

ORAL HISTORY PROJECT

INTERVIEWER: CHARLES R. ALBERTI and ROBERT STEGEMAN

INTERVIEW WITH: ROBERT VOLZ

DATE: November 9, 2009

TAPE 1, SIDE A

CA: Today is November 9, 2009. I'm Charles Alberti, the Class of '50, with Robert Stegeman of the Class of '60, interviewing Robert Volz, who is the Custodian of the Chapin Library. The interview is being conducted at the Southworth Schoolhouse, and this is Tape 1, Side A.

RS: Bob, these are several points that we didn't get to cover in our last interview which was last fall, earlier this fall. Well it may be last spring, it doesn't matter. One of the points we wanted to cover that you suggested, was the Third Reich collection of the Chapin Library. Could you fill us in on that, the history of it and the extent of it, and whatever else you want to say about it?

RB: It was a very simple history. We had acquired it by transfer from the college library, a book on Reich's Chancellor in Berlin, the great Albert Speer project, the first major project that he completed. And it was a deluxe copy bound in a blue silk material, and the inscription in it had been missed by the seller in Boston, a used book seller. And if you read it's Albert Speer's presentation copy of this book to his sister. So Larry Wikander agreed that it should come to the Chapin Library.

Then Lane Faison, who of course had been in the army after the end of the war and had been involved in Munich, and so forth, in some the art recovery process, managed to get his hands on one book that had been in Hitler's library, authored by the name of Hagen – H a g e n, and it had Hitler's book plate in it, and a little presentation to the Führer from the author. I doubt that the Führer read it because it was fresh and crisp and almost everybody who was writing and wanted to gain some favor, hoped to gain some favor, would be giving books to Hitler that helped his various libraries to stay full of books other than the Third Reich Nazi Party books.

I'm a big fan of a classic catalogue that was put out in the British library in the Earl's Court Exhibition Centre called *Printing and the Mind of Man*, in about 1960, which tried to show how the influential books in history and described them all, and one of those was *Mein Kampf*. These were not necessarily all books that had favorable results in history, but books that influenced *Mein Kampf*, which it certainly did, and that was one of them. We had quite a few of the *Printing and the Mind of Man* books in the Chapin Library, and I tried each year or every other year if possible, to find another one of those to add to the collection. So a very nice copy of *Mein Kampf*, both volumes of 1925 and 1927 came up together in really fine condition . . .

CA: When did he write it Bob?

BV: Well he wrote the first volume in prison, or a large portion of it in prison, after he was imprisoned in the early '20s in Munch. He had a little extra time on his hands, so he formulated his ideas onto paper. So this was in the half cloth, half paper, the first volume, and the bright red cloth of the second volume. Interestingly, the fly leaf on both copies

have been torn out. Undoubtedly it had some early ownership names on it that somebody didn't want to be subsequently associated with, or perhaps it even had, you can hope that it one time had a presentation inscription from the Führer himself that somebody else tore out and sold separately, because you can frame an inscription like that and if you're a devotee you can wall mount it in the inner sanctum of your study or so. Anyway, there was a nice photograph accompanying it.

So we had just those three pieces, and then Neil Kubler, who is in Chinese Studies here at the college, his father had been a professor of German literature down in Ithaca, and each summer would spend a summer in Germany, and this included the period from the establishment of the Third Reich in January of 1933 and so he was there in the summer of '33 and '34 and '35 and '36, and would buy current interest literature as well, and so it included not only authors but literary works, but also some of the goings on of the dominant Nazi party, and so when Neil and his mother gave his dad's collection of German and French literature to the college, included were about 150 volumes that had some political overtones from the first four years of the Third Reich, and a few other works that were very important and that started earlier but that field of literary history Germany has long had a tradition of nationalistic studies of their own literature in their own culture in different ways, and Professor Kubler had several of those also. It went on into the Third Reich and you see the last volume, which gets published of sort of the current affairs, and there's always a little section on some of the contemporary German writers and some references to Adolph Hitler on the last couple of pages, so it's very interesting to see how the scholars even, and the learned people, gave this little bow to the Führer always,

whether they meant it or not. It's much like Wilhelm Furtwängler would conduct in front of Hitler, and sometimes would accept his handshake at the end, and then wipe his hand on his shirt afterwards.

But anyway, that was the nucleus and just always again, was in love with this idea of the Chapin Library collecting important things that represent the ideas, the people and the events of civilization. There's nothing in the 20th century that is more pervasive than the Nazi party, the Third Reich, the influence of the Third Reich. You only have to look at it being used as a derogatory term today for everything even regarding our health insurance program. Everybody who's for it is a Nazi in one group of people and things of that sort. It's all over the place. And so I just decided that it was a body of literature that was out there, available at a very reasonable price because there's a lot of collectors of Third Reich and Nazi memorabilia – uniforms, pins, buttons, arms, even porcelain dishes and things of that sort. Helmets and daggers are especially popular, but very few of them read German, and so the literature was going for a song, and we could build something up, and so I made a few contacts. One contact leads to another, and before long we were getting quite a bit of material in. I tried to concentrate then . . .

CA: When you say for a song, give us some sense of comparison between say something that is written so that people can read something in German . . . I mean are we talking a dollar to two dollars, or is it twice as much?

RV: Well you do sometimes find some things for a couple of dollars, yes, especially issues of periodicals and newspapers.

CA: O.K. I was only saying a dollar because I couldn't think of what the number . . .

RV: You couldn't think of a euro or a penny.

CA: No, I was thinking of \$100 or \$1000, I mean stuff like that.

RV: But to pay more than \$250 for an important book, say Hitler's book in translation, *Give Me Four More Years*, which was to show the Reich by 1938, absolutely important as far as his mindset goes and the mindset of the power structure behind him, you can get a perfectly beautiful copy of that for around \$250 or less.

CA: But something with Hitler on it would be worth thousands?

RV: No, no, no. Hitler's picture is all over the place. It was almost every *de rigueur* that you have a picture of the Führer as the frontispiece some place after the dedication or something of that sort. There's a few people who Heydrich, the SS leader, or one of the SS heroes, and the other one, Ernst Röhm, who was head of the SA troops, the brown shirts, and he was executed by Hitler in the summer of '34

CA: Yeah.

RV: but it's very interesting to see pictures of him and Hitler together always and Göring. Göring is always a step behind Hitler, though he was a big figure, considerably larger than Hitler, especially as the years went on he got bigger and wider and wider, but he was a tall man. He had this very important position as head of the Luftwaft, and as a confidante of Hitler, but he always appears in photographs a step behind Hitler. Röhm always appears next to Hitler. He always positioned himself next to him and I don't think he showed proper respect and he got the ax. There are various reasons given for it, but he was obviously . . . in the way he conducted himself physically in public, he was the equal of the Führer, even though he only was in charge of one crack group of troops.

Of course the SA at that time of '34 was more important than the SS. The SS existed but it was nothing like it would become by 1940 when it was really crack troops, it was almost like Special Forces.

RS: So you are still actively building the Third Reich collection?

RV: We continue to add to it, yes. I mean when I was over in Berlin this September, I was able to get 51 issues of a satirical magazine that was published in '34 and '35. It's not a complete run, but it's a pretty good sampling of the art, the caricatures and everything else, as well as the long story, short stories, and little anecdotes and everything that are in it, and the dealer there said he had never seen one of the few issues before and just got this in, so I came along at the right time. I was able to get a good price for it. Now I got that, if you were talking about prices before, I paid 600 euro, that's about \$900 in September 2009 prices for those 51 issues. So that's less than \$20 an issue, and the covers alone are worth . . . because of the strong graphics, are suitable for framing, every one of them, you know, are worth more than that in the dealer's shop.

RS: Anything else on the Third Reich?

RV: Well we collect photographs and put an emphasis on the Hitler Youth, which is a fascinating subdivision of the whole National Socialist Movement. It assumed the Catholic and Lutheran youth movements . . . I don't know if 'assumed' is the right word. It incorporated . . .

CA: Subsumed?

RV: Subsumed the Catholic and Lutheran youth movements and it's very hard to take a picture of a young fellow in his uniform there to judge whether it's 1930 or 1933. After

'34 or so the uniform became a little more distinct and absolutely clear. This is the same with the *wehrmacht* and other of his soldiers. Initially when you see the parades and things, you've all kinds of boots, all kinds of pants, all kinds of coats. A lot of these are just uniforms left from the first world war, and the troops all are older. Come '34, '35 the uniforms become a little neater, classier and more uniform and so forth, and the troop age starts getting into a fighting age. There's quite a difference. You can tell, just date some of these early photographs just by how the people look and how they're dressed.

I've also tried to get them just as a . . . I tend to buy these myself and then give them to the library, things relating to food. So you get . . . especially, they love to take pictures. Like I took one at lunch today before we met here, of your group sitting around at Christmas time with all your bottles of beer or bottles of wine, or the field canteen or so forth, the field stove and different things, or eating out of a metal pan in the trench. There are all kinds of these photographs. It's very interesting.

Another area, besides that, that I like to get into – music. There are some very interesting things, both as far as classical music goes and as far as the day-to-day band music and everything, every regiment had its band, and you can always tell a Third Reich soldier, whether he was a band member, by a particular kind of shoulder medallion that he wore.

RS: Yeah.

RV: And so it's just . . . because of my own interest in music I suppose, but it's an important thing. We hear so much about the arts and the music and poor Herbert von Karajan, and Wilhelm Furtwängler and other people get blamed for their Nazi

performances, that they didn't flee like some of the others did, but music continued on. It was sometimes used as an instrument of statecraft, and sometimes it was just because music is so integral to the German culture that it would naturally carry on.

RS: On another point here, the last time we talked you said briefly that the Klopfer collection is your single most important collection. Can you tell us about that?

RV: I'm not sure how I said that, it was certainly the most important gift that the library has received.

RS: O.K., O.K.

RV: It started shortly after I arrived here. I was introduced to Don Klopfer by Leonard Schlosser, who was Class of '48, and he took me down there. Leonard knew Don Klopfer, who was co-founder of Random House with Bennett Cerf. Don was Class of 1922, non-graduate. He started at Princeton and didn't like the anti-Jewish atmosphere at Princeton in 1919 when he was there, and so he transferred to Williams, but then there was a little bit of some kind of family upheaval and so he left college and he and Bennett Cerf each in 1924, I believe it was, put up \$25,000 to buy out a publisher, who was publishing with the Modern Library, and the guy was in financial straits, and so they bought the Modern Library, the title to it, the rights to it, and all the inventory, and a lot of the inventory was stored in a warehouse built under the Brooklyn Bridge, and Don Klopfer and Bennett Cerf would go down there and fill suitcases with these Modern Library books and go around the East to book store after book store offering these titles and explain it to them, and they would say, O.K., I'll take three copies or five copies of the books and they were shipped up to them. And that's how they continued the Modern Library. They switched a few of the

titles that were not selling, then dropped them and added some titles of their favorite literature. And, of course, Modern Library continues to be a cash cow for Random House, even under the Bertelsmann ownership, and though it doesn't have a list of titles nearly so large as it did back in the '20s, '30s and '40s, but they still continue to publish quite a few books under the Modern Library imprint. Anyway, I was introduced to Don Klopfer and he and Leonard

CA: Schlosser?

RV: Leonard Schlosser said goodbye and Don and I went to his apartment and chatted awhile and then he took me to lunch, and this was the first time I ever had lunch where the *maitre d'* sat you down properly and made sure you sat on the right side of a person, because he had one bad ear.

RS: (Laughter)

RV: And every time subsequently, when I would sit, I would always be positioned on the correct side, no matter what corner of the restaurant that we sat on because they all knew him, but this was the first time I ever had a menu that didn't have any prices on it.

RS: (Laughter)

RV: His guests apparently were given the priceless menu and he had the one that had the prices on it. And of course I never . . . this was my first contact with somebody in the higher echelons of business and culture. He never signed a bill even or a slip. They never brought him anything to sign. So he was just well enough known and well enough established in both ways, so that was sort of fun. I remember that was the first time I ever had soft-shell crabs in this elegant restaurant. It was a rather nice restaurant. Very

prominent I think at lunchtime for some of the people out there on 50th and Park Avenue, where the Random House offices were. So this soft-shell crab was cooked absolutely perfectly. I've never had it better.

RS: Sounds like he appreciated it more than the books.

RV: But then I go down there every spring, down to . . . he had a penthouse apartment on 63rd and Park Avenue, and a wonderful 12-room apartment up there with a balcony, a roof balcony that went on two sides. There were only two apartments up there on that level, two condos. They weren't apartments any longer, they were owned. And then in September or October I'd always get a call: "Bob, come on down and bring seven boxes or eight boxes." He knew how much fit into one of our standard sized knock up boxes, how much it was he was going to give us this year from his book collection. Then I would get down there with the boxes and we'd assemble them and he would hand me the appraisal (he would always have Sotheby's come in and do the appraisal). So we had an immediate inventory and a valuation. We didn't have any paperwork to go through other than an acceptance and a thank-you letter. And we'd go to lunch again and we'd haul the books back to Williamstown. I'd always go down with somebody that had a van, and they'd usually go cool their heels somewhere or go to a museum or something. Not that they weren't welcome but most of the time they didn't care to participate in my bookish stuff, but we'd drive back and we'd make an appointment and come by about 4:30 or 5:00 and take it out the service door in the apartment there on the 63rd Street side and then head back to Williamstown with, you know \$40,000 to \$80,000 worth of books in these seven or eight boxes.

RS: Over the years, how many titles did he contribute to you? And what kind of books did he get?

RV: Well Don collected of course some modern authors, or modern in his day in the '20s and '30s, collected extensively his own stable of authors that Random House had, such as Faulkner and

CA: Williams?

RV: I'm trying to think . . . Robinson Jeffers, and of course *Ulysses*, that was one of their great breakthroughs. They had American rights for *Ulysses*, and several other important authors that they handled. But also, he collected Joseph Conrad, for instance. Already in 1923 he bought heavily at a sale after Conrad's death. There was a private collector of Conrad that I guess was waiting until Joseph Conrad himself died, and he sold a lot of his books, including some presentation copies at that time, and Don bought heavily at that sale. So we got a wonderful, wonderful collection of Joseph Conrad, including a good number of Conrad letters. Conrad's third earliest known letter. That's to a young Polish fellow . . . a five-page letter to a young Polish fellow who had been an acquaintance of his in Poland, but who had settled near Bristol, England. And Conrad at that time was in the British Merchant Marine, and so this is 8 one letters, and an 18-page letter of Conrad, which is the longest known Conrad letter, and some other wonderful things by way of letters and manuscripts of Joseph Conrad.

Anyway, so he continued to give us maybe between 30 and 100 volumes a year until 1986 when he died.

RS: So that would have been how many years did he . . .

RV: Well basically from '78 I think until '85.

RS: O.K.

RV: So about 7 or 8 years.

RS: I can see why you say it's considerable.

RV: Well that in value, that amounted to a great deal, and this included some early books, for instance, our great copy of the *Nuremburg Chronicle* that we had, which is the largest copy known. This is the most heavily illustrated book of the 15th century, and this is a fantastic copy. It was owned, the ownership inscription of when he bought it and where, by the Duke of Arundel, who we know is Thomas Howard, the great collector of art and books. But when he had been Ambassador on behalf of Charles, II to the Holy Roman Emperor, he set up in Ratisbon and he bought it there on the 27th of September in 1636, and Stella Vater Old Style because he was in a Catholic country, but he was a Brit so he didn't have them change to the Gregorian calendar, so he was using the British calendar that he bought on the 27th of September, which actually was into early October by the Gregorian calendar. So books that way gave us the Ottoboni, *Book of Hours*. Ottoboni was the best of the Florentine illustrators, or manuscript illuminators, at the end of the 15th century and roughly 1485 to 1515 was his productive period, and there's a beautiful Book of Hours, and we had no distinguished Italian Book of Hours or manuscript before that. Really good painting, this is gorgeous painting. So that kind of thing as well as different works all through the centuries, primarily in English, but not exclusively. And then when he died his house was still full of books, and he had left all of his material intact for the use of his widow, but was bequeathed to his daughter.

CA: Hm.

RV: And so when he died, then it went to his widow, and then as soon as Katie died, she called us and said come and get dad's books, but you have to take everything. I want the place cleaned out because we want to sell it, and the only thing we can't move out is the piano, everything else out, and that's the one condition.

(Laughter)

So I went down there with a local bookseller here, and who had a van, who was not afraid to schlep and pack boxes. So we packed 105 boxes and it came to 2,500 volumes and brought them back, and when they all got sorted out there was over 1,500 that were in prime condition and prime titles for the Chapin Library, and a lot of these were fine press books and others were good literary works, all in good condition, and the rest went to the college library and if they were duplicates and they didn't want them, then they went to the public library book sale.

RS: You spoke of value.

RV: Yeah, now that collection alone was appraised, that last thing, the bequest from his daughter, was about \$270,000. I'm talking this in about . . . let's see Katie Wertheimer Klopfer died around 1992 or so, and so that price of \$270,000 is worth several times that today the way the book market has risen in price. In his lifetime those gifts there certainly amounted to another \$300,000 or \$400,000.

RS: The whole business of the market for these kinds of pieces, items, I don't how to ask the question. We talked about it earlier. Is it a unique market when it comes to values and the fluctuations in the economy?

RV: I don't know if it's unique, but I pay some attention because just with my associates here in the last 32 years, with people in the art, and the museum world, and so forth, and so I read some things in the museum world too, and how the art market is going, and you can follow it through the articles in the *Times* and so forth, the rare book market has through this current recession that we're having, and the one we had, what was it, ten years ago or eight years ago too, there was not any serious dip in the market, at least where it anything of quality, and I'm not talking about top quality, I'm thinking of just quality period. And the top quality of course always has maintained its value and has accelerated, and it's accelerating now, and I think I'll find this to be proven when I visit this weekend the Boston International Antiquarian Books Fair, that I'm not going to find any bargains being offered there. No one that ordinarily had a \$100,000 book is going to say . . . they'll certainly never cross is out and say \$75,000, you know, but I'm not going to notice that kind of a book being offered for less money.

CA: It's not true of the art market though.

RV: The art market has softened for a lot of things, especially contemporary art, I believe, because maybe there's too much of it. I would say American and British and French and German modern literature has not had any rise in the past year. A lot of it remains unsold. The market is not being reduced on it. I do notice when I buy from dealers, a lot of them will volunteer a discount. Not to get me to buy, but after I've already decided I want it. And they'll take 10 or 20 percent off of something.

First of all, I'm one of the few librarians that actively goes to book fairs and auctions. Most of my colleagues either don't have the ambition to do it or don't know how

to do it. And so they like the fact that a librarian actually comes to their booth and visits with them and makes a selection using his brains or his intuition or something for these things that they have. Almost universally this past year I've been getting a discount without even hinting that I want one or saying, "Well the price is a little steep, I'm not sure . . ." "O.K., I'll give you 20 percent. No, no, I mean the price is good, the item is especially good, it fits in, I want it. I don't like dickering for a price.

RS: So the culture of these book fairs is not a bargaining . . .

RV: It's not a bargaining. . . You try bargaining and you get a reputation. Philip Hofer, the great collector and co-founder of the Houghton Library in Harvard, he was known as a dickering, but also if you talk with any of the senior dealers who he dealt with, they all said we always quoted Philip a higher price because we knew he would ask for a discount and we would always give him one.

RS: (Laughter)

RV: We went down to the price we had originally intended the book to be sold for.

RS: A little earlier, because we had lunch together before this interview, you mentioned some Shakespeare folios and their value.

RV: I had reread an interview I had with Chuck Alberti back in 2000 and I noticed that I missed that before Mr. Chapin paid \$35,000 for the first folios, the first, second, third and fourth folios of Shakespeare, and that set today would probably go for \$1.5 million dollars. Well I have to forget the second, third, and fourth folios and just go to the first folio as the last auction price is a little over \$6 million for a copy in comparable condition.

RS: Since 2000 it's gone up that much?

RV: Yeah.

CA: What do you think the fair market is presently of the entire collection?

RV: Approximately \$300 million dollars.

CA: Wow!

RV: I for a long time had kept a copy of our printed catalogue and I would mark prices that I was finding for copies of the same book, same edition in it, just to see, and we have Mr. Chapin's record of what he paid for these things you see, and so he paid \$3,500 – I mentioned that in my other thing – \$3,500 for his Audubon and *Birds of America*, and it's now up to 8 copies sold for over \$8 millions a few years back, and another copy more recently for somewhat over \$6 million, so that sort of has fixed the price that it's worth at least \$6 million.

CA: I notice in this room alone I keep looking at this . . . Bibles and this . . .

RV: Bibles and classical literature here.

CA: O.K. What is that stuff worth?

RV: Well we're not supposed to discuss prices, but this right here that I'm just touching now is the first edition of the King James Bible in an original binding, and there isn't anything missing from it. It's just in really good condition. This isn't a pulpit Bible, but this is one from a church that really took care of it, an Anglican church that really took good care of it. And that, because it's one of the foundation stones, people say that and the Shakespeare first folio are the two most important books in the English language, because this set the tone of modern English because of the perfection of the language used by the translators.

You can touch it, it's alright on that side. I advise that you should have all of your interviewees put their hand on it and swear to tell the full truth.

RS: (Laughter)

CA: You can ask us to wear rubber gloves too.

RV: No, that wouldn't do. The oil on your fingers is good for the leather.

CA: Oh it is? O.K.

RS: Are you going to say how much the value is or you don't want to?

RV: No, I would say the value on a copy like that if it were to go up for sale would be a half a million dollars. The custodian notes that the interviewer's mouth fell a gasp.

CA: Now is there anything else of comparable value in that shelf, that whole shelf?

RV: Two books below it.

CA: What are they?

RV: That's the 1480 German translation of the Bible.

CA: The King James?

RV: No, no, a German translation of the Vulgate Bible. We forget that Luther was not the first to translate the Bible into a modern language. This is the seventh known translation of the German Bible and this is 1480. Printing only started in 1455. Already they had eight different translations of it being published. These two volumes here is the first edition of the Bible into Italian, 1477. So that's the *lingua vulgari* there. It was published right under the nose of the pope there in Italian, probably with his permission. But this is the only copy of this book in America.

CA: I sit with my mouth open, absolutely aghast. Wow!

RV: But this big one down here is full of these historiated or figured initial letters that begins each book of the Bible by Hans Wermer, the great illuminator who then turned into doing woodcuts to decorate books when printing came along, and put him out of business as a book decorator by hand, and they had these figures. So if it's Isaiah, there's a picture of Isaiah doing something and Jeremiah doing something and the scene of creation for Genesis and things of that sort. Each one begins with a three-inch square little woodcut of some quality – all hand colored, beautiful hand coloring, not slopped on hand coloring.

CA: One of them purports to be the Bible in English. Was it 1,900? The one that says the Bible in English, the Biblio in English?

RV: Oh the Bible in English, Bishop Cranmer. That's 1539.

CA: O.K.

RV: One thousand, 1, 2, 3, 4, 5 C. So 15. And then X X X X. 1539. It's one of the important early English translations. King James is 1611, so this is the first important polyglot Bible. It's in the Latin Vulgate and in Greek, and then Hebrew and Chaldaic. And next to the Hebrew is a translation into Latin. So you can compare if you take the Hebrew and how that compares to St. Jerome's Vulgate Latin, and the Hebrew and the Greek is translated into Latin again for comparison, and the Chaldaic down below is translated into Latin. That's printed in Alcala in Spain. And then this one here, the Clementine Bible, I forget the date exactly, I think it's about 1570. This is the result of the Council of Trent. And this remains the standard Latin, the Catholic Vulgate edition. So when former President Oakley recently had to do something where he wanted an exact

quote using the Clementine language to make sure it was exactly as it . . . he came over and looked up his passage in this volume.

CA: Hm.

BREAK

Anything over there in the other section?

RV: The most important edition of Plato ever published.

CA: Really?

RV: Those big two red volumes there. This edition of *Aesop's Fables* is a wonderful piece of book binding.

CA: Oh, wow.

RV: Its original binding – wooden boards, the metal clasp.

CA: What's the date on that?

RV: 1505.

CA: Wow, I dare not even get near it.

RV: The glue is . . . it should be re-glued here. But anyway . . .

CA: It looks like a seal of some sort.

RV: It's just the Chapin bookplate.

CA: Ah.

RV: There's the famous anchor and dolphin printer's mark of Aldus Manutius.

CA: And what is the language it is printed in?

RV: This is in Latin and Greek.

CA: One side is Latin, one side Greek?

RV: Aesop was written in Greek.

CA: Yeah, I would assume so.

RV: This is Greek without any Latin here. And this is Latin and Greek. We have some other early illustrated editions which are quite attractive. They aren't in this room.

RS: Hey Bob, the machine's not working again. What did you do to get it going last time?

RV: We have other interesting books here amongst the Classic literature.

RS: So Bob, tell us about the history and the structure of the Chapin endowment.

RV: Well Mr. Chapin . . .

CA: Now who was Mr. Chapin?

RV: O.K., Mr. Chapin was Class of 1869, who went to Harvard Law School, 1871, put out his shingle in New York, was a successful lawyer, ran for the New York State Legislature in 1881, and was elected 1882, '83 rather, was reelected and ran against Theodore Roosevelt, also a sophomore legislator in the New York Assembly for Speaker of the Assembly, and Mr. Chapin won.

RS: (Laughter)

RV: And so that's why we have this wonderful letter of Teddy Roosevelt after Mr. Chapin had sort of set up his library and he asked Teddy to have an autograph for his album and things of that sort, and he said, "I remember fondly our days at Albany together. We did no evil, we attempted much, and succeeded in some."

(Laughter)

CA: Pretty good.

RV: And they were both Reform politicians.

CA: There was a lot to reform.

RV: And then Mr. Chapin was the next elected Controller of the State of New York.

CA: Ah.

RV: And some of his reports as Controller are here, including . . .

END TAPE 1, SIDE A

BEGIN TAPE 1, SIDE B

CA: November 9, 2009 with the interview of Bob Volz by Chuck Alberti and Bob Stegeman at the Southworth School House, Tape 1, Side B.

RV: We were talking about Mr. Chapin as was elected Controller of the State of New York, and one of his major things was the establishment of the Adirondack Parks Commission to study the future, because a lot of erosion had been taking place and there was an opportunity to add additional land. At that time it was, I don't know, a little over a million acres I believe, and I think today it's a little over three million. It has gradually grown over the years with the state acquisitions, but he got Sprague, who was the great botanist from Harvard to be the scientific member, and he got an important real estate developer, and so forth, to be a member too, because there was the possibility . . . you had settlements all over there and all kinds . . . it was very interesting . . . it's a very important report in the history of American environmental protection, and so this is before . . . well I think Yellowstone Park had been set up, but I'm not sure. It was already by 1870 or so. But it's one of the earlier attempts by any state to assemble a mass body of land and reserve it with the same kind of instructions and so forth, as a state park, as a national park

would have. And of course other people, who are not New Yorkers, forget that the number two position in the State of New York as sheer power goes is the Comptroller of the State, not the Vice Governor or anything of that sort. The Comptroller really controls the finances of the state. Now of course he manages the great state pension fund almost single-handedly. And then he went on to be elected Mayor of Brooklyn and was . . . I like to say he was the only mayor of Brooklyn who could read Greek.

RS: (Laughter)

CA: And that relates to his books, because these other books amongst that you see here include some of the most important editions of Greek authors ever published. He was very careful in assembling this collection of Greek authors. But he was fairly instrumental in extending both water lines and electric power in Brooklyn during his three years as Mayor of Brooklyn, and then he ran for the Legislature, I mean for the Congress, and was elected as a reform Democrat to the Congress as representing his district in Brooklyn and only served for one year, however. He resigned in disgust of all the compromises being asked of a representative to make.

RS: What year was that?

RV: I think 1891. And just returned to his law practice, got involved in several cases where he had to preside over cases involving the assimilation of the railroads and so forth. I think Judge Alberti would appreciate that including three of these volumes, for instance, which are the Ward and Brooks investigations and so forth. These are his copies of the things that he would preside over. And then he retired from the practice of law in 1915 and decided he wanted to build for his alma mater in his retirement this collection of rare

books and manuscripts that would document the people, events and the ideas of civilization.

CA: Once again, what was his class?

RV: Class of 1869.

He had already, in 1910, started the work, got the architect and then paid for completely the building of Chapin Hall, and in fact set up a \$100,000 endowment for the Chapin Hall maintenance fund, which is a lot of money if you translate it into today's money.

CA: Was he instrumental in getting Cram as an architect or do you know?

RV: Yeah, because that was the first of the Cram & Ferguson buildings, and the quadrangle came along and then Stetson Hall.

CA: O.K.

RS: The endowment for Chapin Library, I mean Chapin Hall, is that separate from the college endowment?

RV: No, it's part of it. It's maintained by the college at the direction of the provost, and what happened to it, I presume, is what happened to the \$100,000 endowment for the Chapin Library that he set up in 1922. We got all his letters, it's a quick series of gifts that he made that amount to a little over \$100,000. They kept the stocks and they went down the drain in the Depression, so that the library endowment went down to \$1,900

CA: Hm.

RV: and now it's up to several hundred thousand again, but it's under the jurisdiction of the provost. I don't have anything to say with it, but that's fine because it was meant to

pay my salary, so it doesn't begin to pay my salary, the income, but if it hadn't been carefully nurtured along the lines it probably would because it should be worth quite a few millions of dollars, but like so many other things, we didn't have pool endowments and so if you had the wrong stock now of course, you'd give something in stock to the college, it's sold by the end of the business day that you donate it and put into their pool endowment.

RS: But now that the Chapin quote unquote endowment is a part of that pool endowment being run by the woman in Boston?

RV: Yeah.

RS: O.K.

CA: O.K.

RV: Yeah. But so that's what we lived on and the college then just gave the Chapin Library, paid for the salary of the librarian and one assistant and had no money that they gave for acquisitions, \$800 that you could use for paper, paper clips and an occasional reference book. So when I came I told John Chandler we needed to change that, and so he upped it by several thousand the first year and several thousand each for several years thereafter, and also said that any money you could raise you can keep.

RS: But that annual contribution is . . . it's budgeted for every year and can change every year?

RV: That's right. It can change every year.

CA: This year has it changed in spite of the hold back?

RV: This year it was frozen, that part. What got cut back is, I don't understand it cut back severely, was our endowed funds.

RS: Cut back?

RV: Cut back.

RS: As far as distribution?

RV: Fifty-six percent.

RS: Oh.

RV: Which doesn't quite correspond to what the college had announced its losses were in the market. The lowest figure they gave out was 30 percent, and now the latest thing is 18-1/2 percent, by that report of the Finance Committee.

CA: Do you suspect that they're playing any games?

RV: Well I don't know that they can. I think they're fully aware they can't take this restricted endowment that Brooks Hoffman, who's still living, gives for Americana and use it for financial aid, but what they can do is not distribute the money. What they're trying to do now in fact is they're a million dollars short, from what I'm told. The trustees have this fixed amount that they allow the administration to be spent from the total thing. They're a million dollars over that, and so they're trying to cut back here and there. Cut the Faculty Club out and you save supposedly \$230,000. Cut me back on July 24th, freeze my budget. In other words, take \$90,000 away from us, that we would be able to use, put that towards it. The art museum got cut back severely for their restricted endowment funds. All of a sudden they've made up the million dollars in savings, but they're not spending. Where the money is going, I don't know. No one has assured us that we're

going to get it when times become prosperous again. I don't know where it's going.

That's something they're going to have to answer to and somebody will ask them the hard question that they'll I'm afraid hem and haw in trying to answer.

CA: Hm.

RV: But I'm not the person to do that. It takes someone like Chuck, Al Schiavetti or somebody that knows banking and knows financing and how figures work.

RS: Yeah.

RV: I'm just bringing him out because he's a friend in court.

RS: Yeah.

CA: I don't know who he is.

RV: He's Class of '61.

CA: Archivetti?

RV: Schiavetti.

CA: Oh yeah, yeah, Al Schiavetti, yes.

RV: He bought

RS: Whit Stoddard's house.

CA: Yes I know.

RV: And Bob he's ebullient.

CA: Yes, yeah, he was on the Sicily trip in '01. He didn't visit the home village, but he was there.

RS: Anything else on the endowment we should be talking about?

RV: Yeah, well, John Chandler said any monies that you can raise you can keep, or that we can raise, we can keep. So my predecessor dies in January of 1978. He was going to travel and enjoy his retirement – he retired as of the end of June '77, had a heart attack in December (his second heart attack), and dies out at Mass General Hospital in I think January 7th or January 8th of 1978. So Fred Rudolph and a couple of other of Archer's friends set up an endowed fund in his memory – not a large one – a \$10,000 or \$11,000, but a number of people all gave small amounts, and some of his California and Chicago friends too and so forth. And then John S. Van E. Kohn from the Class of '28 died just shortly thereafter. John was America's leading figure in American literature as a book dealer, Antiquarian book dealer in the field of American literature, and so a bunch of his bookseller friends, led by Larry Witten, who was Class of '48 I believe, also at one time had been president of the American Antiquarian Bookseller's Association, and Leonard Schlosser, who I mentioned earlier, who was president of Lindenmeyr Paper Company, who was one of the major suppliers of paper to the printing industry, book publishing industry, and had been president of the Board of the New York Public Library, 42nd Street library, and they got together and a whole bunch of booksellers set up an endowed fund for American literature in honor of John Kohn, so we had two funds going.

And then Mary Richmond, my predecessor, by two, before Archer, she and her husband, who was a professor of mathematics here

CA: Don Richmond.

RV: Don Richmond. Her first husband had been Peyton Hurt, who was the college librarian. So Mary and Don pooled their resources and it was agreed that they would split

it right down the middle without regard to who contributed a little bit more or less or anything, much like the idea that you were proposing at lunch that all marriages are a negotiation, so they could pool it right down the middle. And Don Richmond's fund has set up.

CA: That's called "cutting the baby."

RV: "Cutting the baby," the Solomon . . .

CA: Yes.

RV: Set up this fund for high-powered scientific lectures, where the guest lecturer that comes with a high stipend requirement, and they give one or two lectures, and I believe the Richmond lecturer occurs every other year, and it covers various of the natural sciences. Mary Richmond's half of their pooled wealth was split one-half for the college library and one-half for the Chapin library. And that amounted to . . . just the Chapin portion alone, to several hundred thousand dollars when it was all settled.

And then Archer, my predecessor's uncle, who lived into his 90's, had a considerable fortune out in Oklahoma. He liked my predecessor's widow, and was very fond of Margot Archer, and so when it came to buying the William Faulkner collection, Margot needed some money for it because Archer left very little insurance to her, so she didn't have much besides widow's social security, and so Uncle Ed stepped in and bought the collection for Margot for the Chapin Library, and donated it in honor in fond memory of . . .

CA: What is that worth?

RV: Well at that time I don't know. I think he paid \$45,000 or \$55,000 or so for . . .

Archer had collected Faulkner since the '30s, and so it was a good buy.

CA: Yes, it sounds like it.

RV: So that helped her and it helped us get a really fine . . . because we had . . . we took her collection on top of Don Klopfer's collection, which was Faulkner's publisher, we have one of the better Faulkner collections going in the country.

Well there's a few other endowments. Richard Moore set one up in honor of his father, and for that it's used for printing. Leonard Schlosser before he died, the week before he died, went over to the Development Office, and for his 50th class gift, so this would be '98, said "I want to give \$100,000 to the Chapin Library to be used as a maintenance fund for restoration, binding, things of that sort." And he explained to me why he wanted that, because he said if you can get your book that's falling apart, or you acquire one that needs serious repair, it's like getting yourself a new book. So rather than using it for acquisitions, we'll get new books that seem like new acquisitions, just about, and it's something that even the income from that sizable amount of money doesn't still meet all of our needs for restoration each year, but it goes a long way and it makes a big difference. We're very lucky, better than most libraries, that we have such a fund. But this was interesting because he did not sign the document over at the Development Office that day, and a week later he died of cancer. He never got to see us install the exhibition we were doing of his illustrated books and things, though he had come up to us and dictated the notes for each of them and so forth. We had his notes in the note card but he never saw them, only his classmates did for his 50th class reunion.

But his son, who is a graduate of the college and his widow, both knew that was Leonard's wish, and so before the estate got settled, but there was some ability to distribute monies, that saw that \$100,000 got sent up to the Development Office to set up this fund.

RS: Also, now this policy that was established by John Chandler that generated all these funds, he said that you can go out and raise anything you can get actively and you can keep it. Is that policy still in place with the Development Office?

RV: Yeah, he didn't say exactly that you can actively go out and solicit. He said any money that you can raise you can keep, which is sort of broad.

RS: (Laughter)

RV: It doesn't say go out and twist the arm of somebody who we're also aiming for to be giving to this project or that project, so I've always . . . we had Bill Dickerson, to start out with, who's Class of '40, and he was easy to deal with, and so we learned to trust the Development Office. Any time I have an idea I can go by them and they're willing to buy it also, and somehow it got manifested even in John Chandler's time when they asked Don Klopfer for a gift for the Chandler Gymnasium. He said, "I love John Chandler, after all he's the one that gave me my honorary degree. I respect what he's doing at the college highly, but I'm not giving to any gym. They can ask me for some other purpose, but please don't ask me for a gym."

(Laughter)

CA: By the way, when did Chapin die?

RV: Chapin died in '36.

CA: '36. He wasn't that old. He was born in '48.

RV: . . . '49.

CA: '49?

RV: Yes.

CA: So '51 and '36, O.K.

RV: He was old enough.

CA: He was old enough, yeah, all right.

RV: He died up in Canada when they were on vacation.

RS: So I only have two questions left, and Chuck will probably ask more, but one of them is small and one of them is big. I'll let you decide which is the small and which is the big. The first is, in the 2000 interview, the first one in the year 2000, you made some comments on staffing that suggested that you needed more staffing.

CA: Yes, I do remember that.

RS: And you were optimistic about having that achieved. What is the status of that ambition at the moment in 2009?

RV: One-half person.

CA: That's all you have is a half person? Wayne is a half a person?

RV: No, one half person extra, secretarial level, scale 18 I think. Pay scale 18.

CA: Who is the other woman out there?

RV: That's Elaine Yanow.

CA: She's a half?

RV: She's half time. The other people that you see with Linda Hall and Sylvia, kind of around the College Archivist, that's out of the college budget, the college library budget

rather. But all I've been able to get since 2000 is that one-half of a person. Each year I try to get that half person to be a full person, and each year there are other pressing needs at the college of more importance.

CA: Football.

RV: Well no, additional secretaries for people in Hopkins Hall.

CA: O.K. I thought the football coaches were . . .

RV: But ever since Professor Lewis gave his famous report

CA: Steve Lewis?

RV: Steve Lewis in 1980, on the explosion of the administrative structure of the college, in which there was to be a freeze, and probably that year they hired eight new administrative staff members, anything regarding freezes and staff members I take with a grain of salt. As far as I can figure out there is no rigid freeze going on now, though they took my budget and cut me 25 percent, even as I proposed it in April of 2009 over what it had been the year before, but now, come July 24th, they took another \$90,000, which is what I had left, what I hadn't spent yet, in the restricted endowed funds. Just totally took it away and said readjust all your budget columns accordingly, as you would see fit, which meant that they all went to zero. So one fund had \$43,000 on it. We had spent \$19,700 already, so we just adjusted it down, but the budget for this year would be \$20,000, and things of that sort. That's fun and games with numbers. Somewhere the money is but it's not for us to spend.

CA: O.K.

RS: So the second question is that back in 2000 I think that there was some talk about what now is the Stetson Project. You probably should describe the project itself, although it would be in the record some place else.

RV: I don't what I said.

RS: No you didn't say much.

RV: All I know is I had had a meeting with Hank Payne and he talked about . . . he was very open. I don't know if he felt comfortable with me and I with him, and he said that there was two big projects that I have in mind. One is the new library, and the Chapin Library would be an integral part of our planning on that because of some of the things that would be very interesting to present to people. A new library would be able to enhance the use and the protection and the exploitation of these rare items. And secondly, that we need a new theater and performing arts center. Well the theater and the performing arts center came along very quickly, and shortly thereafter Herb Allen gave his gift, and then everything went downhill for Hank Payne, subsequently, because some of the faculty members got their nose out of joint because this was an executive decision and it hadn't been down through the usual process of the faculty committees. I don't want to get into the priorities but it was an opportunity that he thought should be regressed. So the library was already in the mind of Hank Payne and obviously was probably put on some kind of a priority planning process, and then it has gradually involved the college library and the Chapin library, went through an elaborate processes of preparing a program which was always required for a major construction project of what your needs are and things of that sort, and how that can then be converted into physical spaces and equipment and things of

that sort. And that was then put through the process. They interviewed various architects – had three public presentations – one was chosen, and then they went to coming up with designs, and the designs were sort of off the wall, not because they were ultra-modern, but they just didn't initially really reflect the program we didn't think. So they worked on it and worked on it, and after they came up with one set of plans that seemed like we were going in the right direction, they sent it out for some estimates. They were fairly rough estimates, but the estimates were so out of line (\$15 million dollars over what the trustees were budgeting for it, for this project), they included an OIT element in it too, so all of a sudden we had to start cutting back spaces that could shrink the footprint of the building a little bit, and OIT, it would shrink their footprint a little bit?

RS: What's OIT?

RV: Office of Information Technology.

RS: O.K.

RV: Not part of the library, but they've always had a little presence in Stetson Hall, and they wanted more presence. They deal so much with academic types and Jesup Hall is absolutely overflowing, which is their headquarters, and they wanted to do some creative labs in this new building, this would be the place to do it. So we planned and planned and revised and cut back a little bit on what the book capacity would be, what student reading capacity would be, and then they sent them out for bids again, and they came back again \$15 million over. So what to do? They started doing some arbitrary decisions I think. Cut the fifth floor off the building. O.K. That automatically cuts you back by 20,000 feet perhaps, but it didn't cut off a full 20 percent, but it cut off maybe 16 percent of the square

footage or cubic footage of the building. Early on in the process, the first \$15 million overrun, the parking, which included underground parking, went, and also the idea that you would have a compact storage section, such as we have built now out on North Street there, but that that would be incorporated as one section of the library.

After the second \$15 million, you had to start taking the stacks of the main library and turning them into compact storage stacks, because we had to shrink a bit more if you're going to get the present book collections in, plus some expansion, the only way to do it is through the space saving compact storage as part of your regular library shelving.

Well Amherst did it on the basement floor in the Frost Library, so there's a little bit of a precedent amongst one of our likewise institutions, but it's not an ideal solution. But then more and more the trustees were buying the argument that this was is an electronic age anyways and the book is a thing of the past, so we don't have to really be worried about building for many new editions, volume-wise, and if we are, what would be cheaper for us to do is build offsite storage for things, so this is where the new library will probably have less book capacity than the old Sawyer Library. That we're going to have several hundred thousand volumes when we open the new library out in offsite storage, which could be retrieved twice a day, if you know what one you want.

RS: Yeah.

CA: Hm.

RV: So there will be good service that way, but you won't have the ability to browse and a group of books is completely disappeared.

RS: Yeah.

RV: But people say we're using books differently. Sure we're using books differently for information. Williams College is about more than information, at least we still profess that's the case, but we act as though that's all it is when it comes to libraries.

Anyways, so the next group of plans came through at \$14 million over. That's the third. So \$15 million, cut off, \$15 million cut off, and then \$14 million.

Well it worked, so they started cutting back on materials, resurfaced the outside of the building with cheaper material. You see how some of that turned out on these new buildings where they're using plastic on the outside that look like stone, and things of that sort. You start using just plain brick walls. You don't use finished walls on corridors and things. The flooring will be rubber tile instead of some other kinds of more expensive flooring and whatnot. So all kinds of little cutbacks like that.

They saved \$11 million dollars and the trustees thought that they would . . . but they couldn't cut anymore and a good faith effort was really made, and they tossed in the other \$3 million towards the project. So they gave us \$3 million more that we could go on. And now the architects got going and we have one percent finished plans. Not construction plans but design plans, and they went out for bid . . . not for bid, for estimates. And they came in on budget.

RS: Ha!

RV: But we have no money to build. Prices of materials are dropping considerably on concrete and steel because the market is depressed in construction all over, but we can't take advantage of it because to borrow the necessary \$80 million to finish this project is going to cost \$4 or \$5 million dollars more now in 2009 than it would've in 2007, because

somehow or other the rates that they're charging to lend money are so much higher. I don't know what that is about. This is that tight credit I guess that they're talking about.

RS: Yeah.

RV: And so now it's a matter that it's going to cost us \$5 million more to borrow, can we save \$5 million or \$6 million in construction costs? And that decision has not been made in the affirmative yet, and so we're on hold. There was nothing brought up in the April meeting of the trustees concerning the building project going forward.

CA: So meanwhile, Stetson sits as a hulk.

RV: It's empty, it's been de-asbestosized though. So it's ready to go. That back section is ready to be torn down. They don't have to quickly get a contractor to take the asbestos out. So when they're ready to go they can move and the architects are still being retained, but we just suffered an \$800,000 cost of redesigning the plans because we didn't get our building license, our construction license, in by last September, and so the new seventh edition of the Massachusetts Building Code went into effect and we would've had six months after we got our license before we needed to start construction, and then still followed the six edition, which the whole building was engineered for. So now they've had to re-engineer the whole building at a cost of about \$800,000 for the electrical and heating and ventilation and our designers to do all the plans over. Now there's a further problem. They're doing a revised seventh edition code in January, which probably is going to be mostly upgrading for environmental factors. It may not involve too many alterations, but it's going to involve some review of all of the building plans. So costs are

still being absorbed as part of this project. That's \$800,000 that could've been used for building that we could've gotten in under the sixth edition of the code.

The other thing we're afraid of, fortunately a lot of the equipment, such as the various equipment you've got in this room for just Oral History interviews, or other types of library equipment, that some of this material will be superseded from the time we started and planned and thought about things, though specifics are not in this final plan. It's just that we're going to have ability to have computers, how exactly they're going to be wired, what kind of computers, is not set, so there's some flexibility in that. I'm a little afraid that we may be building a library that's five years too old by the time we open.

CA: Well just specifically, Jack Wadsworth suggested that we were using antiquated equipment.

RV: Oh when he saw what you were using?

CA: Yeah, and what was it he suggested? Some kind of fancy thing that he found out cost \$100,000.

RS: Yeah, that would digitize directly from the voice.

CA: Well, it ain't going to happen.

RV: Isn't going to happen?

RS: No.

CA: It's fine.

RV: I mean and the problem is that if someone were to give him \$100,000 for it, they would try to convince him that rather we want that for financial aid.

CA: Yeah, probably would. Of Bulgarian students from the Province of Contrulny.

RV: Well I don't know. That isn't what I hear now. You know Edgar Bronfman gave that \$7 million dollars so that international students could also apply for the needs blind admission several years back.

CA: Who talked him into that, Morty?

RV: Yeah.

CA: Edgar Bronfman, as you know, is my class. Edgar Bronfman did not graduate. Edgar Bronfman gave the Bronfman Science Center, and Edgar Bronfman has not been to . . . since the dedication of the library in the Bronfman Center, has not been to one class reunion, nor has he expressed any interest. We of the Class of 1950 protest.

RV: Well, what I mean, that's there, but now there's some discussion rumbling around (what will happen I don't know), but in order to again save some money, not have the international students be into this need blind admission process. But what are you going to be doing with . . . the Bronfman money was for international students, not for local students.

CA: They'll figure their way out of that one, I'm sure.

Bob, anymore?

RS: Just one more. I said I had two questions to finish up – one big and one little one. Which was the big one and which was the little one?

CA: What's the second one?

RS: I thought you might say the staffing was the big one. (Laughing) I'm teasing.

RV: Well the staffing one is a very important one to me. The Chapin Library opened with two members in 1923, we still have two members and one half-time administrative

assistant. Our collections have grown from 15,000 volumes to nearly 50,000 volumes. We have another 50,000 pieces of manuscript and other kinds of ephemera and so forth, autographs and what have you, prints. We have a student body not of 600 as in 1923, but 2,100, and an active graduate program in art history that we work closely with. There is so much in the field of art history that's not available in the print rooms of either the Clark or the college museum, but we're the only department in the college that has not had an increase in their personnel.

CA: What happened? I assumed you were pushing all these years for an increase. Why did they turn you down during the lush years?

RV: There's always other imperative needs. One that stuck on my mind the most, and I suppose it's true because students always come first – the year that they increased the infirmary, especially the psychological services, by three people.

CA: Yeah.

RV: We're going to take a problem we have and we're going to address it and do the hires and O.K. It just keeps going across the board. There was going to be a freeze in the Development Office, and then a gradual decrease after the last capital campaign, but it never reduced, and all they did was add additional ones for this capital campaign that just was finished. Now there's a little bit of a freeze, so they've lost several people. Steve Birrell's position as direct vice president, hasn't been frozen though, but it's just been put on hold. He retired in July and it's not going to be filled until next July.

RS: Oh is that right?

RV: Well, it'll be filled earlier it means, but they're waiting for the new president.

RS: Oh sure, that's right.

RV: He doesn't come in until April. They have to work like right and left hands together.

RS: Yeah.

RV: So it's important that he be in on the hire. But a few other people have left the staff of the Alumni Development Office, and their jobs have just been assumed by dividing the work amongst others. But I don't notice that you're going to have any decrease in campus security. Buildings and Grounds seems to be becoming more and more top heavy with administrators. No more people seem to get hired to do the work, but lots of people are hired to organize the work flows of the worker ants. And if you just look at the number of people that are administrators there. Take a look at a couple of telephone books from a dozen years ago and you would see a radical difference. They just increase the rate of associate vice presidents and everything else like that in there. It's just astonishing how that has grown. The provost's office has six, seven in it. This is the needs of federal legislation and the needs in financial control is being put into the provost's office.

This isn't my strength, but I can remember when John Pritchard and Bill Dickerson and Russ Carpenter and Howland Swift were the Development Office and they had two secretaries there, and they raised up to \$15 million dollars a year. You know \$15 million dollars in 1980 money is equivalent to \$40 million today or so, and this is what we're getting with 30 people. So your first 15 percent of any money that comes in goes for salaries to the college, not for the education of students.

CA: Is that about it?

RS: That's it.

Thank you.

CA: Thank you very much.

RV: You're welcome.

END TAPE 1, SIDE A

END OF INTERVIEW