Oral history interview with Vickie Manning and Sadie Somerville, August 21, 2013

Manning, Vickie
Fiber artist and co-founder of Somerville Manning Gallery

Somerville, Sadie
Fiber artist and co-founder of Somerville Manning Gallery

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MARGARET: This is Margaret Winslow, Associate Curator for Contemporary Art at the Delaware Art Museum interviewing Vickie Manning and Sadie Somerville of Somerville Manning Gallery on Wednesday, August 21, 2013, at the Delaware Art Museum.

It’s very informal. So maybe let’s start, as I said, by first discussing what brought the two of you to art, because I believe I read that you both have a background in weaving, and talking about the gallery’s foundation.

SADIE: Well, I’ll just start with the fact that I had studied weaving and I had gone to Scandinavia to learn Scandinavian weaving and when I moved to Kennett Square in the late ‘70s, I was looking for something that I could get into and I saw that there was a class being offered by Vickie Manning, who was teaching at the Chester County Art Association. So, I joined that class and I took—it was on tapestry weaving and actually met several other people there that I kept in touch with for many years after.
Needless to say, there weren’t enough people interested in the class so I believe it was cancelled. So, I was working from home. I had my loom and I was trying to be an artist in my own right and I moved into a house with a bunch of other artists and it turned out that I needed to find some kind of income. So I went to the Brush & Palette which was the local gallery and frame shop and artist supply store in downtown Kennett Square where I got a job and I sold art materials and framing to people and I met many artists that I sold brushes and paper and canvas to.

I had background in all of the above because just my general background in arts through school. I never specialized and got a degree in art, but I was always interested and involved in it. Printmaking and weaving turned out to be the most for me. But, as I went on I met many painters and there were a lot of artists in the Kennett/Chadds Ford area—Unionville, a lot of people from that area.

And then from that my then current boss, which was Carol Moulton who owned the Brush & Palette, she and I got together and decided to open a gallery and we thought the best place to do that would be in Delaware ‘cause there’s no sales tax. It was a good place to be. A prominent location would be Greenville so we just chose Greenville. But, at the time, there wasn’t any place to open a gallery or we didn’t see one. But the Greenville Center was built on the corner of Buck Road and 52 and we noticed it was being built and we thought, “Ooo, that would be a good place.”

And shortly thereafter someone had moved in and moved out and they had already finished the interior. It was a [inaudible] shop, I think. The interior was pink and green [laughing], lime green carpet and so we moved into a finished space which was—ultimately saved us a lot of wear and tear and trying to start a whole gallery. It had lighting and shelving and everything else. So that was the beginning. In 1981, we opened the gallery.

MARGARET: At that point, the name of the gallery was?

SADIE: Gallery at Greenville.

MARGARET: Gallery at Greenville. Not The Gallery?

SADIE: No, Gallery at Greenville.

MARGARET: Gallery at Greenville?

SADIE: Yeah.

MARGARET: Okay.

SADIE: And we started with artists that we knew and one of them—well, several we carried for many years but one we still represent is Jeff Moulton, who’s a wonderful painter and still display his work, which we have on exhibition right now, as a matter of fact, for the summer.

Do you want to tell the next part? How you got involved?
MARGARET: Yeah, so Vickie when did you become involved?

VICKIE: I became involved about six months after they opened. I came out of art school and moved here in ’74 actually, and then I was a tapestry weaver and I was doing work for corporations. I was teaching and I had probably my first show I think was at Brush & Palette in Kennett Square. That’s where I met Jeff and Carol and they had like an arts community going on in Kennett Square and that’s where I met a lot of other people and they kind of launched me in that.

Then, I remember going to—because I had moved here from school I was consciously going out and meeting artists and people involved in the arts. I remember meeting Mitch Lyons who is going to come up, I’m sure, a lot in your research. He had a shop in Chadds Ford at the time and I met him and I said Jeff and Carol. I actually had a show at Fifth Street Gallery, which I have the old newspaper articles on that, which I just found a few months ago.

MARGARET: Oh, that’s wonderful to hear.

VICKIE: I have the files on that and there’s a picture of myself and a former weaving partner in front of our work at Fifth Street Gallery.

MARGARET: What year was that show at Fifth Street?

VICKIE: I think it was ’76.

MARGARET: Okay.

VICKIE: Could have been ’75.

MARGARET: Okay.

VICKIE: But I think it was ’76 and I have that. I mean, as I said, I just found that the other day. I pulled it out. I had the article.

MARGARET: That’s so exciting. Now Vickie, remind me, where did you go to art school?

VICKIE: Syracuse.

MARGARET: Okay. But you’re not from Delaware originally?

VICKIE: Pennsylvania.

MARGARET: Pennsylvania, okay right so close. Yeah. So you became involved with Gallery at Greenville six months after the opening?

VICKIE: Right, so then after that period where I just explained, then I went to work for a gallery in Bryn Mawr for almost four years where I was running that. And then, I left that to go join Sadie and Carol, who had started this place in Greenville. I remember Carol saying that she had
tried to do something more contemporary in Kennett and how difficult it was, but she noticed
that the clients for that work were coming out of Wilmington and that was one of her [inaudible]
for going down to that area, to get out of Kennett and go, hopefully, where there was more—

SADIE: Yeah, we did a gallery upstairs at the Brush & Palette but people didn’t come to Kennett
Square at that time to buy fine art.

VICKIE: Right.

SADIE: That was—so, Greenville was the place.

VICKIE: Yeah, and that was where I had my first show. When she first opened that gallery,
which would have been in ’74, that was before I knew you. That was my first show yeah, and I
had just moved to the area and I met them and they wanted to open this gallery and they had me
and three other people, I don’t remember at the time without finding the press on it, but that was
the first.

That kind of launched me and that’s how I met them and then that’s why I have to look and see
when I moved on to Wilmington and I found Rob Jones and that whole scene and I remember
Rob telling me to go meet Margo Allman because she had done that fiber sculpture, the black
forms, those biomorphic forms that she did. I remember him saying, “Oh, you have to meet her,”
so going out to meet her.

At that point I didn’t have a gallery yet so it was more about finding the people in this area that
were going to be of interest to what I was, which was contemporary art. So, rob was a real
catalyst for that. He was you know, ‘Go meet this person and go meet that person,’ and a real
[inaudible] of bring people together.

MARGARET: Did you first meet him by going to Fifth Street Gallery?

VICKIE: Mm-hmm, yeah.

MARGARET: So you went to see other exhibitions and met him that way?

VICKIE: I think I had somehow heard—I probably did the research to see what was happening
and he was it. But I don’t think there was anywhere else at the time. He was the only one doing
contemporary and it was a really different art scene at the time. So, he was the only one that was
doing that. so I was looking for places to do shows because I was exhibiting and that’s how I got
connected with him and then the gallery in Bryn Mawr I ended up with because that was another
one that was showing my work. Somebody, the director, had quit and I ended up running it and
that just changed it.

So, when I went with Sadie and Carol, who I already knew Carol from these couple of years or
some years before ‘cause that would have been about ’74 and we’re not looking at 1981. Carol
had asked me to come in because I had been doing this other gallery for four years in Bryn Mawr
and I remember that I first said, “No, I don’t think I want to do that. I don’t think that is going to
work out.” And then I watched them for six months and there was something starting to happen and I thought, “You know what? I do.”

So I came in six months later with them, left the other place and the concept at the time, I remember, was with three women we were supposed to be able to have lives outside of work. So I was going to be able to continue being a tapestry weaver and working in the gallery and that was a very key moment for me to be able to have that concept of doing two things that I really like doing and did for a while. It worked like that for a little bit [laughing].

MARGARET: Probably not too long.

VICKIE: Not that long.

SADIE: Yeah, and then it wasn’t that long after that that Carol, who already owned the Brush & Palette, decided that she had to leave ‘cause she couldn’t do both.

MARGARET: She was maintaining both at the time.

VICKIE: She was doing both.

SADIE: And so she left shortly after—

VICKIE: She wanted out.

SADIE: Shortly after Vickie joined us and so it’s been Vickie and I ever since. Most people actually don’t even know if Carol Moulton makes up—the people that we knew—

VICKIE: From 1981.

SADIE: Way back in the late ‘70s.

VICKIE: Right, right, the period we’re talking about. ‘Cause after that, she was gone.

MARGARET: Okay.

SADIE: And she left completely.

VICKIE: I think she was maybe there a year when I was there.

SADIE: Yeah, she completely left altogether.

MARGARET: And left the area?

SADIE: Left the area. But, her husband she left also, but he was still around and he, is an artist that we still represent.

VICKIE: And continued to show with us and still does. From 1981 on, he’s still one of our artists.
MARGARET: Okay.

SADIE: But Mitch Lyons was one of them at the time.

VICKIE: Yep!

SADIE: I remember Denise Haggerty and I was trying to think of some of the other artists that we had at the time. We had Rea Redifer.

VICKIE: Yep, Rea.

SADIE: It’s hard to go back that far.

VICKIE: Trying to think of the ‘80s shows. But we did—I know that we were doing a lot of different things in the first couple years. We had a lot of different things going. A lot of group shows and we were—

SADIE: We did contemporary craft also which we had in the windows.

VICKIE: Yep, we had craft. And that was from everywhere though, that wasn’t Delaware based.

MARGARET: Okay.

VICKIE: That was from anywhere we wanted it.

SADIE: But we had Pete Sculthorpe’s work.

VICKIE: Yep, we did have him.

SADIE: If there were Delaware artists we often had them in with our things.

VICKIE: We showed Joe Moss at the gallery. I don’t remember what date but it was—

MARGARET: Was that earlier?

SADIE: At the Greenville spot.

VICKIE: Probably ‘80s. We were in the Greenville location for 12 years, so we must have left in ’93.

SADIE: We did, ’93.

MARGARET: I didn’t realize it was that long.

SADIE: Yeah.

MARGARET: Okay.
SADIE: We moved to Brecks Mill in ’93.

VICKIE: Yeah, we had a 12 year lease with them that they cancelled.

SADIE: They kicked us out.

VICKIE: They kicked us out.

MARGARET: So this is throughout this time period that we’re looking at.

SADIE: That’s location, but when Carol left is when we changed the name. That’s when we changed the name to Somerville Manning Gallery. And I don’t remember the exact year. Do you?

VICKIE: No. Well, if I came in in the fall of ’81, I think by the end of ’82 she was gone. So my guess is about ’83ish.

SADIE: Yeah, that would be my guess.

VICKIE: That could be off but—

SADIE: Somewhere between ’82–’83.

VICKIE: because we did a poster for Peter, the first Afternoon Tea poster had Gallery at Greenville, so I think we didn’t change that name right away.

MARGARET: Right, ‘cause he was in ’84.

VICKIE: I think it was ’84, so ’85–’86 is probably when we changed—

MARGARET: The mid ‘80s?

VICKIE: Yeah. I mean if you needed that we could look—that’s all on file, but I just don’t remember. It’s not in my brain anymore. But Peter Sculthorpe started showing with us in ’84.

SADIE: And he’s one of the major artists that we’ve represented from then till now, over 30 years now.

VICKIE: I bet it was ’86 ‘cause it was the second show when he did Afternoon Tea and I bet that was when we had set up the poster deals. So that would have made sense, so probably ’86.

MARGARET: ’86, okay. A few other artists were included in this article, this great article from *Delaware Today*. I think this is November 1988 and quite a few other University of Delaware faculty. So, Dan Teis, Joe Moss, Norman Sasowsky—

VICKIE: And Larry Holmes.

MARGARET: You included Larry Holmes as well?
VICKIE: Yep, that’s a good one. This is like a crib sheet of what we were doing.

MARGARET: [Inaudible] It’s a great article, actually, and it’s wonderful. Susan Isaacs is in there because the gallery would have been open at the time. And there’s an interesting quote from Rob Jones.

VICKIE: Oh my God, he was still alive then.

MARGARET: He was. He passed in—

SADIE: He was in New York.

MARGARET: ’89. Mm-hmm, and he was in New York at the time. So, someone must have gotten in touch with him and interviewed him for the article.

VICKIE: I saw him in New York. He was a trip in New York.

MARGARET: Oh, okay. I need to make—we’ll come back to that one.

VICKIE: [Flipping pages] I’m looking for us. There we go.

MARGARET: The article does say that you specifically did not want to only show regional painting and I think that’s what you were getting at.

SADIE: Yes.

MARGARET: That you included some local artists but were really thinking outside of just the greater Wilmington area.

SADIE: I think we’d agreed that we both felt that the regional market was packed with Hardcastles and other guys and we wanted to do something more contemporary either with the university people or bring in artists of major interests outside of Delaware. I think it was hard to start that but as time went on, as we’ve progressed through this interview, I think we saw that an influx of people came who had interest and knowledge of the arts from outside Wilmington.

VICKIE: That times changed, yeah.

SADIE: It changed a lot with the corporate world in Wilmington with bankers and a lot of people from New York and other parts of the country who were very well versed in the arts and they weren’t looking for just your standard art of the area. They wanted something more.

VICKIE: Well, in ’81 there was only Hardcastles and Fred [Carspecken] and Rob Jones.

MARGARET: And Station Gallery.

VICKIE: And Station. They were starting—they were trying to do that too.

SADIE: Blue Streak opened around the same time.
VICKIE: Yes, they did too, with the craft. That’s right.

MARGARET: But they were focused more specifically on craft. That was all craft.

SADIE: That was all craft, yeah.

VICKIE: That was 100% craft, yeah. Avery did that one. And it was very different then.

MARGARET: Okay.

VICKIE: Yeah, when Avery had it, it was a totally different gallery.

MARGARET: Right. It seems like right when Ellen [Bartholomaus] took over she shifted the focus.

SADIE: Well, she started—she did all craft for a while and then gradually transitioned into a little bit of both.

VICKIE: But I think she also—I think Ellen also was bringing in more like what I would call imported crafts from other countries and things. Avery was very much American craft and not regional but from—she was on the edge of that whole craft movement that was going on. It was really strong in 1981 happening and that’s—

SADIE: We used to go to the fairs with them, with her.

VICKIE: With Avery, yeah.

SADIE: We would go to the Baltimore Craft Fair, American Craft Council and we were looking for fine craft and some pottery, glass and jewelry and she was doing a whole world of other things. We weren’t in competition necessarily, but we went together because we had different ideas and different market.

VICKIE: Well, Avery wanted to be the Helen Drop of Wilmington. That’s what she wanted, that kind of really fine museum craft. That’s what she was after. That was her vision, to create that and she was certainly on track before she passed away and was unable to really continue that. But that’s what she was up to. We were doing a piece of that. We were doing—

SADIE: Just a small piece ‘cause our major focus was on fine art and paintings.

VICKIE: We had a craft background so we were bringing that in.

SADIE: So it filled a little void but our direction was to bring the best of to the clientele that we had. So, whatever it was—I’m just scanning this article and we have always—I mean at the time we started working with the Wyeths and Wyeth McCoy we showed very early on.

VICKIE: Yeah, she was early. John McCoy.
SADIE: And her husband, John, did exhibitions of their work.

VICKIE: John was definitely—I think he was ’88 or ’89.

MARGARET: Tell me a bit more about how you became involved with the Wyeths because their work wasn’t necessarily being shown at some of those other galleries that we listed.

SADIE: Well, I think that Anne Wyeth had shown maybe a little bit somewhere else, Chadds Ford or something.

VICKIE: She showed in Kennett

SADIE: Chadds Ford Gallery maybe?

VICKIE: Really, my husband grew up next door to them so he knew them and I knew them socially and so when I was actually in the gallery in Bryn Mawr I was doing those color type prints which kind of stopped. We really didn’t want to do the prints when we got to Wilmington. We phased that part out of what we were doing.

I think that relationship really started with Caroline. I’m trying to remember how it—I already knew—I guess it’s ‘cause I knew all of them.

SADIE: Vickie lives in Chadds Ford and her husband grew up there and they all know all of everybody there, basically.

VICKIE: Yeah.

SADIE: They’re all neighbors.

VICKIE: That’s what I’m saying. I knew them—I went to—I remember going to a big party in New York when Andy [Wyeth] had the show at the Met [Metropolitan Museum of Art]. I went to Nicki’s Fifth Ave apartment and I remember going—we went to Maine. So, I knew them all and interacted on that level and I had this gallery so it was kind of a slow building process and I think—I guess we went and asked Anne and that’s how that started. It was just deciding to go ask her.

I think she had done something in Kennett Square or maybe it was Chadds Ford Gallery, I don’t really know. But somehow we asked her and she—

SADIE: Well she didn’t start really seriously showing her work really till late, right?

VICKIE: Yeah, I think that was with us.

SADIE: And that’s when we picked her up.

VICKIE: Basically with us, yeah.
SADIE: ‘cause she was a composer and did classical music.

VICKIE: And always painted, but didn’t exhibit.

SADIE: This was her second career, so to speak. But her husband was a professor at the Pennsylvania Academy for 25 years, John McCoy. So he was painting and of course, she grew up in a house of painters so everybody paints. Their daughter paints and we’ve represented her as well.

VICKIE: Not at that time.

SADIE: Not then, but in the ‘80s.

VICKIE: Yeah, Anne was painting in the ‘80s. But John McCoy, we did a show with him in the ‘80s and that was the first show he had had in years, since probably New York when he used to show with Coe-Kerr [Gallery]. So, that was a big deal. That was a really big deal when we did that show and that had enormous turnout and response.

I think it’s a combination too, whereas the gallery grew and we got past the three year mark, which is the telltale year to whether—most galleries make it or not in three years and I have a theory about that too, but that’s another story. That would be a story. I think then as we kind of kept getting established and Peter’s show was very successful. I mean we had lines at the door.

MARGARET: Peter?

SADIE: Sculthorpe.

VICKIE: Peter Sculthorpe. That was another thing is if he had shown back in early ‘70s with George Scarlett, had gone on to New Jersey, was being sold, but not in this area.

SADIE: He showed in New York.

VICKIE: Because there wasn’t a gallery in this area to showcase these artists that had actually gotten into a bigger stature and so as we got there and were kind of working together he showed with us and it was huge.

MARGARET: So you’re really renewing their representation in this area?

VICKIE: Yeah, in that case, yes. And also with John McCoy, who had not shown for a long time.

MARGARET: That’s interesting.

VICKIE: I think that’s probably true. I never thought of it that way.

SADIE: There wasn’t a venue that would handle something that was more than the local circuit.
VICKIE: Yeah.

MARGARET: Right, and they wouldn’t necessarily be showing at the DCCA.

SADIE: No.

VICKIE: No.

MARGARET: That’s for a different community. And they wouldn’t be showing at any of the other galleries that were established at that time.

SADIE: Because they weren’t that kind of gallery.

MARGARET: Because they weren’t addressing—right.

VICKIE: Even at the time I think we had decided we wanted to do midcareer and well established artists.

SADIE: We’re not an emerging artist gallery. We’ve done a couple.

VICKIE: I mean we always had some, but that was our focus.

SADIE: Right, that we wanted artists that were—I mean I remember saying and thinking I wanted the artist that had passed the point of no return where they were going to really live the life of being an artist where it wasn’t that difficult period. And it’s not an age thing, depending on when you start, but you get past the period of how hard it is and you have to work.

VICKIE: Well they are full-time artists.

SADIE: Right.

VICKIE: And that’s what they do.

SADIE: And that pretty much takes you into a more midcareer artist because they’ve passed that threshold and they’re committed and that’s what we focused on as a concept, with exceptions, but that was the gallery focus.

MARGARET: That’s so interesting. It’s just not something that I had really thought about or identified. That there really wasn’t an appropriate venue for so many of these artists who were past that emerging point in their career.

VICKIE: Well Mr. Sculthorpe, which is what we were just talking about, had a well-established career outside of this area, not anywhere in Pennsylvania or New York or Delaware but—so, he was hesitant at first.

SADIE: Yeah, we had to convince him.
VICKIE: But we convinced him that this was the place for him and it’s proved to be a very good relationship ever since.

SADIE: 32 years later.

VICKIE: We set up museum exhibitions for him in Seattle, Washington and then Collegeville, Pennsylvania.

SADIE: Berman.

VICKIE: Yeah, the Berman Museum.

SADIE: Springfield.

VICKIE: The Springfield Museum, we did an exhibition of his work there; Retrospective. So, we took him to a different—

SADIE: Peter still shows with us and I think—I mean it’s been 30 or whatever amount of years we’re saying about, I think he would say that of all the places he’s gone and tried it’s still the best match in terms of his work and a gallery situation and a successful—I mean not only ‘cause he’s been with us that long. There’s a magic combination between us and Peter that has worked all these years.

MARGARET: I imagine that would probably be the same with some of the other artists—

SADIE: Oh, yeah.

VICKIE: I think so.

MARGARET:—that you represent as well.

SADIE: Greg Moore is another, John Redmond, who will be showing this fall again almost since we opened. Since ’93, right?

VICKIE: Right, now that would not be from Delaware or—

SADIE: John Redmond is—

VICKIE: He’s Pennsylvanian.

SADIE: He studied at the University of Delaware. He did his Masters there.

MARGARET: Did he teach while he was or did he teach afterwards?

SADIE: He did teach while he was there.

VICKIE: That’s true. I think his first show with us was he had just graduated from the academy and Peter Sculthorpe was the one that said, ‘You have to see this painter.’ We did and I
remember that was in the Greenville Gallery. That was in the old gallery, the first show we did with him.

SADIE: Mm-hmm.

VICKIE: Before we moved, so I don’t know if that was—

MARGARET: It’s right on the cusp maybe.

SADIE: ’92 I think it was.

VICKIE: That I don’t remember. I just know it was in that location. I remember that and that would have been our first show with John who’s still showing with us. And you’re right, he does have a real Delaware association from teaching and going to grad school here.

MARGARET: Joe Moss, were you showing his sculptures?

SADIE: Mm-hmm.

VICKIE: Yeah. We did a one-person show for Joe.

SADIE: We did, yeah. We had a solo show of his work in the gallery and we had actually a very large piece of his, the big brown one.

VICKIE: Yeah, out in the courtyard, right?

SADIE: Mm-hmm, we had it outside and the gallery was on a courtyard with a fountain outside.

VICKIE: It’s a parking lot now. The courtyard is gone, but if you look—I don’t know if you knew where we were but it was where Talbot’s is and it’s the corner of Talbot’s which is—is it the whole store there or is it just—

SADIE: It’s the petite store now.

VICKIE: Okay, that’s where we were and at that point we had access to—they allowed us to use that courtyard which had a fountain in the middle and we had Joe’s sculpture out there. We had Clayton’s—

SADIE: We did Clayton Bright too.

VICKIE: Yeah, they allowed us to use that for sculpture. I think those were the only two times so we had like big pieces out there, which was really fun.

MARGARET: Right, [inaudible] exterior space.

SADIE: We don’t do that anymore.
MARGARET: You must have images from the gallery, the previous space and some instillation images?

VICKIE: Well, you would be talking like—


VICKIE: Yeah, pictures.

MARGARET: Contact sheets?

VICKIE: I mean photographs.

MARGARET: Yes, yeah, photographs?

SADIE: Mm-hmm.

VICKIE: Yeah.

MARGARET: Oh, that would be great to see.

SADIE: Yeah, I have a lot of photos.

MARGARET: Let’s switch to discussing corporate collecting and you mentioned kind of the influx of this whole kind of new community that was brought by these corporate banks, businesses coming into Delaware. I know that there have been some interesting relationships between some commercial galleries and corporations and certainly, there was some relationships between the Museums art Sales and Rental Gallery and Alice’s activities and then the corporate collecting as well. So, if you all could speak to that?

SADIE: Well, I’m trying to think about what was happening at that time.

VICKIE: Well it really changed the face of Wilmington when we got so many more cosmopolitan people that came in.

SADIE: The ‘70s and ‘80s was [inaudible].

VICKIE: The ‘70s and ‘80s was pretty hot and there was either a percent for art or something where a lot of corporations were filling their places with art.

SADIE: Blue Cross Blue Shield, that’s right. They bought one of my major tapestries.

VICKIE: We did lots of work with them and they had tapestry at [inaudible] up near the airport, which isn’t there anymore in [inaudible].

SADIE: Maybe it was [inaudible].

VICKIE: It was Sun something. We had tapestries there and we did a lot of corporate work there.
SADIE: Yeah, people had bought my tapestries and then we sort of continued to do artwork for them in their spaces.

VICKIE: But then in Wilmington there was just an interest in the arts from not only the people that worked for the banks and corporations that were here, like I said it kind of brought new blood to the Wilmington scene, I think.

SADIE: Well, there were a lot of consultants around in those days too coming and getting things.

VICKIE: Yeah, mm-hmm, we worked with consultants.

SADIE: And they would get contracts with them.

MARGARET: And consultants would approach you directly?

SADIE: Yeah, they’d be filling. They’d get the contracts and they’d be buying from us and everybody else. If the business wanted regional art then they would go regionally to get it.

VICKIE: Or not, I mean it depends on what they were looking for. It didn’t have to be regional or it could be fine art prints from Paul Goodwin or something like that.

SADIE: Right, yeah. I mean it depended what the budget and the focus of the business was.

VICKIE: Something contemporary from Philadelphia, it didn’t have to be Wilmington is all I’m saying.

MARGARET: Okay.

VICKIE: We consider regional sort of Philadelphia. We have a lot of association with Philadelphia because we’ve been showing there for many years.

SADIE: And we show a lot of people out of the Pennsylvania Academy.

MARGARET: Okay. The article also lists some other relationships with DuPont, Maryland Bank, NA.

SADIE: That’s MBNA.

MARGARET: Oh, that’s MBNA, of course.

VICKIE: [Laughing] You have to say it to understand it.

MARGARET: Right, yeah exactly.

VICKIE: So does it list MBNA at this time?

MARGARET: It does, so this would have been in ’88. So that would have already started.
VICKIE: Okay, that’s what I wasn’t sure when we started that.

SADIE: And the collection for Jack was right around that time too. It started in the old gallery.

VICKIE: It did start in the old gallery, but we left there in ‘93.

SADIE: But MBNA was also getting—we had a huge contract with MBNA for posters, but then we also sold them many corporate paintings for their offices.

VICKIE: But that was more in the ‘90s, I have to say.

SADIE: But one led to the other.

VICKIE: Yeah.

SADIE: And then Mr. Collie bought a lot of the collection that is still part of Bank of America, but also his own private collection.

VICKIE: But that’s ‘90s.

MARGARET: Okay, Mr. Collie.

VICKIE: But that would have been—

SADIE: Well, he was with the Maryland what was it? They had contacted us when we were still in the old gallery. I remember that they came up and looked at paintings and his other partner there in Baltimore. Do you remember that? They were looking at paintings back then.

VICKIE: What I remember in the old gallery—and the thing is we’re saying the old gallery, we left in ’93 so this is a little on the edge because I remember Leslie, what’s Leslie’s last name?

SADIE: Kedash?

VICKIE: Kedash and she was the graphic designer at the time and they only had one building. This is when they had one building in Newark. She was a graphic designer and she had come to some opening of ours and she actually ended up designing our logo for Somerville Manning. So we became—we sort of began a relationship with her. She was the graphic designer at MBNA.

One day she was saying to me that she was looking for some other ideas because she has to fill all these walls down there with posters. I started talking to her about it and when she told me her budget for posters I remember clearly saying, “I can’t believe you’re spending that much money for something that has no value.” I guess I was trying to find a good way of putting it, but no value other than that time. It won’t maintain its value, let me put it that way.

So, she said, “What do you suggest?” and I said, “Well, if you’re going to do posters why don’t you at least do antique posters?” We had a source—we were doing posters from France from the turn of the century. They were real lithographs. There was a whole series of posters from the 30s
that were work incentive posters for In American and I got a lot of those for her and went to a presentation that she gave with Charlie Collie and then he bought a bunch of those.

SADIE: They were big and colorful and they filled the space.

VICKIE: Yeah, and I said if you buy them they have a value, you can auction them off. You’d probably get—because I think that way. So that kind of get them into that and then we got them into signed prints and started to move away from the posters. They were growing and that’s where I don’t know where the timeframe overlaps ‘cause I think in the beginning, at this period, they were very early. You’d have to look at the dates to see for sure.

SADIE: I remember going down to Newark with paintings in the back of my car to bring paintings down for them to present.

VICKIE: Yeah. And then Leslie was only there for a few more years and then it grew just exponentially very, very fast, very quickly. I think we were in the other location ‘cause I can remember then Carol coming in and doing presentations for her all the time. Carol Horgan became the—I think Leslie went independent.

SADIE: I think it was—weren’t they called Facilities or something?

VICKIE: Yeah, I mean, as I said, when Leslie started—Leslie was doing other graphic design work and their art buying and then she ended up leaving and going off on her own and they grew and Carol Horgan took over as the in-house consultant. That’s why I said I think we were in the other location though ‘cause I remember her coming and doing massive presentations with her and hauling these paintings back and forth. But I think that was more of a ‘90s period.

I think at the end of the ‘80s was the beginning of MBNA. But he was still buying—he was always—he was an art buyer, but he hadn’t gone into originals yet. He was buying posters and he was buying signed prints and then he went into heavily the area where he personally attended all these art shows and bought up everybody and really backed the area. I think who was the backer of the area in the ‘80s was Mrs. Craven.

SADIE: Yes, Mrs. Craven.

MARGARET: Oh yes, Nancy Bercaw mentioned Mrs. Craven.

VICKIE: She was a big collector and supporter of the arts from the time we opened till she passed away.

SADIE: She was the patron of Wilmington.

MARGARET: Do you know a bit about her background?

SADIE: Lots [laughing].
MARGARET: Lots? Like that you would be willing to share that would be appropriate. So she’s supporting artists, galleries at this time in the 1980s.

VICKIE: ’80s, ’70s.

SADIE: Well, before the gallery opened she was doing it for I don’t know how long.

VICKIE: When we came into Wilmington in ’81, she was already a voice. Everybody knew who she was. We learned about her when we came. But, before that she had already been—I have no idea how long. But her thing was to support the arts in Wilmington and she did that by buying and buying from galleries, buying from artists, buying, buying, buying and then, she gave it away. She just constantly found sources to—not sources, probably recipients to give it to whether it was country clubs or [inaudible] or the Wisk Club or—

SADIE: Yeah, I always laugh whenever I go to [inaudible] because the ladies room in the guest pavilion there has all these paintings that she got from us. They were Len Wang and Susan Myers and I always admire those paintings when I walk in there. But she loved to do bathrooms for some reason. She was very happy to buy paintings and install them in somebody’s bathroom.

VICKIE: Yeah, she’d buy 15 paintings for somebody’s bathroom.

MARGARET: What an incredible patron.

SADIE: She did everywhere; doctors, lawyers, people who helped her at the department store that she really liked she would take them paintings.

VICKIE: She just bought and gave and bought and gave and that’s what she did. I mean she really was, in my mind, the patron in that period.

SADIE: Mm-hmm, absolutely.

VICKIE: And more so even in the corporations. I kind of think they came later.

SADIE: Yeah, they did.

VICKIE: That’s my memory of it. But, in that period of the ’70s and ’80s it was her.

MARGARET: Oh, that’s so interesting.

VICKIE: But didn’t we sell—you mentioned corporation and didn’t we sell a picture of Peter’s to DuPont in Japan? Wasn’t that who it was?

SADIE: Probably. Yeah, I kind of remember that.

VICKIE: Wasn’t that the connection with DuPont?
SADIE: Yeah, I mean we were selling to DuPont in those days and some of the banks and sometimes we did it by ourselves and sometimes with a consultant.

VICKIE: ICA, which is now AstraZeneca, we did a lot of corporate work for them at some point. I don’t remember what year.

SADIE: Yeah, that’s the part that I’m trying to—

VICKIE: Yeah, I can’t remember. But anyway.

SADIE: But all of that was kind of leading into the whole—Charlie Collie collecting the Wyeths and getting into—

VICKIE: But that wasn’t until ’99.

SADIE: No, but it was leading up to that, the establishment of having a connection with the Wyeths and being able to get the paintings through the family and other collectors and private collections to establish the book that we did on the Visions of Adventure and the collection of Jack.

VICKIE: But Jack didn’t come along until ’91.

SADIE: I know it was later.

VICKIE: ’cause I remember that was—’89 the stock markets crashed and that was a huge thing. When the stock market crashed, Japan crashed, art markets crashed and I can remember saying, “Wow, we didn’t make all that money at the time so we’re not losing it all.” Because we weren’t one of those places that had made the millions and millions and we just kind of were going along as usual.

But people were really hurting and the economy was hurting everywhere and that’s when Jack walked into our lives and that would have been again, we’d have to look up exactly what date.

SADIE: At the end of the ’80s and early ’90s.

VICKIE: Yeah, because he was with us—by the time we moved to the new gallery in ’93, he had stopped by. But he was a year.

MARGARET: Oh, so that was a really short period of time that he was with you?

SADIE: That was a very short period and it’s—I mean where that fits in your story I don’t know if it really pertains to all of this, but it does relate to the Wyeths where in the ’80s a collector in the gallery had been in Newport, Rhode Island, bought three first editions of N.C. Wyeth books and called and said, “Can you get any of these paintings for me? This is interesting. I’d like to own one.” I called Anne and called all these various people and finally, was directed to Caroline Wyeth, who I did not know, the middle daughter.
Caroline was very eccentric, we’ll leave it at that. The message got out to her that I was looking, ‘cause you couldn’t call her, and she got my number and she called me and Andrew Wyeth was the executor of—she had the N.C. Wyeth Estate as it had been passed down through the family. It went from her mother to her and Andrew Wyeth was the executor of it.

I can still remember her calling me one day and saying, ‘Well, Andy says that I’ve checked you out and John Manning’s brother was best friends with Denny McCoy and Nicky Wyeth and you better come over here and look at some paintings.’ They let me bring the client with me and she took five out and thank goodness they bought one and that was the only time we ever brought a client to the house and that was that.

The next thing was I got a call again from her saying, “Andy says you should be my dealer, but no one’s allowed to know.” Which is like one hand clapping. So, we would get one painting at a time, we weren’t allowed to say who they came from, we weren’t allowed to advertise them. We had to be really secretive about all these things and we were and we still managed to sell them. That’s what was happening; we were being parceled out these paintings.

Then, at one point she called and said, “Andy says you don’t have to keep it a secret anymore. It’s okay. You can go ahead and advertise, you can say what you want.”’ And that kind of took us to the next level with N.C. Wyeth and that kept expanding and we kept moving in that direction. I mean and we did group shows with N.C. Wyeth paintings in the old gallery in the ‘80s.

VICKIE: But later, we did an N.C. Wyeth exhibition in the new gallery. But, in the meantime, we built the collection over this Jack—

SADIE: Then Jack Dell came along and he was this person who called on the phone one day and was looking for what was it? Treasure Island and Robin Hood?

VICKIE: He wanted adventure paintings.

SADIE: Yeah, he wanted Indians and I was like, ‘Well, I don’t have any of those, but I do have these,’ and sort of started this whole thing with him. He came to Wilmington and he bought several paintings and said this is how he had grown up with five brothers playing adventures and he was in the position to put a collection together. In six months he bought 20 N.C. Wyeth paintings and he basically said, “You find them, I’ll buy them.” And that became a total focus and that was right about ’90, ’91. That was right at the end of this era. It was right after the stock market crash and I remember going, “Wow, are we lucky? ’cause everybody’s hurting and we’re just selling these paintings.”

MARGARET: That’s interesting. So, you really didn’t—because in looking at the history of galleries in East Village of course, Susan Isaac’s gallery closed soon after as well and then you have the culture wars and decreased funding for NEA, you all really weren’t as affected by that.

SADIE: We boomed.
VICKIE: We were sort of—I don’t think that—like you said, we were sort of coasting along, doing what we do and not so much affected in that particular time.

SADIE: Yeah, we didn’t have that—

VICKIE: Later I think we felt it more but we’ve always said, “Oh, well we’ve been through four recessions, it can’t get any worse.” But, this last one was pretty hard.

SADIE: It was the worst. That last one was the worst unquestionably.

VICKIE: But, that’s a different era. But still, I think we were changing and doing different things as we went but we focused entirely on original works by the end of the ’80s.

SADIE: Definitely. Definitely, yeah. We had really finished prints and crafts. We had stopped with the crafts.

VICKIE: We moved to the mill. We moved into sculpture.

SADIE: Right.

VICKIE: The last show that we had when we left Greenville Center was Clayton Bright and it was very successful. It was a [inaudible] show and when we moved to the mill we moved with his work and forward into sculpture. Even though we had had Joe Moss earlier, it’s not that we didn’t have sculpture, but we didn’t have—we didn’t design the space in the mill to accommodate the crafts is really what happened and just decided to let that go.

So really, that’s kind of what keeps happening is you evolve and you drop the things that aren’t working out for you or for different reasons things happen and then you move forward into the next. I think we always had our—I mean we always did the Wyeth and the Howard Pyle and the art that—

SADIE: Came out of the Wilmington Illustrations School. We did a lot of those; Hoskins and Schoonover.

VICKIE: And we wrote the book, the Visions of Adventure book. We really made a place for ourselves. Actually, we really made a place for ourselves way outside of Wilmington, in New York and other states as being known as the go-to for this kind of work and that again, it’s a little bit like going back to the conversation where the gallery—it was a gallery that had the format, platform, credibility, prestige, location, all of the above to showcase these kinds of works that really—and that’s not meant in any way against anybody else that’s here. It’s just that that was always something that we wanted so we always pushed that way and continued in that.

I mean Sadie and I have been going to New York since at least ‘90 we started. So, over 20 years and going to auctions, going to what goes on in New York. I can’t really say that we’re that on top of the really avant-garde scene.

SADIE: The Armory Show in Philadelphia started sometime. Was that in the ‘90s too?
VICKIE: Yeah.

SADIE: It ran for 17 years, so it was probably—

MARGARET: So, showing at the art fairs as well?

SADIE: The U.S. Artist show that they did, the Pennsylvania Academy Women’s Committee put on the exhibition every year.

VICKIE: We were trying to create a, in today’s language, a brand of ourselves outside of here, which we did, we were able to do. But, at the same time as doing that work we were able to—you know, I was thinking about when we wrote in the [inaudible]. It’s a small city gallery. We were known for the art from this area, which is the illustration and the Wyeths and all that. But, at the same time, we could do anything we wanted. I remember in Greenville we did the Wendell Castle show. When the Museum did Wendell Castle we did Wendell Castle and his students and we did two shows of art furniture in that location.

We did a show of the southern art, New Orleans.

SADIE: Oh yeah, the outsider art.

VICKIE: We did outsider art, which was—

SADIE: We went to New Orleans and picked paintings and sculptures and wacky pieces for the show [laughing].

MARGARET: And that would have been at the location in Greenville as well?

SADIE: Yeah, mm-hmm.

VICKIE: Which was at the time—I mean that was a very kind of happening thing.

SADIE: It was new.

VICKIE: It was new. It was really hot. They ended up doing a whole museum of it in New York after from that period. So, we kind of tapped into that and did a couple—I think we had two shows of it. I know we did at least one. In those days, I would say, in the ‘80s—and also because we’re more new and younger. We were much willing to be like, “Yeah, let’s try that! Let’s do this!” and we were always up for all kinds of different things.

MARGARET: So like kind of experimentation?

SADIE: Uh-huh. But we also did Debra Remington.

VICKIE: Yeah, we brought her out of New York.

SADIE: She was a New York artist and did abstract work.
VICKIE: We did two shows with her.

SADIE: No one else did anything like that in the area.

VICKIE: Yeah, that was really edgy for here.

MARGARET: Works on paper?

SADIE: No, canvases too.

VICKIE: Yeah, that was very edgy for this period.

SADIE: I remember her large drawings. Do you remember those?

VICKIE: Yeah, and the paintings too.

SADIE: That was an amazing—

VICKIE: I had met her before I joined Sadie. I had just met her. Actually, I think I knew I was going to join you and I was looking for artists and I went down to a show at the University of Delaware and went through the whole show looking for artists and I picked her work. It turned out she had judged the show, which I didn’t know at the time. I just liked it and I contacted her in New York and I started a relationship with her. That was in the ‘70s. So when I went then to join—this would have been around that time, so she kind of came with the new location—into the new location with us. That was another one of our beginning New York connections.

SADIE: She was in New York but then she also ended up buying a place in Pennsylvania.

VICKIE: Yeah, she liked it down here so much. But she was in the SoHo and that was the SoHo of the ‘70s and ‘80s and it was a very happening scene. It’s before Chelsea so that was fun.

SADIE: Yeah, we spent a lot of time there. It was fun.

MARGARET: So I want to shift a little bit to talk about—this is kind of shifting backwards in time, but in the early 1980s as well, to talk about a few more recollections or any other recollections you might have about the scene downtown. So, Fifth Street, Xanadu Comics, what that scene was like and your memories of it?

VICKIE: I wish I had more. I just remember Rob and his gallery and going in to meet him and showing him my work and yeah, he gave me a show. He was really into Julio. He was doing a show of Julio’s at the time and, as I mentioned, Margo Allman, ‘cause I think he did a show of her whole—I think he did her black bimorphic thing in the gallery.

MARGARET: I know he showed Vera Kaminski’s work as well.

VICKIE: Why do I know that name?
SADIE: I remember that name. I remember Vera.

MARGARET: She’s doing textiles at the University of Delaware.

VICKIE: Okay, yep. I don’t remember who else he did. He was just—he was so much fun. He was such a character. I mean he was a personality. Anywhere Rob would have gone and whatever he did he was going to be the center of attention. But he was really into doing this and shaking up the scene in Wilmington.

You might—if you want to know more about Rob, you might want to see if Frolic Weymouth would give you an interview because I know he knew him at that time.

MARGARET: He purchased five of his shrouds that are in the back and I know he had one cast. I’ve not connected with him yet.

VICKIE: And they’re still there as far as I—the last time I was at [inaudible] they’re still up.

MARGARET: That’s what I heard. I mean, as you can imagine, finding some of those sculptures still in existence. I spoke to someone else who had a piece, put it outside and they just completely fell apart like they were Plexiglas.

VICKIE: That would be pivotal. I think they’re still there. At least the last time I remember seeing them there. It’s more recent history if they’re not. But I bet you if he doesn’t have them up there that they’re photographed.

But, they were friends. Because when Rob went to New York he was doing a restaurant up there. He was working with somebody in a restaurant up there.

MARGARET: Yes, he was at Windows on the World first and then he was at Tribeca and then he was at Raoul’s Restaurant.

VICKIE: That’s the one. Raoul’s is the one I remember.

MARGARET: It mentioned in his obituary that he had anticipated the opening of a restaurant named Delaware.

SADIE: Wow!

VICKIE: Oh!

MARGARET: I know, which I thought was really interesting.

SADIE: He was from Delaware wasn’t he?

MARGARET: He was. He went to the University of Delaware. He got his BFA. That was really the foundations of his relationship with Julio [daCunha] and I know he shared Julio’s work.
VICKIE: Yeah, he was a real fan of Julio’s. He used to talk about that a lot.

MARGARET: It seemed like he had a lot of, in addition to the monthly exhibitions, this other kind of social programming. I’ve heard mention of a disco in the opera house. I think he was involved with the Sleaze Convention?

VICKIE: [Laughing] I don’t remember that but I am sure that he would have been—I mean he was it.

SADIE: That’s so funny [laughing].

VICKIE: He was definitely—he was the pivotal, absolutely the person in Wilmington.

MARGARET: Do you have any recollections of the exhibition that he had here at the Museum? There are a few images, of course the exhibition files are incredibly slim on his show here. But there are some images from the news journal, these kind of large, black, polyurethane forms but not a lot of people can’t really speak to the exhibition and there are not a lot of images, hardly any information in the file.

VICKIE: When was that?

MARGARET: That would have been in like 1977? ’76, ’77?

VICKIE: Yeah, now see that’s why I would have just been coming on the scene. That’s why I’m not sure and I don’t—that was before Steve Bruni was Director here.

MARGARET: Yes, mm-hmm.

VICKIE: I wasn’t really that familiar with the Museum at that time. I just remember coming—and I don’t remember what years these were without looking, but probably that period. I remember going to the Beaux-Arts Balls here and that was really, I thought, pretty magical at the time. That was a really old museum because they’ve gone through at least two or three renovations since. Steve was working here but he wasn’t the Director yet.

MARGARET: Right, okay. Any other recollections of kind of, from either one of you, what kind—it’s interesting to get kind of people’s senses and perceptions of downtown Wilmington and kind of looking at how downtown has changed. Obviously, what happened in 1968 with the race riots, and how that really affected that area? I think Rob being kind of a pioneer and going into this kind of vast wasteland that was downtown Wilmington.

But then there was the establishment of the Market Street Mall and it seemed like there were some other activities with the DCCA as well. Do you have any recollections of DCCA programming or any other programming that really kind of took place in public spaces in downtown Wilmington?

SADIE: I remember DCCA in the building on Market Street, upstairs. For some reason I remember the building more than the exhibitions [laughing]. But I remember Rick Rothrock and
probably Mitch Lyons, meeting Mitch and Bea down there and going to exhibitions. But I don’t remember exactly what they had, but I remember them being there. And then how the DCCA started to grow and more was happening as an art scene in Wilmington and then they moved to the Waterworks and I remember Izzy Mead was working there.

VICKIE: She worked for us.

SADIE: She worked for us at one point, yeah.

VICKIE: I think she left us to go to that job.

SADIE: And Tish Airs too, she was working for us back then and she’s on the board of the DCCA. But anyway and then it really grew from there.

MARGARET: And did it feel like—

SADIE: I don’t remember the years at all for that.

MARGARET: That would have been late ‘70s, earlier ‘80s then into the Waterworks building. They were only in the space on French Street—they were not there very long and they were diagonal from the Delaware Theater Company space and then the city did kind of imminent domain and demolished all of it.

But, did it feel like there was kind of a strong, like artistic energy activity?

SADIE: I can’t say ‘cause I don’t remember so much of that exactly.

VICKIE: Well because we were so focused on the gallery all the time.

SADIE: We both were in Pennsylvania and I lived in Kennett then and we had the gallery in Greenville so I mean I tended to go the other way.

VICKIE: When did you move to Delaware?

SADIE: We went to the Delaware Art Museum and the DCCA and anything else that was going on at the time to see what exhibitions were going on. I was with Mark Taylor then, he was a woodworker and he had an exhibition at the DCCA, if I remember correctly.

MARGARET: Oh, okay.

SADIE: We would have gone to things like that. I didn’t move to Wilmington till ’93.

MARGARET: Vickie, were you exhibiting your work at any other locations in kind of the late 1970s and then into the early ‘80s when you were still able to continue with your work in addition to the gallery?
VICKIE: I don’t think so. I think that that was really happening in the ‘70s. I think that Rob again, was the only format for it at the time, venue is really the right word. So that was part of it. I can’t think where else—I kind of got to the point where I don’t remember the shows as much as—I’d have to get my old files out and see what I was doing.

But, I was pretty much just directly doing commission work. My focus had always been in doing large scale tapestry, but kind of tapestry—fiber as sculpture tapestry at the time wasn’t traditional type tapestry. It was multifibers and all kinds of different things happening. I was introduced to that when I was in college ‘cause Jack [inaudible] had published the *Art Fabric*. He did two huge volumes that were really cool and they were international.

They actually used to have one in Wilmington, which is gone. But Wilmington Trust had a Sheila Hicks behind the tellers that was about 60 feet wide or long. I was so excited by that. Actually, that was hugely innovative that they had that.

MARGARET: I saw that! I don’t if I saw it in the materials for the retrospective at the ICA, but I read something about that recently.

VICKIE: I have a book on Sheila Hicks—

MARGARET: Where did that go?

VICKIE: Sheila Hicks, two years ago, had a show at ICA and that tapestry is photographed and it’s in her book and that’s where I heard about it because I had come here in ’74 and that was like a bible to me and I was like, “Oh, my God! There’s one in Wilmington, Delaware!” I used to go down and look at it all the time. She was a major inspiration to me and that’s where I was trying to go at the time into something like that. I did not achieve Sheila Hicks status whatsoever, but that was kind of a goal at the time.

So, after I started doing—the first couple years like when I showed with Rob and I showed over in Devon and I know I showed other places but I can’t think where else at the time ‘cause I was showing anywhere I could and just kind of getting off the ground. Then, as I started to get the connections to really market my work directly into the corporate world that was who was going to be buying what I did more than personal homes.

The beginning things were smaller so they did go private, but I wanted to do big things so that’s what I did. I know that Blue Cross Blue Shield did one for their boardroom. Don’t know where that is anymore. And Scott Paper.

SADIE: Scott Paper!

VICKIE: That’s the one! It wasn’t Sun.

SADIE: You did do one for Sun too didn’t you?

MARGARET: Oh yes, it did include that in the article. Scott Paper and Mainline Federal Savings & Loan.
SADIE: We did a lot with them too. We did a lot of corporate art for—

VICKIE: For the banks. We did a lot of banks.

SADIE: But Scott Paper, that’s what I was thinking at the airport.

VICKIE: I used to present myself—I was working in galleries at the time and so what I would do is I would present myself, my tapestry under my maiden name, which was Lieberman, and so I would show myself with other people as Vickie Lieberman and then, if I was part of the process that was narrowed down and chosen, then I would tell them it was me so that I could sort of play two hats.

That’s what happened and so like Scott Paper and Blue Cross; those were two examples where they not only bought my work but then they were also buying from the gallery. So I got to do that too and that all stopped in—for me, I stopped weaving in ’85. That was the end of that era for me. I had a child and that was the end. I remember being in tears and Alice, who worked for us for 28 years, said, ‘Well, you can’t do it all. You’re finding out you can’t do it all. You can’t give up your child, so which do you want to give up; the gallery or the weaving?’ And I chose the gallery and that was that. That was the end of it.

SADIE: You chose to give up the weaving not the gallery [laughing].

VICKIE: Yeah, yes. And that was the end of that.

MARGARET: Right.

VICKIE: So that was in—

MARGARET: In ’85.

VICKIE: Yep, that’s when he was born.

MARGARET: This was wonderful. I’m going to stop this.

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Duration: 68 minutes