

**RG53.1 History of Wake Forest University Oral History Project  
Special Collections & Archives, Z. Smith Reynolds Library**

**December 5, 2014**

**Margaret (Peggy) Supplee Smith, Harold W. Tribble Professor Emerita,  
Department of Art**

**Interviewer: Tanya Zanish-Belcher**

**Q: [00:00:55] Would you first like to describe your family background and where you grew up?**

A: [00:01:00] Well, I'm - I'm actually a prewar baby, because I was born in April and um the war didn't really start until 1941, December seventh, day of infamy, which is not that far away. And so I always think it's strange because I think of myself as a baby boomer. But in fact, I am prewar. And my parents were from the Philadelphia/New Jersey area. And um, I...My parents divorced very early, so I grew up with a single mom. My mother and I lived in New Jersey, my father lived on the mainline, Philadelphia. I've always had this sort of bifurcated life. When I was four and five, I went to Friend's Select, a friend's school in downtown Philadelphia. And that's because it was during the war, and it was basically childcare. So my mother drove every day across the Ben Franklin Bridge, I went to this school. It was wonderful, and I always feel that I just got a great start in education because I had gone to that friend's school. And then, for first and second grade, I went to St. Mary's Hall, which is an Episcopal Boarding school in New Jersey. And, um, again, I was just really lucky and it was because it was child care, so I was in - my friends say "oh my gosh, you were in boarding school at six and seven?" And yes, I was, but my mother lived in the same town, and I just again had a lot of good experiences. It was an Episcopal boarding school; it was also the seat of the bishop in New Jersey. And because I was the youngest child in school, dare I say I was the favorite. So the bishop was very nurturing to me, and years later when I got confirmed, he came down to do it. As I have become an adult, I've realized that I'm not that special, I'm like everybody else.

**Q: [00:04:00] Now where did you end up doing your undergraduate work?**

A: [00:04:04] Let me just say that I moved about seventeen times from these two stable things at Friend's Select and St. Mary's Hall before I started college. I went to Stephen's College, which is a women's college as a high school senior in - in Missouri. I was living in Miami at the time and, dare I say, I felt that I had been sent to the Netherlands. I could not believe that my parents would send me from Miami, Florida, which was the most exciting place in the Worrelld to be a teenager, out to Columbia, Missouri. So, I really was not, I didn't have a very good attitude as a student there. I did get back at my parents by getting married at eighteen, which was not that atypical for a girl to do.

**Q: [00:05:21] Well, I have to ask: why did you end up moving seventeen times?**

A: [00:05:25] Well, I said I grew up with a single mom, and it basically she was a rolling stone. Most of the schools I went to were six months here, I never went an entire year

for a single grade. And I was thinking about that as I was driving out here because I moved to Winston-Salem in 1979. It's now 35 years later. To think that I would be in one place for this long is incredible to me. And when I moved here, it never occurred to me that this is where I would spend the majority of my life, but it turned out to be a very good fit.

**Q: [00:06:15] So what did you study at Stevens?**

A: [00:06:19] Well, my father was very interested in women's education and this was - I was his second family. And again, being the second family of the younger second wife with an older successful father is just about the best thing in the world. And because I had so much attention from him. He was interested in women's education and what he liked about Stevens was that it had a practical education as well as a curriculum. So out I go to Missouri. And just as an aside to put in at the time, there were four trains that left each corner of the country, Key West, Bangor, Maine, San Diego, Seattle. And those four trains inexorably moved to Columbia Missouri. We were dressed in stockings, suits, and gloves, for the entire twenty four-hour trip going out to Stevens. So that - that sort of prepares you for what Stevens was in those days. What I majored in there - and I was only there one year - I got my high school diploma from Stevens, or as I actually tell people, I never graduated from high school, was fashion illustration. I was the least auspicious fashion person in the world. I got a C in personal department. And Stevens was a really bad fit for me because I was academic, I loved to read. And it just wasn't - I wasn't happy there, so as I say I got back at my parents and married a University of Missouri boy.

**Q: [00:08:42] And then where did the two of you go from there?**

A: [00:08:45] Well, he - this is my first marriage of course - I went through college very quickly and started teaching fifth grade. He was a geographer. We moved to Kansas, lived in Ft. Hayes, KS, State College. And when I was there, I taught freshman English. I haven't thought about this in a long time. I taught remedial English to these students out on the plains of Kansas. And it was five hours a week. I taught two classes, which was ten hours a week. We also had thirteen essays, which I graded for the students. That was more hours than I have ever taught once I got my PhD. And that's because the small state schools at that time really worked you. My husband taught five different classes and I used to type his notes for two of the classes. I handed him the notes and he went in and read it. I think the level of teaching was probably not that high, but when I was at Ft. Hayes Kansas State College, there were two memorable things. One, the buffalo were revived on campus and I took a course on architectural design. I really loved it. My family had always taken Sunday afternoon drives, going around looking at architecture, so I'd had an interest in architecture, but it wasn't coalescing. At that time, this is 1963 and I'd just had my one child, it never would have occurred to me to be an architect. And I think because I am a woman of that generation, but I could conceive being an architectural historian.

**Q: [00:11:00] And so that really sparked your interest and lured you.**

A: [00:11:00] It sparked my interest, and when we skipped so quickly from kindergarten and first grade to college, I would just add that when I was eleven my grandmother took me on a 6-week trip across America by train. She was an inveterate traveler. We stopped in all these great places, the Grand Canyon, Yellowstone National Park, and I looked at the architecture there. We appreciated the architecture. I always had that in my background.

**Q: But that brought it out.**

A: [00:11:50] But that brought it out and then eventually, I ended up deciding that I wanted to be an art historian and I went to Case Western Reserve for a master's degree. Again, the one thing about that interests me about me is how little ambition and self-awareness I had. At Case Western Reserve, I was offered an NDA scholarship to get a PhD and I did not know a single person that had a PhD. It never occurred to me that I would have a PhD. So, instead of taking the scholarship, I took a loan and got a master's degree. After that, looking for jobs, I realized that I couldn't do much with an MA in Art History. By then, my second husband and I had moved to Boston. And I was admitted to Brown in their PhD program. At Brown, I had someone who is really considered one of the best modernist teachers, William Geordie. And he was somebody who was just a wonderful teacher, a kind person, and an extraordinary scholar. I really had a model for me of the discipline, which I enjoyed.

**Q: [00:13:36] Do you think that part of that initial decision making process was because you hadn't thought about yourself in terms of graduate education?**

A: [00:13:48] I think that I went to college so young, 17. Because I've always been a reader, I did well but I had no idea why I was there. And it took me a long time to figure out that this is an academic community. It's what I enjoy. It's what I really thrive in. I used to tell my students that the thing about teachers, we excelled at one point in our lives and we've never left it. We're very comfortable in the classroom. There's a lot of things that I enjoy about teaching, and one of the things is that it's happening - modern architecture keeps on happening. New buildings come up, you bring them in and figure out how they fit into the overall narrative. That's fun. It keeps you connected to the Worrelld around you, which sometimes art history doesn't do. I think that for art historians, you have two groups. You have art historians and then you have architectural historians. The art historians tend to see the architectural historians as maybe a little bit more brawn than brains. We're the people who are out walking around, looking at buildings, maybe a little bit more hands on. That sort of fits me, too. So the architectural history and the modern architecture really I'm a nineteenth century person. The other thing about it is that when you're teaching, your students are sitting in a class; they have respect for you, interesting. But when you teach architectural history, they walk out of the classroom and they can see what you are talking about. And then they come back in and they're so excited. "I drove down Reynolda Rd and I saw St. Paul's and that's a Gothic Revival church. We went to Reynolda and it's an estate. And I understand it, it's sort of modern and traditional and English." So I think it's that reinforcement of what you do in the classroom with the Worrelld out there that made it so appealing. With one thing, Wake Forest provided a lot of opportunities for me. And one of them was in 1997, was to

travel with a group of architectural historians. It's called a study tour, to Germany. The extraordinary thing about that is that eastern Germany had been unavailable to westerners because of the Berlin wall. And so I was on this trip with all of these very famous architectural historians, these modernists. None of them had ever seen this German architecture, which with the Bauhaus, is what started modern architecture. That was just an amazing opportunity for me and I was able to come back and convey that to the students. I would say architectural history, I've done a lot - I teach women's studies. The thing about women's studies is that it's always a little depressing because once students realize that actually it has been tough historically for women and that we're not all young and attractive and privileged, life is different and they have to contend with those things. Teaching women's studies is really challenging to teach, and I like to teach it, it's certainly worthwhile, but architectural history is sort of one good thing after another. There's no downside to it. Well, when I came here. Wake Forest was a much smaller school. I'm not sure statistically, faculty students, but it felt like a small school. One of the things that indicates that to me is for registration in the spring and the fall, the whole registration took place in Reynolda Hall. Every dept. had a table. And you'd see students and you'd say hi, hi, because you're trying to get the students over to enroll in your classes. And so that was a very hands on. We saw it already and we talked to faculty and things like that. The scale, again I'm not sure it's that much bigger now, but it seemed much smaller. The students were generally white, middle class, many of them at least in the classes that I had - because the students that tended to take art were people who had at least had some connection with art and that tended to be people from the northeast- I know that sounds like a stereotype but that's where they happened to be from - and at that time there was a big contingent from New York state, DC, FL. There wasn't a lot of diversity in the students. They were all so nice. I had taught at Boston University before I came here, and the students were wonderful too, but here you'd pass a student and you'd say hey. Everybody said hello. At Boston University, you kept your own space. For a change, the last two years I taught (I taught a first year seminar on the American dream) and in that class, I had students who were Cuban American, African American, Lebanese, male, female, it was just such a range of and an economic range, too. Someone's father was an automobile worker, someone whose grandfather was the head of Chrysler. That was a very interesting class for me. I have to say I did not think the students were as generous to each other as I would have hoped. They still had their little silos. But I tried to break it down as best I could. And then the other thing about teaching that class was that was after the economic downturn. The American dream was a little spurious to be teaching it because the way I teach it is owning your own house.

**Q: [00:22:51] Any other changes that you can think of?**

A: [00:22:54] The scale has changed - well the this is with the women's students. When I came here, again I came from Boston University which had a really dictatorial president, John Silver, who is famous in the annals of university administration. And when I came here, Boston University was on strike and I had to get my slides at the museum of fine arts because I didn't want to cross the picket line. When I came to Wake Forest, of course WF was a much gentler easygoing environment. And there was not that tension that there had been. I think that one of the things back then is that the dept.

had more power, that we've become more of a top down than a bottom up institution. And I'm certain that per the administration they must have felt at times as president Scales once said to me, the faculty they think otherwise. And so I'm certain that there was a dynamic tension that way, but what it meant was that within the departments, you had a lot of autonomy. And I see that the art dept. and what we were able to do there and the women's studies came out of the fact that we were basically grass roots organizations. I also had come out neighborhood organizing in Boston when I came here so that was a pretty comfortable model for me. I think that now there's many, many more opportunities. But the opportunities are part of a mandate a program, and so then you apply for it and you fit what you're doing into it.

**Q: [00:25:33] Since you mentioned departments, as department chair of art, what did you think you were able to accomplish?**

A: [00:25:39] Well, it's going to be funny talking to me now like this. When I came I was thirty eight years old, I was the oldest person in the art department It was a very young department And because it was half studio half art history, the studio people have an MFA, which is a terminal degree in art, but that means they're out teaching at maybe twenty four or twenty five. And so they've not had that seasoning that when you go through a PhD program where you can sort of look and see how the system works. So the dept. had its reputation as the young Turks. We were in that new modern building, the faculty was very young and it - I think there were some that felt that Wake Forest might end with the art department. That of course didn't happen. I tried to give a lot of talks, when I'd stand up in faculty meetings. I'd talk about right brained, left brain, you needed both brains if you were really going to be successful in life. We were bringing that right brain quality in to the university. That's a long preamble, but basically it was a relatively young department. Young. The youngest. And when I came from BU, partly because I did have such a checkered graduated career, or it took me a long time, I was in my mid-30s before I got my PhD. What that meant was that I had taught in a number of different situations. At Boston University, I was the founding director of a graduate program in historic preservation. Which was one of the prize programs at Boston University. Boston University did a lot of things wrong, but the historic preservation program was really good and made the school look good. I had that in my background and when I came down here, I used to laugh that really what I did was I socialized the department. Now, I'm certain some people will take umbrage of that. But I had just a little bit more layers of experience to know that when you don't like something you can't just go up and complain about it. You need to figure out what are the institutional goals, what are the department goals, what are your personal goals. I know that sounds boring.

**Q: [00:29:00] Can we talk a little about your goal of establishing women's studies?**

A: [00:29:01] I came in '79 and in Boston or Mass. the ERA; the equal rights amendment had been ratified so quickly that I didn't even realize that there was an option. I just thought it existed. When I came down here, that summer of '82 to '83 was when the last four states to ratify the ERA had to either come forward or it was not going to happen. And North Carolina was one of those states. I also was in a summer program in Illinois,

and that was one of the four states. I was shocked. I of course felt that I had made a major life mistake to move from Massachusetts to North Carolina where women were not valued, at least by state government. So there was that, I would say that's the context. The other thing is I have to give high marks to Ed Wilson, Tom Mullen, because what I represented, coming in '79 was Wake Forest hiring mid-career women. Instead of, very few people women, on the faculty at that time. I wrote an article, 30-year update for the women's studies a couple years ago, and I could not find it. And that makes me feel - I must be a terrible archivist because I don't know where that article is. In a certain sense, there had been women on the faculty, but frequently they were faculty wives, which meant that no matter what their credentials or how good they were, they probably were not getting the credit that they deserved. And the phys ed of course was great, and women had their own over there, but starting in the late seventies say '77 with Nancy Cox, '79 with me, and then '82 with Susan Warwick in music. All three of us represented women who taught at other institutions, came here, and immediately were able to have an effect in our department. All three of us became department chairs, Susan did it when she came here as chair and I was chair the second year. So what that meant is again you sort of need some grown ups. You need enthusiasm but you also need to think how are we going to be smart and strategize? All three of us, understood there weren't that many women, but having women at Wake Forest and I laugh now because I think we were the first diversity. I laugh because it wasn't economic or race, it was gender. And how I got started - I had put curriculum together for historic preservation and I enjoy organizational structure. I had taught a course called women and art starting in 1976 and I just looked through the Wake Forest catalogue. And I realized there were thirteen courses that had something to do with women. I said, that's a program. So this is before email. I just sent a memo out to all the people teaching those classes and asked do you want to get together and just talk about this. This was spring 1982 or 1983. And we thought we were sort of like Judy Garland and Mickey Rooney, yes we'll get some canvas, we'll get some paint, we'll put it together! We were enthusiastic but none of us were really trained in women's studies. That fall, Mary DeShazer and Susan Borwick came and they were both six years younger than us which is sort of, you know, a critical thing. Mary had studied women's studies for years and years and years. And of course she came and thought we were the most naive group of people she had ever seen. Enthusiastic, but very naive. And we put together a larger committee, now twenty one people showed up at the meetings in the fall. And that included Rob Ulery from classics, Bob Shorter from the English department, Susan and I, I'm trying to think - there were a number of department chairs and then there were the older faculty. Like Elizabeth Philips and Eva Rodtwitt. And they were just, I don't think they ever thought that they were isolated, marginalized. You know, they did very well as women, but to have a community. And so we said nothing ventured nothing gained. And I wrote the proposal, and again, Wake Forest really supported this because since I was a department chair, I had administrative staff to help me. It isn't like I had to do all this on my own. Wanda Kirby Smith was the department secretary at that time. I read a proposal that Cecilia Solano, that was one of the early people interested, in this, read it and showed it to her husband, who, Andrew - was a feminist. He was over in the medical school and Andrew said "My gosh, what is she trying to do? Make enemies?" And so we recast that less of a heralded call and more of we're all going to get together. There were twenty one departments. This is before word processing. It's before any sort of

coalition. Wanda Kirby Smith and I Xeroxed these twenty one copies, we collated them down the hallway of Scales Fine Art Center, luckily it was a long hallway, and gave them out. I mean, this was fun and it was serious, but it was fun. I think for the male professors, were not used to such a concerted effort. The fact that three or four chairs meant that when it came before the curriculum committee, there were four of us who could speak up. I want to again say that Ned Woodall, who was not on the committee but was in the anthropology department at the time, stood up and gave this great hoorah for it, which was nice not to have to carry the whole burden yourself. At that time, John, who was chair of the psych department was chair of the curriculum committee. He said to me, Peggy, I sense that not everybody is enthusiastic about this. Maybe we should table it, trying to save me from the embarrassment of a vote. And I said, Oh, well let's just vote and see how it comes out. So it passed. But then Dean Mullen came to me later and said Peggy, I think some people might have voted yes who really didn't like that. Not sure about going any further with this, but he set up a meeting from some of us from the women's studies committee and some of the professors who seemed more obdurate. And I will only mention one, that's Richard Sears; he was chair of the politics department at that time. Richard Sears said to me, Peggy, I think this is a great idea for the women to organize on campus. But I think that you probably would get further if it wasn't a program, if you didn't actually get together. And I said you mean you're in politics and you think we would do better if we were not organized? And he said, yes, yes. In any event, it passed. It came up for the faculty vote; there was a lot of tension in the room. And the deciding vote was ROTC. Now can't you just love that? And then because this was a lot of young faculty. Besides the mid-level faculty that were recruited, there were younger people coming in as entry level, but they didn't have to fight all those battles. One of the problems for women was that because there were so few, you were on every single committee. And I remember one time saying to Dean Mullen, do you realize that I am on 17 committees? And you're trying to teach your classes and you're trying also to be a scholar, so there had to be more of a critical mass for women to actually succeed. And of course what's happened is they have succeeded beautifully.

**Q: [00:41:22] Thank you very much for that history. That's very valuable. Let's switch gears I want to talk about master plans and Wake Forest. As an architectural historian, what do you think is the biggest challenge for the physical campus of Wake Forest? What do you think the challenges are?**

A: [00:41:50] When I came here, the campus was very small and compact; the buildings were really quite plain. The first several years I was here, I would travel around with an athletics person and we would speak to alumni groups. People would always come up to me and they would say, I just want to tell you, I hate the fine arts building. And I would say, oh I think it's the most interesting building on campus. I didn't necessarily think that, but I felt like I had to say it. Actually it is a wonderful building to work in and that to me puts up part of the coherence of the different master planning over time. Because the contemporary building, the fine arts, and the contemporary with the Worrell Building were on the periphery of the campus. Then the traditional center was treated the way you would treat a historic district, really. I think the problem, of course, for Wake Forest and for other colleges is how you expand physically and you incorporate all the new

things you need to incorporate in your teaching, and you still keep what's the historic part of the campus. On one of those master plans, I had a quote in which I talked about how much he believed the axis was important to architecture. And I did that partly because at faculty meetings, people frequently felt that Wake Forest was too symmetrical, too organized, and we should put a building here, a building there, a building all over the place and then we'd be free and wonderful. I was thinking, it sounds incredibly chaotic to me. I just wanted to affirm that you need a center and then you can maybe as policy you get looser as you move to the edges. I think that once of the advantages of Wake Forest, you know the story as Wake Forest was being constructed that the AIA and particularly North Carolina State a bastion of modernism, sent out a poll of architects to find out what they thought about the campus. And what they thought of course was that it was horrible, that it wasn't modern, that it dug itself a graveyard before a first shovel has been moved. What actually has happened is that it has turned out to be a campus that has evolved and looks good over time. Brandeis was the same time as Wake Forest and Florida Southern, neither one looked as good. Colby, same time as Wake Forest and Colby inserted modern buildings into the traditional campus. It doesn't look, as good, but there is cohesiveness to Wake Forest that tells you you're someplace. And that's one of the things you want to know. My students always do, or always did a piece analyzing a campus. Generally, they're view was that it's a bubble surrounded by landscape and trees. But they almost always picked out that you had the quad and the subsequent axis that goes all the way down and then these diagonal paths that lead off to different places. And so there is coherence but there is variety as well. Do you want my opinion of the...?

**Q: [00:46:42] Of course.**

A: [00:46:44] I think that the Farrell building - I was the one faculty member on the WORRELL building committee, everybody else was a trustee or an administrator, and that was such an idealistic idea that you would have business and law together and then we'd have a more human civilized legal administration out in society. And Cesar Pelé had done some wonderful buildings. I don't think that it's the architecture of that building that didn't work; I think it was the program that obviously did not work. For Farrell, that's coming –

A: [00:00:04] With Farrell Hall, which is a Robert A.M. Stern building, an architect I admire. I have to say it disturbs me in that it seems so out of place on the Wake Forest Campus. And maybe - as I say - I came here, I liked the peace and calm and civilization of the campus and that of course is post-modern, grandiloquent in the scale of the academic motifs on it. But what I just can't get is why they couldn't have followed the roads system, and instead it's like it's in the middle of the road. And I go in the building and I'm happy in the building, but what I really think is well, I had retired and I was no longer on the capital planning committee because I would have definitely protested that and said come on, we don't have to say look and me look at me look at me, the building is sensational enough.

**Q: [00:01:37] Would you like to talk about any Wake Forest mentors?**

A: [00:01:48] I thought about that and I thought about that when I first came here. Remember I was thirty-eight, I was except for Maya Angelou, the senior person. I didn't really have a faculty mentor, although one of my favorite stories is on my fiftieth birthday, Maya Angelou taught in our building at that time and of course she came down the corridor like a queen, and she gave me a wave and said Peggy, would you go up and ask Mrs. Bagby, the secretary of the theater department, for this paper. And I said, oh yes. And this was my fiftieth birthday, ran down the hall, up the stairs, and went to Mrs. Bagby and said Maya Angelou wants this run down, ran down here. And I thought, I'm fifty years old and I'm running errands for Maya Angelou. I would love to say she was a mentor, she wasn't a mentor but she was always extremely nice to me. She was just, and um she was just - she was great. And the students coming down would be filled with excitement that they were taking her class and they'd walk out of the class and they'd just be - like that. The point is, there wasn't - I had peers on the faculty, and just because I had a delayed graduate education, one of my peer groups were six years younger than I, who were Susan Borwick, Mary DeShazer, that age group, so I was very comfortable with them. And I used to feel sorry for myself because I thought that was when there was talk about how to succeed as a woman and I thought - and of course the main thing you needed was a mentor - and I thought I'm never going to succeed! I don't have a mentor! At Boston University, the person who was head of the American Studies program, took a great interest in me. Dare I say, he also took an interest in every other young, vaguely attractive person - student or faculty. But here I didn't feel like I had a mentor. As time went on, what I realize is I had such a community of people who were supportive that I didn't actually need a need a mentor. I had good friends who were interested in whatever English, music, art, women's studies, Wake Forest. For the most part, we thought we had just died and gone to heaven. This is a very good place to work. I realize that just by luck Doctor Scales, Ed Wilson, and Tom Mullen, and you asked what's a change from then to now is there were three administrators back then and of course I don't know how many there are, but there are quite a few now. So that - I don't know how many there are but that was a huge change. But each one of those people was interested in me. They were interested in everybody. In those days, Wilson and Mullen came to all the art openings, they came to all the theater performances, they came to all the - I'm sure if there were lectures, they came to that as well. And so it wasn't that designated mentor quality that you have. I - I'm just going to throw this story in so it's not lost to history - but in nineteen eighty five I was the director at Worrell House, and in those years, that was after president Scales had left the presidency. He had, what we would now call, the golden parachute as the Worrell Professor with a flat in London and he taught one class on Churchill in the fall. Well, because he had the budget for his professorship, he took the students who were over there and the faculty different places. And we got to go to - our foreign experience was definitely enhanced because Doctor Scales was there. There's a two-week fall break at that time. I traveled with Dr and Mrs. Scales to Israel, Greece, and Egypt on a cruise. The students of course went on their own and had a great time. He was really, a very kind witty person, when he came to Wake Forest, his name was James Ralph Scales. There was a custodian whose name was James Scales, and Doctor Scales was used - he had been called James. He changed his name to Ralph so that the custodian would not have to deal with - I just always have thought that was such a considerate thing to do. And in this traveling that we did, and we were on - this was when Ronald Reagan had said don't fly into the

Athens Airport, it's dangerous. We were on this boat that was only a third full because there were not many tourists in 1985, American tourists. The boat in front to us was the Achille Lauro, in which the opera - he'd just played at the Met, about his being thrown overboard from his wheelchair. We were on the boat right behind that. And again, that's before cell phones, Internet, email. We didn't really know that, but it was a very volatile time. So what that meant is that Doctor Scales was no longer president but he just was a great friend and as my husband pointed out one time, Peggy do you realize that you laugh at everything Doctor Scales says? No, I didn't, but I guess I think he's funny. I won't say that I did have a mentor, you know Germaine Bree was here when I came. But I think that, I don't speak French. I'm terrible at languages even though I'm an art historian, and she seemed like a pretty formidable personality to me. She didn't snatch me up. We used to - we had a good - I feel that I and my colleagues were professional. In other words, we understood what we needed to do as professional scholars. But we also had fun and one of the things I've always been grateful to Wake Forest for, Boston University also treated me extremely well, but I could not have done women's studies at Boston University. I was hired as an architectural historian and that is what I was expected to do, architectural history and historic preservation. And when I came here, I was able to - because I wasn't a professional women's historian - and so Wake Forest was loose enough in those days that you could do something like that and for me, that turned into a whole other direction because I was hired by the state of North Carolina to coordinate their women's history project, to curate an exhibit, and to write what is the only narrative of North Carolina Women's History with Emily Wilson. So by giving me that freedom to follow, which was basically community passion, then I was able to professionalize it, and of course I learned through the years.

I think that when somebody new comes into an institution. And I'm saying this with the group of women with - around the eighties. That you look around and you say, nothing happened before I go here. It's really good that I'm here. And I think that Wake Forest has continually been renewed, with new people coming in. And I think if I had any sort of a point of view, I think it's that I somehow always understood the value of the people who had been there before. And maybe that's because I am a historian. So it's sort of multi-faceted. And I see it as a very interesting and growing - um - phenomenon. I guess I'll close with something that Dean Mullen used to tell me - that, he said, people say to me "Oh Tom, how can you stay at the same institution so long? Isn't it boring?" And he said, "No, it isn't. Because Wake Forest changes. Every five years it's a different institution." And not only a different institution, but getting better all the time. So I feel like I hitched my wagon to a pretty good star.

Q: [00:01:42] Thank you very much.

A: You're welcome.