Helen Lundeberg, 1965 March 17

Oral history interview with Lorser Feitelson and Helen Lundeberg

HELEN LUNDEBERG: I remember Henry Hudson but I don't remember the other.

LORSER FEITELSON: Two: Henry Hudson and I can't remember the other.

School. Now that was the Lewis and Clark Expedition, you know we were just so few designers, so maybe you were put to designing something around with the blooming thing, other jobs had to be done – we only had

BETTY HOAG: Oh really? This whole thing has been microfilmed so they couldn't remember –

HELEN LUNDEBERG: I wouldn't be surprised.

LORSER FEITELSON: Oh no, I doubt it.

with Dr. Brown and ask him if they have been put away there.

BETTY HOAG: I asked the janitor what happened to them and he said

HELEN LUNDEBERG: Yes, the County Supervisors. I don't know what it happens to

LORSER FEITELSON: The County Council room, yes.

HELEN LUNDEBERG: The building?

what else, oh, Patriotic Hall.

a number of murals on the wall in the building where they were to be,

HELEN LUNDEBERG: Yes. And they are very high, you know, above the

HELEN LUNDEBERG: I did them in the studio, and they were mounted on

studio?

HELEN LUNDEBERG: Yes, I remember this Jededian Smith. I had to learn

HELEN LUNDEBERG: Oh yes.

also.

BETTY HOAG: I'll just tell the tape this is for Occidental College, which is

HELEN LUNDEBERG: Relative Magnitude? Do I have it – no it happens to

LORSER FEITELSON: That must be the red one, was it – my big red one?

BETTY HOAG: There'll be a big opening in a few weeks.

of you on the phone the other day I had a sneak preview of the new Art

town. Even though a number of galleries have sprung up, there are that

BETTY HOAG: I think it must be a thrill for the younger artists to be able

LORSER FEITELSON: And we've done it and we've had a lot of fun doing it.

whatever they may be. And this is the showcase of their work – the Art

a sort of non-profit thing to help other artists too, isn't it?

material that we want to have microfilmed, and also there's no point in

right for a husband and wife team; and he said it was like moonlight and

of your work.

you've had shows. And there were a couple of things I wanted to read in

jump ahead to the fact that you, as your husband has it, you've been

that it would –

detours and it wouldn't clarify it.

surrealism."

BETTY HOAG: I think you showed me one of his works that you have.

HELEN LUNDEBERG: No, I don't know him either. I know Merrild and Fred

LORSER FEITELSON: E-A-M-S?

HELEN LUNDEBERG: Yes. We know of him, but we don't know him

LORSER FEITELSON: What's her name?

BETTY HOAG: You don't remember?

you one thing. Miss Hardy today said that she had married an

HELEN LUNDEBERG: The Red Planet was painted in 1934.

HELEN LUNDEBERG: Was it a "then and now" show?

HELEN LUNDEBERG: It was there five months. They held it over and it got

HELEN LUNDEBERG: Brooklyn was first perhaps.

earlier? It was reviewed in Art and Architecture.

think it's interesting. There was Grace Clements –

BETTY HOAG: Red Planet.

remember that -- the table with the door knobs reflected--?

HELEN LUNDEBERG: Yes, that's right.

BETTY HOAG: Well, since this is all project I think we should come back to

I don't remember what the second one was. I only remember the figure

LORSER FEITELSON: Crossey, that's right.

again, or I got on again anyway. I don't remember what happened. Then

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[END OF TAPE]
just been very recently – hasn't asked Mrs. Kennedy, and it would such a
day that Mrs. Kennedy was looking for something to do. Johnson has not
out with this idea of doing something – so far he hasn't since mentioning
the artists and to the public and came back to the artists.

LORSER FEITELSON: The projects – there's no doubt in the world.

LORSER FEITELSON: American art? We were talking about it only today –
federal government and art, and it's very interesting trying to figure out
BETTY HOAG: Well, if you donate they'll let you in?

LORSER FEITELSON: He's one of the top authorities on color, you know.

LORSER FEITELSON: Yes, we know him very well. You have interviewed
HELEN LUNDEBERG: – Indian legends – what was that?

HELEN LUNDEBERG: I remember the name but I don't remember him.

LORSER FEITELSON: Fong?

murals.

HELEN LUNDEBERG: Well, we all went through the mill there. We did easel
boy, Freddie Rigaldo.

HELEN LUNDEBERG: Oh yes, about four people.

HELEN LUNDEBERG: They were done in oil but directly on the wall.

BETTY HOAG: And were these done fresco directly on the wall?

LORSER FEITELSON: Voting, yes, give them a ballot.

HELEN LUNDEBERG: Or freedom of assembly – it seemed to me the other
LORSER FEITELSON: Freedom of assembly?

HELEN LUNDEBERG: And I think the other two were freedom of assembly
and freedom of speech.

HELEN LUNDEBERG: The Preamble to the Constitution and the freedoms
sure – maybe state because these-
you know, you couldn't help seeing it as you came along, but I don't
as if by soot the last time I saw it, and it used to stand up there by itself,

LORSER FEITELSON: It's on Figueroa near – where would you say?

tape that I haven't asked?

information was: After your sketch was approved and the public relations
know. You know we got this system of doing this kind of mural down so
weeks to dedicate it or two months, or whatever it was.

HELEN LUNDEBERG: Perhaps. Well, I don't know. It wouldn't take two

and we worked right there. The designs were copied.

HELEN LUNDEBERG: Those murals were painted right on the wall.

HELEN LUNDEBERG: I don't remember because the murals went right
that so I won't read them, but they're all historical scenes in California
HELEN LUNDEBERG: Oh really?

with a great many figures and animals and buildings and what-have-you
figures made just color and nothing next to it, you know, that's vignette.

HELEN LUNDEBERG: Yes. It had a nice texture, not slick, and we worked
had a tone, as I remember it, it was a rather beigey-pink color – the wall
reviews say it has the e

cult to separate truth from the fantasy.

BETTY HOAG: Well, I won't be doing him. He lives up in Monterey.

LORSER FEITELSON: Anything he tells you, you had better check over and

LORSER FEITELSON: Well, he's dead.

HELEN LUNDEBERG: I really don't remember, Lorser. Miriam Farrington
LORSER FEITELSON: Have you got in touch with her?

BETTY HOAG: Well, right now I think she's in Japan. She's a costume
LORSER FEITELSON: No.

LORSER FEITELSON: Oh yes, she's a wonderful person.

BETTY HOAG: They didn't say anything about it in the paper and I

HELEN LUNDEBERG: The Red Planet, which I did in reverse.

HELEN LUNDEBERG: I took up the anatomy of horses quite seriously for a

and the humane Society and so one, but it never got done apparently.

HELEN LUNDEBERG: The only thing I remember about that was that I

think there were any test tubes in it at all.

medicine, or patron of medicine? And as I remember, the figures were in
HELEN LUNDEBERG: The only thing I remember about that was that I

health.

interesting to me (getting around these things).

HELEN LUNDEBERG: Yes, it's surprising how many things you have to
research to do a mural project like that, because that part is always very

amazing because that part is being used all the time, and you know how

put up. I don't know if they've had any care since then.

panels were polished after they were done, you know, before they were

design was beautiful.

BETTY HOAG: And it's been patched and then there's another place

HELEN LUNDEBERG: That's another one that was never carried out. I did a

things that happened, you made designs for things and then you went to

Sacajawea, the Indian girl guide, do you remember.

HELEN LUNDEBERG: I remember Henry Hudson but I don't remember the
BETTY HOAG: Like these bomb shelter houses?

LORSER FEITELSON: Yes. When –

and I think very few people can possibly live constantly just

BETTY HOAG: Sterility

and that's why the housewife says this color just gets me down; we have

ciency alone. There's such a thing as the need not only to go from

BETTY HOAG: Yes, wouldn't you!

HELEN LUNDEBERG: Well, I think _______ is an attractive color for wall

but supposing –

HELEN LUNDEBERG: The top stone, as it were, came already –

BETTY HOAG: And you had to grind those too, didn't you?

floors.

not get –

HELEN LUNDEBERG: ...ect, much better

of actually using the materials because I didn't have anything to do with

BETTY HOAG: Could you do the same thing with tile?

HELEN LUNDEBERG: Yes. Well, you had to keep your eye on everything or

HELEN LUNDEBERG: The designer had very little chance to paint actually

then in addition to designing the mural.

LORSER FEITELSON: We were talking about the di

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BETTY HOAG: This is Betty Lochrie Hoag on March 17 , 1965, Tape 3,

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