

**Legends of
Orange County:
The Art of
Hal McIntosh**

An Interview Conducted by

Erin Parke

March 16, 2015

Albin Polasek Museum & Sculpture Gardens

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Interview Histories

Interviewer: Erin Parke

Contributor: Eric Varty

The recordings and transcripts of the interview were processed in the offices of the Albin Polasek Museum & Sculpture Gardens, Winter Park, Florida.

Project Detail

RICHES of Central Florida is an umbrella program housing interdisciplinary public history projects that bring together different departments at UCF with profit and non-profit sectors of the community.

Central Florida has often been associated with large-scale, commercial tourism and housing development. While those aspects of Central Florida are important to the economic growth of the region, much of its history has remained unnoticed and under researched. The Public History program at UCF links many projects under one initiative to promote the collection and preservation of Central Florida history. By facilitating research that records and presents the stories of communities, businesses, and institutions in Central Florida, RICHES seeks to provide the region with a deeper sense of its heritage. At the same time, the initiative connects the UCF students and faculty with the community and creates a foundation on which Central Floridians can build a better sense of their history.

The Albin Polasek Museum & Sculpture Gardens, also known as The Polasek, is housed at the former retirement home, studio, galleries, and chapel of Albín Polášek. Polášek was a Czech-American sculptor and educator. The museum's collection consists of approximately 200 permanent items by Polášek and his first wife, Ruth Sherwood. The Polasek also features exhibits of local Central Florida artists.

Legal Status

Scholarly use of the recording and transcript of the interview with Hall McIntosh is unrestricted. The interview agreement was signed on March 16, 2015.

Abstract

Oral history of Hal McIntosh, conducted by Erin Parke on March 16, 2015. McIntosh is a nationally renowned artist who currently resides in Winter Park, Florida. He also spends his summers in North Truro, Massachusetts. McIntosh was invited to join Jules Andre Smith's Research Studio (now the Maitland Art Center) when he was 18 years old. In this oral history interview, McIntosh discusses his early life and education, his teaching philosophy, and where

he gets the inspiration and influence for his art. He also mentions his relationship with Albín Polášek and Emily Muska Kubat Polášek. Eric Varty, a close friend of Hal, also contributes briefly to the conversation.

Hal McIntosh

Oral History Memoir
Interview Number 1

Interviewed by Erin Parke
March 16, 2015
Winter Park, Florida

0:00:00

Introduction

- Parke** Alright. Good morning. Um, my name is Erin Parke and today I will be interviewing Mr. Hal McIntosh. Today is, uh, March 16th, 2015, and—alright. Um, Hal, can you tell me a little bit about like your early life? Where you grew up, um, if you had brothers and sisters, anything like that?
- McIntosh** Well, I grew up in—in Detroit, Michigan, and, uh, I had, uh, uh, older brother—two older brothers and an older sister. I was the...
- Parke** [laughs].
- McIntosh** Baby of the
- Parke** Baby.
- McIntosh** Family, and, uh, apparently, my art interest started very early.
- Parke** Nice.
- McIntosh** My, uh, mother said that, when I was five, I was doing caricatures
- Parke** [laughs].
- McIntosh** Of my little friends.
- Parke** [laughs].
- McIntosh** She could recognize who they were.
- Parke** Oh, that's amazing.
- McIntosh** I was five years old, and as the years went by—my early years—really early years—my parents didn't try to rush me into...
- Parke** Mmhmm.
- McIntosh** Arts, uh, teachers...

Parke Yeah.

McIntosh Or anything like that. They just saw that I had any materials that I needed, but, uh, they never tried to force me to study, you know, when I was young.

Parke Mmhmm.

McIntosh They just let me alone because that was the only thing I wanted to do...

Parke Yeah.

McIntosh As a kid.

Parke [*clears throat*].

McIntosh And, uh—so, uh, I was fortunate, in that respect. A lot of the parents that I've talked to in later years that had, uh, children that are...

Parke Mmhmm.

McIntosh Artistic, and they say, "Oh, what am I going to do? I've gotta..."

Parke Yep.

McIntosh "Send them somewhere to study." I said...

Parke Mmhmm.

McIntosh "Well," you know, "Don't rush them into—don't overdo your..."

Parke Mmhmm.

McIntosh "You're pushing them, because that'll turn them right off., uh, just be—do what you can."

Parke Yeah.

McIntosh "Cooperate, but don't make a big deal out of it."

Parke Mmhmm.

McIntosh And if they're really gonna do something in their lifetime—what—whatever...

Parke [*laughs*].

McIntosh Uh...

Parke Yeah.

- McIntosh** Kind of, uh, occ—occupation...
- Parke** Mmhmm.
- McIntosh** They might end up, sometimes those interests—interests start when kids are very young.
- Parke** Mmhmm.
- McIntosh** Sometimes you don't—you might have a...
- Parke** Find out later on...
- McIntosh** [inaudible] degree in engineering, and—and you end up, uh, doing something...
- Parke** [laughs].
- McIntosh** Totally different [laughs].
- Parke** Yeah [laughs].
- McIntosh** I was, uh, fortunate enough to know all my life what I wanted to do.
- Parke** That's amazing, and it's nice that your family was so supportive. That's great.
- McIntosh** Well...
- Parke** [laughs].
- McIntosh** They were supportive by not...
- Parke** By not pushing you.
- McIntosh** Pushing.
- Parke** Yeah.
- McIntosh** Uh, these hysterical mothers that...
- Parke** [laughs].
- McIntosh** [laughs] I'd seen in the past, uh...
- Parke** Mmhmm.
- McIntosh** That, you know, come to me for advice, because their[sic] child is doing some drawings, and—"What'll I do? What'll I do?"
- Parke** Mmhmm.

McIntosh Leave 'em alone [*laughs*].

0:03:01 **Life as an artist**

Parke Yeah, so you've been able to make your living as an artist, uh, essentially your whole life, and that's extremely amazing and very significant. Um, how has that been for you?

McIntosh Well, it's a very difficult, uh...

Parke Mmhmm.

McIntosh Situation. When you're an artist, there's—there's not a lot of jobs sitting around waiting for you.

Parke Yeah.

McIntosh Uh, I was very fortunate, uh, in the years that I was at Rollins [College], uh, as a temporary student...

Parke Mmhmm.

McIntosh Years ago, of course, and, uh, the brother of one of this[sic] Rollins students was an artist that[sic] I met who lived in Silver Springs[, Florida].

Parke Mmhmm.

McIntosh And, uh, I was, at that point—later on—had a master's degree from the University of Michigan—teaching there.

Parke Mmhmm.

McIntosh And what do you do...

Parke [*laughs*].

McIntosh You know? You don't walk out with those credentials...

Parke Mmhmm.

McIntosh And walk into a job. Nobody's awaiting for you.

Parke Yeah.

McIntosh And, uh, this friend had some really nice portraits of—that he had stacked on the floor...

Parke Hm.

- McIntosh** Against the wall. He was a landscape painter, and I said, "I didn't know you did portraits," and he said, "Well, I started with Jerry Farnsworth on Cape Cod[, Massachusetts]." He's quite a prominent...
- Parke** Mmhmm.
- McIntosh** American portrait painter, and he said—he said, "Why don't you, uh, write Jerry Farnsworth and see if you can get a job as his assistant."
- Parke** Mmhmm.
- McIntosh** "Learn how to do really commercial portraits, and, uh, that way you might be able to make a living..."
- Parke** Yeah.
- McIntosh** "To start out with," and I did so, and...
- Parke** Mmhmm.
- McIntosh** Uh, was accepted with my credentials.
- Parke** Yeah.
- McIntosh** Uh, didn't even have a car...
- Parke** [laughs].
- McIntosh** At that time [laughs].
- Parke** [laughs].
- McIntosh** I got off the bus in North Truro, Massachusetts, and was directed how to walk to the professor's house, and, uh, Jerry Farnsworth and Helen Sawyer were, uh, uh, married, and she was a well-known, uh, artist.
- Parke** Mmhmm.
- McIntosh** And taught in the school, and, uh, this was basically, uh, a school, uh—portraiture school.
- Parke** Mmhmm.
- McIntosh** Minor landscape work—'cause she taught and he taught the, uh—the, uh, portrait work. I was with him for five years.
- Parke** Wow.
- McIntosh** He had another school in Sarasota[, Florida].

Parke Okay.

McIntosh Uh, and, uh, Siesta Key[, Florida] [inaudible].

Parke Mmhmm.

McIntosh And, uh, uh, I was down there during the winter.

Parke Mmhmm.

McIntosh I worked in a hotel.

Parke [laughs].

McIntosh I was busboy, waiter...

Parke [laughs].

McIntosh Several other jobs—a hotel on the beach—and went to school and taught with him in—in mornings, and that exposure, uh, through five years...

Parke [laughs].

McIntosh With him really...

Parke Yeah.

McIntosh Got me so I was able to make some money doing portraits.

Parke Nice.

McIntosh And I had, uh—uh, this hotel I was working in part-time, after the morning school sessions, someone saw my work there and recommended me—unknown to myself, uh...

Parke [laughs].

McIntosh To the board of directors of, uh, an art museum...

Parke Wow.

McIntosh Up in Virginia.

Parke Mmhmm [*clears throat*].

McIntosh And later on, I was accepted, became director of the museum there for five years, but, uh, those accidental things that happen.

Parke Mmhmm.

- McIntosh** You know? You meet someone...
- Parke** Yep.
- McIntosh** Who's done portraits, and, uh—for three years, I did portraits, uh, in Provincetown, Massachusetts...
- Parke** Mmhmm.
- McIntosh** Uh, on the street...
- Parke** [laughs].
- McIntosh** Let's say, uh, I had a studio...
- Parke** Mmhmm.
- McIntosh** In a building that was on—right on the Commercial Street there, but at night, I had a display outside and people would book portrait[sic] for their children and stuff.
- Parke** Mmhmm.
- McIntosh** Pastel portraits, uh, done for \$10...
- Parke** [laughs].
- McIntosh** Uh, in a matte and in a bag in 45 minutes. Uh...
- Parke** That's so quick [laughs].
- McIntosh** [inaudible]. It was—it was a shock to get—to have to start that kind of a routine...
- Parke** Yeah.
- McIntosh** But I got used to it, and...
- Parke** [clears throat].
- McIntosh** Uh, I did six to eight portraits a day...
- Parke** Mmhmm.
- McIntosh** For the whole summer, 'cause I had summers off, uh, from teaching, and, uh, that led—all those portraits I did—hundreds of them...
- Parke** [laughs].

McIntosh Literally, I, uh—for three years.

Parke Yeah.

McIntosh Eight—eight days a week—seven days a week.

Parke [laughs].

McIntosh Uh, so I had a—a record of lots of portraits in my...

Parke Mmhmm.

McIntosh Career. Now, those \$10 [laughs] portraits...

Parke [laughs].

McIntosh Would be \$60 [laughs] portraits.

Parke Yeah, exactly.

McIntosh [inaudible] at the time, but believe it or not, I bought my beach house on Cape Cod...

Parke Mmhmm.

McIntosh With the money from—just from those...

Parke Wow.

McIntosh \$10 portraits.

Parke Wow.

McIntosh And, uh, as I was saving all that money...

Parke Mmhmm.

McIntosh In cash, uh, in a safe deposit box to go to Japan.

Parke Yeah.

McIntosh And this house came up for sale on Cape Cod on the beach, and I opted to buy this house...

Parke [laughs].

McIntosh With that money, and I got to Japan later on in years.

Parke Yeah.

McIntosh Uh, had a wonderful experience in Japan, which is another story.

Parke [laughs].

0:09:16 **Galleries in Winter Park**

Parke So I know that you have a true love for Cape Cod. Um, what drew you here to Winter Park[, Florida]?

McIntosh Uh, my, uh—that's a story that starts in Sanford[, Florida]. My sister and her husband were stationed—he was stationed in Sanford at the...

Parke Okay.

McIntosh Navy base there, at that time.

Parke Oh, okay.

McIntosh And, uh, I came down for part of my high school and lived with them in Sanford. Uh, they had an old house on the lake, right opposite the airport...

Parke Okay.

McIntosh So the planes were taking off...

Parke [laughs].

McIntosh Over the house, and, uh, uh, they decided, after, uh, he left the Navy, uh, to stay

Parke Mmhmm.

McIntosh Uh, in Florida, because their son was, uh, a young son...

Parke Mmhmm.

McIntosh And was doing better health-wise in Florida...

Parke Okay.

McIntosh For some reason. I don't know what...

Parke [laughs].

McIntosh But they decided to stay here.

Parke Yeah.

McIntosh And, uh, he, uh—they had a house and[?]—rented a house, right on the highway in[?—across from Lily Lake...

Parke Okay.

McIntosh In, uh—in Winter Park.

Parke Mmhmm.

McIntosh Anyhow, uh, families tend to...

Parke [laughs].

McIntosh Follow families.

Parke Yes, they do.

McIntosh And, eventually, my parents...

Parke Mmhmm.

McIntosh Moved down to Florida, because...

Parke Okay.

McIntosh My sister and her husband were...

Parke Yeah.

McIntosh Settled there, and, uh, later on, my brother—older brother—moved to Florida, and, uh, my other brother moved to Florida.

Parke [laughs].

McIntosh [laughs].

Parke So it was just gradual process.

McIntosh Uh, so that's a story that people in Florida that[sic] are Yankees basically, uh, "wash ashore," as they used to call it...

Parke [laughs].

McIntosh On Cape Cod [laughs].

Parke Mmhmm.

McIntosh Uh, they follow one another, you know?

Parke Mmhmm, yeah.

McIntosh It just happened at different time periods.

Parke Mmhmm.

McIntosh And I'd go back and forth when—when I was in college...

Parke Yeah.

McIntosh To, uh, my parents' house, and, uh—so we all ended up here [*laughs*].

Parke [*laughs*].

McIntosh [*laughs*]. And I stayed at it, and—oh, Winter Park has been very good to me.

Parke Mmhmm.

McIntosh I had wonderful exposure on Park Avenue for many, many years

Parke Yeah.

McIntosh Which a lot of artists didn't have that, uh—that lot that the, uh, uh, wonderful, old Golden Cricket Shop had a gallery...

Parke Mmhmm.

McIntosh Right in front of the shop that was all mine...

Parke Oh, wow.

McIntosh For years.

Parke Mmhmm.

McIntosh So I had like 10 paintings

Parke [*laughs*].

McIntosh In the gallery, and a painting in the window, but it was a gift shop...

Parke Okay.

McIntosh That I had that exposure to the sidewalk with—with one major painting

Parke Mmhmm.

McIntosh And people would come in and buy...

Parke Yeah.

- McIntosh** Or see paintings there for a number of years, and, uh, right after that, I was with Center Street Gallery, who actually, uh—uh, I think they owned the property that the Cricket...
- Parke** Okay.
- McIntosh** Was—the Golden Cricket was on, and Hugh McCain and Je—Jeanette Genius [McKean] were friends, and—and Mr. McCain was one of my part-time professors at Rollins.
- Parke** Oh, nice.
- McIntosh** How they ever let me in...
- Parke** [laughs].
- McIntosh** Rollins? I don't...
- Parke** [laughs].
- McIntosh** I don't know, but, uh, I was only doing art...
- Parke** Mmhmm.
- McIntosh** Art there, but then, I had exposure at the Center Street Gallery, which was actually ended up right next door...
- Parke** Nice.
- McIntosh** To the Golden Cricket.
- Parke** Oh, okay.
- McIntosh** And an almost [inaudible]—almost war situation.
- Parke** Mmhmm.
- McIntosh** Between the two of them, and, uh, after long years at Center Street Gallery and a number of shows there, uh, I went with, uh, Solarte, which was a—a shop down the avenue, uh, owned by a French gentleman and his family, and had my—I had a big show there...
- Parke** Mmhmm.
- McIntosh** And had my work on display there for several years, uh, which was another exposure on Park...
- Parke** Mmhmm, yeah.

- McIntosh** Avenue, and I—I lucked into things like that, but, uh...
- Varty** Miller Gallery.
- McIntosh** Oh, well, Miller Gallery.
- Parke** [laughs].
- McIntosh** [laughs] I was with them, but they weren't getting the kind of support from the community
- Parke** Hm.
- McIntosh** Winter Park was—and maybe still is—a little difficult in—for a gallery.
- Parke** Yeah.
- McIntosh** Really, I don't know why, because Winter Park people have plenty of money...
- Parke** Mmhmm.
- McIntosh** But, uh, Miller Gallery stayed only for a year or so.
- Parke** Oh, okay.
- McIntosh** They just weren't...
- Parke** It just wasn't making it.
- McIntosh** Making the sales.
- Parke** Yeah.
- McIntosh** And they left, so I don't consider, you know, that a long association with them.
- Parke** Mmhmm.
- McIntosh** But, uh...
- 0:14:35** **Galleries in Naples**
- Varty** Naples[, Florida].
- McIntosh** Well, Naples, [laughs] yes.
- Parke** [laughs].
- Varty** [laughs].

McIntosh I had careers [*laughs*] in this—I don't know whether this leads directly into Naples, but, uh...

Parke Mmhmm.

McIntosh Friends of mine, uh, on Cape Cod had a gallery, where my work was exhibited, and they were both professors, uh, in Boston[, Massachusetts].

Parke Okay.

McIntosh At, uh, universities there and such[?], and, uh, they did the gallery work in the summertime, and had a beautiful gallery—one of prettiest ones on that end...

Parke Mmhmm.

McIntosh Of Cape Cod, and after a few years of success in that gallery, I had several shows there. Uh, they decided to, uh, give up the teaching, made a decision...

Parke Mmhmm.

McIntosh And the gallery was doing so well, they decided to have a second gallery in Florida, and, uh, I met them in Florida, and they were in Sarasota, at that time, and they were looking there, and they—both close friends of mine, as well as handling my work...

Parke Mmhmm.

McIntosh And, uh, they kept—when[?] we were in Sarasota, they kept talking about Naples, and I said, "We're sitting in Sarasota and you're talking about Naples. Let's go to Naples."

Parke [*laughs*] It's not far from there [*laughs*].

McIntosh And they wanted my advice and stuff.

Parke Mmhmm.

McIntosh And so we all went to Naples, and they ended up renting, uh, uh, space in the nicest part of Naples downtown...

Parke Mmhmm.

McIntosh And, uh, it was only a couple of years. They were so successful. Basically, the only really good gallery in Naples, at that time.

Parke Mmhmm.

McIntosh Now there are probably a hundred galleries...

Parke [laughs].

McIntosh In Naples [laughs], uh, but as the years—few years—went by, they, uh, built a gallery on, uh, Fifth[?] Street—I don't know what. The Naples Art Gallery—elegant, gorgeous, gallery.

Parke Nice.

McIntosh Big gallery.

Parke [laughs].

McIntosh And, uh, shows, uh, really top artists.

Parke Mmhmm.

McIntosh And, uh, it was the—probably one of the prettiest galleries in the country.

Parke Wow.

McIntosh From outside and from inside.

Parke Mmhmm.

McIntosh It had mostly paintings, but they also—part of the gallery was elegant gifts, uh...

Parke Mmhmm.

McIntosh And antique, uh—oriental antiques...

Parke Mmhmm.

McIntosh In a—just a side gallery, uh, but they were there for years.

Parke Yeah.

McIntosh And most successful.

Parke That's nice.

McIntosh And I had 24 one-man shows there.

Parke Just there? How many have you had in total again?

McIntosh 35 [laughs].

Parke That's awesome [laughs].

McIntosh Uh, but, uh, these shows were, uh, something else.

Parke Yeah.

McIntosh They – actually, a one-man show only ran for a week...

Parke Okay.

McIntosh Which is unusual.

Parke Mmhmm.

McIntosh Uh, people were allowed to watch them hang the show on Saturday.

Parke Mmhmm.

McIntosh And they didn't – people did come. They wanted to see what was coming up, and whether they wanted to go to the opening on Sunday [*laughs*].

Parke [*laughs*].

McIntosh And they weren't allowed to buy anything...

Parke Mmhmm.

McIntosh Uh, which is unusual.

Parke Yeah [*laughs*].

McIntosh Uh, they wouldn't let somebody buy something that was supposed to go in the show that would not be in the show.

Parke Okay.

McIntosh So Sunday night – are – are we getting close to the end here? You're looking at...

Parke I'm trying – I'm just making sure that it's picking everything up.

McIntosh Oh.

Parke Sorry [*laughs*].

McIntosh [*laughs*] Yeah, so the openings were Sunday night and this is a...

Parke Yeah.

McIntosh This is a riot. Naples is very elegant. I had special clothes to wear when I had my openings, because, you know, you don't wear pink sport coats in...

Parke [*laughs*].

McIntosh In Winter Park. Naples is very formal, but very...

Parke Mmhmm.

McIntosh Resort-y and very rich.

Varty Bizarre [*laughs*].

McIntosh What? [*laughs*].

Parke [*laughs*].

McIntosh He—he can't stop talking.

Parke [*laughs*].

McIntosh And, uh...

Varty Sorry.

McIntosh The, uh—on Sunday night, people, at six o'clock...

Parke Mmhmm.

McIntosh Would line up to come into the gallery, and the doors would not open till six, and here we go again.

Parke [*laughs*].

McIntosh As they came in—sometimes in formal clothes, because they were going out separate[?].

Parke Mmhmm.

McIntosh Uh, as they came in, they were not allowed to buy a painting.

Parke Hm.

McIntosh They could look for a half an hour, and, uh, at the end of a half an hour, they could make a bid on the painting and...

Parke Okay.

McIntosh So the wife—they—they would come in and they'd quickly [inaudible].

Parke They'd find one that they loved.

McIntosh Yeah.

Parke [laughs].

McIntosh They'd see. Then on Saturday...

Parke Mmhmm.

McIntosh So they already knew there was one they loved[?]. So the wife would park her husband...

Parke [laughs].

McIntosh In front of the painting, and he would just stand in front of the painting with his arms folded blocking the painting.

Parke Oh, my goodness.

McIntosh So that the other Naples folks knew that they...

Parke That that was taken.

McIntosh So at 6:35, they would[?]—[inaudible] this—the—the wife would say, "We have that one."

Parke [laughs].

McIntosh And—but they didn't want, uh, people to presell from seeing the work...

Parke Mmhmm.

McIntosh The day before or whatever—week before—and, uh, they wanted everybody that[sic] was coming to the show basically to...

Parke Yeah.

McIntosh To be able to buy a painting.

Parke Mmhmm.

McIntosh And, uh, so consequently, uh, the sales were almost always right in the first couple of days...

Parke Yeah.

McIntosh For the opening night, and, uh, rest of the week some of them would be out on their yachts...

Parke [laughs].

McIntosh And stuff, so they didn't want to miss these shows...

Parke Mmhmm.

McIntosh If they looked important, and so I basically made my living, uh, in—in, uh, one week out of the year.

Parke That[sic] amazing.

McIntosh At a Naples show.

Parke Yeah.

McIntosh Uh, and if it rained on the opening night, uh, that—that put a damper on sales.

Parke Mmhmm.

McIntosh But, uh, it worked out 24 times

Parke [laughs].

McIntosh [laughs] So...

Parke That's great.

McIntosh And, uh, the gallery truly—well, it just—you'll see the picture of it.

Parke Yeah.

McIntosh It was, uh, probably one of the prettiest galleries...

Parke Extravagant.

McIntosh In the country.

McIntosh Very, very beautiful.

Parke Mmhmm.

McIntosh These guys had good taste.

Parke [laughs].

McIntosh And, uh, they handled [inaudible] Glass[?].

Parke Mmhmm.

McIntosh Um, a lot of well-known painters from California and other parts of the country.

Parke Mmhmm.

McIntosh And[?], uh, I actually—I've always been interested in antiques. I bought antiques in Winter Park for them to put in their gallery.

Parke Okay.

McIntosh In their sales gallery—antique area there, and, uh, they didn't have time...

Parke [laughs].

McIntosh To scout antiques.

Parke Yeah.

McIntosh I loved scouting antiques [laughs].

Parke That's nice.

McIntosh So I would buy stuff for them, and—and they would se—sell it at the gallery...

Parke Mmhmm.

McIntosh For 10 times what I got.

Parke Yeah.

McIntosh I was getting good bargains...

Parke [laughs].

McIntosh From dealers here in Winter Park and elsewhere. Uh...

0:22:58 **Galleries in Cape Cod, Massachusetts**

Varty Don't forget the Blue Heron Gallery and the Cove Gallery.

McIntosh Well, I know those were galleries on Cape Cod. I'm not going to forget them, but, uh, I exhibited at the Blue Heron Gallery and another top gallery on Cape Cod...

Parke Mmhmm.

McIntosh For many years. Before that, the Cove Gallery., uh, so I had those two galleries on Cape Cod.

Parke So you've been all over [laughs].

McIntosh Well, you've gotta—when you're painting every day...

Parke Yeah [laughs].

McIntosh Uh, you know, you need the exposure, and, um, just ended up being on Cape Cod, for, today, it's six months of the year.

Parke Mmhmm.

McIntosh At Cape Cod., uh, when I was teaching, we had shorter summers, but, uh, now, it's half here half on Cape Cod.

Parke Yeah.

McIntosh Cape Cod is a fabulous place for artists.

Parke Mmhmm.

McIntosh Uh, the light is gorgeous there for painting, and the portrait studio there, on a gray day, the light was absolutely...

Parke Oh.

McIntosh Gorgeous on – on the models on a gray day.

Parke [laughs].

McIntosh Uh, uh, very cool light.

Parke Mmhmm.

McIntosh Florida has that hot light.

Parke Yes [laughs].

McIntosh [inaudible].

Parke It does.

McIntosh Well, [inaudible] it's not just the heat it's a harsher light...

Parke Mmhmm.

McIntosh For a painter than Cape Cod.

0:25:30 **Edward Hopper**

McIntosh That's why Cape Cod has many, many artists.

Parke Okay. That's interesting.

McIntosh It's in[?] the, uh – the, uh, most famous American painter today. Eric? [laughs].

Varty Yes. Edward Hopper?

McIntosh Yeah [*laughs*].

Varty [inaudible]?

McIntosh Uh...

Parke [*laughs*].

McIntosh Not...

Varty Uh, [inaudible]?

McIntosh Not Miligrove[?]. Probably the most famous...

Varty Uh...

McIntosh Uh, American painter...

Varty [inaudible]?

McIntosh Of—of all time...

Parke Mmhmm.

McIntosh Is, uh, Robert, uh [*laughs*]—Eric?

Varty Who?

McIntosh [*laughs*] Who's the person you...

McIntosh What was the first name?

Varty Oh, Edward Hopper.

McIntosh [*laughs*] I'm talking and I'm forgetting as fast as I can[?].

Varty You could see Edward Hopper's house...

McIntosh Yeah.

Varty From Hal's house on the Cape.

Parke Oh, wow.

McIntosh Yeah

Parke That's awesome [*laughs*].

McIntosh And I knew Edward Hopper through the Farnsworth's [inaudible] school.

Parke Mmhmm.

McIntosh I went to, uh, cocktail parties with him.

Parke [laughs].

McIntosh And one time Jerry Farnsworth said that, "We're going to this party and Edward Hopper will be there, but, uh, you'll—I'll introduce you to him, but don't expect him to say much..."

Parke [laughs].

McIntosh "Because he doesn't—isn't a big talker," and, uh, I did meet him that night, and, uh, he was a very polite listener and wonderful. Very imposing...

Parke [laughs].

McIntosh Tall gentleman, but I could see their house from...

Parke Oh, okay.

McIntosh Down the beach on the cliff from my house, and anyhow, uh, I wasn't a close friend of Edward Hopper's, but we were close enough. Uh, we sat in a Christian Union Church, when they had these flea market sales of clothes and china...

Parke Mmhmm.

McIntosh And stuff, and his wife¹ and Mrs. Farnsworth were trying on...

Parke [laughs].

McIntosh Cheap clothing, blouses and suits...

Parke [laughs].

McIntosh And coats, and...

Varty Uh...

McIntosh Step, uh...

Varty [inaudible].

McIntosh No [laughs]. They would—we would...

¹ Josephine "Jo" Verstille Nivision Hopper.

- Varty** Mrs. Farnsworth was Helen Sawyer.
- McIntosh** I've already made that clear.
- Varty** Oh, okay. Reference her at the Morse Museum of American Art.
- McIntosh** Okay. Uh, Helen Sawyer is Mrs. Farnsworth.
- Parke** Oh, okay.
- McIntosh** And is recognized in major museums...
- Parke** Mmhmm.
- McIntosh** As well as Farnsworth was. Both of those, uh, couples—Farnsworth and Hopper—were both, uh, active during the [Great] Depression.
- Parke** Mmhmm.
- McIntosh** And they were frugal.
- Parke** Yeah.
- McIntosh** Farnsworth had a garden where they grew their own vegetables, so they wouldn't go to the grocery store except to buy meat
- Parke** Mmhmm.
- McIntosh** But they grew everything else, and they were used to—during the Depression, Jerry Farnsworth, a famous portrait painter, would make clothes out of old, uh, bags
- Parke** [laughs].
- McIntosh** Flour bags that they used to have patterns on the big bags of—of flour for his wife
- Parke** Mmhmm.
- McIntosh** And very frugal [laughs].
- Parke** Yeah.
- McIntosh** And that's why those two wives were trying on cheap clothes at the church ...
- Parke** 'Cause that's what they always knew.

- McIntosh** Sale. Well, they just, you know, uh—they weren't shoppers. [inaudible] *[laughs]*. Eh, uh, Eric and I would say, uh, *[laughs]* he—Hopper—Edward and I sat there and he would just shake his head
- Parke** *[laughs]*.
- McIntosh** Every time they came out in one of these outfits. You know, outfits for two dollars *[laughs]*.
- Parke** *[laughs]*.
- McIntosh** But here's—at that time, he was a well-known painter.
- Parke** Yeah.
- McIntosh** Uh, extremely well-known. Now he's considered one of the top American painters
- Parke** Mmhmm, yeah.
- McIntosh** Period. Uh, *[clears throat]* a wonderful, wonderful man.
- Parke** Yeah.
- McIntosh** His—his wife did all the talking.
- Parke** *[laughs]* Always.
- McIntosh** *[laughs]* I find[?] out—found out why he's so quiet, because...
- Parke** 'Cause he has a wife to make up for it *[laughs]*.
- McIntosh** She—she talked all the time *[laughs]*.
- Parke** *[laughs]*.
- McIntosh** That's probably why Edward was fairly silent, but, uh—a big tall man.
- Parke** Mmhmm.
- McIntosh** Very imposing man, and, uh his work is—is fabulous.
- Parke** Yeah.
- McIntosh** Fabulous. Really [inaudible].
- Parke** It's beautiful.

0:29:11

Teaching philosophy

Parke Um, can you tell me a little about your teaching philosophy? I know teaching was a big part of your life.

McIntosh Oh, absolutely. I've taught for over 40–40 years [*clears throat*], and, uh, I think my philosophy is—basically, in teaching—is how to teach the students how to see

Parke Mmhmm.

McIntosh And, uh, people don't see like artists, and, uh, it takes a long time to get them to that point. I also wanted them, uh, to end, uh, up being taught and being brought out as individual painter, not as a [inaudible].

Parke As a cookie-cutter...

McIntosh Well...

Parke Standard.

McIntosh Not—not the [inaudible]—cookie-cutter. So many students and many of my early students wanted to study with me, because they wanted to paint like me, and I went through two schools with Farnsworth. Later on, Bassford School, where they taught only their style, and the students were painting as much as they could like the teacher.

Parke Mmhmm.

McIntosh My philosophy was that I would expose my students to different techniques. Every couple of weeks, they would have a new project. This week we're, uh—do an abstract. Uh, next week we're gonna do this and this, uh, but it—it shocked them, because they

Parke [*laughs*].

McIntosh You know, they had to start thinking differently

Parke Yeah.

McIntosh Because these were specific, uh, instructions that we're gonna go in this direction...

Parke Mmhmm.

McIntosh Art-wise, uh, and I would find [*clears throat*] after a long time—I had students for years. Some of them by being exposed to different techniques and presentations

of art, I would find one person, suddenly, would just glow when they – you know, because they...

Parke They found what they were supposed to do [*clears throat*].

McIntosh Found what they loved

Parke Yeah.

McIntosh And I would say, "Okay, Mrs. so-and-so or Mr. so-and-so, you're gonna stay..."

Parke [*laughs*].

McIntosh "With this technique as long as you can."

Parke Mmhmm.

McIntosh "Forever, if possible."

Parke Mmhmm.

McIntosh "We're going to keep trying stuff," and as – as I kept students for a long time. They – they loved my classes, and in spite of the fact they were in shock when I had to expose them to different...

Parke [*laughs*].

McIntosh Techniques, but eventually, all ended up with their own...

Parke Mmhmm.

McIntosh Style, and that's the biggest service you can do to a student – is find them and what's in them.

Parke Yeah.

McIntosh Teach them how to see.

Parke Mmhmm.

McIntosh I had – students would come to me, practically in tears...

Parke Oh.

McIntosh After a couple years studying. They'd say, "I – finally, I know what you meant when you said, 'You've gotta learn to see.' I see things so much differently." uh, I'm visual.

Parke Yeah [*laughs*].

McIntosh All my life, I've been visual. Uh, I could turn my head and see subject matter around me anywhere or in the gutter.

Parke [laughs].

McIntosh You know, I would—I'd tell them, "Look down," you know, "Look at the cement. There might be something there..."

Parke Mmhmm.

McIntosh "That's beautiful. Uh, look—look at that garbage can." You know, there's beauty everywhere.

Parke That's a remarkable skill to have [laughs].

McIntosh Well—but I had severe exposure in the portrait school...

Parke Mmhmm.

McIntosh To the particular style, uh, that I was learning, uh, because he taught only his style. After that, you're—in time, you go to your own style.

Parke Mmhmm.

McIntosh There's a long delay, if you have been with one teacher the long time. You're only doing...

Parke Yeah.

McIntosh His style work, and a lot of artists do the same, uh, basic work[?] their whole lifetime. People don't recognize work—my work sometimes, 'cause one day I'll do an abstract and the next day I'll do a floral, uh...

Parke [laughs].

McIntosh You know, I love changing from one to another.

Parke Mmhmm.

McIntosh I don't consider, uh, abstracts any different than...

Parke Yeah.

McIntosh Realistic paintings. Uh, every painting starts out as an abstraction, and, uh, they're—you know, a painting's a painting.

Parke [laughs].

McIntosh And, uh, the art world has expanded so much now that it's gone way beyond painting. It's in constructions and light shows and huge presentations and...

Parke Mmhmm.

McIntosh Sculptures and other things, you know? It's very complex now, but, uh, as far as the painting world goes, uh, I was just—get energy from doing different things.

Parke Yeah.

McIntosh It energizes me, and, uh, uh, I have ideas now, you know, that I could never get to...

Parke [laughs].

McIntosh I'm sure [laughs], but I'm still clipping things out of magazines that I like and, uh, just keeping stuff for...

Parke Yeah.

McIntosh You know, paintings that I'm exposed to—to, uh, [inaudible] that I admire.

Parke Mmhmm.

McIntosh Um, but, um, you should talk to some of my old students that[sic]...

Parke [laughs].

McIntosh They're old like I am [laughs], you know, uh, and they're having big shows.

Parke Yeah.

McIntosh Lot of my students, uh, went right on professional work, and work—are making prices higher—higher than mine [laughs].

Parke [laughs].

McIntosh But, uh, they all had their own look, eventually. That's why I kept students so long...

Parke Mmhmm.

McIntosh Because, uh, they just wanted that assurance, and they—still got exposed to a lot of, uh, unusual approaches, but, uh, a core of about 30 students stayed with me for years.

Parke Wow.

McIntosh And, uh, I've done portraits with a number of my students...

- Parke** Mmhmm.
- McIntosh** In the past. I had been commissioned to do portrait, a really lovely lady from, uh, Tavares area up there, and, uh, uh, she had me over to do a—to talk about a portrait, and she said, uh—I realized right away there was something, uh—she had a problem. She'd had a stroke, and she didn't like the photographs that were being taken of her to present to friends and family and all that stuff. She was getting on and she was very concerned about facial, uh, problems, and, uh, she was still a beautiful lady
- Parke** Mmhmm.
- McIntosh** But you could tell she couldn't sit for a portrait for a long period of time, but, uh, I took some photographs of her, we had lunch a couple times and talked ,and I did a large major portrait of her, uh, that nobody would recognize
- Parke** [laughs].
- McIntosh** That there was a distortion in her face [laughs]. She loved it.
- Parke** Aw.
- McIntosh** And, uh, her family loved it. She wanted to leave a heritage [inaudible].
- Parke** Of course.
- McIntosh** Uh, and it was a challenge for her, because she didn't want to be photographed, and, uh, she had dedicated caretakers and stuff—wanted a picture of her and stuff, but, uh, it happened to be quite a nice portrait
- Parke** Yeah.
- McIntosh** But I knew her for so many years...
- Parke** Mmhmm.
- McIntosh** That I knew how to eliminate those problems, and I know her, but you don't often get challenges like that.
- Parke** Mmhmm.
- McIntosh** It was a major challenge for me, but in every portrait is a major challenge, because you, uh—you really want to get the essence of the person, as well as the outward visual quality of them, and, uh...
- Parke** Mmhmm.
- McIntosh** You have to get something a little deeper than...

Parke Yeah.

0:38:12 **Audience perception**

Parke Is that kinda what you want people to get when they look at your art? That there is something—like, what do you want people to take away from your art, would you say?

McIntosh Uh, whatever they want.

Parke *[laughs]*.

McIntosh *[laughs]* Uh, I've been—I've been pleased to have, uh, letters from people that[sic] hated abstract art, and, uh, they see some of my abstracts, and they—they thank me for...

Parke *[laughs]*.

McIntosh This is possibly through my nephew, and his dental office has a number of my paintings, and...

Parke Mmhmm.

McIntosh Uh, abstracts and realistic ones.

Parke *[clears throat]*.

McIntosh And they spend time there and they see abstract there[?]. Uh, they finally say, "Well, I guess that's alright stuff."

Parke *[laughs]*.

McIntosh But, uh, there's a lot of people—just close their minds to abstract and other radical approaches to art, and it's all the same. It's, you know—I minored in sculpture. I would just be happy as ever to go back to sculpture ...

Parke *[laughs]*.

McIntosh And do nothing else, but, uh, it's a little hard to combine the two, uh, careers, because, uh, [inaudible] sculpture is messy.

Parke Yeah *[laughs]*.

McIntosh *[laughs]* It's messier than painting, and, uh, my sculpture—I had my sculpture from Michigan, uh—minored in sculpture at the University of Michigan—and, uh, my work there—the pieces went into a gallery, uh, out of town.

Parke Mmhmm.

McIntosh And the gallery owner skipped the country, sold the work, kept all the money and never paid his artists, so I [*laughs*] never got my...

Parke Oh.

McIntosh Sculpture back, and I never...

Parke [*laughs*].

McIntosh Got any money from 'em[?], but that was a wild, uh, [*laughs*] chase there.

Parke [*laughs*].

McIntosh [*laughs*] Uh, I've done murals. I did a mural at the University of Michigan that was about 60 feet long.

Parke Wow.

McIntosh And I've done major mu—murals. I did a major mural in a restaurant, and, you know...

Parke Mmhmm.

McIntosh Shoe store [*laughs*] or...

Parke [*laughs*].

McIntosh [*inaudible*], shoe store. Uh, did—I did some window display of[?] back[?], piddled in a lot of minor...

Parke Yeah.

McIntosh Careers. Stuff like that, uh, but, uh, it's all tied up with art...

Parke Mmhmm.

McIntosh You know, but, uh...

0:41:03 **Inspiration**

Parke What do you think inspires you to create?

McIntosh What inspired me?

Parke Mmhmm, sounds like a lot of different things [*laughs*].

McIntosh Well, my vision, I guess.

Parke Mmhmm.

McIntosh Uh, I'm inspired by a lot of artists.

Parke Mmhmm.

McIntosh Uh, each—each for a different reason.

Parke Yeah.

McIntosh Uh, I can't minimize that

Parke [laughs].

McIntosh But, uh, I just see stuff and, uh, it excites me. I say, *It would be wonderful to paint that.*

Parke Mmhmm.

McIntosh I still have that, uh—I'm not able to paint eight hours a day, and never did.

Parke Mmhmm.

McIntosh But I paint mostly in the afternoons, most of my life. Uh, do the laundry in the morning [laughs]...

Parke [laughs].

McIntosh But, uh, in my teaching career I had to teach and paint also. So, uh, when my students were finished for the week, I got my studio back...

Parke Mmhmm.

McIntosh 'Cause we both had the same studio, but, um, I—I get excited to be sitting where we are here, uh, seeing birds and animals and trees and flowers and all that stuff. Uh, I just—I just see things, and I'm, uh, fortunate in, uh—if I have photographs of things...

Parke Mmhmm.

McIntosh I can't see again. Uh, I painted outside for years. Uh, as I got—you know, later on in my career, I did everything in the studio and worked from, uh, reference material.

Parke Mmhmm.

McIntosh Uh, tons of reference material. Like an illustrator...

Parke Mmhmm.

McIntosh Has tons of...

- Parke** Mmhmm.
- McIntosh** Material to work from, but, uh, my paintings got large, and if you're painting outside in the wind...
- Parke** [laughs].
- McIntosh** And the—you know, the painting is flopping...
- Parke** [laughs].
- McIntosh** In the wind, and, uh, also, uh, I find that painting outside quite often, uh—when you get the painting inside you see that the colors are difficult to...
- Parke** Mmhmm.
- McIntosh** Being out in the hot sun.
- Parke** Yeah.
- McIntosh** Uh, transferring that, uh, you know—it's not as good when you get it inside...
- Parke** Mmhmm.
- McIntosh** So—and, uh—but I think you have to paint from life outside, and from portraits, you have to paint from life to learn how to paint without the sitter or without being in front of the subject.
- Parke** Mmhmm.
- McIntosh** Because your, uh, inventiveness comes out when you're isolated in your studio.
- Parke** Yeah.
- McIntosh** You may have started something out. I'm working on an abstract now, and, uh, just as a joke I'm—when it gets in the show, I'm gonna call it *Two Horses*, and it's an abstract painting.
- Parke** [laughs].
- McIntosh** But if you'll look—I mean, before you leave there [coughs]—two Chinese, wooden horses in my apartment here.
- Parke** Mmhmm.
- McIntosh** I was painting them on Cape Cod. [inaudible] was painting of both of those horses, and I just got, eh—I wasn't getting the way I wanted to. so I started scribbling them out with other colors, and underneath is the[?] abstraction—or[?] is the painting of these two horses, but, uh, when it doesn't work, you know it,

and you say, *Well, I gotta go on*, and to paint the canvas white—to get rid of the two horses—is a shame, because there's color there...

Parke Mmhmm.

McIntosh And there's[sic] shapes there, and do your new painting into that, leaving some of the—you can't recognize anything about...

Parke Yeah [*laughs*].

McIntosh The horses, but, uh, that's where the painting start out.

Parke Mmhmm.

McIntosh If it were ever, uh, X-rayed [*coughs*]—my voice is so weak from my breathing problems, uh, but I'm sure it comes out...

Parke Oh, yeah.

McIntosh In your machine.

Parke It'll show up well.

McIntosh But, uh, [*clears throat*], uh, if they ever X-rayed [*laughs*] that painting...

Parke Then you would...

McIntosh You would see...

Parke See it [*laughs*].

McIntosh The horses there, and, uh—but other abstracts just paint themselves.

Parke Mmhmm.

McIntosh But, uh, once you get something down on a canvas—I don't care what it is—just a splash of blue out—out of the blue—the—the rest of the work you're painting into that piece—it's a—it's a piece of the puzzle.

Parke Mmhmm.

McIntosh It may have nothing to do with...

Parke [*laughs*].

McIntosh The final painting but, uh, you know, there's a lot more in a painting than people know.

Parke Yeah.

McIntosh Because they don't see the progression of it.

Parke Mmhmm.

McIntosh And that's why, uh, it, uh—I men—wanna mention these TV shows with artists, because most artists don't consider those people...

Parke [laughs].

McIntosh Artists [laughs]. I don't[?]—cancel that...

Parke [laughs].

McIntosh [laughs] Uh, but anyhow, it's—it's—it's a wonderful career.

Parke Good.

McIntosh And the—you saw some of my acting photographs there? [laughs].

Parke That was wonderful [laughs].

McIntosh Well, done a little bit of that, but, uh...

0:47:12 **Winter Park Arts Festival and commission**

Varty Winter Park Arts Festival also.

Parke Yeah, um, the Winter Park Arts Festival—you were kind of a founding member of that. That's a big deal.

McIntosh Yes.

Parke [laughs].

McIntosh And I lived just down the street from the festival. Uh, I lived across the street from the Langford Hotel...

Parke Mmhmm.

McIntosh Which is gone now, Uh, and—and I mentioned that was my Japanese house, which was quite a—a notable thing in Winter Park, because there weren't any Japanese houses here, and I had been to Japan, and, uh, had a house fire, and remodeled the whole place in Japanese style...

Parke Mmhmm.

McIntosh After my visit to Japan. Anyhow, during the Art Festival years, I was walking all my materials down to the Park Avenue, and, uh, setting up in front of my...

Parke Mmhmm.

McIntosh Golden Cricket Gallery, and, uh, after two years, I realized that I'm on the street...

Parke [laughs].

McIntosh Trying to sell paintings, and [laughs] my studio is—or my gallery—was right behind me...

Parke [laughs].

McIntosh And they make a commission on—on the sale of paintings, so that's why I only did the Art Festival for...

Parke Mmhmm.

McIntosh I don't know—four or five years

Parke A few years?

McIntosh Uh, 'cause I had gallery connections...

Parke Mmhmm.

McIntosh On the Avenue, and you don't do that. You...

Parke Yeah.

McIntosh Your gallery, back then, was taking 33 and a third percent.

Parke Mmhmm.

McIntosh Nowadays, [clears throat] it's 50 percent, and in New York, some galleries taking[sic] 75 percent.

Parke Wow, wow.

McIntosh So the art—people don't realize that artists that[sic] work in galleries are—are paying...

Parke Yeah.

McIntosh Quite a commission to galleries, especially if you get the kind of exposure that New York...

Parke Mmhmm.

McIntosh Major galleries give you, uh, but, uh, I—I—I opted out of the Art Festival, because, you know, it just was—I was competing...

Parke Yeah.

McIntosh With myself [*laughs*].

Parke [*laughs*].

McIntosh But, uh, it was fun back in those years.

Parke Mmhmm.

McIntosh You know, because it was pretty much local, and, uh, it grew and grew and grew and grew, and now, many[?] artists go—they paint and sculpt and do their craft part of the year, and the rest of the year, they travel...

Parke Mmhmm.

McIntosh With a show—street shows—and they have their tents and all that stuff, and that's half of their exposures...

Parke Yeah.

McIntosh Possibly happen because they don't have to pay the galleries...

Parke Mmhmm.

McIntosh You know? Uh, that's not the only reason it's good exposure, but, um, it's a wonderful learning experience to...

Parke Yeah.

McIntosh To have your work shown anywhere.

Parke Yeah.

McIntosh Uh, you—you get comments, you get criticisms, and, uh, you get to see your own work.

Parke [*laughs*].

McIntosh My paintings generally don't hang around. I think I told you this before.

Parke Yeah.

McIntosh Uh, when I finish a painting—and through the years having gallery associations—when I think the painting's finished, I frame it and get it to the gallery...

- Parke** Mmhmm.
- McIntosh** And I forget them, because I'm thinking of the one I'm working on.
- Parke** The next one [*laughs*].
- McIntosh** Yeah.
- Parke** The upcoming one [*laughs*].
- McIntosh** The next one.
- Parke** [*laughs*].
- McIntosh** And, uh, I've only hung one painting, uh, of my own...
- Parke** Yeah, that's what you had told me before.
- McIntosh** In my apartment and, uh, my house in Winter Park. Uh, it's a very large, abstract painting, and you won't believe this, but I don't—I've never hung my own paintings.
- Parke** What's the reason behind that? Do you have a reason?
- McIntosh** Uh, I—I wanted them to—to go to the gallery and sell.
- Parke** Mmhmm.
- McIntosh** And I—I'm interested in a new one. I don't wanna...
- McIntosh** Yeah.
- Parke** If I kept that painting sitting around...
- Parke** You...
- McIntosh** I'd see something...
- Parke** You keep moving forward.
- McIntosh** And change either[?] this or what[?], but, uh, I just got rid of it, so I could get on with the next...
- Parke** Yeah.
- McIntosh** One, and, uh, I produced a lot of work...
- Parke** Mmhmm.

- McIntosh** Over the years, but that particular painting, uh, sold to my friend's² mother, and hangs in the Mayflower.
- Parke** Wow.
- McIntosh** She's got it in her apartment. It'll be in the show.
- Parke** Oh, okay.
- McIntosh** And just ran across a letter from Maury Hurt, who I told you is...
- Parke** Mmhmm.
- McIntosh** Part of the best artists in...
- Parke** Yeah [*laughs*].
- McIntosh** In Winter Park and Orlando. Uh, there was a very nice, sensitive letter from him from a show that I had, uh—and that painting, he mentions specifically. [inaudible] I think I'll have that framed...
- Parke** Yeah.
- McIntosh** And put it next to the painting in the show, because people know who Maury Hurt is here, and his word, uh...
- Parke** Is important.
- McIntosh** It was a compliment. It was an extreme compliment
- Parke** Mmhmm.
- McIntosh** But the way he worded it, it's like an artist...
- Parke** [*laughs*].
- McIntosh** Words something. Not like a—just a casual visitor. It's a sensitive...
- Parke** Yeah.
- McIntosh** Approach that he put in this letter to me. So you'll see that letter. Here you can read it if you want, but, uh, I would be happy to keep painting...
- Parke** [*laughs*].
- McIntosh** For the rest of my days, for the next 20 years.

² Eric Varty.

Parke Yeah.

McIntosh Uh, I remember seeing pictures of, uh, artists, [inaudible] not [inaudible], but, uh—I'm losing it now for a minute—but I was bedridden—he was bedridden anyhow. I can't think of his name, and they made eight-foot brushes for him.

Parke So he could reach?

McIntosh So he could reach the canvas. That's how artists—some artists are [*laughs*].

Parke [*laughs*].

McIntosh Uh, I—I could paint hundreds more pictures.

Parke Mmhmm.

McIntosh But [*laughs*], uh, [inaudible] wheel me around pretty soon.

Parke [*laughs*].

McIntosh Um, it's been, uh, interesting talking to you, and, uh, I hope some of this stuff...

Parke Mmhmm.

McIntosh You understand.

Parke Oh...

McIntosh [inaudible].

Parke This is wonderful.

McIntosh [*laughs*] Sorta different than other teachers.

Parke It's been great talking to you.

McIntosh Especially...

Parke I feel like I've learned a lot.

McIntosh Good. Well...

Parke [*laughs*].

McIntosh So you can paint now.

Parke I can.

McIntosh Yep.

Parke [laughs].

McIntosh Anybody can paint.

0:54:27 **Albín Polášek and Emily Muska Kubat Polášek**

Parke Um, can I ask you one last question?

McIntosh Sure.

Parke Um, I know that you worked at the [Albín] Polasek Museum [& Sculpture Gardens]. Did you know Albín [Polášek] and his wife, Emily [Muska Kubat Polášek]? And...

McIntosh Yes.

Parke How was that for you? How were they?

McIntosh Uh, Albín, I didn't know that well.

Parke Mmhmm.

McIntosh Uh, saw him just on different occasions and talked, but Emily, I knew and sat with her. Uh, she made cookies for me...

Parke [laughs].

McIntosh [laughs] And cookies that are from her home country³—very complex little cookies—and she even gave me the equipment to make them myself.

Parke Wow [laughs].

McIntosh But, uh, I—knowing Albín and being a—a sculptor myself part-time, uh—and also, my [coughs]—my brother-in-law, Ken Wacker, along with, uh, Rever Haines, the lawyer, were very influential in the early Polášek years.

Parke Mmhmm.

McIntosh And keeping the estate, and running the—the home [inaudible].

Parke The institution, yeah.

McIntosh And—and working on its future...

Parke Mmhmm.

³ Kubat was born in Prague, Czechoslovakia (present-day Czech Republic).

- McIntosh** Uh, through Albín when he was alive, and then very, very kindly through Emily, because, uh, she was left, but they—they were extremely influential in the early years, and, uh, I was Artistic Consultant for the museum for five years.
- Parke** Wow.
- McIntosh** And, uh, I actually climbed up on the huge painting of the *Man Carving His Own Destiny*...
- Parke** [laughs].
- McIntosh** And I was cleaning that and doing that[?]. I also knew, uh, so much about what Albín would—would have liked.
- Parke** Mmhmm.
- McIntosh** Uh, and that's a, uh, very sensitive thing, because, uh, you're put with responsibility when an artist is gone, and, uh, he specifically had feelings—different feelings—about his work that I could see.
- Parke** Mmhmm.
- McIntosh** And, uh, I restored things, uh, that I discovered that he had done.
- Parke** Yeah.
- McIntosh** Uh, and I realized how, uh, religious a man he was.
- Parke** Mmhmm.
- McIntosh** Totally dedicated to his religion,⁴ and then my partner and I, uh, designed, uh, the wall in front of the museum and the gates that...
- Parke** Mmhmm.
- McIntosh** Go in, and, uh, Eric Varty, uh, did the chapel—over the ceiling of the chapel—uh, and I had, uh the paintings of the Stations of the Cross framed and redone, because they were actually rotting out in...
- Parke** Yeah.
- McIntosh** That damp studio, and, uh, I did a patina—a painted patina—on all of the—the Stations of the Cross were do—done in plaster.
- Parke** Mmhmm.

⁴ Roman Catholicism.

- McIntosh** And they were white, and I first saw them stacked somewhere, and I convinced my brother-in-law...
- Parke** [laughs].
- McIntosh** That they should be put on a wall, and they built this wall and installed these plasters on the wall—life-size from the original. I painted them and painted a patina, which is done to age the...
- Parke** Mmhmm.
- McIntosh** To, uh, fake the age of a—of a bronze piece.
- Parke** Mmhmm.
- McIntosh** And I did that, uh, on all the statues.
- Parke** That's amazing.
- McIntosh** Uh, those stations, and, uh, they were later, uh, reproduced by another artist for a client, and they came down, and now they're having some of them cast
- Parke** Mmhmm.
- McIntosh** Some of them are still plaster, but, uh, it just, uh—that portrait of, uh, Albín [*clears throat*] that hangs in the museum was done, uh, by Charles Hawthorne.
- Parke** Mmhmm.
- McIntosh** A beautiful portrait was over the mantle. I don't know where it is now, uh, but Charles Hawthorne was a Cape Cod painter
- Parke** Mmhmm.
- McIntosh** And my teacher, Jerry Farnsworth, and his wife, Helen Sawyer—both famous painters—studied with Hawthorne.
- Parke** Mmhmm.
- McIntosh** So, uh, coincidence to...
- Parke** I was going to say that...
- McIntosh** To...
- Parke** That's a huge coincidence.
- McIntosh** I didn't know Hawthorne, but, uh, Hawthorne's a fabulous, fabulous...

Parke Mmhmm.

McIntosh Uh, painter of figure – of the figure. Uh, Cape Cod has – museum has wonderful work...

Parke Mmhmm.

McIntosh Of his in Provincetown, but he taught in Provincetown, uh, in the open air, had models out by the beach.

Parke Mmhmm.

McIntosh There are old photographs of my teachers at their easel...

Parke Mmhmm.

McIntosh With him teaching with, uh, Provincetown...

Parke Yeah.

McIntosh Harbor in the background, and[?]

Parke And he just so happened – just so happened to paint Albín too.

McIntosh Well, I just – I don't know how they commissioned it – how they found this fabulous painter to do Albín – but Albín must have known his work...

Parke Mmhmm.

McIntosh Uh, because that is a great portrait.

Parke Mmhmm.

McIntosh Uh, but it's a small world, you know?

Parke That's crazy.

McIntosh Uh, and late in years that I, you know – way back, when I [inaudible] knew Albín briefly, uh, I met another sculptor – a major sculptor – Mahonri [Macintosh] Young, the grandson of Brigham Young. I was in his studio and I forgot where it was...

Parke [laughs].

McIntosh But I was invited somehow to get into his studio.

Parke Yeah.

McIntosh And there was this huge portrait of a seated gentleman, and it was like about 25 feet tall, you know, in his studio in—in clay.

Parke Mmhmm.

McIntosh It was going to be cast, and, uh, as a young student and learner, [*laughs*] I was so impressed seeing the scale of that work, uh, and, uh, he said, "Oh," uh, you know, "this is gonna be cast." He said, "I'm sorry you weren't here when I was working on the 80 foot—180 foot tall piece," in...

Parke [*laughs*].

McIntosh In back[?]—it was—took a whole train...

Parke Wow.

McIntosh To take this sculpture...

Parke Mmhmm.

McIntosh To, uh, the—where the [inaudible]—Mormons in—in, uh—where—where are all the Mormons at?

Parke In Utah.

McIntosh In Utah.

Parke Yeah.

McIntosh And it's a gigantic, uh, statue with dozens of figures on it. Uh, I had no idea the height of it, but it's a major...

Parke Mmhmm.

McIntosh Piece, and, uh, uh, to see stuff in the studio that's going to go to the foundry, you know, eventually, and just—I've been very lucky to have those visits.

Parke Mmhmm.

McIntosh And I had private visits with one of the top American architects, uh, Philip [Cortelyou] Johnson. The famous Glass House⁵ in—in [New Canaan, Connecticut]...

Parke Mmhmm.

⁵ Also known as the Johnson House.

McIntosh Uh, was a famous American, uh, accomplishment for—he's—he's passed away now, but I was—had private visit with him with, uh, another architect friend of mine to see this Glass House in person...

Parke Mmhmm.

McIntosh And to meet him, and, uh, I've just been very lucky to have exposure to...

Parke Yeah.

McIntosh Some very great people, and anyone who knows architecture knows—knows, you know, Phillip Johnson, right up there with the top architects in—in the world, but, uh, his house was fabulous.

Parke [laughs].

McIntosh It's in the woods, basically, and it has no light fixtures...

Parke Mmhmm.

McIntosh In the house at all. The, uh—all the walls are glass all the way around, and the house is lighted by lights outside in the trees that you can't see.

Parke Mmhmm.

McIntosh And on a rheostat[?], those lights can be turned on, so you can read in the house, and you never see a lamp or anything.

Parke That's amazing.

McIntosh It's an amazing house. You'll...

Parke Yeah.

McIntosh You'll see it...

Parke [laughs].

McIntosh In a book, uh, and...

1:03:54

Maitland Research Studio and Jules Andre Smith

Varty There's also your involvement with, uh, Maitland Art Center and [Jules] Andre Smith.

McIntosh Well, I can't talk forever.

Varty That's a good story.

Parke [laughs].

McIntosh [laughs] She's gonna run out of juice [laughs].

Parke [laughs] I was going to say, I can come back another day...

McIntosh Oh.

Parke And we can talk about a lot more stuff too.

McIntosh Well, that's a—quite a good story for you—my association with, uh, [J.] Andre Smith.

Parke Yeah.

McIntosh At the Maitland Art Center.

Parke That's kinda where you got your, like—kinda your main start here, right? In Florida? Is that where you kinda began?

McIntosh Uh, well, I began...

Parke [laughs] Many years before...

McIntosh Many years before.

Parke But [laughs]...

Varty High school.

McIntosh But the, uh—my association with Andre Smith is worth a—another little time...

Parke Okay.

McIntosh And you've got plenty of...

Parke Got a lot of stuff.

McIntosh Yeah, but, uh, I was very close to Andre Smith, and I happened to be the only living, uh, Bok Fellow.

Parke Mmhmm.

McIntosh Uh, I was, uh, at—invited to live there, and I had my own studio there three different years.

Parke Wow.

McIntosh Different times...

Parke Mmhmm.

McIntosh Before I went in the service and came out of the service, and I was very close to Andre Smith. It was called the [Maitland] Research Studio...

Parke Mmhmm.

McIntosh Then, and the—the artists that[sic] were invited there, uh, found and all financed by Mary [Louise] Curtis Bok⁶...

Parke Mmhmm.

McIntosh Of Bok Tower [Gardens]⁷...

Parke Yeah.

McIntosh In [Lake Wales,] Florida. They were all older artists, and I was the only—I was 18.

Parke [laughs].

McIntosh You know?

Parke You were a baby still.

McIntosh Well, yeah, I was, 'cause[?] compared to them, they were all well-known

Parke Mmhmm.

McIntosh And, uh, uh, I became very friendly with, uh, the brother of Maurice [Brazil] Prendergast who's...

Parke Mmhmm.

McIntosh A famous, well-known painter—American, uh—well, landscapes, figures...

Parke Mmhmm.

McIntosh Uh, but the brother—brother was at the, uh, Research Studio, at that time [*clears throat*]—Charles, uh, Prendergast—and, uh—well, that's another story.

Parke [laughs].

McIntosh I'm getting [inaudible]. My voice is wearing.

⁶ Later known as Mary Louise Curtis Bok Zimbalist.

⁷ Also known as Bok Mountain Lake Sanctuary and Singing Tower.

1:06:29

Closing remarks

Parke Yeah—no.

McIntosh Uh...

Parke We've got a lot of stuff, so thank you so much for talking with me.

McIntosh Oh, it was my pleasure.

Parke And I know—I'm sure we'll talk again soon.

McIntosh Yeah...

Parke Thank you.

McIntosh And I—I gotta show you those two horses inside [*laughs*].

Parke Oh, I'm very excited about it [*laughs*].

End of Interview