CRAFT AND FOLK ART MUSEUM
ORAL HISTORY PROJECT

INTERVIEW OF MAX KING

by Joan M. Benedetti

October 9, 2009

Max King

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BIOGRAPHICAL SUMMARY

Marilyn (Max) King was born in Springfield, Ohio, on September 30, 1950. Her sister, Joy, a sculptor, is two years younger. The family moved to southern California in the early sixties, living in Pasadena, San Diego, and then Whittier, where Max graduated from Whittier High School. At Whittier, Max had a teacher who encouraged her interest in graphic design. Both she and Joy graduated from CSU Long Beach, which had an excellent graphic design department. While there, Max gained a reputation for taking projects "to the max," and that became a nickname. Max, a gender-neutral name, helped her gain entry to jobs in a field still dominated by men.

After college, Max planned a vacation in Puerto Rico, but then decided to stay for a while, taking a job as a designer at a local ad agency. After that she continued to travel, living in Mexico City, and traveling by bus throughout the Mexican countryside. In early 1977, she answered an ad for a receptionist at the Craft and Folk Art Museum (CAFAM), but was soon mentored by two CAFAM board members, Milt Zolotow and Ed Tuttle. She first worked on the CAFAM logo and then in August 1977 she designed the exhibition catalog for American Crafts in the White House. After that, she designed most of the exhibition catalogs for CAFAM-originated shows, eighteen in all. She also re-designed the CAFAM stationery and related papers, including all exhibition and special event invitations. From then on, she was officially CAFAM's Graphic Designer, designing posters and newsletters and, basically, all of CAFAM's graphic products. She set up a studio in a small house around the corner from the museum that also housed the library and other staff intermittently. Eventually, she started an independent design business. She used the first museum computer, an IBM Displaywriter donated by the Getty Center.

CAFAM began to have financial difficulties after the 1984 International Festival of Masks, which incurred unexpected expenses in its association with the Olympic Arts Festival. Max was laid off at the end of the year, but continued to do occasional graphic work for the museum. In the following years, she ran a very successful design business and began to get involved in real estate investment. In 1991 she had a daughter, Rebecca (Becca), who eventually became an accomplished sailor and member of the Stanford University sailing team. Max has maintained friendships with many former CAFAM colleagues and when the founder, Edith Wyle passed away in 1999, she designed the memorial service program. Max also designed a booklet celebrating the life of Marcia Page, who had worked for CAFAM for over 20 years, when she died in 2012. After spending many summers on Martha's Vineyard with another ex-CAFAM staff member, Shan Emanuelli and her family, she moved there permanently in 2012, involving herself in food and water sustainability issues and doing mostly pro-bono work for food and farming non-profit organizations on the Vineyard.

INTERVIEW HISTORY

Interviewer: Joan M. Benedetti. B.A., Theater; M.A., Library Science, Indiana University, Bloomington, Indiana. Related Experience: Milwaukee Public Library Decorative Arts Librarian, 1967 – 1968; CAFAM Museum Librarian 1976 – 1997. From 1998 – 2012, Benedetti worked to process the CAFAM Records, 1965 – 1997, which are now part of Special Collections at the UCLA Young Research Library. From 2008 – 2010 she conducted oral history interviews with seventeen former CAFAM staff and trustees; almost 60 hours were recorded and transcribed. She is the author of several articles on folk art terminology and small art museum libraries and the editor of *Art Museum Libraries and Librarianship*, Lanham, MD: ARLIS/NA and Scarecrow Press, 2007.

Time and Setting of Interview

Place: Joan Benedetti's home in Santa Monica, California.

Dates, time, length of sessions, and total number of hours recorded: One session was recorded on Friday afternoon, October 9, 2009, for a total of two hours, seventeen minutes, and forty seconds.

Persons present during the interview: Max King and Joan Benedetti.

Conduct of Interview: To prepare for the interviews with King, Benedetti reviewed the CAFAM timeline developed while working on the CAFAM Records at UCLA. Benedetti also reviewed the lists of CAFAM exhibitions and catalogs produced during Max's tenure (1977-1984). During Max's eight years at CAFAM, she and Benedetti shared work space in the "cottage" (now demolished) on Curson Avenue around the corner from CAFAM. Joan's work with the CAFAM Records, her experience with the other CAFAM oral history interviews, and her personal knowledge of CAFAM during her 21-year tenure as CAFAM Museum Librarian (1976 – 1997), assisted in her preparation for the King interview.

Content: The interview is more or less chronological, covering King’s childhood, college years, early jobs, and introduction to CAFAM. Latter part of interview is guided by talk of King’s graphic projects at CAFAM, various memorable exhibitions, and friends made while there.

Editing: The transcript was edited by Joan and Max for spelling of names and Joan added full names and opening dates of CAFAM exhibitions where appropriate. Both Max and Joan also added further information in brackets for clarification and deleted with ellipses some back-and-forth comments that did not add to the reader's understanding of the narrative. Time stamps have been added to both the table of contents and the transcript at five-minute intervals; the time stamps make it easier to locate the topics in the transcript that are mentioned in the table of contents.

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INTERVIEW OF MAX KING

Friday, October 9, 2009. Interviewed by Joan M. Benedetti (2 hours, 17 minutes, 40 seconds).

JB: So today is Friday, October 9, [2009] and I'm in Santa Monica with Max King, who worked as a graphic designer for eight years--at *least* eight years--for the Craft and Folk Art Museum, and she's agreed to talk with me about her memories and experiences from that museum as well as some of her personal history. And my name is Joan Benedetti. So, Max, let's start at the beginning. Can you tell us when and where you were born?

MK: Ooh, *really* the beginning! Born in Springfield, Ohio, on [September 30], 1950. It's sort of a little town . . . between Dayton and Cincinnati.

JB: How long were you there?

MK: We were there until I was about 11 or 12, . . . [When] we moved to [another] little town called Greenville, which was probably my fondest memory of the whole time I was in Ohio. We lived in a small subdivision outside of town and right next to us there was a--it was farming out there . . . a huge cornfield . . . , and then there was a wheat field behind us. . . . Every time they would harvest the hay we'd go out and hunt for the rabbits that were coming up out of their burrows, and we'd go make houses in the cornfields and it was just a really wonderful time. There was a group of Mennonites out in that area, so we had the experience of seeing what that was about. Took the school bus to school, lived in the snow, had a German Shepherd that would meet our school bus every day. It was really great fun.

JB: It's really important, I think, for everyone to have at least a little bit of a Midwestern experience.

MK: Oh yeah. Or even just a rural experience. You know, coming into the city, it was--even though I was raised in a city--coming to California and into the urban environments here was really an adjustment, no question. . . . We moved from Ohio directly to the L.A. area and lived in Pasadena, . . . [then] lived in Whittier for a period of time. Then my family moved to San Diego . . . but I was older then, and I stayed behind, and was actually in college at that point. I graduated from Whittier High School, so we were all in the L.A. area from [age] 12 to 17 or so. . . . With the exception of a short time--six months--in San Diego, when I went to a junior high school there . . . .

JB: I wanted to ask . . . is Max your given name?

MK: My given name is Marilyn and Marilyn is what I went by . . . up until the time I was in college. But in college . . . I studied graphic design and we had studio classes and we were all very much a family and a community there and I just sort of had this reputation about "taking it to the max," you know, so that's--

JB: I'm not surprised. It fits you so well.

MK: It stuck.

JB: But it is unusual for a given name, and so I wanted to ask you.

MK: No, it would be [unusual]. But once that nickname happened in college I used it, because getting out of college, at that point was—what? --early 70s? --and going into graphic design studios and advertising offices, it was still very much a man's world . . . and a woman going in [with a feminine name], they have . . . the advantage of knowing [ahead of time] that a woman is coming in and **[overlapping dialogue; inaudible]** there's a certain pre-disposition to how they approach you. But it was actually to my advantage walking in--a woman named Max. It--

JB: Gets your attention.

MK: Yeah, and it changed the course of the conversation a little bit. So, I continued to use it and "Marilyn" really fell away. The only people who ever call me Marilyn [now] are my family.

JB: So, you know what the connection was if somebody calls you Marilyn.

MK: Oh, absolutely. It's either legal or it's a long time ago.

JB: So, tell us just a little bit about your family. You had--

MK: My father was born in Utah. My mother was born in Ohio. At the age of 14--it was during the Depression--my father found himself basically just needing to leave [his home] and make his own way because [his] family was in such a condition at that point that the kids just couldn't be supported. **[5:00]** So anybody who could possibly work on their own did. He left and went to work on a ranch in Nevada . . . . at 14 . . . [for] a couple of years, and then he moved to Pasadena where he had an older sister . . . . **[Overlapping dialogue; inaudible]** . . . . During school, he worked in an apartment building there or a hotel. I think it was the Green Hotel as a matter of fact, and he lived in the basement; he did whatever night-time stuff he could do, and he went to high school during the day. . . . And then he went into the navy as soon as he was able at 17 or 18. So that was his upbringing.

My mother was raised in a very traditional Midwestern family in Ohio. Her father had a car dealership during the Depression and they basically lost everything, but they managed to survive it. So she was very much an Ohio and Midwestern girl. My father had traveled and seen much of the world and came . . . [from] a different place. But how they met is: my father, after getting out of the Navy and after the war, he went . . . to Antioch College in Yellow Springs and studied there, and then he met my mother and they married.

JB: Did they meet at Antioch?

MK: No, my mother was working as an accountant at the newspaper in Springfield and my father was attending Antioch, and I don't quite know—oh--church. They met through church--that was what their commonality was.

JB: And you have at least a sister.

MK: I have one sister, yes. One sister who is just a couple of years younger than me and lives in San Francisco and she has been an artist all her years. She studied sculpture at Cal State Long Beach, where I also studied graphic design and she graduated from there with a degree in sculpture. She married a sculptor and [although] she doesn't do sculpture [now], hasn't done sculpture for many years, . . . art is still sort of in her blood, so she applies it whenever she can.

JB: Since both of you are artists, how did that come about? I mean was there anything in either your mother or father's background?

MK: No background. No background at all. The only thing I can really attribute it to is when we were living in Whittier and that was probably at the point of-- it was elementary school. We lived twice in Whittier. We went to San Diego and then came back and I was in high school there. But in elementary school my mother sent us both for art lessons at a small little institute. I think she just felt it was something that would be nice to do for us, and for whatever reason, we seemed to be attracted to it and really take to it, and that's the only thing I can think of that would have any relationship to why we both ended up being artists.

JB: Maybe you had a special teacher there.

MK: I don't know. I think it just--for whatever reason--it was just a natural calling for both of us. For me, so much of art is--I'm a designer. I don't classify myself as an artist—however, my sister I do, of course. But it just seems to be a natural thing, it's a natural inclination, it's in your blood, you've got the eye for it, you do whatever. . . . Going through high school, I had an art teacher . . . who I was close to and mentored me, and I knew my path from the time I was a senior. I knew exactly what I was going to do, and did for all these years.

JB: It's great to figure that out when you're relatively young.

MK: Much easier . . . .

JB: So you ended up going to Whittier and then you went **[10:00]** down to CSU Long Beach . . . . [Overlapping dialogue; inaudible].

MK: Yeah, I went to Cal State Long Beach when I graduated from Whittier High School--

JB: Was that because your sister had gone there or--?

MK: No, my sister is actually younger than I [am], so she followed me. We had some--I had some experience with Art Center [College of Design] and I somewhat knew of CalArts, but at that point CalArts was pretty much in--

JB: Infancy, yeah.

MK: But you know--my family comes from very humble means and . . . even entertaining the thought of going to a private school was out of the question for us. The whole idea of [applying for a] scholarship--although I've been fortunate to be totally blessed, with Becca [Max's daughter, now getting very generous assistance from Stanford], being an example of that. . . . My parents had no clue that there was any possibility of applying [for help] if you couldn't afford to go there.

JB: Did you consider Otis [Art Institute—now the Otis College of Art and Design]?

MK: At that point Otis was downtown, and I did not. Again, it just seemed to be out of our experience and the possibility really wasn't . . . considered. But I went to Cal State Long Beach and the other reason for that was that Cal State Long Beach was known to be one of the best public art schools in the nation.

JB: And it still is.

MK: You know, for graphic design.

JB: Oh, for graphic design?

MK: Yeah, for graphic design, [one of the] best public schools.

JB: So, you had figured out by then that you really wanted to focus on graphic design?

MK: Absolutely. In high school, I knew that graphic design was going to be my calling . . . and I totally went in and declared right away. That was what I was going to do--and followed that path all the way through--although it took me five years, I think, to get through the program. Studio classes can be pretty intensive, which is typical for that kind of a discipline. But actually, Cal State Long Beach was a good choice in that sense. And I never really considered going back east. Again, my parents--although my father did attend college [and] my mom probably [attended for] two years--I don't recall so much about that. I think my sister and I were really the first ones to . . . approach it differently than had been done in the past.

JB: As a profession.

MK: Yeah, as a profession—exactly--and [with] very limited experience.

JB: So, you graduated from CSU Long Beach--and did you have any graphic design jobs while you were still in school or what was your first experience?

MK: No, not while I was in school and again, the whole idea of the internships--in my experience in that time in the early 70s--it just wasn't happening. It certainly . . . [is] now. [There's] great pressure now for the kids to [get a good internship].

JB: Even to have more than one.

MK: Absolutely--and to have it starting your freshman year. . . . You don't even get to wait until your senior year these days, but at that point it wasn't something that was common, at least not in my experience [overlapping dialogue; inaudible] . . . . So my first graphic design job came post-graduation . . . . While I was in college I was living in Long Beach, because my parents were at that point in San Diego, and I had this wonderful Spanish apartment right basically on the water, and it was great. All through college I put myself . . . through school working on the Queen Mary. I worked as a waitress in the . . . [restaurants] there.

JB: It was moved there about that time, wasn't it?

MK: It was moved there right before I started work and that had to be somewhere right around 1970 I think. [The Queen Mary's last voyage—which ended in Long Beach, California, was in December 1967; she was retired in 1970 and sold to the Diners Club.] . . . When I was there--when I was working on the ship--certain parts of the ship were developed; other parts weren't. So in one part of the ship there were still the freight elevators . . . that enabled the staff to go down into the hull and the engine room--which was totally off limits to everybody else-- and really sort of explore the guts of the ship. Also, the swimming pool, which at that point had not been renovated and reopened. So, it was really a lot of fun!

So, I worked my way through the latter part of college, working on the ship, and when I graduated, I decided that I needed an adventure. Although I had traveled before that--I had traveled across the United States. . . . I decided **[15:00]** that I just wanted to get on a plane and go any place where it was warm . . . . so I traveled to Puerto Rico and I got a job there. I actually just--

JB: You didn't have anything lined up before you went?

MK: Nothing lined up, and it was really intended to be vacation. It was intended to be--OK, post-college, give myself a break, go have some fun somewhere else and enjoy. So I did that, but once I got down there, I said why don't I just try to work here for a while, it might be a different experience. So, I sent for my portfolio. My mom sent it down to me, and I went in and interviewed and I took a job, and I had the choice, fool that I was--I had a choice between, I'm trying to remember what agency it was there--I'm thinking it's Foote, Cone, & Belding . . . . In any case--I had the opportunity to go to that agency or work for the agency I ultimately chose, which was called Monique LaCombe. She was more of a local sort of advertising person.

JB: Oh, it [was an] advertising agency?

MK: It was an advertising firm. I took a job in an advertising firm.

JB: That makes sense.

MK: And I kicked myself ever afterwards because if I'd gone with the international agency [Foote, Cone, & Belding] I could have--once having been there--hopped back here. I didn't. So I worked for probably six months to a year in Puerto Rico for . . . Monique LaCombe Advertising, and I lived in the old city [of San Juan] in a loft space . . . on the third floor--no windows, of course--they were all just openings, you didn't have windows there in the old city. And the floor below me was the roller derby. The spaces were that enormous--the loft spaces were enormous--that the roller derby actually practiced on the floor below us. I was living with a Russian architect at that point, sharing space with a Russian architect.

JB: How romantic all this sounds.

MK: I know.

JB: Although the roller blades might have--

MK: Funnily enough it didn't really bother me at that point. It really was a grand adventure, a great place to live . . . . Tons of expats there that--you get together and you have these once-a-week dinners in restaurants. Anyway, it was just a fabulous experience, but it came to the point where I tired of being away, you know, long-term. I mean it was only six months to a year, so it wasn't that long-term, but the city is really, really dirty and the economy was so out of whack there. The cost of living was very high, what you could make was very low and it was such a disparity that it just didn't make sense for me to try to continue on so I came back. And at that point I think I went back to the ship [the Queen Mary] and I worked in the wedding chapel for a while.

JB: I was wondering what kinds of things you did on the ship [besides being a waitress]. You were not working as a designer on the ship?

MK: No. In the interim I didn't have a design job. Between living in Puerto Rico and the time I [was] hired at CAFAM I did other things and it was fine. I continued to travel. Spent time in Mexico. When I lived in Mexico, I lived with three ballerinas from the national company. It was great fun. I had a cat. I toured, I just took my cat and went on the buses to various little villages around and enjoyed the countryside. There again, you know, [I] had my experience, got tired, came back, and it was right after I came back from Mexico that I joined CAFAM.

JB: You've probably learned to speak Spanish. Had you taken Spanish in school?

MK: I took Spanish in school, but I never really learned to the degree where I could be fluent. When I was in Mexico I could communicate in what they [call] "street" English, "street" Spanish, I don't know. That's not the proper term, but in any case, my Spanish was somewhat limited. I could

normally understand and make myself understood and when I was out . . . in the countryside, . . . but I [was] by no means fluent. I never have been fluent.

JB: But I remember that you were able to speak to Jorge Casillas and Timoteo [two men from Mexico who worked at CAFAM as all-around maintenance people and also sometime-preparators] when the rest of us had difficulty and that was good.

MK: Yeah--I mean to a degree.

JB: Living in L.A. it's [a good] thing to know Spanish . . . . So how did you first learn about CAFAM? Do you remember when you first heard about it?

MK: To be totally honest, I don't remember how I came upon that job. I just have no recall there. I do remember I hired in as a receptionist, and I think--

JB: So you were not a volunteer to begin with?

MK: No, actually I was not . . . . **[20:00] So** I must have answered some sort of an ad. I can't imagine what else would have taken me there, except that I do remember hiring in with the love of contemporary craft and with a love of folk art and if I was going to do any kind of a job that was outside design I wanted to at least be in the art environment. And so, I just . . . I hired in . . . as a receptionist. One of my first, most beloved, experiences was directly after I was hired--I mean in a very short time--Merat Kebede--I don't know if you remember who she is.

JB: I do . . . .

MK: . . . . I was working as a receptionist, and she was hired as Edith's secretary, . . . it was right at the same time, within like two months or so. [Edith Wyle was the museum's founder and the Program Director.] She and I became very good friends and are to this day. As a matter of fact, I'm going to see her this weekend. She's in town.

JB: She's from Ethiopia.

MK: She's Ethiopian and she had a horror story of when she was in Ethiopia [during the revolution. As I remember it], she was married, they had two children--a three year old and a baby. Her husband was an attorney, and he was on the wrong side of the revolution and was imprisoned. She went to see him one day [and] she went to see him the next day, and he was dead--and they said that he died of pneumonia. So, they assassinated him in prison. And [soon after], she was on a plane with the clothes on her back and very little money.

JB: And her children?

MK: Her two kids [were with her] on a plane--shipped out to Germany. And that was all made possible because she was working with--help me refresh my memory--Edith's daughter Diane's [husband].

JB: Diana, yes.

MK: Bernie?

JB: Bernie [Munk].

MK: OK, she was working for Bernie, who had a meat business, I believe, in Addis [Ababa, the capital of Ethiopia] and that was the connection. Bernie helped her get out. And so she went to Germany, worked for a little while, and then came into [the U.S.], I believe--correct me if I'm wrong--but I believe that's what the connection was, and then Bernie brought her to CAFAM and she worked for Edith.

JB: I'm really glad you told that story. I knew that she had a terrible background.

MK: She did have, yeah.

JB: But I didn't know the specifics.

MK: I mean--it's continued. Just a little aside--and she swears up and down she'll write a memoir one day, . . . but her experience [was] that she went back to Ethiopia several years ago, and she [went to] Kenya . . . into the embassy there to take care of a visa issue. She walked out of the embassy [and] was half a block away and the embassy blew up! So, she was [there] at the time when the embassy was bombed.

JB: I remember hearing about that.

MK: I mean she had so many of those sort of--

JB: Close calls.

MK: --close calls of political violence, it's incredible. It's amazing. But in any case--

JB: Things are not good either in Kenya or Ethiopia right now.

MK: No, they're not and Becca, my daughter, was actually going to go spend a summer with her about two summers ago and Merat told her not to come. She said there's very little water. They're rationing electricity. They only have electricity [for] short periods of the day and this is in Addis [Ababa], the capital--so.

JB: She's back in L.A. now though?

MK: [Only to visit.] She lives in Ethiopia, has been. Becca and I visited her--now six years ago--when Becca was 12. We were there for only ten days . . . . [When she was in L.A.], she worked for Milken's. I don't know if you recall that. She worked for [the Drexel Burnham Lambert company] after she left Edith--

JB: Oh, my goodness.

MK: I know. It's just--it goes on forever here. But she left Edith. She worked for Edith only for a couple of years and then she had an opportunity to go into the stock [market], into . . . [working with traders].

JB: So, she went to work for Milken?

MK: . . . She worked for [Lowell] Milken who was the attorney part of the brotherhood . . . at Drexel [Burnham Lambert, that was involved in junk bond trading]. And so she worked for them for a number of years and so she and I would . . . constantly see each other. You know, Merat was raised as privileged as one could be in Ethiopia. When she came to this country--

JB: That's why she was on the wrong side of the revolution.

MK: There you go. [When she came to this country], she had no concept about how to do laundry. I taught her how to do laundry, I gave her her first Christmas tree. It was just those kinds of things that--we've got history there. So, in any case, she went to Drexel, and then after she left Drexel--after Drexel blew up [Drexel Burnham Lambert was a major Wall Street investment banking firm which was forced into bankruptcy in February 1990 due to its involvement in illegal activities in the junk bond market, driven by Drexel employee Michael Milken. At its height, it was the fifth-largest investment bank in the United States.]--she went to **[25:00]** work in risk management for the Atlanta Olympic games, and then lived there for a while, and then after that she went back to Ethiopia, and has been there ever since. She's just [now] visiting . . . and so I'll see her this weekend for a short time.

JB: Please give her my good wishes. I remember her very well.

MK: And then I guess Brenda [Hurst] came after. It was either Brenda or Mac that was Edith's secretary.

JB: Mac I think was first actually.

MK: Was she? Is that the correlation?

JB: Yes, Mary Ann. "Mac" was an acronym for her name, Mary Ann [Cisar-Tighe]. She was there to begin with--and then I think Merat--and then Brenda.

Before we go any further, I'd like [to ask] you to just imagine that I don't know anything about CAFAM. If you were going to tell somebody, which--you've probably had this experience of wanting to tell somebody about CAFAM who's never heard of it--how would you describe it or what were your thoughts or feelings when you first got there?

MK: I have to say I don't know about when I first got there. When I think about it now, I talk about it in terms of having worked for this wonderful little institution that had so many exciting different cultural experiences and artists come through it--and it was just a vital place to be--and I can't tell you how much I enjoyed working there. You know, I refer to it as "the golden years" in the sense

that during the time I was there, there was still money, there was still funding. We did these wonderful exhibitions and there were the openings--and there was this whole community of people in L.A. that were very much a part of it and flocked to it--and I felt very privileged to have those associations at that time, and it was just a wonderful family. The staff there was a wonderful family and to this day I . . . have many of them that are still friends.

JB: A lot of us have stayed in touch, however tenuously.

MK: Absolutely. We all have our own lives, but we get back in touch, some more than others . . . every six months or a year, whatever it is. But yeah, it was just an incredible, incredible experience, a great place, and so vital and just [brought] so much to L.A. [where] there was a vacuum. I mean that kind of exposure just didn't happen [elsewhere].

JB: Yeah, certainly not in other museums.

MK: True.

JB: Not at that time.

MK: [Maybe in] private collections, but private collections are private collections; they're not public and so...

JB: And of course, it wasn't just a gallery or even a shop--

MK: There were the programs.

JB: And there was the restaurant [that] made it very--

MK: There was--of course. The restaurant made it a lot of fun. I mean I remember sitting up there and having omelets on my own, or going in for happy hour or whatever. Yeah, the restaurant was great. It was a great place to go and dine and then you had the art experience and then you had the shop, which was full of wonderful things to look at and purchase and then the other wonderful thing about the--I keep using that word "wonderful"--sorry.

JB: It was.

MK: But it was. It truly was. All the programs that went with the exhibitions--so not only was it the exhibitions [themselves], but it was--I'm trying to remember--there were several different people that ran the educational [programs]--Janet Marcus, of course, being one.

JB: [and] Karen Copeland.

MK: Ran education there for a period of time.

JB: When you first got there.

MK: But some of the programs that were associated with the exhibitions really brought the exhibitions alive, and it brought people in, and it just made it so much more vital, even over and above having stuff on the walls.

JB: And often they would have scholars come and talk, and the curators often were scholars but there were also--often the people that would be there to interpret were people from that culture--and they weren't always scholars. There were sometimes musicians or storytellers or other people who just reflected that culture.

MK: One of my fondest memories actually is when Judith Bronowski [organized] Artesanos Mexicanos: [Three Folk Artists from Mexico; opened June 26, 1978] and the beauty about that particular exhibition was--

JB: Excuse me. **[Break in audio]** OK, Judith Bronowski--

MK: The wonderful thing about that particular exhibition was that Judith brought the three people that the exhibition was about **[30:00]** to Los Angeles and they did little programs in the galleries, little demonstrations, exhibitions, or they just sat and answered questions for people--through interpreters of course--because none of them spoke English. It was Sabina [Sanchez, the embroiderer], it was Pedro Linares, [the papier maché artist], and Manuel Jimenez, who did the woodcarving, and in addition to that, [for] the opening--if you remember Jorge--Jorge [Casillas] brought his mariachi group and . . . we had . . . all the Mexican food and there were tortillas being [made]--it was just--

JB: It was a total experience.

MK: It was a total experience and what was so wonderful about the museum was that the public coming in not only saw all the things on the walls, their kids could come in and participate in activities for children **[phone call—audio break].** . . . . It just brought it all alive. It gave . . . the full cultural experience for people visiting and seeing. It means so much more when you're seeing the people who are actually doing the work. So that is just one example, and it happened [for] many of the exhibitions. I'm trying to remember--even the low rider cars, it seems to me that Marcie [Page] brought--

JB: She tried to do that. She did a lot of field research [on low riders].

MK: That was for another . . . exhibition. I mean after.

JB: You mean in connection with some other exhibition? [Low Riders were displayed in front of the museum for the opening of the Murals of Aztlan exhibition in April 1981.]

MK: Maybe I'm just not remembering--but it seems to me while I was working there, there was something along that line. But even like the Japanese show [Traditional Toys of Japan; exhibition opened April 30, 1979] --the teahouse that was built.

JB: Wasn't that amazing?

MK: And the tea ceremony being performed. And so it was, Edith [Wyle, the museum's founder] -- certainly to her credit--and to everyone else's of course who was involved—[who tried] to expand the experience beyond what was . . . shown in the galleries . . . .

JB: Yes, and often in the restaurant, as well as the shop, there would be, I think always--

MK: There were companion exhibitions in the shop always.

JB: And even the restaurant would try to have some special things on the menu or have [related] photographs exhibited. I was just thinking for the Artesanos show in particular--but with quite a few shows that happened in the late 70s and early 80s--there seemed to be a good deal of money available and that, of course, made it possible for you to do wonderful exhibition catalogs for a lot of them.

MK: Thank you.

JB: And that Artesanos catalog was--that was one of the few catalogs that sold out more than once.

MK: It's funny, I look back on those catalogs now, and they seem so immature, but at the time they certainly served the purpose, and everybody was always very complimentary, and so it worked.

JB: They worked. They were used for promoting the museum--

MK: Absolutely.

JB: Everyone was always very impressed as soon as you pulled out those catalogs.

MK: It's needed, those sorts of things are needed when you're going after funding--and when funding started to slide, then Tosco sort of stepped up to the plate.

JB: Yes, Mort Winston.

MK: Yeah, and helped with funding. But when the NEA sort of dried up things became a lot more difficult.

JB: A lot harder. We had some of the first--well, we had one of the first major grants from the NEA and also from that other organization, which is a little different now, but it used to be called the Institute of Museum Services. It was a big government agency that supported museums. It's morphed into this thing that now supports both museums and libraries, and I don't think it has as much money or power as it did, but at the time it was very impressive that we were able to get those kinds of funds. Let's go back just a little bit. You first got a job as receptionist at the museum. What was that like?

MK: The reception area was in the--there was a little desk in the shop. **[35:00]**

JB: On the left hand, the east side--

MK: Yeah, where--

JB: On the first floor.

MK: Yes, on the east side. So, it was sort of just the place that, when people came in, they were either going into the shop or they were going upstairs to the exhibitions, or they were going to the offices--I don't remember much. I do remember being there and always enjoying it as people came by, or talking with John [Browse] and Ann [Robbins] in the shop. But that didn't last long, because very shortly after I was hired--because I did have the graphic design skills--they decided to mentor me into [being] the museum designer.

JB: OK, that's what I wanted to find out, how that evolved.

MK: So I began working initially with Milt [Zolotow] and Ed Tuttle. They seemed to be the two sort-of advisors from the standpoint [overlapping dialogue; inaudible]. [Milt] was a practicing designer and he was doing the [museum's] design work before I came.

JB: And Ed was always interested in publications and print design.

MK: He was. And print design, exactly--and had to have that classic sense, that very classic sensibility. So, when I came in, the two of them started working with me, and I'm trying to remember how all that worked. I somehow think the logo was one of the first things that--I don't recall. I'm thinking that the logo was one of the first things that I sort of redesigned.

JB: Was it still the egg cup logo?

MK: No. It wasn't. And I'm trying to think, I honestly don't remember but I'm thinking that it either was the woodcut design that says Craft and Folk Art--I think that was in existence when I came but it wasn't outlined and it wasn't used in the same way--so that's what I worked on. I took the existing logo and I modified it and I applied it to all the working papers and we made all new working papers. So the Egg and the Eye logo, I don't know at what point that changed over, but Milt, I believe, was the one who designed the wood block, the wood lettering.

JB: Originally.

MK: It's not a wood block; they were actually the letters used in letterpress printing that were put together in the phrase, "Craft and Folk Art Museum." So, one of the first things I did was to revamp the logo and the working papers and then very quickly moved into catalogs.

JB: I remember that whole project of redesigning all of the papers.

MK: That went through a couple of redesigns while I was there but that was the first one.

JB: I know that Edith and quite a few people who had been, of course, through the Egg and the Eye gallery period were concerned because at this point after the museum became a museum, they

really wanted to promote it as a museum--and not forget about the restaurant and the gallery--but not emphasize it as much.

MK: But the intention was to really emphasize the fact that they were dealing with [both] contemporary crafts and international folk art and so the Egg and the Eye logo didn't really serve that purpose and I think it was when that happened--when they made the decision that the programming was going to be contemporary craft and international folk art--that's when Milt did the logo [that used the new name], Craft and Folk Art Museum. So, when it became a museum and that [type of] programming was instituted as what the museum was going to do, then that's when that logo came into existence. And I believe--I mean I would have to look at your timeline--but I believe that that was probably, what, 1976 or so? '75?

JB: '75 is when the first exhibitions that were advertised as museum exhibitions happened. Edith and I used to argue about this, because she wanted to use 1973 as the start date and technically that's actually true, because that's when they got their nonprofit status, but it takes a long time to develop an institution--with forming of the board and developing exhibitions that had maybe more substance and so on. So, it took at least two years before they **[40:00]** got to the point of really advertising it as a museum and that was 1975. So, when you came on [in February 1977], it was still in its infancy and [a state of transition] really.

MK: Yes, and as we're talking about this, as I said, I think the first catalog I did was the American Crafts in the White House [opened August 16, 1977] and of course Mrs. Mondale [was involved with that].

JB: That was exciting.

MK: Totally exciting. I mean how exciting was it to be--in the first catalog that I did—to be able to work with--not Mrs. Mondale--Mrs. Carter--I'm sorry.

JB: Yes, but Mrs. Joan Mondale was the wife of the Vice President [Fritz Mondale] under Carter so she was the one--

MK: Oh, that was the connection? OK, thank you for that.

JB: The luncheon was produced by--

MK: Was for Mrs. Mondale because I have the invitation.

JB: We're looking at the catalog that was designed for a show that was based on a Senate [Ladies] Luncheon that was produced by Rosalynn Carter, the First Lady.

MK: Rosalynn.

JB: But at about the same time, Joan Mondale, who was the vice president's wife, visited [CAFAM] so I think all of that sort of happened at around the same time.

MK: I do believe it did. I think actually Mrs. Mondale's visit was--

JB: Timed [in conjunction] with the [first fundraiser gala, the Festival Primavera, April 16, 1977--**overlapping dialogue; inaudible**—and the American Crafts in the White House exhibition, which also opened August 16, 1977]. She was a potter herself, Joan Mondale was, and a great promoter of the arts, one of the first, I think, since Eleanor Roosevelt, in government that really strongly promoted the arts. And so, they called her Joan of Art.

MK: Funny.

JB: And so, Edith and CAFAM were thrilled that she agreed to visit. [Mondale was the honorée at that first Primavera.] So that was when you were just getting going **[overlapping dialogue; inaudible]**.

MK: That was when I transitioned from being a receptionist into a designer, and this catalog [*American Crafts in the White House*] was done all in one color. It was all blue tones. It may actually have been a duotone--I don't recall--a black blue. But in any case, then after that, the next major catalog was for the Natzlers and that was the first full-color catalog for the museum. [*Natzler: The Ceramics of Gertrud and Otto Natzler, 1971-1977*; exhibition opened October 4, 1977.]

JB: Yes, and there were quite a few after that that were in full color.

MK: Absolutely.

JB: Not all of them but--

MK: It was mostly--most of the exhibition catalogs were full color, and as I go back, I'm amazed that we produced so many of them.

JB: I was too. It seems like there were two or maybe three years where almost every exhibition--

MK: Had a full color catalog.

JB: It was just assumed. And I've often wondered how that happened.

MK: I was very busy. [Overlapping dialogue; inaudible]

JB: [Were there] any discussions about that? There must have been.

MK: I don't [remember]. I really don't. I can only go back to the thought that again [those] were the years where funding was available, and they were going and getting these grants and as part of the grant it would be written in that there would be a full color exhibition catalog. And I don't know--maybe that was just part of . . . why we were given grants--that we would actually publish something in addition.

JB: Maybe so. And I remember that in those first years, if you were a member, you got all those catalogs mailed to you free.

MK: Yes, that was the perk, one of the perks of being a member, absolutely.

JB: They were beautiful catalogs and I know you said that you were kind of embarrassed when you looked at them now--

MK: No, not embarrassed. You know, the design is of another era, and as I said, I'm much more sophisticated now in what is done than I was at that point.

JB: Of course, after all of your experience, but they still look wonderful.

MK: Thank you.

JB: And were always, as I said, used to promote the museum, so everyone really appreciated them.

MK: It's just great fun to go back and look at all of them and understand that that was the documentation of what we were all doing during that time, and I think that . . . **[45:00]** the thing I enjoyed most was--besides the fact that design was fun for me—[that] I got to do something that I really enjoyed doing and made a living at doing it. But in addition to that, . . . just by the nature of doing the catalog, I was working with the curators, and not only our in-house people, but the people who were bringing these exhibitions to [the museum] or the artists that the exhibition was on.

JB: And the photographers.

MK: And the photographers, exactly. But I remember being in the Natzlers' studio and just talking with them about--at that point Gertrud [Natzler] was gone and it was Otto and he was married to--

JB: I think he had just remarried.

MK: I think he just had.

JB: And she was the photographer, wasn't she?

MK: I don’t know, I’d have to look. But in any case I really enjoyed being up at that studio and looking at all his glazes and--Gail Reynolds Natzler, [Otto's second wife] --was the photographer—she did the [catalog] photography. He was just such a wonderful man, and he was so quiet and he just sat and explained all the glazes and showed me what the various glazes would do on his various pieces of pottery, and it was just wonderful to be able to have that kind of intimate experience with someone of his stature. Just incredible. And I look back on his things and I just almost cry. It's so funny because they're wonderful. They really, really are--just exquisite--and so that was a great experience.

So, I had that [kind of experience] all along. From there into--what was the one I did after that? Romanian Folk Textiles, with Joyce Winkle [opened March 7, 1978], and she had spent all that time in Romania and brought all these bags and bags full of textiles and things back. I remember I bought a blouse from her that I still have to this day. Becca actually does . . . wear it

on occasion. It is an old indigenous folk blouse or garment. So, the pleasure was being able to work [on an exhibition] all the way through. [I worked] a little bit with Jack Lenor Larsen when we did The Dyer's Art: [Ikat, Batik, Plangi; opened April 25, 1978], although that came with a catalog so I didn't do that one. And then the next one was Artesanos Mexicanos with Judith Bronowski and we've talked about that and what that was all about--but Judith and I remain friends to this day and her--I think it was . . . last Fourth of July--I was at her house and we looked at her--

JB: The films.

MK: The fourth film that she did after the exhibition, which was done on a pyrotechnic artist and--

JB: Oh, fireworks.

MK: Yeah, fireworks in Mexico. So that was her fourth film, but done after the [CAFAM] exhibition. So, anyways, it was great fun.

JB: I hope we'll have time to talk about some more of the exhibition catalogs, but there's a couple of [other] things I wanted to ask you about . . . . At what point did you move into what we called the cottage?

MK: Gosh, it had to be very early on, because I don't remember working anywhere else.

JB: Yeah, I was trying to think if there was any other place.

MK: I think you and I moved into the house together.

JB: About the same time, didn't we, well . . . but I think there were some people there that were ousted, sort of, and I always felt just a little embarrassed about that.

MK: I don't really recall that.

JB: There were a couple of women, and I think they may have been Bette Chase and--

MK: Yeah, conservators.

JB: Ruth Greenberg.

MK: Yes, [they worked in] the front room; they were conservators. Textile conservators--right, and it's coming back--but I don't really remember anything more than that. I just remember when you were in the throes of buying all your shelving, and trying to get the library set up.

JB: That was exciting.

MK: And I was in the back room and Jorge made me my table, which I have to this day, in what, 1978-79?

JB: And he made me a table too, a light table, and yours was, too, and I don't have [mine]. I kind of wish I did--although I don't need any more stuff--but it is at LACMA. And it was wonderful. It was I think seven feet long--

MK: Yeah, seven feet long and about three and a half feet wide, with an embedded light table, and he designed it and made one for each of us. So--my office was in the back room that had lots of light. **[50:00]**

JB: It was the . . . ['master"] bedroom.

MK: The [back] bedroom or whatever, and it had the lanai attached to it, which essentially was this--I guess--windowed, framed-in, windowed . . . lanai . . . [or] patio. So that was attached, essentially, to my space.

JB: We had some parties back there.

MK: I think we did. [There was] that big old rubber tree that was there too.

JB: Yes, and a lemon tree. All that is gone now.

MK: But in any case, my design time for the entire time I was at the museum was spent in that room, and you know, I came and went, and I had a cat--a resident kitty--two resident kitties--one after the other.

JB: I had forgotten [that].

MK: Yes, we had the resident kitties at the--so it was a great space. I remember asking Jorge to put a window in my door, so I could see people coming down the hall, and I didn't feel so enclosed, and Jorge was great. He was always there to help us build whatever little thing that we needed done, and I had a great rapport with him, and he would talk about sending money and building in Mexico for his family and etc., and one day wanting to go back, which he did ultimately.

JB: He was a cook as well as a musician, I think, and didn't he have a restaurant in Mexico?

MK: Yeah, it was either a restaurant or a bar, I can't remember what it was, but yeah, ultimately, he went back, and that's what he did, as far as I remember.

JB: Yes, and it was kind of sad, because the big economic crash happened in Mexico right after he had gone back. He did come back briefly a few years later. It was great to see him. But yeah--that little cottage, a little Spanish-style cottage that was just around the corner [on Curson] from the museum--and we were kind of roommates.

MK: We were.

JB: And the library was the living room and the dining room and ultimately the kitchen--although we did use it as a kitchen for a while. I guess my office was the front bedroom; your office was the back bedroom.

MK: Yeah, that actually is right.

JB: It was actually the biggest room, where your office was.

MK: And then when Nina [Green, the publicist] was hired, Nina, I believe, came and worked in my space. I'm trying to remember how that happened.

JB: I was just trying to remember. There were two or three people, who, I guess, shared your space with you for a while [overlapping dialogue; inaudible]. Janet Marcus, [the Museum Educator], I know, was back there.

MK: I don't remember that. I remember Janet being in the main museum, but I think you must be right. I just don't remember.

JB: But maybe that was after you left.

MK: Oh, probably it was. Although, no, the house was torn down shortly after I left, I believe.

JB: Oh no, the cottage was there until just about three or four years ago.

MK: Oh really?

JB: It was still there. It was sold in the big--you know--downfall of the museum in the late '90s. That was one of the things that was sloughed off. [But it wasn't torn down right away; it probably continued to be rented for a few years.]

MK: Yeah, really sad. It was such a sweet little place, such a comfortable nice place to work, especially when--you know--when I [was doing] design work, I needed to sort of be in a place where I could think and--

JB: You were there late at night, very late.

MK: Absolutely. But that was just the nature of what I did, because you had so much on your plate you just had to do--you know, go back to--like when you were in college--pulling all-nighters, that's what you did.

JB: And now I was thinking that for a while you had your own--when did you start your own business?

MK: I think I started my own business somewhere about 1980 and I actually left the museum in late '85, [or rather] late '84, excuse me. So, I had my own business for about four years while I was still working at the museum, and that business sort of came about because people saw what I did at the museum and liked it and asked me to do other things. So--I worked for a boutique in Beverly Hills called Lynn Deutsch and--

JB: I remember that.

MK: Do you?

JB: [She] was a supporter of the museum.

MK: So, she got to me--

JB: She may have been on the board--she was very active.

MK: I believe she was one of the Associates, which I did a lot of work for. [The Associates were a high-end support group for the museum.] And I worked for LACMA, did a few things there. I worked for the Academy of Motion Pictures with--

JB: I remember those **[55:00]** wonderful posters you made.

MK: Yeah, the "Tribute Series." So a lot of work came to me by reference through the work that I was doing for the museum. And we all sort of came to terms with the fact that I was doing that as well as I was doing the work for the museum, and one supported the other in a way, but that would also be a reason why I worked late at night a lot of times because I . . . had two things going. I had a lot on my plate. But that space was just a really wonderful space to be in, and I . . . cherished that experience there.

JB: Yes, I did too. And you taught me a great deal. I don't know if you remember, but I asked you--because I had to deal not just with books and magazines--but slides. One of the jobs that I took on early--mostly just so I could control it--was the documentation of the exhibitions. For some reason, although they were really good about publicity, and about having a photographer there for most of the events--and all those photographs are in the archive at UCLA--

MK: Wouldn't I love to go back and look at those.

JB: Oh, they're wonderful. Photographs and slides. And what we ended up doing is building into the budget as much as possible--sometimes it was less possible--but almost all the time we had a photographer come in and document the installation. That meant that we couldn't afford to have close-up shots of each object. There would be a few close-ups, and mostly it would be wide shots of the installation.

MK: When I was doing the catalogs, we had the close-ups of the individual pieces there, unless they weren't all represented in the catalog, which I'm sure was sometimes the case, but so one complemented the other. You had what was used for the catalogs on the individual [images] and then you had the installation [shots] showing what the exhibition actually looked like.

JB: Yes, but when I started doing that, I took a photography [of art] course at LACMA offered by the guy who was the photographer there at the time, and so I knew some basic things about picture-taking, but what I didn't know about was slides--just taking care [of them] --even the physical, technical aspects of slides--which was the "right" side and--

MK: --which was the emulsion side and which was the film side, yeah.

JB: Kind of old technology now that we're in the digital age.

MK: Yes, of course.

JB: But you really taught me about that, and you also talked to me about how to approach the exhibition pictorially, and how to capture that. So that when we weren't able to hire a photographer, I was able to go in and do the photography--not nearly as well [as a professional], but you had a friend who was a photographer, and I don't remember which one it was now, but we had some money we'd gotten from the Irvine Foundation, and he took me on a shopping trip to buy a tripod and a lighting setup **[overlapping dialogue; inaudible]**.

MK: Just the other day I remembered his name, and you know my memory comes and goes so much these days but hopefully--

JB: I should remember too . . . .

MK: But yes, he was located in Venice--great guy. [His name was Bob Seida.]

JB: But the point I wanted to make is that you really were--you taught me a lot about that and, of course, [my] just being there--kind of looking over your shoulder and seeing the kinds of projects that you were working on--was a great education too. And I wanted to make the point, before we get too far along, that you worked on so many aspects [of graphic design for CAFAM]. We've touched on several, besides the exhibition catalogs, which, of course, were the most public aspects of what you did, [but] you redid **[1:00:00]** the stationery--

MK: Numerous times.

JB: At least yeah, two or three times that I can remember. There were always events, of course--besides the exhibitions, there was the Festival of Masks, which--I want to get your take on that too--but [also] the programs for the annual fundraiser.

MK: Well, Festival Primavera, which was the annual fundraiser for the museum and oftentimes held in the Beverly Wilshire or one of the--

JB: Some upscale hotel.

MK: Exactly. **[Overlapping dialogue; inaudible]** $150 a plate dinners or whatever they were. And that actually--you know, that was all--I worked [on the invitations and the programs] with Edith during those beginning years because she had the Tree of Life image that she used for her very first Festival Primavera invitation. I believe that one was--my guess is [it was] either done by Ed Tuttle or Milt [Zolotow].

JB: Oh.

MK: It was in place--in fact the very first one I could find, I think, was 1977. And that one was--

JB: I think that may have been the first one.

MK: Oh, could it have been? Maybe so.

JB: It certainly wasn't earlier than ' 76. You know, it took a while to develop these ideas. Mark Gallon, who was on--

MK: The development for **[overlapping dialogue; inaudible]**.

JB: --he was really our first development person, [though] on a *pro bono* basis. He's the one who developed the idea of having an annual fundraiser at all. We hadn't really had one before. [The first one was held April 16, 1977; the honoree was Joan Mondale.] And it developed into a kind of basic concept, though people tried to do different things from time to time. I think it was even at one point--or at least there was talk of it being--on the Queen Mary.

MK: I don't recall that.

JB: There were some Great Chefs' dinners.

MK: There were.

JB: In fact, that was one of--

MK: Oh, "first anniversary," I'm looking at the invitation now. "First anniversary Craft and Folk Art, you're invited to attend the first annual folk art ball, Festival Primavera, at the Beverly Wiltshire hotel."

JB: And when was that?

MK: April 16, 1977. And Mort Winston was the chairman of the board at that point and so--

JB: Yeah, he was chairman for quite a few years, I think about eight years altogether. [Winston was the board chairman for eleven years, 1976 – 1987.]

MK: $100 per person, 1977, that's what it was. And—"special guest of honor, Mrs. Walter Mondale"--there we go.

JB: OK, so didn't you design that?

MK: No. The icon, as I will call it, the image, is a tree of life and it has the serpent, and then it has a folk figure representing man and woman. And it is enclosed in a box that has a border around it. It says festival on the top, primavera on the bottom and the lettering is sort of primitively woodcut. And so this image, which measures about four inches square or so, was the image that Edith used on the very first one and we used it up until, let me look at the last one I can see here--which is '81. No. And we used it in the Korean one, so let me just quickly look at that and see what the date on that one was.

JB: You developed a kind of format, both for those and for the catalogs--

MK: Yeah, 1982 was the last one that we did, and that was in commemoration of the centennial celebrating the opening of diplomatic relations between Korea and the United States and the signing of the treaty of amity and commerce.

JB: It was called the Korean American Bicentennial and there were performers from Korea.

MK: Exactly. And delightful, I have to just quickly say that in the exhibition--I don't know if actually it was both the exhibition opening and for what is here: "Las Primaveras of the Craft and Folk Art Museum invites you to attend the sixth annual folk art gala, Festival Primavera" and this one honored Dickinson Ross and Min Soo Park, [Korean Consul General]. In any case, that evening they had numerous performers, four, five, six, whatever it was, and they were dancers and various other things **[1:05:00]** but the one that I remember [most] was the fellow who made the sugar sculptures and they were like wax and they were like little birds that were just exquisite.

JB: I remember that.

MK: It was all hand-modeled on the spot.

JB: Yes, he had some sticks or something--he would put the sugar on and then he would manipulate those sticks and kind of pull them and twist it--

MK: It's like taffy, I think. I mean one could equate it to that. It was like taffy.

JB: It was beautiful.

MK: So that was the last one that used that image. And the invitation itself remained the same all those years as far as the front. The only color on the whole thing--it was blind-embossed--the only color on the whole thing is the [green] apple in the serpent's mouth.

JB: Yes, that was delightful.

MK: And when they had themes, there would be a secondary sheet inside the cover of it that would reflect the theme. One was Balinese and this particular one was Korean and so we would--Edith would--she had some Balinese textiles that I photographed one year and we used that--and so she was actually very active in the whole [Festival] Primavera--that was her baby.

JB: Maybe that's a good segué to talk about Edith a little bit more. Obviously, she was still very involved with the museum when you started.

MK: Oh absolutely. And in the beginning--I have to just share this--in the beginning there was a certain--well let's just say she and I didn't really get along real well. It's because we're both very strong personalities and we both are very--we have our opinions and things. And I was working for her, and followed her direction early on, and then she developed a sort of respect for what I did and for my opinions and we became friends to a degree, and we had a mutual respect for one another and it was at that point where, there would be times when I said, "you know, I really don't

think so," [and] she goes, "well I really do," [and] we'd say, "OK," and that's how it would go. But that--

JB: And she usually won, I think.

MK: Well, as well she should. I mean, you know. It was hers. I mean it was and it wasn't, but it was her vision, and up until the very last, I still believe it was her vision and, so--

JB: She "retired" in 1984.

MK: Same year that I did.

JB: I was going to ask, I think you told me--

MK: No, I did, but I was wrong. It was late in 1984. Patrick, I believe, became director then.

JB: That's right.

MK: And the unfortunate story is that at that point funding was really, really tight.

JB: It was very bad.

MK: I was probably one of the higher paid people there, and so I was let go in December of '84. I was in escrow on my house when that had happened. So that was an interesting time for me, needless to say. But it was my philosophy, when one door opens or closes, another one opens. It's that whole thing: things were meant to be. I'm very much a fatalist.

JB: And you had your own business.

MK: And I had my own business at that point. And so it was good timing in the sense that it was just time for that one door, I guess, to close and for the other one to become fully open. And so 1984, December of 1984, was my last time there. And I continued to do a few things because I actually have pieces from 1988 here.

JB: Yes, I know that there were some projects that you worked on--

MK: I continued to do, yeah.

JB: I know you did. In fact, I think some of it was--I don't know if it was *gratis*--but it was at least just at cost or something.

MK: Yeah, that does ring a bell.

JB: You did a membership brochure **[overlapping dialogue; inaudible]** as I remember.

MK: That is true.

JB: I think you probably--I know one of the things that I learned from you was that if you were doing--maybe a big poster or something like that, if there was extra space on the side you could--

MK: Cram that sheet with whatever we could possibly put on it. Yeah, that was sort of, just something that I developed and I did throughout my career. You use up the sheet because the cost of the run is what's [critical]--and what we call "make ready" is getting the color on **[1:10:00]** the press up to the point where the color is approved--which is something [else] that I always did; that is the most costly part of the printing. It's not the run, it's the preparation of the run. So you pile that sheet up with as much as you possibly can to get the economy of it.

JB: I know that was really appreciated, because the museum did have quite a few periods of time . . . before the final one, when it was really a roller coaster ride.

MK: It really was.

JB: It seemed like, depending on the grants that we got, we were either in hog heaven or in the pits.

MK: Or struggling, yeah. It was definitely . . . the case.

JB: What I found--and let me just ask you if this was true for you too-- that those struggling times were really times of challenge. It's kind of trite to say that, but you know, they hired a lot of young women (and we were both younger at that time) and I think that--whether . . . conscious or not--the hiring of young women to work in this really exciting organization meant that we worked extra hard for everything that we did. And whether they knew that or not I don't know but it was--

MK: Whether they knew it and/or appreciated it I'm not even so sure. I'll call it [overlapping dialogue; inaudible].

JB: --it was very exploitive.

MK: You know, it was. But the flip side of that is that--and I can't speak for everyone, I can only speak for myself here--but I'll allude to the fact that I think most people felt the same way. What we were doing meant so much to us, and it was such a passionate sort of calling, you know, whatever we were doing, you being in the library--

JB: It felt like a calling.

MK: Me being in the design shed and Willow [Young] and Karen [Copeland] and all of us.

JB: Marcie.

MK: And Marcie [Page] and Janet Marcus and all of us--we all came to it with this energy and this passion and we loved what we were doing--and we just really wanted to do it "to the max." (Laughing) Forget that--but you know--we go back to that. We wanted to make the most of it, and you know--did we maybe not get the full benefit? Maybe--but it was what it was, and each one of us had our experience from it and--

JB: And in retrospect I think it's obvious that we did get a lot out of it.

MK: I certainly did.

JB: At the time, there were certainly low moments but--

MK: And honestly, I probably benefited more than most, because it was through that position at CAFAM that allowed me to develop my business on the side, which then became my full-time business after the fact. So--and not everyone was in that position--so I certainly benefited from that.

JB: Let's talk a little bit about some of the other people. Do you want to say anything more about Edith [Wyle]?

MK: Well, no.

JB: (laughter)

MK: I mean yes and no. I mean--I so admired her vision and her passion and she was so--so stubborn. I mean she had an idea in her mind, and boy, she was not going to change it. That you just sort of had to--had to accept that. But she--in so many ways--she was like a child in how she approached things. And I say that in the most positive way. Because she had a certain--well she had ideas about what she wanted to see, but she had a certain openness to it, and a certain vitality and playfulness, which was the total flipside of her stubborn, staunch whatever. So, the two sort of found a balance and you know: her office--I just loved sitting in her office and looking at her--

JB: Wasn't that a wonderful office?

MK: -- [her] wall with all her little treasures that she'd brought back from Japan and this and that. That place was her life. It was her life. And for a period of time it was all our lives to a degree.

JB: It was. [Until Edith retired in 1984 we had our weekly program staff meetings there.]

MK: So [I had] a lot of respect for her--even though it was a relationship for me that was very--it took transition and a growth . . . . [But we] ended up in a very good place. To the point [where] when she passed, Patrick asked me to come back and do--why am I getting emotional about this?

JB: Of course, you are.

MK: Anyway, he asked me to come back and do the invitation to her memorial.

JB: Oh, of course.

MK: Which I did and [was] very happy to do.

JB: That was beautiful, really. **[1:15:00]**

MK: And funnily enough, shortly after that, my daughter did a report on someone important in her life. [But] . . . it wasn't her life, it was mine; she did a report at school, which I still have--

JB: On Edith?

MK: About Edith, yeah. Funny.

JB: Oh, my goodness.

MK: Anyway, so. . . . And then being at her house too. You walk into her house--a lovely place that she and Frank had. And at the time I didn't have a strong appreciation for the design of it. Not that I didn't like it; I did, but I didn't have a strong sense of what that architecture was all about and the quality of it. [I'm] remembering her stairwell didn't have any railings on it. That was a little illegal. . . . Yeah, a little code violation there, but it was so beautiful, too, because you just had these floating steps that came out of the wall. It was just gorgeous.

JB: And Frank had done that, you know.

MK: Oh, had he?

JB: Yes.

MK: And then her Japanese hot tub that--I don't know--hot tub isn't probably the right term for what it was.

JB: No, it is--and she had the tea house there.

MK: Yeah--so lovely a place--and I always felt very special being there. I remember somebody's--don't recall whose--baby shower there. Karen's, had to be Karen.

JB: Could have been. We had so many parties. **[Overlapping dialogue; inaudible]** Really, at least for the staff, that was a major aspect of [the CAFAM culture].

MK: And it was sweet. Be it family for all of us--it was also family for Edith, you know? To a degree, again.

JB: Oh, sure. Although she told me one time that when she and Frank were away from the museum they really hardly ever--she said it in a sort of a--with a sense of wonderment. She said, "You know, we really hardly ever talk about the museum."

MK: Well, you know, it was so intense for such a long period of time that you can almost understand that because they've moved through it.

JB: And they had a lot of other parts of their life. They had the incredible huge ranch up near Yosemite. Let's talk about Frank [Wyle] just a little bit. What were your encounters with him like?

MK: I don't know, it's interesting.

JB: Of course, you may not have had very many.

MK: Actually no, I did, but I did differently than others, because it goes back to my graphic design and it may have been--I'm trying to remember at what point--Frank was always this sort of, gosh--I don't even know how to describe it--this presence. You know, he would be there with his pipe

and sort of being in contemplation and, to me, he wasn't a real approachable person. You always felt . . . this sense of power that he had that sort of separated him from me . . . [overlapping dialogue; inaudible] --or maybe--I can again only speak for myself--but maybe [also] the rest of us. But it wasn't an unkind thing; it was just being removed from it all.

And of course, he dealt with the museum on a completely different level than all of us, but our paths crossed when I was working for the Associates--various Associates functions. And some of those things for the Associates--I remember one year . . . when [Felipe] Archuleta--where did Archuleta come in? In any case, Archuleta, the woodcarver in New Mexico--oh, I know why. OK--there was an event for the [Associates]--and it must have been a dinner--an event for the Associates, which was a group formed to give those people interested in folk art--and at a higher level of ability [to pay] --to [be able to] explore that. . . . Tours were done and they weren't cheap.

JB: They were partly fundraisers for the museum.

MK: Oh, OK, I don't recall that.

JB: At least in part.

MK: But in any case, there was this one that I did the invitation for, and the invitation was . . . a little crate that was only about four by six inches and four inches high and was filled with straw and [inside it was] a miniature wood-carved watermelon that was hand-carved by Archuleta in New Mexico.

JB: I wish I had one of those.

MK: I have one. I still have it.

JB: You should have.

MK: I still have it, yes.

JB: So how was Frank involved with that? **[1:20:00]**

MK: I just remember he would come and go during the course of the time that I was working [on it], and Bette Chase--and I'm trying to remember who else I had contact with during the Associates [events]. And it may be that I consulted with him on the invitations, or--I just don't remember, unfortunately, but that was the only other time with regard to the museum that I really had much contact with him.

JB: He may have been involved with the funding of that.

MK: That could be. That could be. But my--

JB: Although he did go on those Associates trips too.

MK: Yeah. My primary contact with Frank, however, was when he [was] founder and CEO of Wyle Labs. One year, he decided that he wanted to create a little catalog of the art collection at Wyle Labs to be given as a giveaway either during the holidays or at a fundraiser--I don't recall. And the unfortunate thing [was]--he had a beautiful collection there. The unfortunate thing was--he came to me way too late. I told him that it would take X amount of time to do it and X amount of money and we got started on the [catalog] concept, and then he just pulled it, because he knew he couldn't get it done in the timeframe that he wanted for the event he wanted it for. So that, unfortunately didn't go through. And it was sad because the art collection there was really quite nice. [Some photographs of the Wyle Laboratories art collection are now with the CAFAM Records, 1965-1997, at UCLA Library Special Collections; see Box 482, folder 19 and Box 490, folders 1-10.]

JB: Yes, he ended up donating that collection to the museum, although I don't think any of it was ever actually stored there. It pretty much remained there [at Wyle Laboratories until it was in the auction at Butterfield's in 1998].

MK: And we had some rapport--for whatever reason--after that. I still to this day get his Christmas card that he usually does--

JB: Filled with grandchildren and great grandchildren.

MK: But my most treasured one, that I remember, is one that he took--it was a photo he took on the ranch. [It] was in the winter and it was just a solitary tree in this field of white, and it was just an incredible photo. Those were the days when he was using images from the ranch. Now he uses images of his family. But, anyway--so my dealings with Frank during the later years were always on a very congenial, sort of par level--to a degree. But I really didn't know him in any real way other than that.

JB: So, Max, you have quite a few publications that you brought with you, and I know you have some special memories of some of them. Would you like to--are there any in particular you'd like to talk about?

MK: Yeah, there are a few. Just because more things happened with them, not only from a design standpoint, but even from--I suppose--a cultural one. Let me just quickly . . . take a look at our chronological list of exhibitions here, which I--

JB: [laughing] That would keep us here all day.

MK: --thoroughly enjoy, I have to say. We were talking about the Associates. The thing I liked about designing for the Associates was that it gave me the opportunity to think outside the box just a little bit. And there are a couple of [memorable] things that were done. I mentioned the watermelon that we had carved by Felipe Archuleta. That was one. Another one . . . was one we had commissioned Frank Romero to do--a little drawing of one of his cars and we reproduced

this. I'm trying to--oh you know what--this is, yeah, for an Associates evening of festivities in honor of the artists from the exhibition Murals of Aztlan: [Street Painters of East Los; opened April 28, 1981].

JB: That was a fantastic exhibition.

MK: It was, and I probably would like to talk a little further about that when we get down to it, but this particular thing was an Associates event relative to that exhibition. And so, what it was, it was [one of the cars] that Frank [Romero] was so famous for doing. He did a little black line drawing, which we then printed and made into an oversize envelope. Eight by nine was the standard size that we used for many of the catalogs and for the Primavera invitations. It sort of just became the museum size. We were known for that actually. So this little thing is an envelope that is that size, has one side that is cut open so that you can pull the invitation out of it. So on the cover is this little car that Frank actually **[1:25:00]** hand-colored and there is a window where the windshield goes that we put cellophane in and so you can see through to the invitation itself, and that part of the windshield has two skulls driving the car. So, in any case, that was a lot of fun because it was, again, thinking outside the box. It wasn't just a sort of straight kind of thing. It allowed for creativity.

JB: [Sound of garbage truck outside.] I'm going to interrupt us for the garbage truck. [Recording paused.] Just a moment--here we go. OK.

MK: So--in addition to the invitation that we did for the Associates program relative to Murals of Aztlan and Frank Romero-- we also did one that was a lot of fun--for me in any case--and this one was not particularly relevant to any exhibition, but it was in honor of Mr. and Mrs. Henry Fonda and Mr. and Mrs. William Wyler. And the Wylers were connected to the museum.

JB: Mrs. [Talli] Wyler, I think, was on the board for several years.

MK: I actually remember going up to their property off of Sunset--I don’t remember why--but in any case, so this invitation was for a dinner that was being held in honor of the Fondas and the Wylers and the invitation actually took the form of a little book that we handmade for--however many people--20, 30 people that it was made for--and it's lined with marbleized handmade papers on the inside. Each one was different, and the book itself was covered with all handmade papers again. It was letter-pressed as opposed to offset-printed, which is just a different process, but one--you know, much more classic and--

JB: And it shows. I mean anyone that really knows [about printing] --

MK: Yeah. And the invitation itself was printed on rag paper, handmade rag paper, that had the deckle edge. So, this was a very classic piece, but again, it took the form of something very special and different than what was normally done. The only other invitation that I actually have here that I suppose is of note in some way is for a dinner that was held by the board of trustees

for Mrs. [Anwar] Sadat when we had an--I don't know if it was an exhibition--Egypt Today-- or was that--

JB: That was more--it wasn't an exhibition. There was later an exhibition of Egyptian things, but not at the time of her visit. There was something called "Egypt Today" that was one of a series of [citywide] events that were coordinated by the Craft and Folk Art Museum but the concept originated in Washington DC.

MK: "An American Symposium," and then it talks about the various "Smithsonian, National Endowment of the Arts," etc., etc. and then it gets down, "full cooperation of the government of Egypt, regionally coordinated by the Craft and Folk Art Museum of Los Angeles." So--in any case—[for] this symposium, there was a dinner held by the board of trustees and I did the invitation for that. And again, that one was a little bit special in that we had an image that was blind embossed into paper. It was all--

JB: Very elegant.

MK: Again--you know--elegant and handmade paper and so forth and so on. So there were cases--aside from the catalogs—(which were mass produced) to do these other things that were much more [about] craft with regard to design and the production of things . . . . So--going through some of the catalogs--we talked about Artesanos Mexicanos. Probably the next one in line, which was also 1978, was Close Packing and Cracking: [An Exhibition of Works by Bradley R. Miller; opened October 23, 1978]. I worked with Bradley Miller, the artist. And I loved his things because on the cover of the catalog it looks like it's just a bunch of rocks put there that have all been washed up on a beach somewhere, and just beautiful colors and shapes, etc. but they all look like rocks. In fact, they are pieces that he has actually tumbled in--well, it's a--

JB: Tumbler.

MK: --tumbler that is used for jewelry and other kinds of stones.

JB: But they're so diverse.

MK: They are totally diverse, and textures.

JB: Incredibly natural.

MK: And colors--just incredible--and shapes. Because they're not all round. I mean they're tumbled and so the edges are taken off **[1:30:00]** --

JB: But he obviously manipulated the tumbler so that they could all be different. Do you remember who the photographer was--because those are quite lovely?

MK: I don't know. And you know, for whatever [she reads]: "Photography, Bradley Miller." There we go. He did it then. Sometimes we didn't credit in the catalogs who did the design and the

photography and sometimes we did; it just depended. But the thing I enjoy about this is that one of the pieces that he did--he took several pieces of clay, white porcelain clay, and he put them together and wrapped them with a single string around them and then he tumbled them and they came out like a ball, and so you have like all these layers of clay that are put together in a ball shape and just incredible, beautiful little forms. And he gave me one of those after we did the catalog, and I have it to this day, and it was something--I was actually shocked--Marcie Page, who I have remained friends with, but don't see all that often anymore, told me--I don't know, a few years back, when she lived in Santa Monica, where I also live--that that little piece was worth like $1,000 or something, you know? And I was--oh my gosh--I didn't know. But anyway, it's a cherished piece, doesn't matter how much it's worth or whatever. And I see Bradley [once in a while] and Shan Emanuelli, who I also have remained friends with; we went to Art Walk this last year, and Bradley was there. He even had a little studio exhibition and [was] doing things completely differently--doesn't have anything to do with clay any more--it's all photography on glass, and things of that nature and images that come about there. But, anyway--so I enjoyed working on that particular exhibition.

Traditional Toys of Japan; [opened April 30, 1979] was all about Edith, and I worked very closely with her. We produced a catalog, postcards, etc., and it was all just trying to get in her head, so to speak, and produce her vision. So that was actually-- you know--it was a pleasure to do that, but I worked very closely with her on that. *Textile Traditions of Afghanistan*: [opened July 10, 1979] --I'm wondering if that's where we brought the yurt in.

JB: Yes, it is.

MK: Is it? The yurt. Oh gosh, that was such a--

JB: I've often thought about that show, since in recent years this country has been [at war there].

MK: [That was] my first exposure to Middle Eastern . . . tribal cultures. And yeah, pretty incredible that we had it back then, and saw what it was all about, and now we're looking [at it] on CNN and--

JB: Yes.

MK: *New Mexico: Space and Images* [opened November 26, 1979] was the next . . . exhibition. I worked with Shan Emanuelli on that. And her vision--she actually curated that particular one. It says curated by Arthur Adair and Dextra Frankel, but Shan was very [involved].

JB: Yeah, she . . . organized the part that came [to CAFAM]; it was a multi-part show [that came from the Albuquerque Museum] originally and she organized the part that came to CAFAM.

MK: So I worked with her, and she wanted to make a poster as opposed to--we didn't really do a catalog . . . . She did a poster--or we did a poster--and the catalog listings were . . . on the back,

and it was fun because it wasn't the traditional shape. It was very long and thin so it was like ten inches high and probably the width of a press sheet.

JB: Yes, I have a [framed] copy in my office here.

MK: But she was very instrumental in working with me on interpreting just her vision of what the desert in New Mexico looked like in a certain light and color, and she was very particular about achieving a certain shade of green . . . . She had this in her head and she was very clear about exactly what . . . she wanted. And so we worked really well on that and came out with a piece that I--to this day--really enjoy.

JB: I do too.

MK: Actually, I like it a lot.

JB: Now that I'm even more familiar with New Mexico, I can tell you it really does--

MK: It does resonate, doesn't it? It's totally what that is.

JB: It's the landscape.

MK: It totally is. *Four Leaders in Glass*; [opened January 29, 1980]. That was my first exposure to Dale Chihuly who--

JB: Yes, just imagine.

MK: Yeah, boy.

JB: He was fairly well-established then.

MK: 1980.

JB: But not nearly like he is today.

MK: Not like he is now. Last summer--summer before--I visited his studio in Washington and also visited Dick Weiss, who . . . was also [in] that exhibition. It was Dale Chihuly, Richard Marquis, Dick Weiss, and Therman Statom. And so Chihuly--of course--you see all over the place in Tacoma. **[1:35:00]**

JB: But all of those artists have achieved a real stature now.

MK: To different degrees, but yes.

JB: Dick Weiss maybe not quite as much, but still, Shan really helped to discover them.

MK: Yeah, no, she did. And Therman Statom I love--at Art Walk I often see his pieces to this day.

JB: So that was a terrific catalog also.

MK: Thank you. So, the next one probably to talk about is *Traditional Textiles of Tunisia;* [exhibition opened April 8, 1980] and that one was brought to us by Trudy Reswick, who actually has lived [in Tunisia]. Maybe at the time she lived there, but [now] she lives in Washington DC.

JB: Yes, I remember.

MK: And the reason that's important for me is it was the first . . . monograph produced by CAFAM and they . . . had great aspirations about how they were going to produce this series of--

JB: I think it was maybe the first and the last.

MK: It was the first and the last actually, published in 1981.

JB: Of that extent.

MK: It was, but that was again a baby of Edith's. She really wanted--she had this vision about how she would like to focus very deeply on one particular subject, and that particular book--the illustrations were all hand-painted and then photographed for the book. Although I have it and probably can look, I don't recall there being much photography in it. I think for the most part--

JB: A lot of it was charts, diagrams of the weavings.

MK: Of weavings and styles and things of that nature. Why this is additionally important [to me], however, is that I had the opportunity, years later, to travel with Trudy to Tunisia.

JB: Oh, you did? How wonderful.

MK: So it was one of my times when I was working like an absolute dog in--probably it was [the] late 80s, early 90s--don't recall exactly when. And I remember flying to her house in DC. She lives in Falls Church--somewhere in that area--and walking into the room I was to sleep in, and every surface was covered with a textile, every surface: the walls--every wall--every surface. And I collapsed in that room, and stayed in that room asleep for about a day and a half, because I had been working so intensely and it was just--I was so exhausted. But I got up from that, and that was just before we left, and her husband, Jim, and I and Trudy, we flew to Yugoslavia—[what was] then Yugoslavia--and got off the plane and took a bus to this place [where] he was speaking at a seminar. He was a developer of robotics for health.

JB: I didn't know that.

MK: Yeah, he was one of the premier inventors of robotics for health issues, and he was giving a talk in--I'm trying to remember the town--don't remember the town. In any case, on that bus from the airport to this little town, [we were] looking outside--seeing all of the militia with their machine guns. It was the first time I'd actually been--well I can't say the first time--I remember being on a beach in Mexico and seeing them walk up and down the beach with machine guns--but really [it

was] the first time that--you really . . . understood that you were in a place that wasn't exactly stable. And obviously, it wasn't all that many years [after that] that the whole thing blew up there.

But from Yugoslavia, we traveled to Tunisia--just Trudy and I--Jim came back. And we took a car and we began in Tunis, the capital city, and . . . went down into the south, basically just touring and hunting for textiles. And had an absolutely marvelous experience coupled [with] (laughter), my first introduction to an Islamic country, and understanding that I had to not only behave, but dress in particular ways which--

JB: How did you have to dress? I mean did you always have to have a head covering, for example?

MK: I did not at that point. I did that in Ethiopia though, I have to tell you.

JB: Tunisia is a little more liberal, I guess, slightly.

MK: You know--at that time, again you know, what? probably late 80s, early 90s--most of the women . . . in Tunis did not necessarily dress in the *hajib* or whatever the particular term for that particular [type] of cover is in that . . . country, because I know that there are many terms--

JB: They're different, yes.

MK: For . . . variations of it. But it was--we were there during Ramadan too, oh my gosh. Which was really interesting, because it was the breaking of fast. Each night, you know, you fasted all day and each night everybody went out and ate. And [in] a country [where] you don't drink alcohol--Trudy and I would be sitting there **[1:40:00]** downing a bottle of wine in one dinner. I mean it was really funny.

JB: And that was OK?

MK: And that was OK. And we were women, too, which--you know--it was interesting. I look back on the times-- But in any case, we rented a car, and we went down into the south and we went into this little town and were stopped by a policeman, official, whatever, and I did not speak Arabic nor French; Trudy spoke French and a little bit of Arabic. She was raised in the Peace Corps, so to speak. And she's German. She's German, she spent many years in the Peace Corps and so she had the language behind her.

JB: Was that how she got to Tunisia originally?

MK: I don't recall. I don't know why Tunisia. I think, actually, it was [the Peace Corps]. She was working--because water, you know, water is a major issue in under-developed countries--the contamination of it, the lack of fresh water, and the diseases that come from that. And she was working, in particular, with that, and I believe she was working in Tunisia, which is what developed her interest in it--and then textiles became her thing, and she collected [them] and traveled and so forth and documented and, obviously, wrote the monograph.

So, this policeman sort of waylaid us, and she was--afterwards she told me that he was about ready to take us away and do whatever he wanted with us, and she was able to . . . talk him out of it and, of course, [with] me clueless, I didn't have a clue there. But in this little city, I remember seeing [that] the women were all walking with the kids, and they were all in total black, [with the] head cover [and] the mask for the face. . . . and we would walk in the markets, and I don't recall ever being—feeling--uncomfortable. Not there--didn't ever feel uncomfortable. We got in a sandstorm out in the middle of the desert and--

JB: My--the full experience.

MK: The full experience, I'm telling you. A sandstorm out in the middle of the desert, and sand was coming everywhere! I was driving, could not see the road for love nor money, and sand was sifting in the windows. The windows are all up in the car, [but] the sand sifts in the windows, and Trudy and I had handkerchiefs that we wet and covered our faces with, so that we could still breathe. So those were very interesting times. And [we] saw lots of olive trees, and we saw all the tents that--you know--the Bedouin tents and all of that.

JB: Goat hair I think **[overlapping dialogue; inaudible]**.

MK: Yeah, incredible time. And so that all [came] from my doing this one *Traditional Textiles of Tunisia* book. The book that [came] directly after that was a catalog--*Malibu Tile* [the exhibition opened June 24, 1980.]—I did with . . . David Greenberg, [who] was the curator of that [exhibition]. In later years, I [designed] a full-on book of Malibu Tile--

JB: For the Malibu or Adamson House.

MK: "The Adamson House and Malibu [Lagoon] Museum," and we worked with the families that were closely tied with the tile.

JB: But they're still selling this [the CAFAM] catalog, I believe, or at least they were three years ago.

MK: They don't have it [anymore], and [so] I produced a book called . . . [*Ceramic Art of the Malibu Potteries, 1926-1932*, by Ronald L. Ringe. Malibu Lagoon Museum, 1988; U. of Washington Press, 1994.] and that book is out of print and long gone. I have a few copies myself, and they have whatever they have. . . . . The University of Washington Press . . . [published it in 1994]. I . . . oversaw the printing overseas. I can't remember if that was in Korea. That was in Japan, I believe. So, in any case, those two exhibitions both led to work that later on that gave me some marvelous experiences in . . . Japan. I was there for two weeks and I can't tell you what an experience that was like. Stayed in Shinjuku . . . [and] I remember [that] one of the very first exhibitions we had [at CAFAM] was on Shinjuku. [Shinjuku: The Phenomenal City; opened September 21, 1982.]

JB: All these connections.

MK: Yeah. So, you know, that's--my life--is just connections. It's so amazing. So much of what I have done has . . . been that. And then the Mask as Metaphor [curated by Shan Emanuelli] and . . . the Masks in Motion done by Willow [Young]; one exhibition was done by Willow and the other one was done by Shan, and [I was] working on those with both of them very intimately. . . .

MK: Yeah, Masks in Motion, Form and Function [opened September 24, 1980]. Mask as Metaphor in 1980 [opened October 16, 1980 in Gallery 3]. . . . That was the one [curated by] Shan for **[1:45:00] . . .** the Santa Monica Place Museum Gallery . . . . Masks in Motion: Form and Function was the title of the one curated by Willow and . . . the image for that [invitation] was the Zuni mud mask, I believe. And I'm trying to--as I recall--those were all ethnic masks . . . The [contemporary] one was called Mask as Metaphor: A Contemporary Artists' Invitational . . . . That was special because we did an invitation--we didn't do a catalog for that one--but the invitation [was] back in that eight by nine size, again blind-embossed-- it was the image of Claes Oldenburg's mouse mask.

JB: Mickey Mouse.

MK: Mickey Mouse. That was the image used for that and so that was a lot of fun.

JB: That was a terrific [show]; it was a big show. It completely filled that space.

MK: And that gallery space lasted for a few years. Santa Monica Place was designed [by Frank Gehry] . . . .

JB: It was only one year. It was really--and I'm glad you brought it up, because I think you did work mostly with Shan and maybe with Susan Skinner on that.

MK: Perhaps. Patrick Ela was very instrumental in making that happen, making that gallery happen. And he actually worked with an ad agency to produce the initial image which was a blue-black poster that had a three carved out of sand on it.

JB: I thought you and Shan put that together.

MK: No, that was done, and if I only could remember--I have the poster here and if I--I think I have it and if I got it out--

JB: I remember that poster.

MK: No, it was an ad agency that Patrick was close to. Patrick was also--he always enjoyed that aspect of things. He always enjoyed graphic design and would search out relationships with various designers around town. He liked doing that.

JB: So who did that, who created that image?

MK: That image, that poster was created by the ad agency. It was a man/woman combination and I don't recall if they were actually in a relationship or not, or if they were just working partners. I

don’t remember. . [The poster for Gallery 3 was designed by the firm of Fotouhi Alonso.] . . . . But I participated in the sense that we shot it down on the beach in Santa Monica.

JB: That's what I remember being told. You and Shan had put together the sand sculpture.

MK: We carved the big "3" in the sand, and then it was lit by [Roger Marschutz] . . . . He shot the catalog for Made in L.A., which I'll talk about in a second . . . . [He] shot that image down on the beach. And so that image became the--I guess you could almost call it [the logo] . . . for that gallery. But that poster was mailed out to all the [CAFAM] membership to announce the existence of that gallery, [which] . . . had been designed by Frank Gehry and had just opened. It was like this sort of new thing. It was very well-regarded.

JB: It's being torn down as we speak.

MK: Yes, it's almost gone. So, in any case, that was fun and that exhibition [Mask as Metaphor] was done out there.

JB: Those shows--I wasn't really that aware of this at the time--but every one of the shows at that gallery was a contemporary craft show.

MK: Yes, it was. It was considered a contemporary gallery. That is the other thing. Directly after that--1981 it says--Made in LA: Contemporary Crafts '81 [opened April 12, 1981] that was curated and designed by Bernard Kester. I worked closely with Bernard, who at that point also was a curator, I believe, at LACMA and he did a lot of--

JB: He was the designer there.

MK: Exhibition designer, excuse me, at LACMA.

JB: And he’s still doing it.

MK: Oh, are you serious?

JB: Yeah, I am serious. It's amazing that he is.

MK: Yeah, I remember walking over and going through the galleries [with him]; he was talking to me about paint colors. It was really fun. So in any case, he curated the [Made in L.A.] exhibition **[1:50:00],** but I hired Roger Marschutz as the photographer to work on that catalog, and we photographed in his studio all of the pieces [except] the cover image, [which] was one that we combined [with] one of the pieces in the exhibition, and it was--Shan has one of these things--I can't remember the artist.

JB: Yeah, he was featured in the--

MK: John Garrett.

JB: Oh, yes.

MK: John Garrett, who did . . . weavings--constructions of plastic strips, colorful plastic strips. [Overlapping dialogue; inaudible]

JB: CAFAM had a piece [of his] in their permanent collection for a while.

MK: They did, yeah. So . . . Roger and I, we decided to--because it was "Made in L.A."--we decided to put some iconic image of L.A. on the cover, and we chose the City Hall downtown. So we went down and we looked at the City Hall and tried to figure out when to shoot it, decided to shoot it at night, and at that point we were shooting film because digital wasn't really happening [yet] and we were using all kinds of color, experimenting with colored filters, and that's how we came up with that image, and then it was put together with the image of John Garrett's piece.

JB: That's a great--collage isn't the right word but--montage.

MK: Montage, whatever. That catalog really meant a lot to me. I really enjoyed a lot of the pieces in it. Again, it was pretty, to me--I don't know how much exposure I had or didn't have--but I really liked what I saw in that catalog. [It had] a lot of contemporary craft that was very visually pleasing. I really enjoyed it.

JB: A wide range, very diverse in style.

MK: Yeah, and [diverse in] material. Boy, I remember--from John Garrett's plastic textile piece to some of the ceramics . . . were just incredible.

JB: And then the very--really traditional--wood furniture of Sam Maloof.

MK: Oh, and jewelry--oh my gosh, jewelry--as I'm looking through. Really just--basketry, paper art--

JB: So, you did design the catalog.

MK: Oh, I did design the catalog, absolutely . . . . One little thing that happened while Roger and I were shooting this City Hall thing--we went and shot the City Hall and then afterwards we said--OK, let's just go get something to eat--we're downtown. So, we walk into the Biltmore Hotel and decide to go to the restaurant there, because it was right there. Of course, we'd been shooting all day, so we weren't exactly dressed for the occasion. So, as we walk [in], they offer Roger a jacket--

JB: I'm not surprised. At that time--

MK: At that time, exactly, you just weren't able to walk in--

JB: That's a great story.

MK: --you know, as you were.

JB: That's typical of--

MK: So, the *maître d'* offered him a jacket so that we could enter, and I'm thinking this is kind of sexist, isn't this funny, because he has to wear a jacket but--god knows--what I was wearing. I don't remember. They didn't do anything for me, didn't make me conform in some way. But anyway, that was just a little aside.

Murals of Aztlan was actually the next exhibition--1981-82. [Those years were] really filled with a lot of exhibitions that . . . meant something to me. Murals of Aztlan--where the artists, all of whom are very well-known Latino artists now--Latino is not the right word because--

JB: They were Chicano.

MK: Chicano artists, thank you. When they made their big grids in the museum space, and started to paint them--and that whole process of being on scaffolding and the whole exhibition was not the finished piece but the process--and then at the end we took incredible photographs of these--

JB: Tom Vinetz, I believe was the [photographer].

MK: Thank you. It finally came. Tom Vinetz.

JB: I can tell you that he documented the whole process, starting with the grids, and we have thousands--literally thousands--of slides in the archive of that show [at UCLA Special Collections].

MK: It's pretty incredible.

JB: I'm so glad that he did that.

MK: And then--and I don't recall why I did this--but I went around, I don't know, maybe he and I were together--I think he and I were together--we went around and photographed the [other] murals of these artists, and I don't know how the [photos] were used, but [we photographed the murals] in place. We went to East L.A., where the Streetscapers painted, and we photographed all the various buildings around Los Angeles [where there were murals] . . . [done by the artists] who were working in this exhibition. [The photographs became part of the exhibition poster, which was designed by Frank Romero.]

JB: I wonder where those--well, Tom probably has those pictures. [Or possibly Frank Romero, the curator; besides designing the exhibition poster, he created a slide show that accompanied the exhibition that included some of the other L.A. murals the artists had done.]

MK: Yeah, perhaps. I don't remember why we even did that. I just remember doing it. Directly after that was Shuji Asada; [opened April 29, 1981]. **[1:55:00]**

JB: Yes, that was at Gallery Three.

MK: That was at Gallery Three. We produced a poster that was again a long--ten inches wide--pardon me--12 inches high--and 30 inches or 36 inches wide. And it was a triptych; it was of a triptych of his, and he came over from Japan for the installation of this piece.

JB: I don't think he spoke English--or not very much.

MK: He did not speak much English, I can vouch for that. And we had--Shan had him for dinner, and I think Marcie and myself were invited, and it was very interesting, that dinner, because he absolutely drank himself under the table.

JB: Oh my God.

MK: That was really funny.

JB: Somebody else was driving [overlapping dialogue; inaudible]?

MK: I think he actually stayed [overnight]. I think he was staying with Shan, to be honest. But in any case, it was fun because . . . Shan had traveled to Japan. I mean I can't remember on either side of that, [but] in any case she had spent some time in Japan--I can't recall if it was [overlapping dialogue; inaudible].

JB: I know she traveled there in connection with the puzzle show but that was later.

MK: Yeah, so maybe the timing wasn't right. But in any case, I believe he either stayed in a local hotel . . . or he stayed with her, but it was just-- it was a fun dinner.

JB: Yeah, I bet.

MK: The next one that meant anything really to me was [The Art of the] Dark Crystal; [opened October 19, 1982], just because of Jim Henson, and who he was, and just what that was all about. It was just an incredible sort of exposure to the art of puppet-making and just who he was. I mean he was a pretty spectacular guy. [Then] Black Folk Art in America [1930-1980; opened December 7, 1982] and--

JB: What a wonderful show that was.

MK: [Then] Handmade in Nepal; [opened February 22, 1983] --working on that piece, and then also [*Four Villages]: Architecture in Nepal*; [exhibition opened on the same date, February 22, 1983] -- the catalog that I did. And you know--and it goes on from there. There was a Greek one [*The Greek Ethos: Folk Art of the Hellenic World*; opened February 20, 1979] that I worked very closely with the curator on--all the Greek icons and the silver--

JB: Basil Jenkins.

MK: Yes--and he lived over in Park La Brea, [an apartment complex near the museum] and we'd talk about going both to Greece and Russia and getting the icons. And how special they were. He was so--I'm trying to remember if he was affiliated with LACMA as well.

JB: He was affiliated with the Fowler, the original Fowler, not the Fowler as it exists [now] at UCLA but--

MK: He was a wonderful guy. He was totally immersed in all of this, [both] academically and passionately about these icons. And I was just in Greece this last summer, and I can't tell you what it brought back, as I walked in and out of these churches seeing all these icons. It was really incredible.

JB: You were lucky to be able to go there.

MK: So that's about it, with regard to my recollection of fun little things having to do with the catalogs and the--

JB: It's so fun to hear all these little stories, these personal stories--but I'm just wondering if there's anyone else . . . you could kind of give a thumbnail capsule of--some of these people that I know you worked with. One of the things I want to say is I know that you were very involved with almost everyone at the museum at any given time.

MK: Out of necessity I was.

JB: Yeah, out of necessity. You had to keep us on track, so that you could--because you also did the newsletter. We haven't mentioned that.

MK: Yeah, there were many things.

JB: But whatever it was, there was a deadline, there was a schedule.

MK: Yes, there was, and I'm sure I was [overlapping dialogue; inaudible] --

JB: --the only one that was really aware of the schedule.

MK: Yeah. Any number of events. I mean--Janet Marcus--I dealt a lot with [her] because of the--well, that probably was because of the *Calendar*--because all of her events having to do with children's education went into the *Calendar.*

JB: The newsletter was called the *Calendar*.

MK: Yeah, the newsletter . . . was called the *Calendar*, exactly. And then I dealt very closely with Willow on the Festival of Masks—I did the various posters for that throughout the years. And I still see the people who produced those--the Festival of Masks--who now produce the Santa Monica Festival to this day, twenty years later--or whatever it is.

JB: Is that Aaron Paley?

MK: It is Aaron Paley and CARS [Community Arts Resources]. **[2:00:00]** And then Shan, you know. I don't see Willow. I haven't seen Willow for many years.

Shan and I remain very good friends and we travel during the summer to the Vineyard. And Shan during those years, you know, I worked with her on the exhibitions, oftentimes with [the exhibition] design, as well as all the labeling. And Marcie Page, because she and Karen

Copeland were both registrars--working in that capacity, I was dealing with them on labels. [When Karen became the Museum Educator in 1979, she wrote the label copy.] Certainly, with you and not only because of our close proximity, but the catalogs and the various other things and I'm not even sure, editing? Did--

JB: I got involved in the editing somewhat, although Marcie did more of that.

MK: Most of that--that is correct.

JB: Shan, you know, was the first Festival of Masks coordinator [in 1977], I mean after Edith [and Patrick] sort of handed it over.

MK: It's kind of funny because I don't ever associate her with that.

JB: I don't either. I have to remind myself of that, but she was the first in--well, '76 was when they [first] had just the parade--and then in '77 was the first full-fledged festival, which Shan coordinated.

MK: Shan and I were hired very close to one another, within months . . . .

JB: And then Willow came along [as Shan's assistant for the 1978 Festival and then in 1979 she became the Festival of Masks Coordinator] and pretty much did it from there until she retired. Do you remember--Karen was very involved with--after she stopped being the Registrar, she became the Education Curator [and she wrote the exhibition label copy].

MK: She did, actually, before Janet was hired.

JB: And I remember her [education work] in particular on the Murals of Aztlan; we had a lot of classes that came over and saw that.

MK: Both Karen and Marcie, to their credit, were meticulous with regard to not only the care of the objects, but to how [the objects] were labeled in the exhibitions. And very organized, at least to my recall.

JB: They were.

MK: Extremely organized in how things came in and how things went out. I remember Marcie, or Karen both--talking about--is it L.A. Packing and Crating? [Probably Cooke's Crating.] Oh my God, the things came and went.

JB: Yes, there were some--a few little disasters here and there.

MK: Those I actually don't remember but in any case--and then Karen, of course, when she had her baby--

JB: Amanda.

MK: Yeah, Amanda.

JB: Amanda Lynn.

MK: Exactly, and how Amanda came to work.

JB: [The museum] was very--you know--progressive in that regard.

MK: Yeah, it was--and she was the only one of us actually that went down that road. And then Shan, of course, got married somewhere in there, 1980ish somewhere.

JB: Yeah, we went to a few of the weddings, I think. And just like I was saying before, there were so many parties or there were just so many occasions for celebration in between all of the hard work--

MK: Well, there were. I mean together with--even the openings, the openings were always . . . these very festive things, because we always brought in all these entertainers . . . or whatever it was associated with those, we had all those parties. Then of course we had all the special events like Primavera and--like I said--the dinner for Mrs. Sadat, etc., etc. So, there was always a lot of activity and gaiety and reasons to have a good time, in addition to all the hard work, so it kind of made it pay off.

JB: And just to finish up about your working with everyone, certainly besides Patrick and Edith, we all worked with whoever were their assistants, their secretaries--Brenda and, well, Merat, of course--but Brenda was there for a long time. [Brenda worked at CAFAM from 1981 – 1985; she worked first as Edith Wyle's assistant and then, after Edith's retirement, she worked for Patrick Ela.]

MK: She was. Yeah, she worked with Edith following Merat--and Brenda also is a very meticulous person and very precise, to the point of "Martha Stewart" perfection--she is.

JB: But very creative too.

MK: Absolutely--very creative. And she actually comes from a film family. I think her father produced or directed, I can't remember what it was, but in any case, she comes from a film family. She ended up--when she left CAFAM, she went to work for NBC and is . . . to this day--Director of Photography [and Photo Producer] there.

JB: Oh, I didn't know that.

MK: Yes, and is about to retire, given another year and a half. I traveled to Australia with her recently.

JB: That must have been fun.

MK: So, as you can see, **[2:05:00]** I talk about family--for me those core five or six people, whatever it was--are people that still remain in my life one way or another, and a couple of them very closely. So it was a great time for me, and great associations, and I was very grateful for having the ability to really work with all aspects of things, and I'm sure I was a little bit of a--you know--I had to get things done, and I had deadlines, so I'm sure that that affected people but--

JB: Thank goodness for that! I sometimes think we wouldn't have gotten anything done if it wasn't for that. Just briefly--the restaurant. Did you know Ian Barrington?

MK: I did know Ian. Not really, really closely. He and John Browse, of course, were very close and I believe John took care of Ian during the time that he was struggling with AIDS and passing.

JB: The restaurant was such an integral part of the concept when we were working there and then, of course, it had to close when we moved to the May Company [in 1989]. That, of course, was after you had left.

MK: Yeah. It was. And Ian, I mean you know, he really contributed on many levels . . . . As I think you commented on, he was devising all these dishes that were complementary to the exhibitions that were going on and so he was very much a part of the whole--

JB: He was very serious about food.

MK: Yeah, absolutely.

JB: He subscribed to the *Journal of Gastronomy* and when the museum was going to close and move to the May Company--and of course that meant that the restaurant had to close also--he gave the library those journals.

MK: I didn't know that. That's interesting.

JB: When I interviewed John Browse, he told me that Ian was required--I guess, by whatever board committee it was--to come up with different menu items, which they would come then and taste and judge. And John said that those were just excruciating times for Ian, because he tried so hard and it seemed--this was John speaking--it seemed like they always found fault no matter how good.

MK: You know, dealing with a committee, what do you expect? All kinds of different people come from all different perspectives and experiences, etc. and in a way, I see that it's kind of sad that Ian would have been subjected to that because, honestly, he was putting his heart and soul and all his knowledge into what he was developing, and then he was coming and having to be judged and critiqued by people who perhaps had not an ounce of that knowledge. So, I'm sure that that was not easy for him. And I kind of wonder--why that was necessary--why the trust couldn't just be there that his contribution was what it was.

JB: You put it very well. I do want to wrap this up. We've heard so much from you. No, it's been great.

MK: We each have our own perspective, because we each just did our own little thing and so it's--

JB: That's what really has made this oral history project so wonderful.

MK: I'm sure it is.

JB: I'm wondering--can we just fit in a couple of minutes to find out--were there any board members, we're talking about the board, that you--no, I guess Trudy was not a board member. But you said that you worked with some of the Associates, many of whom were board members. How about Gere Kavanaugh, who was a designer [and was a board member]?

MK: Gere Kavanaugh I did [work with]. She was an interior designer herself and she was well-respected and very determined to have her vision be exactly what her vision was. As I look down the list I see names, I'm going to just say--forgive me--I see names that I recognize, and I honestly can't put them with the experiences.

JB: [You may not have] had that much to do—luckily--with any of them.

MK: Ruth Bowman, Mona Coleman--I have a feeling that [I knew] both of them, because they were **[2:10:00]** also Associates, I'm thinking that they were. Tomi Haas? I believe also was an Associate and I do remember her. [Tomi later began using her family name of Kuwayama.] Rita Lawrence of course. Edward Tuttle because I worked closely with him in the early years. Milton Zolotow because I worked early on with him. And I'm reading the list from the very first Primavera board.

JB: But a lot of those people did continue for quite a few years and--

MK: I didn't really have that much interaction on the board level. I just didn't. I didn't have cause to really do that unless they were interacting with me for some need that they had design-wise.

JB: They were really a whole other kind of [overlapping dialogue; inaudible] level of oversight that did not interact much with staff—[except for Patrick].

MK: Mark Gallon--I did work very closely with, because he was doing development at that point, and he was running--or not running--but had to do with the Associates because of whatever fundraising activities they were doing. And then, of course, with Primavera because that was also a fundraising event. So, I worked--I remember that cute little car he had. It was a little 280SL convertible. It was very sweet. I always envied him that little car.

JB: For some reason, I wasn't aware of that.

MK: So yeah, board members--aside from just a few, I really didn't have much contact.

JB: I remember they kept adding to the board and at one point I thought, "Gee, now they outnumber us," and it was almost a "we" versus "them" feeling often.

MK: That might have been--certainly for you because you probably had more contact--

JB: I think for a lot of the staff that [feeling of separation from the board] was true because we would hear these remarks that had been made, but it was usually not directly. It was secondhand.

MK: I have to say that [during] my time there, I enjoyed a remarkable independence. I was sort of left to do what I did best. Certainly, there was direction, and times that I worked with people--I worked with people a lot--but for the most part I was very independent and could come and go, do what I needed to do, and did what I needed to do.

JB: I think you were actually very lucky and probably that was the only way that you could do the kind of very precise, detailed work that you did.

MK: Maybe. I mean aside from even what I was doing with my own business, the museum, all the interaction that I had with all of the members of the staff from Patrick and Edith all the way down to--gosh, I remember there were some volunteers that worked with me, two of them, during the Maskerade Ball and--Lisa Block, who, I don't know if you remember, her mother--

JB: The name is familiar.

MK: --was very active in textiles and at UCLA--and she encouraged Lisa to come and do volunteer work at the museum and Lisa had some graphic design experience, so she came to work with me. Lisa popped up years later when I had my daughter and was applying to Willows, which is an elementary community private school in Culver City, and Lisa was one of the people that had formed that school just a year or two earlier. Unfortunately, Lisa passed away of cancer about a year ago or so--a couple of years ago. So, I had contact, as I said, from Edith and Patrick down to volunteers working, and then the shop and everybody else. But also, because of what I did, it was very hard to pin me down, because I was in so many places doing so many different things for so many different people that even if they wanted to, they couldn't. It just wouldn't work.

JB: Let me just clarify something. You did form your own company and you were working on other projects, but wasn't there a period of time when you were exclusively working as a staff member?

MK: Absolutely. I don't think I actually did work on my own until about 1982, three, four. Probably 1982.

JB: So it was just the last couple of years.

MK: Last couple of years. And that was a result, as I said, of these various people. I mean, I think I even did some [independent] work for Gere or for Tomi. I think Tomi Haas had a pillow business, or Gere had a pillow business.

JB: Gere, I think.

MK: Yeah, where ethnic textiles were converted to pillows--and she had a showroom in the PDC [Pacific Design Center]. But in any case, it was only through all the work that I did [at CAFAM] that I began doing this extra work. That came as a result of all the work **[2:15:00]** I was doing at the museum itself. So yeah, for many years from 1977 to probably 1982, I was exclusive with the museum.

JB: All right, I just wanted to clarify that, because you were always working on so much for the museum, and it makes one wonder how you did it.

MK: It's called a strong work ethic, and just being willing to do what needs to be done. And you know, graphic design for the most part had been my life. I mean--it was, you know.

JB: We were very fortunate to--I mean I feel very fortunate to know you still.

MK: Thank you.

JB: And the museum was certainly fortunate to have you to kind of set the standard, really. I feel that way, that during those [early] years, which were--and I think also, you said--were "the golden age," and I do think of those years as being [that way].

MK: It was a very special time, no question.

JB: And so, we always had those catalogs [that showed] how good we could be, and that was very satisfying.

MK: Just the breadth of what we were all exposed to and what we--

JB: It was a real education, wasn't it?

MK: Absolutely.

JB: All right, Max.

MK: Thank you. . . . It was good talking with you.

JB: I thank you so much for recalling all of this with me.

MK: Yeah, who knew?

JB: Exactly.

MK: --that all this would come out.

JB: Thank you.

MK: You're welcome.

[End of Session: 2:17:40]