



EDWARD "BUD" JACOBSON  
1922-2005

Honored as a Historymaker 1993  
Art Philanthropist and Attorney



The following is an oral history interview with Edward "Bud" Jacobson (**BJ**) conducted by Janis A. Gordon (**JG**) for Historical League, Inc. on December 17, 1992 at Mr. Jacobson's office at the Arizona Center in Phoenix, Arizona.

*Transcripts for website edited by members of Historical League, Inc.  
Original tapes are in the collection of the Arizona Heritage Center Archives, an Historical Society Museum, Tempe, Arizona.*

**JG:** Mr. Jacobson, I know you've done a tape concerning the annexation in Phoenix back in the '50s. I wonder if for the record, you could give us just a bit of your early background. The biography I have says that you moved to Phoenix from Chicago in 1944, is that correct?

**BJ:** No, that's a little bit wrong. I started law school at Northwestern Law School in Chicago, my father's alma mater, and my health broke. I had had rheumatic fever, and I had a relapse and had it again. I was told by the doctor to go west for law school and I went to the University of Arizona in Tucson in 1944 because there was no law school in Phoenix at that time. ASU did not have a law school. When I graduated from the University of Arizona Law School at the end of 1946, I then moved up to Phoenix and January 1, 1947, I began as the first law clerk to the Arizona State Supreme Court in the history of the state. There were only three justices then--Art LaPrade, Sr., Raleigh Stanford, a former governor; and Levi Udall, the father of Stuart and Morris and the judge for whom I particularly worked. I was the only law clerk so I worked for all of them; but my desk was in Levi Udall's anteroom, and I regarded him as my particular boss.

**JG:** Were your contact with the Udall's the way that you got this position with the Arizona Supreme Court, or was it through the college and law school?

**BJ:** I had gone to grammar school in Chicago and I had gone to high school at the University of



Chicago's Laboratory School, a rather strange place that Bob Hutchins was trying to put his innovations in. I'd gone to Carlton College in Minnesota and Harvard Graduate School of Business in your hometown. Then I came out here. I took all the winter quarters at the University of Arizona. The summer quarters I went back home because the weather was better and took them at Northwestern. When it came time for graduation, I had an equal number of semesters in each school. I was second in my class at each school.

C.A. Carson was in my class here and he was number one. He's a good friend; he's now retired from the practice of law, but a most distinguished lawyer and a wonderful guy. When it came time to graduate, the then dean of the law school here in Arizona was Byron McCormick who later became president of the University. He said to me, "Bud, if you'll graduate from the University of Arizona (because you can graduate now from either law school ) you can be the first law clerk in the history of the State to the Supreme Court with \$256 a month take home pay." I accepted.

**JG:** Was the job as exciting as you...

**BJ:** It was wonderful. It was absolutely wonderful. When I moved to Phoenix, I had no relatives; I had no friends. I didn't even have any enemies. The three justices and their wives simply adopted me as surrogate parents. Nobody could be luckier or have had a more wonderful opportunity.

**JG:** What kind of cases were you involved with?

**BJ:** On the Supreme Court of Arizona, every kind of case you can imagine, from criminal cases to commercial law to Industrial Commission cases, the entire gamut. You see, there was no appellate court in Arizona. So every case from the Superior Court that people were dissatisfied with the resolution of by the court, was appealed to the Supreme Court. It's quite different now. Only a few cases go to the Supreme Court now, but then all appeals went. So we had the entire gamut. I met and listened to the arguments of and read the briefs of the best lawyers in Arizona, the worst lawyers in Arizona, everything in between. I sat in the courtroom and did research for the justices. Sometimes they would let me write a draft opinion or a part of a draft opinion. I sat in on their conferences. It could not have been more exciting.

**JG:** You were there from 1944 through 46?

**BJ:** In Tucson. From 1947 to '48 I was law clerk to the Supreme Court and from '48 to '50, I was an Assistant Attorney General.

**JG:** During the period that you were law clerk to the Supreme Court, in looking back, do you have



any particular cases that you worked on, that jump out in your mind as being the most interesting to you.

**BJ:** There was one and it was in the field that later became one of my specialties and that's state and local taxation. A lawyer long gone named Fred Ironside brought a case called Duhamé vs. the Tax Commission and that case threatened the constitutionality of the entire sales tax act, technically called the Transaction Privilege Tax Act. The court wrestled and wrestled with that. They did not want to see the sales tax go down; it was necessary for the state. On the other hand, if the attack was valid, it would have to go down and the Legislature would have to do its repair by reenacting a sales tax act. It was fun to sit in with the justices and I had a role in solving, legally solving the Duhamé problem. When that decision came down, it was recorded across the land and was what we call ALR. That refers to a set of law books where they record what they think are the landmark cases: the grandfather cases. I will never forget that and the intellectual fun that I had with it.

**JG:** And the outcome of that evidently was...

**BJ:** To save the tax.

**JG:** Are the sales tax laws, legislation today, based on that particular case?

**BJ:** The case law that has followed interpreted the sales tax. Many of them are based on that case, a small handful of grandfather cases that anchor the entire sales tax, yes.

**JG:** Were there any other cases that you worked on that you can...

**BJ:** There undoubtedly were, but I cannot think of them as we speak.

**JG:** Let's move on to your position as Assistant Attorney General and I believe that you held that position from 1948 through '50.

**BJ:** Two years. I held that until I went to work for Frank Snell. I held it January '48 through January '49 to January 1, 1950. My first few months were under Fred Wilson who was the Attorney General. The rest of it was under Evo Deconcini, Dennis and Dino's father. Once again, I was privileged to work very closely with one of the great historical figures of the state. Another, we called her "Red" then, Lorna Lockwood who later became Chief Justice of our Supreme Court. She was an Assistant Attorney General on the team with me. In the same office was Calvin Udall who is one of the senior partners at Fennemore Craig. Another lawyer was Joe Ralston of Riley,



Carlock and Ralston. We had a wonderful, wonderful team. Evo and Ora Deconcini, although they had their main home in Tucson, took a little apartment across from the Attorney General's office. There were just a handful of us. We worked late every night and they would serve coffee and sherry before we went home. We'd be there at ten o'clock at night talking over what we'd done during the day. It was like a family and like a team. It was wonderful. I talked to Crane McLennan the other day who is Chief of Criminal Appeals Division in today's Attorney General's office and I said, "How many lawyers have you got, Crane?" He said I thought there are 260. It is a very different situation.

**JG:** How many lawyers were in the Attorney General's office then, do you recall?

**BJ:** Maybe six or seven. We really worked under Perry Ling who was the Chief Assistant Attorney General and Judge Todavling. Perry was again a surrogate father, not just to me but to all of us. We were his kids. We did everything we could to turn out the best law in the state. Our work was good enough that the senior lawyers downtown would come out to hear us argue to the Supreme Court. They would come out to read our briefs. I remember Charlie Strauss Senior of Jennings Strauss. Young Charlie's not so young anymore, but his father was the then chief constitutional lawyer of Arizona. He represented Ann Frohmiller who was later a gubernatorial candidate and who was the State Auditor. He used to come out and read my briefs and listen to me argue. Jim Walsh, Joe Melczer and Beauchamp from Snell and Wilmer used to come out and read my briefs and the briefs of others. All the senior lawyers were out there watching us. It was a marvelous experience. We were getting the very best training you could ever hope for.

**JG:** What was on the Attorney General's agenda in those days, the same kinds of things we have today?

**BJ:** Yes. First of all, the Attorney General is charged by law then and now to represent the various departments of the state. I remember I represented the State Board of Medical Examiners, the Corporation Commission and the Tax Commission. Nowadays, two lawyers represent the Corporation Commission. I don't know how many are at the Tax Commission which is now called the Department of Revenue. I think there's a team of about fifteen or more. But in those days, it was a smaller state and a smaller business, so one lawyer would represent sometimes two or three agencies. We also gave advice to the Senate and that was generally Perry Ling, our Chief Assistant Attorney General. When the Senate was in session, if there was a particularly touchy thing being argued, we'd sit with Perry in the front row of the balcony. If they came to a legal problem, they would look up to Perry, adjourn and have him come down on the Senate floor, give them legal advice, and then they would go back into session after the legal advice. We watched Perry and helped him in those things. It was just very exciting, a much smaller arena.



**JG:** Was the Attorney General's office involved as much in the issues of corruption and crime, pollution, and civil rights?

**BJ:** No. That was an earlier era where it either didn't exist to the same extent or if it did, nobody knew about it. There were criminals on a smaller scale. I remember there was one wonderful lawyer who was sort of deaf named Lou Whitney, whom everybody admired and liked because he was very skilled. Virginia Davis was the Clerk to the Court. Eugenia was her real name but Virginia was her nickname. When Lou would come out, she would say, "Lou, it's so good to see you. You only represent the biggest crooks." And her voice would ring down the corridors. That was a rarer thing. We didn't have gangs. We didn't have drugs. There was not much crime. You could go walking in the streets. Nobody ever heard of a drive-by shooting. Phoenix was very small in those days. In some places, the western boundary was 7th Avenue. In some places, it went a little further west to 15th or 19th Avenues. Central wasn't paved too much beyond Camelback Road. I'm not sure it was paved beyond Camelback Road. McDowell wasn't paved east much beyond 12th or 16th Street. So it was different city totally.

**JG:** What were the issues of the day?

**BJ:** That's a good question. The issues of the day were how to make the city grow. The issues of the day had to do with the train limit law: should the size of trains be limited so that more people could be employed to run the trains. And there were labor issues. The state was almost totally Democratic: there were no Republicans. The issues of the day were farming issues and rights to water. Those were the sorts of things that concerned a growing, rural community with some business just developing and no crime and feeling its way.

**JG:** It sounds like the one issue that has remained at the forefront is the issue of water and water rights. What kinds of cases were you involved in concerning that?

**BJ:** Water law was a very important thing in Arizona because there wasn't very much water. Later on when I got to Snell and Wilmer, one of the firm's clients was a man named John Jacobs who had a little farm in Deer Valley--that is all of it. Before I got to Snell and Wilmer, people would argue about the rights to wells; because Arizona was much drier then with less rainfall and water was scarcer. Well technology was not anything like what it is now. Nobody thought of drilling as deeply as we do now or finding water as easily. There was no Colorado River Canal System to help the farmers. That came later with Mark Wilmer, again from this firm, who won the case of Arizona vs. California to give us some rights to the Colorado River. So it had to do with smaller sorts of disputes, who owned what land, who owned what cattle, that kind of thing, a much easier



kind of state. There were also lots of political disputes. What rights did one office holder have to do with what he or she was doing. I think that's about all I remember of that.

**JG:** Did the Attorney General make many rulings concerning the political atmosphere and duties and obligations of political officials?

**BJ:** Yes. And so did the cases because the Constitution wasn't that old, 1913, and Mulford Windsor, who was one of the members of the Constitutional Convention, was the state librarian when I went to work there. He also tended the rose garden in front of the capitol building. That was his hobby. He dealt and had a little historical archive of wonderful materials, one of which had to do with President Taft and the recall of judges. Have you heard this story?

**JG:** No I haven't. Go right ahead.

**BJ:** This is delicious. Apparently when you want to become a state, you have to send your draft constitution to the Congress and the President for approval. We sent ours in, and the President was William Howard Taft who thought ours was much too Democratic in that it allowed the people, to recall the governor. That wasn't permitted in most other states, so they said, we can't let you be a state if you have that in. So the Constitutional Convention met again, took out the recall provision, sent it back and became a state. After we became a state, they had yet another meeting of the Constitutional Convention and put the recall back in. Years passed and they were then discussing capital punishment. This is the legislature. So they sent out letters to great people around the land, one of whom was the now ex-President, William Howard Taft, and asked him what he thought about capital punishment. Mulford Windsor had his reply which was a telegram. In those days, you had the real telegram, not a message on the phone. William Howard Taft, still smarting from what Arizona had done, said "I certainly am in favor of capital punishment for the people of the State of Arizona." Windsor had that and he showed me. I don't know who has it now, but it's a wonderful document.

**JG:** What I guess you're saying is that this was a period when Arizona was attempting to clarify its own constitution and its own laws for itself.

**BJ:** That's right. These people had come out here. Most of them had lived here when it was a territory. There was no influx of people from the Midwest or East: that had not yet arrived. No building boom. The people who were here were in fact, really pioneer, and dealing with a complicated system of laws was something they had to get used to and learn about.

**JG:** Are there any specific cases that you remember during these several years?



**BJ:** There were just some wonderful cases interpreting the power of Anna Frohmiller. She, as State Auditor, was the most powerful person in the State of Arizona, significantly more powerful than the governor. Charlie Strauss, Sr. was her lawyer, and in the court they won cases to build that power. She was much admired, totally trusted, as honest as the day is long, and admired by everybody. But one time after another there were a series of cases, Frohmiller vs. somebody or somebody vs. Frohmiller, outlining the powers of the State Auditor. That's one I remember because Anna Frohmiller was running around the capitol building and I knew her well and liked her a lot.

**JG:** During that period of time then those cases, you would say, increased the power of the State Auditor?

**BJ:** Tremendously. Where the Democratic power in the state really broke was when Howard Pyle became the governor: he ran against Anna. She finally ran for governor and Howard Pyle beat her by just a handful of votes.

**JG:** So you would say that the additional or enhanced power of the State Auditor's office was directly tied to her?

**BJ:** To the person, that's right. I'm not sure that the State Auditor's office has much power now. I think the legislature has trimmed it down and there have been no people of that stature.

**JG:** Before we go on and discuss why you left public life, is there anything else you would like to add about this period of your life as a "public servant?"

**BJ:** Not a thing, except that I'm only sorry more people couldn't have experienced the wonderful three years, the one as law clerk and the two as Assistant Attorney General that I had. It was something I'll never forget. I'll never forget my first summer. Instead of going back to Chicago where I was born and raised, I was invited by the Udalls up to their home in St. Johns, Arizona. I never felt so far from Lakeshore Drive in my whole life. The Udall home is called the Elms Hotel. It's not a hotel; it's just a wonderful, large, Victorian house. I'll give you one tender memory and then you can see how close I felt to the Udalls and how wonderful my life was. Levi was a devout Mormon as was his wife, Louise. They did not drink coffee. They knew I did. When I came down--my bedroom was up in a little turret--for breakfast the first morning, there was a brand new percolator on the stove in this enormous old country kitchen and coffee was going from a tin of Hills Bros. coffee. It turned out Louise Udall had driven 60 miles to a town called Concho which doesn't even exist anymore to buy the coffee because she dare not be seen buying coffee in the



town of St. Johns.

**JG:** So it was the Concho that's up in the northeastern part of the United States. It is still there.

**BJ:** Oh, is it still there?

**JG:** Yes, I have a cabin not too far from there.

**BJ:** I heard it was a ghost town or had disappeared.

**JG:** No, there are probably ten homes there and the lawyer's office is still open. There's a library and up the road a little bit is a retirement community with a man-made lake. It's not huge.

**BJ:** And you have a cottage near there?

**JG:** Well, it's a cabin at the foot of Black Mesa.

**BJ:** I'll bet it's beautiful.

**JG:** I guess that depends on your idea of beautiful. If you come from the big pines, no, because there are junipers there, but if you like hiking and that kind of thing, yes, it's lovely.

**BJ:** Well that's where she went and you know how far that is from St. Johns.

**JG:** Yes, I certainly do.

**BJ:** And she did not want to be seen purchasing coffee in St. Johns and yet I had been so adopted into the family that even my bad habits such as drinking coffee were being tended to.

**JG:** You came out from Chicago, a very different atmosphere indeed, and I'm sure it must have been much more so then than it is today. What were your reactions as a young man?

**BJ:** I thought it was the world's greatest adventure. When my health returned, which it did in law school before I came up to take the job as law clerk, my father said, "Would you like to come home now and join my law firm?" He had a law firm in Chicago which he headed. And I said no. That, I think, is the complete answer to how I liked it. I loved it.

**JG:** Did you see it as a wild place or did you see it as a land of opportunity?





**BJ:** I saw it as a very warm place that you could really feel was home. Chicago was pretty big and everything that basically needed doing had been done long ago. Here, it was a sort of "you all come" and if anything needed doing, that's the way it was done. I had the pleasure of helping found the Phoenix Symphony. A group of people got together and thought we ought to have one. Things like that, the Art Museum and other facilities, you can't do in a big city. You can add polish to it, you can add a wing to it, you can maybe raise money for a picture or to replace plumbing someplace in the museum, but you can't really work on the building of the town as we were all given an opportunity to do here.

**JG:** Would you say that as a young man, you had a vision for the things you wanted to accomplish?

**BJ:** No, that's much too grand. I didn't have any such thing at all.

**JG:** Well you could lie about it and we'd all believe you.

**BJ:** No bucko. I was simply out here and there were a bunch of eager people wanting to make the town better and they sort of rang the dinner bell and we all helped. It wasn't glamorous, it was great. Those are different things.

**JG:** You kind of regard yourself as one of a group of movers and shakers and doers?

**BJ:** I never thought of myself as mover or shaker. I've thought of myself as privileged to help in a lot of wonderful stuff that built the town.

**JG:** Who would you identify as key people in your group who moved things along?

**BJ:** Tell me what you think about as my group, because I tell you what worries me. Most of the people with whom I worked were much senior to me in age. They were compadres of my bosses. They were the age of Levi Udall, Arthur LaPrade, Raleigh Stanford, Evo DeConcini, Frank Snell, Jim Walsh and Mark Wilmer. Those are the people that I was privileged to work with because in each case, people my age, I don't know whether they were not interested in those things or just, I suspect, did not have quite the same wonderful opportunities to have known these leaders. So the people that I would name would be people of my father's age. Those are the ones I really worked with.

**JG:** So you would identify, for instance, the Udalls.



**BJ:** Oh yes. In the law field, I would identify the Udalls, the LaPrades, to some degree the Stanfords, John Gust, Walter Roche, Frank Snell and Mark Wilmer, Early Craig and his son Walter Craig, Charlie Strauss, Irv Jennings and Frohmiller in the law field though she was not a lawyer. In the arts field, you go to a different direction. Frank Snell represented Mrs. Heard, and Mrs. Heard had given the block to the city almost the whole block from McDowell east to Alvarado, west to Central, north to Coronado where now stands the Art Museum, the Little Theater and the Library. There was a group of leaders; Frank Snell, Walter Bimson, Gene Pulliam and sometimes Tom Chauncey Sr., that really worked on the arts. There was another group that worked on the economics and I got to work with them on pieces of legislation they were putting through the states. These were early clients of Frank Snell. Ray Cowden, the state's biggest cattleman; John Jacobs, whom I referred to as having has a little farm called Deer Valley; Mac Best who was a rancher, and the people at Anderson Clayton Cotton Company who were building up the agriculture in the state. In the early days, all those people were a generation above me. Later on, there were people my age who were what you would call, movers, shakers and doers. Marty Hance was one of the biggest of those, a very close friend whom I just totally admired and loved. It wasn't until later years that I began working with people my own age. Now a funny thing has happened: the people that I'm working with now mostly are of an age to be my children. The museum directors, Mike Fox, who used to be the director of the Heard Museum; and Jim Ballinger who is the director of the Art Museum, are almost like surrogate sons. I'm very close to Rudy Turk who is my age and who just left being the head of the ASU Art Museum. Now that Marty Sullivan is head of the Heard, he has become like a brother. There's a little community of people who really love the arts and work in them; but by and large the people are younger than I am. As a matter of fact, one of the fun things that I've gotten together to do at the Historymaker's Dinner is put together two tables of people, the average age of whom is about forty, who would never come to such a thing, who couldn't afford to come to such a thing at \$150 a whack at the cheapest table you can get. Somehow we put together two tables and I think it'll be good for the Historymakers. It'll be kind of fun for them. Because they are now the leaders. Jana Bommersbach really led the way. I said the New Times had slipped back, but when she was running it she did some significant work there and some very significant work at the Republic before she went to the New Times. Now she has written a book that is appearing to be a best seller. There is Janet Napolitano, irrespective of your politics, who did a really outstanding job of representing Anita Hill before the Congress. These youngsters, Sandra O'Connor is nearly my age, not quite, but I kind of grew up here with Sandra and John and you only need to mention her name. But the people I worked with before I started working with people my own age and younger were all older. It just seems every year I am working with younger people.

**JG:** That may say something about your frame of mind. Maybe you have a younger outlook



which fits in with theirs. That's the nice way to think about it.

**BJ:** I hope that's right. But I think it's going to be kind of funny when my tables at the Historymakers, I'm certain, are going to be the noisiest and the least dignified tables there.

**JG:** I think that's wonderful because I believe from my own vantage point that any kind of infusion of young blood into not only the Phoenix Historical Society, but all historical societies is a very good thing. Before we go on and specifically zero in on your involvement in the art community here and your personal involvement in a particular aspect of the art field; in retrospect, what are your thoughts about how this city has grown and why it has grown the way it has. Is that rooted in its past or not?

**BJ:** I think the city suffers from the fact that in the days when it was really growing very rapidly percentage wise, the numbers weren't as big. But percentage wise it was growing much more rapidly even than it's growing now. There was no sense of respect for how people could understand the idea of city planning. So this city stretched out too quickly before it was completely built up inside; and it stretched out in ways that were unplanned. The houses were too close together and too close to the street. So were the buildings. Growth for growth's sake was considered good enough. People did not think about days like today when there are warnings not to exercise outside for people who have asthma or other bronchial ailments because of the inversion that happens in the winter. Very little thought then was given to the future, or that what you were doing today would have an impact on tomorrow. The only thought was, let's go and let's grow. They did a very good job of that. Two things that helped Phoenix grow are often cited and I think they're probably right. One was good air conditioning so that Phoenix, in fact, became a twelve month a year comfortable town. Now, the air conditioning is so good that you can go to many towns in the summer in colder climates and be uncomfortable because they don't understand air conditioning as we do. It's much more comfortable in Phoenix, for example, even when it may be 106 outside. The other thing was the growth of Sky Harbor Airport as soon as Phoenix became a main airport stop. Those two things, that and the cooling, I think really helped.

**JG:** So you feel that there really was no understanding of the transportation problems to come.

**BJ:** No planning of any kind, Jan; they just did not understand planning for the future. They wanted to do for now. It wasn't out of any venal knowing that it was bad or anything like that. People simply didn't think of it.

**JG:** There were no voices heard to raise those issues?



**BJ:** Nobody raised voices about that because it seemed so far away, they would have been laughed off.

**JG:** Let's go on to something that I know is near and dear to your heart. That's the art community. You were instrumental in forming the Phoenix Symphony and also you served on the board of the Heard Museum.

**BJ:** I've been president of the Heard Museum for two terms, president of the Phoenix Art Museum for two terms, and first vice-president of the Phoenix Symphony. I headed the mayor's committee to redo Central Avenue recently. I was in charge of Terminal 3's art program at Sky Harbor. I was in charge recently of helping to get art for the new Supreme and Appellate Court building. I've had more of my share of wonderful opportunities for public art. I've put together a collection, the very first collection of Indian art for the Heard Museum. I got a group of people together: Jim Parker, Vincent Price, and Jean Snodgrass from the Philbrook. We made a list of 100 Indian painters. The Heard Museum did not have any Indian paintings. It had what Indian museums then traditionally had which was not painting. They had basketry, jewelry, pottery and rocks. Vincent Price had been coming over here giving speeches, and he was also on the President's National Indian Board; he helped us. Jim Parker was the curator of education at the Heard: he helped us. Jean Snodgrass was the curator of pictures and paintings at the Philbrook Museum and she helped us. The four of us put together a list of 100 Indian painters that we wanted to collect for the Heard. I gave my little collection to the Heard which was the very first. You could collect those paintings then for \$100 for the best. There was a couple that you had to pay more for such as Black Bear Bosin, Oscar Howe, a few, very few. Three to four hundred dollars--that was the very top price. So that was fun to participate in that beginning.

Later on, I put together an African collection for the Heard Museum and there you run into so many fakes. I finally got Dr. Ellis to come over from UCLA. He was the then reigning authority on African fakes. I had him clean out my collection before I gave it to the Heard; and I had him clean out the Art Museum's collection. So finally the pieces of African art that the Heard now has are good and the rest, the decorators got in Phoenix so that they could use them in homes. The third collection that I remember was for the Art Museum. I became interested in American drawings and with a lot of help from a lot of knowledgeable people, I put together a collection of 91 modern master American drawings which were catalogued by the University of Utah and Utah circulated the collection for four years to university museums. I gave that collection to the Art Museum. Then came the bowl collection which I gave to ASU. The last collection I worked on was the one for this office. I put together the largest and most important and best collection of photographs of Arizona photographers anywhere at all. It's so good that the other day, for example, the director of the New Orleans Museum, a guy named John Bullert, came to speak to



our Board of Trustees at the Art Museum. He asked Jim Ballinger where he could see some Arizona photography because at New Orleans, they collect it seriously in their museum. They have a wonderful collection. Ballinger said that the collection at Snell and Wilmer is significantly larger and better than at the Center for Creative Photography. Of Arizona photographers, the Center has all kinds of other things, and it is the best anywhere. So I thought Mr. Bullert was going to come here for a half an hour. He left three hours and twenty minutes later with a list of photographers he wants to acquire. So collecting has been fun for me s you can tell.

**JG:** To backtrack just a little bit. There's been so much focus today about ethnic participation in ethnic events, collections, etc. Was there any question or idea that there should be, or perhaps there was native American representation on the board of the Heard or involved in the selection of artifacts for the Museum?

**BJ:** The Heard Museum started out as a private museum of Mr. Dwight Heard and his wife. It was not even open to the public. That was step one. Step two; it got so large that Mrs. Heard gave tea parties there. She had a few of her friends on the board, but she and her secretary, Beulah Murphy, ran the museum. Everybody on the board knew that they were there to give polite suggestions and that was it. I was not on that board, but a dear friend of mine, Orme Lewis, was on that early board. Orme is now dead. Another dear friend of mine was on that board, Barbara Williams, and she is not dead: she's alive. But I know that history. Later on I became very close friends with Dwight Heard's son, Bartlett, and his wife, Winifred. They lived in Oakland but they came here frequently. They encouraged a few of us, Fritz Marquardt, Lester Schafer and myself and a few others, to see if we could make the Heard Museum a public museum. This is way before anybody thought of having one of this, one of that and one of the other on the board. We were just getting it into being a public museum where the public really owned the museum, not just in name. My participation was to help make the Heard a public museum. It is only in recent times where there has been this tremendous emphasis on diversity and the rights of diversity and personal rights. That is something we see today. The Art Museum and the Heard Museum only in the last, I would say, five to eight years has given any serious attention to having the diversity of the population represented on the museum boards. Now there's one diversity that has never had any trouble getting represented on the board. That one minority group is women. They have always been strong on art boards. They have always been strong on charity boards. As a matter of fact, all of those things were considered principally the function of women, not of men and certainly not of businesses until recently. In 1979, I got a little bit interested, riled up is the real word, in what business was not doing for the arts. I looked around to see if there was a survey that could tell me where the dollars came into our organizations. Did it come from people or did it come from businesses? There was no survey, so I made my own of the Phoenix Symphony, the Art Museum, the Little Theatre, the Zoo and the Heard. I picked five things. I asked each of the directors if they



would just take a column, I didn't need to see names or anything, and tell me what percent of the money that was donated came from businesses, and what percent came from people. Well, about ten percent came from businesses and about ninety percent came from individuals; only a few of the businesses: the Valley Bank, the Arizona Republic, the Salt River, the telephone company, one or two other businesses, that was it. No other business gave a penny. So then I thought, well maybe this is just the arts.

**JG:** What year was this?

**BJ:** 1979. Pretty recent. So I thought maybe it's just the arts, and businesses don't like the arts. So I went over to United Fund and I went over to Cancer and I went over to the Heart to see the same pattern. Nothing from businesses. So then armed with my information, I thought I've got to tell this to somebody and the best way to tell anything to business is to get yourself booked as a speaker at Rotary 100. That meets downtown in the old Adams Hotel which has gone through so many names I have no idea what it's now called and don't care. I gave my speech to Rotary 100. About that time, Ken Dayton from Dayton Hudson in Minneapolis was going across the country getting businesses to put in five percent to the arts. I thought to myself, my gosh, I'd be happy with one percent. It turned out that a group of businessmen here got the message. I think it was a little from my speech because the Republic printed the whole thing in full together with my charts. The Gazette had it on the front page for Saturday night where people really read it. The Ken Dayton came out so then businessmen got together and they thought, well two percent for Arizona. That started the giving of general business. Valley Bank, as I say, and the Republic and the Salt River Project and the telephone company; a few of them had always done it but no one else.

**JG:** Was a follow-up survey done ten years later to see what happened?

**BJ:** I haven't done a follow-up survey, but I understand now that business is very well represented in all of the charities, not just the arts, and doing very well indeed.

**JG:** I know that there is a Business Volunteers for the Arts which reaches into the business community and looks for some people with special talents.

**BJ:** And business helped support the one percent law through the city council which I had a little to do with, and it helped put the bond issue for the arts over. Business has really come into its own in helping not just the arts, but all the charities in Phoenix.

**JG:** Before we run out of time there are a lot of things I'd like to discuss with you. We just have to hear about your bowl collection and about the book you wrote about that collection. I believe the



book's title is "The Art of Turned Wood Bowls." So tell us how you got started in this, how it grew and what you did with your collection just as briefly as you can.

**BJ:** I started to collect bowls because I thought they were really beautiful and I respond to wood more than perhaps to clay or glass or weaving. I saw my first bowl at the Hand and Spirit, one of the principle craft shops in the United States that happens to be in Scottsdale. At the time, it was owned by Star Sack, Sy's wife and JoAnn Rapp. (I think later on Star dropped out and JoAnn now has the shop.) I collected a number of them. Then our Art Museum had to be host to the museum director's annual convention. So the museum directors of Metropolitan, the L.A. County, the Cleveland and all the great museum directors of the land came to Phoenix. All of us who were on the Art Museum Board, which I was at the time, had to sort of open our homes. I live at the Phoenix Towers so there four of us who were asked to give a kind of roving cocktail party through four apartments and then we would all share dinner on the roof. There is a lovely little roof terrace up there. My apartment for the first time was clean. I had all my best art treasures right out there so they could see them. Here were the most educated museum eyes in the country, people that I would ordinarily never have the opportunity to meet. Are thy going to look at my Georgia O'Keefes, my Art Japenka, or my Gaston Jauchez? No, they weren't at all. They were looking at the turned wood bowls. That was not considered art then, and they walked around with bowls in their hands transfixed. I thought well now, if the most educated art eyes in the country are looking at this, maybe I'm onto something. I kept on collecting bowls. Finally one day, a young man who was an editor for Dutton called me and asked if he could take me to lunch. (Dutton is a big art publishing house in New York.) I said, "Certainly. What do you want to talk about?" He said, "I'd like to do a book of your turned wood bowls. I understand you have examples of all the master turners in North America." I said, "I think I'm missing one or two, but I think I have most of them, yes." I said, "I want to tell you ahead of time, I know all about Vanity Publishing; and if you are thinking I'm going pay to have this book published we can have lunch, but I want to disabuse you of that. "Oh," he said, "I have a check for a \$5,000 advance on the book in my pocket." I said, "Well, let's have lunch." Then at lunch I was worse. I said, "You won't do it the way I would want it so I don't want a book if it isn't the way I would want it." He said, "How would you want it?" "I would like a picture of each of the turners. I'd like it done alphabetically because if you don't, you'll start World War III. Additionally, I would like all the bowls pictured in color." "Oh," he said, "That's just the way we'd like to do it." I said, "I would like a monograph by this one and that one because here's where they stand in the history of bowls." "That's fine." So they put out the book exactly the way I would have wanted it. It has remained the book, it's now sold out. I was lucky to get the plates back from Japan so that it can be easily reprinted. I presented the plates to ASU in addition to the bowls. Then last year or the year before, Sheila Britton at KAET decided she wanted to try to do an art documentary on the bowls for thirty minutes. Well thirty minutes of looking at bowls could bore anybody if it's not very well done. It was so well done that she won a



regional Emmy for the documentary. I think to date KAET has replayed that thing twenty times if it's played it once. In the meanwhile, since ASU has the bowls, they've traveled the bowls. Before I gave it to ASU, the Smithsonian traveled them for two and a half years to I think fifteen major museums around the country. Then when they came home from that, I gave the collection to ASU. Then ASU sent the bowls to New Zealand last year. New Zealand was celebrating its 150th year of being New Zealand so they were getting art things around. My bowls opened at a museum in Lower Hut which I'll tell you is eight miles south of Upper Hut. Is that exciting or what?

**JG:** I know right where it is.

**BJ:** Nobody knows where it is except Rudy Turk who went over there and loved it. Anyway, the bowls are going out again this year to purchase New York and other museums in Upstate New York and around. They've already been at the Cooper Hewitt in New York City and on the first tour which is a very major museum in New York City especially for crafts. So that's the history of the bowls and it's as recent as this minute; because there is now a show, not of my bowls, of recent turned wood work up at ASU with a big symposium opening in January. I was one of the two judges for this material here, so it's kind of stayed with me. I'm so pleased to have a little to do with what, at least my wood turner friends tell me, is a complete change in that entire arena of art. It has raised the interest level enormously. It has also raised the prices enormously. But the quality of the work being done now is so gorgeous. They're going into new things all the time. You've got to go by ASU and see not my bowl show, but the turned wood show that's up now.

**JG:** Well, I'm interested in your documentary and I have to get a copy of your book which I'm presuming that Phoenix...

**BJ:** They have it there, I can send you the tape of the wood turned bowl thing, but I have I think five books left for my own collection.

