

*Interview with Anita Meyland, Marquette, Michigan April 16, 1992 Birthdate 1897*  
*First Interview Session:*

**TAPE 1 A&B**

**SIDE A:**

RMM: Okay, Mrs. Meyland, I would like to start by asking you some questions and we get the interview going in terms of when did you first arrive in Marquette?

AM: October 15, **1924**.

RMM: And you came--were you single, or were you married?

AM: Married. I had just been married.

RMM: And your husband was?

AM: Gunther C. Meyland.

RMM: Why did he come to Marquette?

AM: He had finished from the University of Wisconsin in June of 1924...no July of 1924 and he had applications into many agencies. And we had set our goals quite high, we wanted to go into a college, so we turned down Janesville and I don't what else he turned down in Wisconsin? So finally, one Sunday morning he came to the bedroom and he said, "I have to get ready; I just had a call from the President of Northern Michigan University. There is an opportunity, so I am going" and that was it. I think October 1924, so in a week's time we were here.

RMM: So, was that the beginning of the semester or you came in the middle?

AM: Well, some woman in the English Department, whether she died or got another job, but there was an opening after the college had begun.

RMM: Now, what was it like when you came to Marquette that way? Could you tell us a little about Northern?

AM: Mr. Meyland came back. We were staying at my mother's. He came up to the bedroom. He said, "I just think I've been to the most wonderful place on earth. They have trees up there; they have virgin timber up there. The president took me around the island and we went way to the top." He raved and raved; I think what sold him was seeing the island, the trees and the natural location of the island. It had nothing to do with the City of Marquette because we came from Milwaukee. Prior to that we lived in Madison part of the time. When we first heard of the applications, we thought it was a rural area—way up north. All we knew about up north--occasionally in the summer time-

-people would say there is smoke in the air. That means the forest fires are up north. That is all I knew about Marquette, Michigan.

RMM: So how did you travel up here? Did you come by....

AM: We came by the Northwestern [railroad] as far as Ishpeming and took the DSS&A [Duluth South Shore & Atlantic/train from Ishpeming to Marquette]. Kids from the Copper Country used to call it the damn sleigh, damn slower than the old DSS&A.

RMM: When you finally arrived and when you both got here how did you find the community, the college in terms of a physical characteristics of the place?

AM: I have seen the college go from a teacher's training center, to a Normal, to a College, to a University. There were four steps. When we came, it still was kind of a teacher's training center. They had the women from the surrounding area, who most of them would come in the summer time and take their summer vacation. Then, they would go back to their area and become teachers. But then after it became a Normal, they had to go for the entire year. Then, they went the entire year. Of course, you had to go for two years with a Normal. When it got to be a college, you went four years. You would go through all those steps. Every time you go a step ahead, your faculty had to change. In other words, you had to have doctorates. Finally, you had women having a doctorate. I lived all through that and finally we did get women with doctorates.

***Historical Information:***

The Presidents of Northern Michigan University were:

Waldo (1899-1904), **Kaye (1904-1923)**, Munson (1923-1933), Pearce (1933-1940), Tape (1940-1956), Harden (1956-1967), Johnson (1967-1968), John X. Jamrich (1968-1983), Appleberry (1983-1991), Vandement (1991-1997), Bailey (1997-(2003).

The presidents changed. I started right after Waldo [**correction:** Kaye]. The whole town was really involved in the college. His teachers were the old kind, who were even music teachers or art teachers. During his time, there was quite an involvement between the town and the college as far as the teaching staff was concerned. Most of them were Episcopalians and it was kind of a high order.

So, that was during President Waldo's time [Kaye]. President Kaye came in [retired as President and then taught for ten years]. President Kaye was a man who knew Dickens. I took philosophy from President Kaye and was very proud to have that opportunity. He was a slight, English gentleman and a gentleman he was--so that was a high era of culture--very high. The college was definitely involved because Kaye Hall was open to the town. Any cultural event we went out to the college. We went out to the college for concerts, we went out to the college for plays, we went out to the college in later years, when Eleanor Roosevelt came and Margaret Meade came. The Art Department through the years had outstanding artists like Bohrod [came in 1953] and what not.

Then, right after Kaye finished. I don't know, whether Kaye died--we lived right near him--there was a fire one morning and it was Kaye's home. Right after Kaye...I called that a high cultural era here and the involvement with the college. Then from that, we got a man by the name of Munson who came from--what was the name of the Harbor town?

RMM: Benton Harbor [correction: Harbor Springs]?

AM: No. Anyway, he came here with the Dean of Women and he was the exact opposite. He was very rigid, he was bachelor, he didn't have a home--the Kaye's had a home and entertained--he had no home. He lived in a rooming house on Ridge street as a bachelor. His only outlet was the Marquette Club where he use to play bridge. He had no wife but he had come up here and with his employee, a Miss Carey who came from Harbor--wherever the Harbor is--and she came with him. She was Dean of Women. Somehow or other, he must have heard what a strict Dean of Women she was. But she did everything that Munson told her to do and more. It was a very straight rigid era at Northern. Very little communication with the town as a whole, it was concentrated at Northern but it pulled the faculty together.

We had a corner in the gym where the dances were with wicker furniture. At that time, they had a social committee and my husband was on that social committee. We would meet every time there was a dance. We would sit in that corner and Ms. Carey would delegate the men of the social committee. During that time, not only did nude hose [hosiery] come in but girls were rolling their hose. Mr. Meyland and I would dance out on the floor. All of a sudden, he would satchet over to some girl and he'd say "does she" or "doesn't she"? I'd have to say "she does" or "she doesn't". Then we would go back to the Dean of Women; he would say so and so has rolled hose. "Tell her to come to me". Then, we would go back and Mr. Meyland would say to the girl with her boyfriend, "Miss Carey wants to see you". Miss Carey would see her and out the door she would go; that's how rigid it was.

At one time, they used to decorate Kaye Hall, you don't remember. It had a beautiful white marble lobby with a balcony. At Christmas time, the girls (the seniors) would do the decorating. One Christmas instead of putting up the regular lights, white lights. They put up red lights. Miss Carey made them take all the lights down because you did not have red lights in public places.

So, those were the strict years, very strict years and he was behind it. He was just as strict; these are the straight years with Munson I tell you. They were just as strict with the faculty. I had one incident that will give you an idea. He hired people and they ruled with an iron hand. They were very happy to do it, so they could keep their jobs. The man in the registration department (who still has a son-in-law who is on the city commission). Luther Gant was the registrar and he had in the office--a long wooden desk that you would walk up to. Mr. Meyland walked up to the desk one day with a

letter. He said to, "Mr. Gant, I want a couple of--I don't know it was--3 or 2 cent stamps." He said, "You have only got one letter. What's the other stamp for?" Mr. Meyland said, "My other letter is up on my desk." "Go up and get it," said Mr. Gant." That is just a very good example of what was going on.

RMM: Do you have any other examples?

AM: For one thing, they used to have social evenings in order to spare the expense of having punch brought in. Faculty members were delegated to make the punch; we inherited that from the manual arts teacher. That meant, I would cook up sugar syrup--sugar and water to make syrup. Then we'd buy oranges by the crate and we would squeeze them. We would put the juice in with the sugar and then in milk cans. Then, we would tote them over to the college. For that whole job, we got ten dollars. So, it showed how they made use of the faculty; you didn't say no. In fact, it was an honor to make that punch; I never thought so.

Those were the detail duties. Everybody was detailed for certain things. I still think my husband would be alive today if he hadn't been on the athletic committee. Every fall, they had to police the football games. He was a tender man; his lungs weren't very strong. He would always come down with a very bad cold after the football season. But that was one of your jobs, you didn't question it. It was there, you did it; that was the strict regime.

Then after Munson came, a kind of weak [administration] that was when Pearce was in. It was a semi-religious thing; I don't know what they were. They were very church minded and he became ill. So, we had an intern President at that time. Finally, he died --that was a very weak era. Here you had a strong cultural era with Kaye [1904-1923], a strict era with Munson [1923-1933] and now you have a weak era again with a president [Pearce (1933-1940) who wasn't too well and who died on the job.

Out of that came, President Tape [1940-1956]. Tape was the guy who built all the buildings on campus and got into good graces with the faculty by naming them after the faculty; Kaye Hall was named during Tape's time [correction: Meyland Hall]. For my husband, in fact my husband was buried two weeks, before Kaye Hall was finished. He never saw it in completion, but at any rate then...

RMM: Wait now Kaye Hall or Meyland Hall?

AM: Meyland Hall. Then things went on; the Tape's never had a home. There never was a president's home. President Munson as I've told you lived in a boarding house, never had a wife, never had a home. President Pearce lived in a little duplex across from the college; he didn't own it. President Tape lived in a small apartment over here on Hewitt Avenue, on the second floor. To show you how frugal they were, at that time, we organized Faculty Wives. Mrs. Tape would always tell us to save boxes because

she had nothing to store her things in except a shelf with a lot of boxes. I always remember, that was Mrs. Tape. It was Mrs. Tape who did the planning of the first faculty [correction: President's] home that was on College Avenue, right across from Lee Hall in that area. Mrs. Tape planned it in her way [June 1953-1954 finished] and poor Mrs. Harden who was the next hostess or the next, President's wife. [correction: Presidents that lived in this house were, Tape, Harden, Johnson, Jamrich].

The Hardens [1956-1967] were really big city people. When, I worked for the Job Corps when President Harden was in. I'll tell you when Harden walked through campus, you would say, "There goes the President." He had a presence that you just knew, the way he walked, not that he was lording it over anybody. She was his counterpart as far as being the hostess. Her home was the most loved home as far as having her as a hostess. She was well loved in town; she became a member of the women's club and she was very gracious, very gracious and very lovely.

So, then after her [Mrs. Tape], Mrs. Pearce came in [1933-1940]; Mrs. Pearce was a little--she had a daughter. Pearce's had a daughter who married; I don't know, some man in town. But she spent most of her time with her family. Then, who came after Pearce?

RMM: Tape?

AM: Tape. Well, in Pearce's time, things kind of went down as far as I was concerned. As far as the connection with the college until Harden came in. I don't know during who's regime; I know the faculty home [correction: President's House] was torn down for some unknown reason [property sold to the hospital for parking garage]. Under Jamrich's time, they built a new home [1440 Center Street/built in 1979-1980].

I knew the Jamrichs very well; they were Milwaukee people. In fact, he taught in Cudahy which was a little suburb of Milwaukee. There was a group after him. Kids at the high school would say, "East side, west side Cudahy" "East side, west side nothing stinks like Cudahy". I told him that when he came here; he said he never knew that.

He and his wife worked in the Jewelry Department of Gimbel's. They were city people. When, they planned the new home when they came here to Marquette. People were very critical of them. She immediately became a skater and wore a skater's dress. Mrs. Harden would rather have died than worn a short skirt. Then went into the regime of the Jamrichs. Their home was always open to anybody but it was a home that they had to build themselves. During this of course, we lost Kaye Hall, for what reason I don't know, I don't know, the reason for losing that building.

RMM: You mentioned Kaye Hall--were you involved in the...

AM: Definitely, definitely—morning, noon and night. Several of us are still alive and we still have all the tapings of the meetings that we had with Kaye Hall. Then Longyear Hall came up and we were asked to volunteer. We said, “none of that”. We've lived through one massacre; one is enough.

RMM: Now you said you have tapes from the meetings?

AM: Yes, I told Barb Forsberg's son, Dave Forsberg was the President. 'What you should do, is go to Mary Beth Roberts and get the tapes because she taped every meeting that we had.' Mrs. Sonderegger was on the committee and she was very angry at the President for not listening to her. She belongs to the preservation of historical buildings and they have a magazine. So, she got a subscription for that magazine for the President; he never acknowledged it.

RMM: How would you rate, you were rating the various presidencies, how would you rate Harden's was that strong?

AM: Yes. Oh, yes, very, very strong. As far as she was concerned--very genteel and as far as he was concerned--he was well, the caliber of a very fine business man who was liked by the non-rich people and the rich people alike. They had an entree into anything that Marquette had.

RMM: And how about the Jamrich era?

AM: Like I said, they were just sort of the city people—sort of ordinaire. But...the big discussion at that time, was when Mrs. Jamrich had the planning of the new president's home [1440 Center Street]; the one we have now. She had ideas, she had [inaudible] and he wanted a music room. He is very musical--he even plays and has written music. She was a very genteel woman. They had traveled a great deal. One of her desires was--he wanted a music room--and she wanted bidet. You know what a bidet is?

AM: Oh, that was the scandal of the town, but she got it. She got it.

RMM: And he didn't get the music room?

AM: Oh yes he did. Yes, he had a grand piano in it.

RMM: Oh, he did, OK.

RMM: Do you have any comments about Appleberry and his administration?

AM: That was the softest administration we ever had. Whenever, we talk about Appleberry, we would say, “Oh, I met Appleberry and your hand goes out and you smile.” You met Appleberry.

Mrs. Appleberry, I would say, she was "puttzy". She had a collection of angels; she was a quilter—she had quilts. She put all kinds of antiques, not real antiques, but things together in her home. She was very proud of the fact that Washington [D.C.] slept here. I don't know who the man was but she always prided herself on some official coming here. She'd show us his bedroom; she would say so and so slept here. She was well liked and she was a real good hostess. I don't go for the idea that they took dishes from the college, you know that was a big story. She had her own dishes; she had lovely things. There would be no reason why they'd take anything from the college. I don't think they were that caliber at all.

RMM: Do you have any comments about the Vandaments?

AM: Well I don't know much about Mr. Vandament except I know that everybody liked Marge; is that her name? When you talk about the Vandaments, the first thing that comes out, "Oh, Marge is such a wonderful [person]; have you met Marge?" Marge would win him the nomination—if he gets it.

I should know, I just celebrated my 95th anniversary, he sent a very nice letter. Just one of those letters that a president is asked to write, you know nothing too special. I wish he would make up his mind.

RMM: Could we talk a little about... You talking about the presidents. What about some of the faculty, did you know some of these people in the art department? Grace Spalding?

AM: Yes, Grace Spalding and Mrs. Ward. Grace Spalding went back to the Kaye era; she had traveled to Italy. She studied in Europe and passed that on. In fact, she sent a couple of students to study in Italy. I would say she was on the top echelon of the arts. With her was the little one, Miss Ward who had Arts and Crafts. She was very fastidious, little old lady teacher but they did very well.

The minute I came here, I joined up for the art department. I had both Ms. Spalding and Ms. Ward. I think I went to every art teacher at the college. I worked on my degree. I got my degree after I came here. I was teaching in Milwaukee when I was married. I had lots of credits. Every summer, I went to the University of Madison for two reasons: to work on my degree and my husband was still at Madison. So, when I complied—when I got my resume here—I had credits from Madison and Milwaukee Normal which is now an extension of Madison—University of Wisconsin. [Note: She graduated from Northern Michigan College]

RMM: Was Ms. Ward's first name Josephine?

AM: Florence...Flossy.

RMM: Florence?

AM: Grace Spalding.

RMM: And was there a Clarabelle Harris, Harrison? [Note: Harrison]

AM: Oh, yes, Clarabelle was a late comer in the Art Department. A very fine woman--very fine--up to date artist. Yes, I worked with Clarabelle, too. She was the one who got most of the artists. They got artists like Bohrod from Madison. Artists from [inaudible]. I kind of made myself responsible to bring artists from those places to Marquette. I got the top man for glass from Madison to come here which was quite a thing. I don't where they got the money. She just found it somewhere--grants. I never knew what a grant was until the bicentennial came along. Then, I had a State grant--which is very common now; everybody gets grants.

***Historical Information:***

The "artists in residence" program at Northern Michigan College brought well-known artists for the summer session--Aaron Bohrod (1953), Dale Nichols (1954), Fletcher Martin (1958) and John Colt (1966).

RMM: In terms of the arts, how did the arts fit into the community, how did the community interact with the say art department and some of these people?

AM: I don't think we would have as strong a Lake Superior Arts Association in Marquette if it hadn't been sustained by some of the art teachers at Northern. It was very much in the picture that Northern always had a good art department. In fact, when they changed and went to one Director to another, that was the question of the town. "How's that new art teacher at Northern?"--if you thought she was good. You took classes from her. There were always art workshops in the summer.

RMM: So, this is an ongoing tradition then because they still have then today? This has been going on since the 1920s.

AM: In fact, I had a meeting here one or two sessions. I was granted, Lake Superior Art Association granted a scholarship in my name. So, I had the committees meet here along the table to discuss "How you set up the scholarship? At the first two sessions, we didn't have a member of the art department. So, I asked who came, who would qualify? Someone from the art department should be on it. I asked for Cinelli but Cinelli was off on leave [Winter 1992] and so--what's her name?

RMM: Diane Kordich?

AM: Diane Kordich came. Oh, you know Diane Kordich?



RMM: Yes. You've promoted the arts; could you talk a little about some of the things, we have heard of? At one point, you started a junior LSAA. You had a Paint Box organization?

AM: After my husband died [1966], I had a little more time on my hands. I was in a good position in the City—I knew the Recreation Director. I knew the Commission people. They gave me a room in City Hall and every Saturday morning—I don't know how many years it went on—any youngsters from 3 years until they went to high school could come to the artroom Saturday morning. I would give them painting lessons. At first, I wasn't paid at all and even did my own supplies. But finally, the Recreation Department broke down. They didn't hire me because that meant I would have to pay social security. The Recreation Director said "Will give you a contract like we give a bulldozer, so you don't have that involvement. That's how I got paid. I usually hired a Head, Nancy's daughter taught with me for two years.

### **SIDE B:**

RMM: What was your involvement with the Faculty Wives?

AM: We had no Faculty Wives. We had a faculty wife who came here from Indiana and she kept talking about the "Dames". The college, she was in Terre Haute [Indiana State University]. She and her husband had what they called the "Dames". I finally asked her, "What the *Dames* were?". She said they were just the faculty wives. So, I picked up on that and we met at Mrs. Lautner's who had a very artistic home; we met at her home. I suggested that we not have "Dames" but that we have Faculty Wives. So, we were--she was the first president and I was the first secretary.

RMM: And what sort of activities did you?

AM: We met once a month. We met from home to home. We either had a speaker or just a social hour. The thing, I regret is that there is no feeling between the faculty and the college--the way it used to be. I have acquaintances, young faculty women, whose husbands are at the college. I'd say you should get involved in the college things because you are way up here, in the neck of the woods. The college faculty are your relatives. They are as close to you as anybody. Develop an interest in the faculty, work for the college, work for the Faculty Wives and they do to a certain extent now. They call it Faculty Women. During my time, there was even a discussion whether the registrar or whether some of the stenographers should belong. Well now, it's no longer Faculty Wives. It is called Faculty Women so any woman can join right down to the ladies that work in the cafeteria. [American Association of University Women]

RMM: Have you been involved with this organization over the years—you know in more recent times?

AM: Oh, yes it grew along. You know when the woman's movement came in. We followed suit. Women were acceptable. We also have more women on the faculty now than we ever had...

RMM: So, was that true when you first came in the 1920s, there were always more males than females?

AM: Always, always. The males—any man—I'll give you one example: We had a man and he was the first doctorate on the campus. Dr. Lowe, he was in the science department. He, came up here as a graduate from the University of Wisconsin and had made quite a name for himself and they built a home. Northern had a very strict science department. Then low and behold, on the horizon came another man from the University of Wisconsin. Somehow or other, he was so afraid that man might come into his prestige--that man was my husband. So, his whole plan, I think was to keep thumbs down on my husband and eventually could get rid of him--all the better, because my husband had stolen some of his glory.

Well, my husband was an ex-serviceman. Every fall, he would come down with something like pneumonia. We kind of wondered what it was. Finally, Dr. Lowe, a man who didn't like him, had him take a TB test at the sanitarium here. It came out positive. So, Mr. Meyland couldn't teach and I couldn't--I had a child at that time. I couldn't have college girls work for me because of the TB connection. So, we went to Chicago and lived with my mother. Mr. Meyland immediately went to Woods Memorial, a Veteran Hospital in Milwaukee and took the exam. There was nothing wrong with him; he had had pneumonia when he was in the service. He had lung scars from that, so we came back here and everything was "honky dory"; we kept on teaching. So, that was quite an era in my life.

RMM: About what year was that?

AM: About [19]28 I think.

RMM: So, you weren't here that long when he had this trouble?

AM: No.

RMM: What were the years like for you and the community and the college and so on in the 1930s during the Great Depression? Are there any things that stands out in your mind...?

AM: Well, we had Victory Gardens you know...

RMM: That's World War II...

AM: Oh, the Depression. Well evidently it didn't hurt me very much because I can't remember. I know it was hard to keep a car at that time, during the 40's. I don't know. We always lived beyond our needs. Our salary never was enough to cover what we really wanted. Somehow or other, we always got to live in nice houses but they were either houses that were up for sale or something like that. So, we moved a lot--from one house to another. We were renters. Finally, Mr. Meyland said, "Enough is enough Meyland--see to it to get a strong down payment at the bank". That's when we bought this home.

RMM: I see. What year was that?

AM: I don't know; I really don't know [Note: c.1941].

RMM: We started to talk about the Victory Gardens. What was the era of World War II like--Was there some sort of ice or winter festival that you organized around World War II?

AM: Yes, first of all you should know this. During the time, when all the men were drafted, the attendance at Northern went down very, very much [enrollment]. So, in order to keep their faculty and to get their faculty to earn money--they were delegated to work at the defense plants in Detroit. I don't know how many months. Mr. Meyland went to Detroit to work at the Ford plant and so did many others. They found jobs for the faculty--they couldn't keep at Northern because the enrollment wasn't so high.

RMM: Oh, I see.

AM: And that was when, I had a daughter who was college age. She would come home and she'd say, "Nothing but forests at the college, I am going to get out of here". So, Mr. Meyland's brother was in charge of the employment office in town. He said, "Well I'm enlisting girls for the Civilian Navy." Oh, Charlotte said, "I'll go." So, Charlotte enlisted and she took two other girls from Northern. We were almost ostracized for taking two, three students out of Northern, when they were looking for students. But she lived in Washington; she was there when the President died [FDR].

RMM: When the faculty went out and worked in the defense plant; they would stay for just a semester and then come back and teach. Or was it for a longer period of time?

AM: It was longer. During the time when the student enrollment was low at Northern. The only thing that made the student population come back was Harden's "right to try." Where anybody could go to Northern and that is one of its weakest periods.

I'll tell you one thing that has cut into Northern's popularity. It is the relationship with the student body. I don't know for what reason but during our years--fraternities and sororities played a big life at Northern. We had the Betas who were the gentlemen that

were organized by a bachelor professor. They had a home on the east side. The Thetas [Theta Omicron Rho] were gentlemen. Next came the Alpha Delta which were sort of the in-betweens. Then came the Tri Mues who were the athletes. Of course, we were connected with the Tri Mues. So, every year Mr. Meyland had learned this from Madison and from Harvard—every man became a lady. We had an annual chorus with the Tri Mues as dancers and everything. It was called Tri Mu-I don't know Chorus--I guess. that went on for a number of years and Mr. Meyland was in charge.

Then, there were sororities, and the sororities were gauged just about like the fraternities, Deltas [Delta Sigma Nu] who were the top notch; then there were Betas [Beta Sigma Phi]--the business girls and then there were the Tau Pi Nu--they were the lower echelon. But any girl who went to Northern would be rushed by a sorority and that led to a lot of sociability because they all had faculty wives as patronesses and faculty women members as advisors.

RMM: Would you say that from those earlier days at Northern could be characterized as kind of one large family?

AM: It was a large segment in the existence of the City of Marquette. We were so integrated with the college; now when we have a concert, we say is it going to be at the college or is it going to be at the high school. But in those days, anything that went on was at the college whether it was free or paid for. Community concerts started at the college. We had summer theater and that was involved with the college.

RMM: Do you remember much about the--now it's gone; it has been chopped up--but the Lee Hall Ballroom?

AM: Oh, yes that was wonderful, that was after, what building was that in?

RMM: Lee Hall.

AM: Lee Hall, yeah. Oh, the story of H.D. Lee is another story. He was a man who came here from Houghton; he was a Superintendent in the Copper Country. He came to Marquette and all the students that came from the Copper Country to Northern had some connection with H.D. Lee. Lee Hall was fine--all our dances, all our art exhibits, everything was held at Lee Hall. It no longer is. Didn't they put the radio station in there or something...?

RMM: Well, now its offices. That's moved out and they have offices for Art and Design Department. Yes, it's been all chopped up and the ballroom is gone.

AM: That was a great loss, yeah.

RMM: So, they would have dances over there?

AM: Oh, yes.

RMM: Now, back to World War II--Were you involved in organizing some kind of winter festival during the War with an ice ship?

AM: Yes, we had the U.S.S. Marquette [February 1941]. It was a life size boat or steamer made out of snow. It was where the football field is now. I remember the night when it was opened. We used to have a building pretty close to the college. It was called the Palestra—the first skating rink. We had a second floor there and that is where all the inductees came in and we fed the inductees in the Palestra. It was replaced by what is the building?

RMM: Yeah, the Hyper building, Oh, no, the Lakeview [Arena], I am sorry.

AM: But any rate, I went to see the opening of the ice sculpture. It was completely manned like a ship on the ocean is and that night they had smoke stacks on it, of course. They had smoke coming out of those smoke stacks. So, I was in charge of the queens. I was in charge of the queens of the Upper Peninsula for some 30-40 years—Potato Queens, Winter Sports Queens, any kind of queens. I was in charge of Winter Sports Queen at that time. To keep her a little cozy during the dedication of this ice ship, she and I went to the building called the Palestra. Where we could go on the second floor of that building. Here would be the football field where the ice boat was.

I really never forgot this—the people came and mobbed it on all sides. I would've sworn that the ship moved because of the smoke coming out of it. Then the swelling and the people around it. It just moved; I know it moved. That was one of the biggest celebrations we ever had in town. Then, people went on the ship but by and by it began to melt.

So, we had a demolition ceremony when they took down the flag because it wasn't safe for people to go on. That was in '49 [Correction:1941], you see we had the centennial in '49 [City of Marquette Centennial]. I was in charge of costumes for the centennial. Not only here, but I went to Ishpeming, Negaunee and Iron River and celebrated their centennials. I wasn't idle, I want to tell you, but I had good help.

Nancy: You were in several Defense movements, weren't you?

AM: Oh, yes. I went to a meeting when the war began. So, they wanted an office downtown. I took the office for all the years of the war--until the day the President died. I would go downtown every day to the Civic Defense [Committee] office and staff. We had the first WACs [Women's Army Corps] that went to be inducted in Ann Arbor. I went down with them. So, I was in the WAC program. We all served as--woman volunteers—

That was a volunteer job--a wonderful job we had. I have a couple of pictures where I have three or four men, high in the military, visiting telling me what to do.

But in a way, I wasn't popular because I am always with the wrong party. I am a Democrat you know and that was a plum that could've been handed out to a Republican woman. So, that shadow was always behind me. In fact, for a couple of years, I was put out of the queen's contest at Escanaba because they thought a Democrat had had it long enough. There were some Republican women who only lasted two years. Democrats have never been popular up here.

RMM: What were some of the things that you had to do when you ran these queen contests?

AM: Oh, first of all you always had--it all started in 1934 when we had an Upper Peninsula Winter Sports Queen Contest--for any queen who could make a snowball or skate could enter the contest. She would send a letter of application to me at the City Hall. Then, we had winter sports queens from all over the U.P. and a girl from Marquette won it. A girl by the name of Margret Miller. She got to be the Upper Peninsula winter sports queen. So, after that we didn't only have winter sports queens, we had strawberry queen from L'anse where they raised good strawberries. I must tell you how I took that queen to Ann Arbor or somewhere and with us--they had a case of strawberries that we were supposed to give to the people who were having the main banquet--so they could eat L'anse strawberries. We had more trouble with that case of strawberries, unfrozen all slopped over, but we had L'anse strawberries for our dessert--so that was one thing.

We had a winter sports queen, a celery queen, a strawberry queen--you name it. All those queens would send their application to me and with their pictures. I have a wonderful log of beautiful girls. During the Upper Peninsula Fair, all those girls would go to Escanaba. Their sponsor would pay and I was paid. On Wednesday of the State Fair, the State Fair usually began on Saturday, Sunday, Monday, Tuesday, Wednesday. On Wednesday, all the queens would parade across the stage and one would be the Marquette State queen. So, for about three years we had State queens in Marquette.

RMM: Do you remember--I'm curious about this individual--his name comes up often, certainly in my history department, Lou Allen Chase? Do you have any comments--do you remember him?

AM: I sure do, I suffered under him. As you know he had tunnel vision and he would come into class with his cards--he had these long cards. The minute he stepped into the Hall--he would take his cards and shuffled them. A sigh went go through the class because if you were called on the day before and he didn't shuffle the cards, then maybe you weren't called on the next day. But when he shuffled the cards, your name was as good as anybody's.

He had one session on the silver standard--the money question-- which was so difficult that it was "the bugaboo" of many people. You either made it or didn't make it. At that time, I was a faculty wife in class and I had other people sitting on both sides of me. They would pass the notebooks from previous year that had all the answers to the questions. They were all a little anxious when it came to me for fear, I would report it. Lots of things went on behind his back, He was--a demon--a real demon. But socially he and his wife were very lovely people. He had readers [eye glasses] all the time.

RMM: Didn't he enjoy music?

AM: Yes, Yes.

RMM: Let's see you mentioned something in more recent times, you were involved in the Bicentennial in 1976, could you tell me a little about that you were involved in Bicentennial?

AM: Oh, that was the first time I got a grant. I got grants consistently during the bicentennial which made it easy for me. For instance, I took on the senior citizens and I taught them crafts. But I had also heard that under the State of Michigan, a grant for senior citizens, if they lived at Pine Ridge. I could get the organization that organized that; we were granted a bus privilege. They could go on trips. We had followed that up. So, I got in and we went all over the Upper Peninsula with bus trips to very historic things. Then during the rest of the time, I taught crafts; I did that under adult education.

RMM: You mentioned earlier you were into promoting the arts. Could you tell us a little about your involvement with Art on the Rocks?

AM: Yes.

RMM: How did you get started? How did that get started?

AM: One year, I guess it was because of the queens. I went to the Lower Peninsula and stayed in Detroit. On my way home, I came to Charlevoix. Charlevoix has a lake which borders right into the town. So, on the lakefront, they had an art exhibit with the paintings set on the lawn.

Prior to that, I was in Chicago during the "Century of Progress" [World's Fair]. I took in tourists. I had an apartment in Chicago. I took all the people who came to the "Century of Progress" that had rooms with me. I was doing pretty well. But at any rate, at that time on the Chicago Lakefront--you know what a beautiful lakefront Chicago has downtown--the artists were displaying their works there.

The main attraction at that time was Sally Rand [Fan Dancer] because she was displaying her painted toe nails. But anyway, people went to see and I went to that art exhibit. That was during the depression years for the artists. So, out of that, I culled ten paintings I believe. The artists sent them to me in Marquette and I had an exhibit in Marquette. They were for sale; they were really known artist.

Then, all that lead me to think that Marquette could do something like that. At that time, we built the Chamber of Commerce building which is now. When that opened Maas was the Director. Maas said, "If you want to display anything in our building—the day we open you are entitled to". So, that's what started it. We took our paintings inside--then it got to be too many--we got to stand outside. They worked their way up the rock.

RMM: Oh. I see. Then developed around the statue of Father Marquette in a natural area. Did you come up with the name Art on the Rocks or did...?

AM: I did. We had an article in the Time magazine. Time magazine always ran an ad for a gas company. The full back page of the Times magazine had a picture of this unusual art event and one year they selected Art on the Rocks and boy, did it right. I guess a gas company--at any rate they sent three men up here and we had to do a mock up. We had to have people on the rocks that represent young people, middle aged people and we had to display. So, they took pictures of that as a mock up and then that year we opened.

RMM: So, that was about what year did that happen? [1966]

AM: We just celebrated the gazebo which was built eight years ago with the twenty fifth anniversary of art on the rocks, that makes '52.

***Historical Information:***

1. Lake Superior Art Association established in October 1951.
2. Art on the Rocks established in 1959.
3. In the **July 22, 1966** issue of **Time** magazine, there was an ad for the Northern Natural Gas Company showcasing four art fairs--Art on the Rocks was in this issue.
4. The Anita Meyland Gazebo on Presque Isle Park was dedicated on July 28, 1985 (Art on the Rocks) purchased by Lake Superior Art Association and gifted to the City of Marquette. The forged steel panels were smithed by Dale Wedig, Professor of Art and Design at Northern Michigan University.

RMM: '61?

AM: either '52 or '51 [ 1951]

RMM: So how do you feel about starting this? How do you feel about the direction over the years now of Art on the Rocks?



AM: Very fine, except the city is kind of lousy. They just granted the scholarship in my name; it was presented to me at the end of my birthday by a member of Lake Superior [Art Association]. She said we are naming a \$200 grant/scholarship in your name. Then later I decided that I wanted not to give it to the public schools but to be given to the art student at Northern. I had a right to make that decision. I still didn't know whether she meant it would be a \$200 one time scholarship or whether they would give \$200 every year. So, finally I asked her. I said, "I guess the Art Department--Art on the Rocks makes scads of money from their art show. You mean they're going to give me \$200 a year for that scholarship? She said, "Oh, we haven't decided that."

We never know how much profit we are going to make. We pay the city for the bus; they have a shuttle bus. I don't know, I guess they pay the city \$1000 for that. Also, have to bring in porta things [toilets]. We pay to have these bought in; we even pay for the toilet paper!

Now the city is going to tax us five dollars for every artist that comes down there and I think that is wrong. Art on the Rocks becomes a pivot point for everything in Marquette and the Chamber of Commerce should realize that. So, we'll have to pick up the \$200 on the side.

RMM: What are some of the—we are coming to the end of the tape here; maybe I'll just stop here.