in.

SMJ: It took you two years then.

WB: Yes, really, to actually do it. It took longer than it should have.

SMJ: Did you have drawings? Do you still have those?

WB: I will leave some of those with you. It shows where there are architects drawings, and there are some sketches that I had. There are some changes. I think that originally my ideas looked much more medieval. There was almost an European architectural quality with gables and arches and structure, scaffolding type of form. Actually what happened, I guess would happen to most craftsmen. You refine the wood. The wood is so beautiful that it is almost difficult to start working on it so it gets over-refined and over-sophisticated. There are many things that I'm not terribly happy about but I enjoyed doing it nevertheless.

SMJ: The new people, faculty and students, coming in must be aware of this because if not, pieces of art can be overlooked and discarded.

WB: There has been talk of moving it to a different location, as they did with the Louise Nevelson wall in the library. I don't favor that myself, because originally, it was designed to be right in the midst of people for them to use it and enjoy it to the fullest and especially designed for students.



SMJ: If Moot Hall were ever destroyed, then I think they would move it. You retires this year?

WB: I retired last year. I came back for a year to work on some projects and finish fixing up my house to sell and then we will go back to the farm which we have kept all these years. I will never get that out of my system. There is a certain picturesque quality to country life that appeals to me right out of the ground.

SMJ: Do you still continue to pick up commissions?

WB: Yes, as soon as I get my shop up there. I have a little shop and it is adequate. It's a nice little place with a fireplace in it and often when I finish work in the afternoon Helen comes out with some tea and we sit there and burn up my shavings and scrap wood and look down across the valley.

SMJ: Is it separate, like the Weinbrenners?

WB: Yes it is. It's a separate building. Must come up and visit us. We would certainly love to have you.

SMJ: I heard the country is so beautiful.

WB: I think Vermont is even more beautiful. We have the advantage of being quite near the ocean and only an hour drive to the mountains. In the meantime, while we've been out here, we have rented the farm to students. People often said, never let students rent your place, but we have always let go to students, and they have been absolutely wonderful. We have never gone back but things were exactly as we left them to a clock ticking on the mantel shelf. They even made some improvements.

SMJ: I'm sure you've made some friends with them too, almost part of the family. When you share a home with somebody, the

memories of these people are in the walls, and they become part of the family. A house doesn't have memories, but a home does and it becomes a home when the walls reflect all the memories of the people who have lived there. So you're going to be a farmer and continue your farm work and design work.

WB: I guess so. As long as I am able to. Mainly it will be a garden. I have always thought that I would have livestock but it's a little bit to hard.

SMJ: Aren't the winters difficult there?

WB: Not any worse than Buffalo. Being near enough to the Great Bay is somewhat damp in the winter, but with the students, we will cut our own fuel, so I guess we can keep warm. There is about 70 acres. It keeps growing in ahead of us, and we can't keep up with it. I have enough lumber, I guess, to last me to play with the of my days. We're back in from the main road on a driveway that is about 400 feet long and in the summertime and 1,000 feet in the winter.

SMJ: Is there anything else you would like to add?

WB: Not really.

SMJ: Have you had happy years here?

WB: Extremely. This has worked out very well. I have met some marvelous students with whom I keep in contact with in some cases, and sometimes I lose them for a while. They are extremely helpful for me right now. As a matter of fact, we will be building a new shop there with the aid of some of my farmer students. They come from different areas of interest, some from Industrial Arts and some from the arts. That has been a great experience for them and the faculty. I have some very fond memories of a number of different faculty with whom I have worked. I mimeograph a map, and

sometimes in the summertime it's like a country hotel. It's a little house, but it was big enough for 7 children as well as college students who stayed there from time to time.

SMJ: Well it has been a pleasure to have you Mr. Brett and I am very happy to have this all on record now.

WB: I'm glad that you have it and thank you very much.11