

Janis Ekdahl: Okay. This is Janis Ekdahl. Again, I'm recording, helping with the oral history project, ARLIS/NA oral history project. And this afternoon at the Morgan Library I'm interviewing – having a conversation between Pat Barnett and Angela Giral. Both of whom were Distinguished Service Award winners.

Pat was the Distinguished Service Award winner in 2008, and Angela was awarded the DSA in 2003, I believe. Today is the 20th of January 2016, the inauguration –

Angela Giral: Seventeen.

Janis Ekdahl: Seventeen, 2017. Did I say 16?

Angela Giral: Yes.

Janis Ekdahl: And they're here to correct me, everything I say wrong. We're going to start out just with the question, tell a little bit about yourself, where you grew up, when you came to the New York area. And gosh, why don't we start with – we'll start with you, Pat. 'Cause I'm looking at you first.

Pat Barnett: All right. Well, I was born and grew up in Pittsburgh, Pennsylvania, and I went to art school. As a matter of fact it seemed like all the time I would be drawing or painting, so it was natural. I ended up in art school. When I graduated I really was at a loss for what to do with a BFA in fine arts.

So, I was putting my portfolio together for about the next nine years, and I was working in a bookstore, and I was told over and over again by people that I should go to library school and become an art librarian. And I finally did – that's exactly what I finally did, and I went to the University of Pittsburgh Library School.

And I applied – I only wanted to be in New York, maybe Philadelphia, and only in the art world museum or university. And I ended up at the Metropolitan Museum of Art in the Thomas J. Watson Library as an art librarian in April of 1970. And so, why don't I stop at that point, and –

Janis Ekdahl: How long after you graduated from library school did you get the job at the Metropolitan?

Pat Barnett: I graduated in October and started applying, it was January or February.

Janis Ekdahl: Right away.

Pat Barnett: Well, reasonably. I applied everywhere, and I remember Mary Jane of the Guggenheim writing back and saying she wasn't quite ready to retire, and since she was the only person in the library she advised me to try a larger. So, I was applying, just if it was a museum and it had a library. So ...

Angela Giral: My life is somewhat complicated. I was born in Spain. My family was in this losing side of what used to be called Spanish Civil War. Now we call it the Spanish War, which was the beginning of World War II. And so, I was in exile at the age of four and went with my family to Mexico where I grew up and went to the National University.

In my adolescence I decided I wanted to be an architect. And after having been told what a bright little girl, I wasn't good for an architect, no women don't do that. Women don't do that. Women don't do that. From my father to my teachers, to all of a sudden okay, I don't do that.

So, somehow the message was my mission was a different one in life, so I decided, "Okay. I'll enroll in the School of the Philosophy Letters and the university and do the equivalent of piano and embroidery until I catch a husband." That's the message I'm getting.

So, I enrolled in Philosophy and Letters, and we were the first school that moved to the University City in Mexico, which was built by a president as a parting gift to the nation and then told the university to move. And we were the first school that moved, and we're alone in that huge campus right across from the university library. The building, the beautiful building covered in mosaics and so on and so forth.

Pat Barnett: Those were Siqueiros?

Angela Giral: But there was an also _____ at the university library.

Pat Barnett: Whose murals were those? Siqueiros?

Angela Giral: O'Gorman. Juan O'Gorman. And there was no library. There hadn't been a university library. University was schools scattered all over the city. And so, all of a sudden there was something in the newspapers, a competition for library jobs at the – and the career of librarian, she was mostly clerical. Archivists and librarians were

the people that put the books away.

And so, there was – they had appointed as university librarian, a nice old man, and a team of interesting young people who had been training in the United States or France and who wanted to promote the profession and created this complicated exam. Three-day examination to get library positions, and started out with translations. You translated text and so on.

I finished the English translation, and I finished the French translation. So, then nobody finished, so I got up and I had the Italian translation, and I didn't know any word of Italian, but I just did it. So, and then there was – I had to describe a circulation system, and I had spent a year at Vassar College, so I described Vassar's circulation and so on. And I got myself a job as a reference librarian.

We were a team of new librarians without any experience that opened this university library and went _____. And that's how I became a librarian in a way. A fellow colleague at the university, at the School of Philosophy and Letters, they were always studying Spanish literature, became my husband.

He was an American who was studying in Mexico, so we got married. And he wanted to go to the University of Michigan to get a doctorate. He had applied, so we got married, and we went to the University of Michigan. And when we were in the University of Michigan, I presented all my credentials, all what I had done.

And I have no BA, I have a BA equivalent from the University of Michigan who admitted me to graduate school on condition I take a semester without credit and prove them that I could get equivalent grades to the ones that were in transcripts. That I could do the work in Michigan as well as ...

Michigan had a distinguished school of library service, so I started over there, I took one course to begin with. They were very puzzled by this person taking one course. And after the semester of proving myself that I could do good grades at the University of Michigan, I got admitted to the library school. And then I got an MLS at Michigan.

In the meantime, I had two babies, and when I graduated – actually when my second child was born – no, my second child was born before we moved. When I had one baby and I graduated, I didn't want a full-time job, and my husband was on the GI Bill. And he

said – but he needed to write his dissertation, so he'd gone on a scholarship. And I said, "What if I get a scholarship, and I apply for the doctorate?" "Oh, they're not going to give it to you."

Because when we first go to Michigan, actually, the professor that did the language courses had tried to hire me and somebody else. And the big bustle at the first day of classes was Professor _____ got the dean out of bed last night at 11:00 because he knew he needed more teaching fellows.

So, a lot of people had taken the placement in the _____, and he wanted two exam entrants, two wives, Angela Irbia, because she's a native speaker of Spanish, and Laura Dran because it's the same department, romance languages, but her husband's in Spanish, she's in French, so there should be no competition.

The dean said, "Absolutely not." And that's where I learned about the nepotism rules. And that's one of the reasons that encouraged me to turn over to the library school. I'm not going to stay here in literature and never be able to work in the same place that my husband does.

And then I applied, and I did get a scholarship to do the doctoral – to enter the doctorate program at Michigan. And that's when I had the second baby, and then we moved to Princeton. And in Princeton, being a Spaniard, of course at 5:00 or 6:00 when everybody was in – we were living in faculty housing, and when everybody was inside cooking I was in the playground with my children. This is too early. And there was Jay Lucker with his first child.

Janis Ekdahl: You should say, Jay Lucker was, is – was then –

Angela Giral: Jay Lucker was – he's dead.

Janis Ekdahl: At that time he was –

Angela Giral: At that time he was the head of the science libraries at Princeton University.

Janis Ekdahl: Just so they know.

Angela Giral: Yeah. He was the first man – I had a good _____ because he said he was the first person – he asked me what I did.

Pat Barnett: He cared about you.

Angela Giral: In Princeton – well, yes. I was there, and I said, "Well, right now I'm pushing babies in the swing, but I'm trained as a librarian. It doesn't seem to make any difference." He said, "I'm a librarian," and from then on I would get calls from Jay, "There's an opening here. You want a job?" "No. I'm not ready." Until finally he got me a job as a – he got me to be a cataloger, and that was my first library job.

Janis Ekdahl: That's great. And did you – were you in the architecture division there at all? Or was it just general –

Angela Giral: I was a cataloger.

Janis Ekdahl: General cataloging. You came through cataloging too, didn't you kind of?

Pat Barnett: Well, at the Met the position was called [*Clears throat*] catalog reference librarian. So, you did both.

Janis Ekdahl: Both. Okay.

Pat Barnett: But, I always ended up with special projects, so I was getting known as the, "Special projects librarian."

Janis Ekdahl: Why do you think that was?

Pat Barnett: Because I would get – when I would be cataloging something I would think, "There's got to be an easier way to do this." There should be some formula for exhibition catalogs or whatever so you don't have to rethink every time you catalog. So, I kept doing things like that.

And when the Anglo-American rules changed, so the names of institutions changed from the city to the name of the institution, when you still were dealing with cards, there seemed like there should be a simple solution as to how much space you might need for certain letters, like G, gallery, galleria or whatever.

So, I would fabricate these space things, and we would hope that when we moved the cards they would fit.

Janis Ekdahl: That's wild. Actually, Angela, from Princeton then you came to New York?

Angela Giral: No.

Janis Ekdahl: No?

Angela Giral: No. No.

Janis Ekdahl: I skipped –

Angela Giral: No. I started cataloging in Princeton [*coughs*] and just by a coincidence that whoever had cataloged we weren't assigned individual subjects, but there was a greater area of art cataloging. So, I swept through it fast. And then one day I had problems and went to my friend, head of reference, and those were the days before any kind of whatever, any kind of posting for jobs.

And I said, "Have you got a job? I can't _____ my boss anymore." He said, "You should've asked me last week. But, I don't have anything now." _____ the folks at the school of architecture want a library separated from the art library. I said, "I want that job. That's my job."

He said, "You're crazy. It doesn't exist." I said, "Well, so why do we don't create it?" "Well, I don't know. There's no budget. It hasn't been created. This is just a proposal from the architects." I said, "Who do we go see?" "Well, let me see."

So, the next thing you know they send me to see the assistant dean of the school of architecture. And I went to see him and said, "My only qualification in architecture is a frustrated adolescent desire to become an architect, but I'm a damn good librarian." He said, "That's what we need."

And we had a nice chat and he said, "Okay. Let's go see the dean." So, he says, "This is Miss Irbe, who'd like to be our librarian." "Fine. Hire her." He said, "No, no, no. We don't hire her. The library has to hire her." "So, what do I do?" "Call the director of the library and tell her we want her." So, in a way that created the job.

Janis Ekdahl: That's great. They've always had – they've had an architecture librarian ever since, haven't they?

Angela Giral: And they've had an architectural librarian ever since. Yes. And it was not easy because at the beginning to get a budget actually outside – to get a budget and extract it from the art library and so on. It was sort of complicated. And I got to catalog it. I was the envy of all the specialized librarians in Princeton because it turned

out at the _____ in some time in some strange, the politics were very bizarre.

But, there were some people at the Bureau of Urban Research, these things that happen at universities, the professor in sociology had created this and someone who was his executive assistant had gotten a lot of books because they published a little bulletin, and they got review copies. And for some reason the libraries was taking over the Bureau of Urban Research collection, which came to be part of that architectural library.

And when I went to see this lady who had put it together she tell me, "It's just very simple. Books on government are here, and books on architecture are over here. And books on politics and books on history are over here." And I said, "What do you do with a book on the history of government and architecture?"

"Well, if it's history I put it in history, and if it's architecture I put it in architecture." This government, she just invented her own system. So, I took – I got to catalog it, and everybody would tell me – the math librarian and everybody, "How did you get to catalog your library?" "Well, it just so happened there was a request to catalog this section when I said I wanted the job being a librarian at the school of architecture." It all sort of came together.

Janis Ekdahl: So, you had to do it all.

Angela Giral: My life is backing into things like that.

Janis Ekdahl: Not really. We'll say.

Angela Giral: No. I have. It's just backing – I mean, I could be more –

Janis Ekdahl: I know.

Angela Giral: – positive and call it seizing the opportunity.

Janis Ekdahl: So, Pat. We keep going back and forth. Pat, what did you – precipitated your moving from the Met to the Frick? What were you doing at the Met? Were you ready to go or –

Pat Barnett: Well, I was under –

Janis Ekdahl: Tracing your career.

Pat Barnett: Yeah. I was under the impression that I made a very good second in command, but my preference was to be invisible. And I also felt I probably – there were aspects of the head of a library that probably wouldn't interest me. So, I assumed I would be second in command and Bill Walker was there.

But, then he suddenly told me he was going to retire. And I thought, "Oh my god. This disrupts my plan totally." And then still I was so ambivalent because I just assumed I was special projects, and I like that freedom of picking and choosing. And now I have to do something.

And I remember making a call to Christina Humer, who was at that time, she was in Florence. She was in Florence.

Angela Giral: Oh, she was serving in Florence?

Pat Barnett: Yeah. And working with Michael Rinehart of –

Angela Giral: [*Crosstalk*]

Pat Barnett: – at BHA. Yeah.

Angela Giral: The BHA.

Pat Barnett: Yeah. And I asked her, "What do I do? What should I do?" And it was very good down-to-earth advice, "If you don't go after it you may always regret that you didn't go after it." And – "So, go after it and see what happens."

Janis Ekdahl: After it was –

Pat Barnett: After – I'm sorry – the head of the –

Janis Ekdahl: Met.

Pat Barnett: – Met Library.

Janis Ekdahl: Right. Got it.

Pat Barnett: So, I thought, "Oh well. Why don't I do this?" But, then in the process I realized there was somebody who had been sort of hand-picked by the director, and there was no way that I would be able to get the position, but I still went through the ropes of it. And I was working on some very special projects that I could see could be questioned as to, is this the – are these outside of what the

mission might be? And one of them being the project for the computerization of art history, whatever I called it.

Angela Giral:

What did you call it?

Pat Barnett:

I was trying to think that myself. [*Crosstalk*]

Angela Giral:

You created.

Pat Barnett:

A good name for it, but –

Angela Giral:

But, it had a name.

Pat Barnett:

The Clearinghouse.

Angela Giral:

The Clearinghouse. That's right, the Clearinghouse.

Pat Barnett:

Architecture, something like that. And it – one began to realize that internationally people were asking the same question, what projects are going on? There were changes coming, but people weren't talking together. They weren't talking across art history, library, visual resources, these different fields.

So, I thought if I could kind of make what each of those fields –

Angela Giral:

Pull it together, yeah.

Pat Barnett:

– are doing, make it capable that everybody would know what's going on, it might help, and people wouldn't be repeating themselves. But, whether the Met wanted to be the institution that brings it together I began to question whether that was a good idea, and could I settle down and do more traditional things in the library?

So, what I decided to do was take a vacation and get out of there and think about it. And during that period of time, 1994, somewhere around there, another position opened, and that was at the Frick, the head of the library there. And I thought, "Maybe it is time for a change. I'd been at the Met 24 years. I really don't want to make the 25th year. So, I –

Angela Giral:

You didn't want a gold watch?

Pat Barnett:

No. Absolutely not. So, I went after the Frick position, and I actually got it, to my surprise. And it was going to be exciting, a whole new position. So, it was because changes were coming at

the Frick, and the person who would become the next librarian is very interesting. One of the things was that I had – and I went to human resources to find out, what do you do in a situation like that?

And the person told me, well, you have all this experience, you have to make whatever it is that – grants that you get, whatever it is, make it seem it's being done for this new person who would be head of the new library. And that seemed easy enough to do. But, I wasn't sure it would satisfy that person.

So, I did take the Frick position, and it was like going from a metropolis, this enormous thing with all these departments to this tiny little place where you actually dealt directly with the director instead of going through this whole hierarchy, and I enjoyed it. And I enjoyed the changes that this brought about.

And realizing the need for certain things I was able to put together and start a department of information systems and do what I had always wanted to do, have it report to the library, 'cause it made sense. They were related fields. And I realized there was nothing that was dealing with the archives, and so put together the department of archives.

And then I realized there is a family, the Frick family and they want very much to be part of everything, and they don't know if they want the archives to be at the Frick in New York or to keep them in Pittsburgh. So, I had to deal with problems that I wasn't quite used to dealing with that had to do with families.

So, we were caught between the old kind of museums that are very tied to their families and the new institution where the trustees were changing from family to more than family. So, there were a lot of personal things that happened throughout that, but it was fascinating.

And it was fascinating to have to be convincing and make your case for something and make it in a way that you would get whether they were family members or they were others that they cared, and you would accomplish something. And we did. We accomplished quite a bit I think in those years.

Janis Ekdahl:

Just taking this conversation slightly differently, do you think that – how do you think your professional organizational – I'm talking as an ARLIS person, but it could be any organization. It might not only have been ARLIS, it might have been other organizations that

were helpful for you, both of you actually, in the transitions you made or what point did you become aware of your professional colleagues beyond your own?

Angela Giral:

It was funny. Because when I got the job at Princeton it was called the Urban Environmental Studies Library. This was '67, '68, late-60s where architecture – and part of the reason the architects wanted a separate library was, our library refused to buy them books that were not art. That did fall under the aesthetic, and they wanted –

People were reading things like the *Eye and the Brain*, the *House Form and Culture*, all those socioeconomic aspects on the one hand and the biological perceptual aspects on the other. And the other librarian was very rigid, the budget was not going to that. So, this was a tiny library, about the size of this room almost, but with this ambition to sort of rule the world.

And one of the things that was recommended to me was to join all these organizations. The Council on Planning Librarians, the Association of Architectural School Librarians, the Special Libraries Association. Obviously, ARLIS didn't exist at the time, but I do remember Judy Hoffberg at some point coming to a meeting.

That's when I was _____ to Ted of the Architectural School Librarians and saying, "You should just abolish it, just join ARLIS. Become of chapter of ARLIS. You have no reason to exist." And it was interesting in all these small groups though that we always met with the professional organization that both created the literature we were managing and serve them.

And it had joint programs then, some in Chicago I think it was, it was the planning, one of the planning groups. 'Cause there were two planning organizations. The American Institute of Planners and the American Society of Planning Officials. And we went to both meetings, the Council of Planning Librarians and we put meetings for the – and we once put a meeting that's what the Planning Agency Library could and should do for you.

But, somebody, one of the professionals that was the speakers we put together says something like, "And if you don't have a librarian, you have a library. You have a book deposit." And one planner after another – she'd be saying, "We're one of those peoples who doesn't really – one of those groups, we really don't have a library, but what do we need to do?" Blah, blah, blah.

It was fun. It was great fun to both learn from them what they needed and – but at the same enlighten them to the fact that they needed professional advice to manage their literature and their information and so on. So, it was very enriching. They were very –

I was not – I wasn't going to just dump it and go to ARLIS. I wasn't really interested in ARLIS. It wasn't when I went to – after Princeton I got divorced, and then at some point I decided – I don't know, began to look at the *New York Times*, there were some nice advertisements. And there was Harvard Graduate School of Design, they need a new librarian, so I wrote and I applied.

And I used to boast at Harvard, I got my job through the *New York Times*. Nobody recruited me. Nobody promoted me. I just applied. I saw an ad in the *New York Times*, but I had a wonderful network of faculty, some of which have gone to Harvard and who actually promoted me over the hand-picked person over at Harvard.

There was a person, they had built the law libraries, and Harvard had this very disparate group of libraries. And there was a young man, nice young man, who had worked with the university librarian in the process of building a lot of libraries. And they had stopped building libraries, and they felt this was a perfect job for him. And I think they were not very happy that the faculty insisted that they wanted me, and I got the job.

Janis Ekdahl: You proved yourself as an – your interest in architecture.

Angela Giral: Yeah. In the architecture, and I could _____ librarian. It was the faculty support. It was funny 'cause they would call me and tell me. And then the university librarian called me and said it was a unanimous decision of the committee. I knew it wasn't unanimous. They told me librarians wanted that other guy, but we wanted you.

Janis Ekdahl: How long did you stay at Harvard? How long were you at Harvard until you went to Avery?

Angela Giral: Seven years.

Janis Ekdahl: Seven years.

Angela Giral: Seven years.

Janis Ekdahl: So, what –

- Angela Giral:* And it was there when the art librarian, as soon as I got there, both of them invited me to lunch.
- Pat Barnett:* The art librarians got active. They said, "Oh, let's give the –"
- Angela Giral:* Both of them invited me to lunch and said, "You have to join ARLIS."
- Pat Barnett:* This was Wolfgang Freitag who –
- Angela Giral:* Yes.
- Pat Barnett:* – was the folk art librarian.
- Angela Giral:* Yes.
- Pat Barnett:* All right.
- Angela Giral:* It was Wolfgang who worked on me and recruited me for ARLIS.
- Pat Barnett:* And that appeared to be the beginning of this very idealistic period for art librarians with the startup of RLG. I mean there was OCLC, RLG started up and there were projects in the works, some of them I think because of getting money maybe that precipitated some of these projects to be happening all at the same time. The art and architecture – [*Crosstalk*]
- Angela Giral:* RLG was four institutions that started it. It was –
- Janis Ekdahl:* New York Public –
- Pat Barnett:* It was all academics. Fields.
- Janis Ekdahl:* Fields, not just art.
- Angela Giral:* Yeah. It wasn't just – no, no.
- Pat Barnett:* It wasn't just art.
- Angela Giral:* It was Harvard.
- Pat Barnett:* NYPL.
- Angela Giral:* NYPL.
- Janis Ekdahl:* Princeton?

- Angela Giral:* No. Princeton wasn't involved. Columbia.
- Janis Ekdahl:* Columbia and one more.
- Angela Giral:* There was a fourth one _____.
- Janis Ekdahl:* It was California.
- Pat Barnett:* Stanford.
- Angela Giral:* Oh, Stanford. Was it Stanford?
- Janis Ekdahl:* They had –
- Pat Barnett:* They picked BALLOTS, which was the Stanford system for RLG.
- Pat Barnett:* But, I think Stanford was part of it.
- Angela Giral:* I don't know if initially Stanford was part of it. I don't think so.
- Pat Barnett:* And there was –
- Angela Giral:* Yale. I'm sorry. It was four east coast libraries, three academic libraries and NYPL that created it.
- Pat Barnett:* And then at some point around 1980 I guess they invited museums to join and meet, and that was –
- Angela Giral:* That was Mellon's support.
- Pat Barnett:* Was that? I don't remember that.
- Angela Giral:* That was Mellon's support for the art libraries to join RLG, yes.
- Pat Barnett:* And then I remember at one point Christina Humer was chair of the RLG meetings. I guess that's what they were. And some – through this –
- Angela Giral:* It was the Art and Architecture Program Committee of RLG.
- Pat Barnett:* That's right. Yeah. That's right.
- Angela Giral:* Which was created with Mellon's support. And actually before that I got to go – the funny your connections. What was the name of the guy who was the first executive director of RLG?

Pat Barnett: Jim Hager.

Angela Giral: No.

Pat Barnett: RLG?

Angela Giral: No. Just thinking of John Hager, no.

Pat Barnett: John Hager.

Angela Giral: No. Jim – it was Jim something else. Jim Skipper I think who was the director, and then they began to look for a system and that's why they went to Stanford. Because they picked BALLOTS, they considered the Chicago – it was the beginning of automation in libraries. And there was OCLC. There was BALLOTS.

Because OCLC, the scandal was when it was discovered that OCLC retained the record of the first library. You could enhance the records to produce – 'cause these systems were created to produce cards more efficiently, not to communicate but just to produce cards more efficiently.

And so, you could enhance your cards, it'd be beautiful, and the record disappeared. The one that stayed was the one that the public library Podunk or wherever it had created –

Pat Barnett: Yeah. The one –

Angela Giral: And yours didn't.

Pat Barnett: And the RLG –

Angela Giral: That was what RLG – the BALOTTTS.

Pat Barnett: – would create as many versions as –

Angela Giral: Yeah. It created tat.

Pat Barnett: – institutions.

Angela Giral: That was it. Yeah.

Pat Barnett: Which might have been, ultimately, its downfall because of the complexity and costs of what was happening. But, before that

happened I think there was a really very much an idealistic collaboration –

Angela Giral:

Oh yeah.

Pat Barnett:

– on the institutions.

Angela Giral:

Oh yeah.

Pat Barnett:

And Christina Humer at one meeting said, "We at this table, together, make up the virtual –

Angela Giral:

The National Art Library.

Pat Barnett:

– National Art Library."

Angela Giral:

Yeah. That was Christina.

Janis Ekdahl:

Yeah.

Pat Barnett:

And for a while AAT the Art and Architecture Group, AA group, Art and Architecture Group, AAG.

Angela Giral:

The Art and Architecture Program – AAG, AAP.

Janis Ekdahl:

All these acronyms sound exactly the same.

Pat Barnett:

But they were – I remember sitting in on some of those meetings, and they were very groupie, like a very collegially.

Angela Giral:

Oh, it was very collegially. It was wonderful 'cause it was the first time that museum and academic librarians met with a group with shared interests or worked with common goals.

Pat Barnett:

And realized how much they had in common.

Angela Giral:

And it was also wonderful to have the records in the RLG system to be able to get – I remember – I don't know, somebody exulting about the records, the Artisans of Chicago. I was trying to remember who was the librarian, this Canadian woman. But, the Artisans of Chicago produced wonderful –

Pat Barnett:

Jackie [*Crosstalk*] –

Janis Ekdahl:

No.

- Angela Giral:* It doesn't matter.
- Janis Ekdahl:* _____
- Angela Giral:* Yes. [Laughter]
- Pat Barnett:* I can't remember her name. She preceded Jack.
- Angela Giral:* Oh yes. Preceded Jack, right.
- Janis Ekdahl:* Deidre, Daphne.
- Pat Barnett:* Daphne.
- Angela Giral:* Daphne.
- Pat Barnett:* Daphne Roloff.
- Angela Giral:* Daphne Roloff, yes. Daphne Roloff.
- Pat Barnett:* Sorry. This is _____ time.
- Angela Giral:* Daphne Roloff.
- Pat Barnett:* Anyway, they did good records.
- Angela Giral:* They had very good records. It was wonderful to get them. You couldn't get them through _____ NC, you couldn't get them – and it was – yeah.
- Pat Barnett:* So, that was a wonderful time, and then –
- Angela Giral:* And then the Getty joined.
- Pat Barnett:* Yes. Joined?
- Angela Giral:* Joined RLG, the Getty Library.
- Pat Barnett:* Oh yes. The Getty joined.
- Angela Giral:* We had a meeting at the Getty Museum.
- Pat Barnett:* They became a real force because they were –
- Angela Giral:* In which Clyde Philpot started talking about how Getty should support us all.

- Pat Barnett:* True.
- Pat Barnett:* The Getty – it was kind of – not a latecomer, but it was a new game on –
- Angela Giral:* The Getty was a really new game in town.
- Janis Ekdahl:* A new game on the landscape. And they would take their time because they made the assumption that everybody wanted their money. So, they had to be very, very careful at what they did.
- Pat Barnett:* But, they moved a lot of things.
- Janis Ekdahl:* They did.
- Pat Barnett:* The ended up funding and moving a lot of things.
- Janis Ekdahl:* Yeah.
- Angela Giral:* Well, one of the things about the Getty that a lot of people didn't understand in the beginning was that it was not a grant-making institutions. Their mission was to support – the money had been left to them, and it was a humungous amount of money, more than anybody had expected. And had been left to them to support the library, the museum library and related programs. And it was the related programs.
- And then they created a grant program properly, but it was – in terms of acquiring these related programs that they began to acquire projects like –
- Pat Barnett:* AAT.
- Angela Giral:* The Art and Architecture Thesaurus.
- Pat Barnett:* Rela VHA.
- Angela Giral:* Rela VHA.
- Pat Barnett:* The Provenance –
- Angela Giral:* The Avery Index, the Provenance Index and put them all together under something called the Art History Information Program.
- Pat Barnett:* That's right. AHIP.

- Angela Giral:* AHIP. Right.
- Pat Barnett:* And then they discovered that some of these projects didn't have an end.
- Angela Giral:* Didn't have an end.
- Pat Barnett:* They didn't end. They just went on and on. And that –
- Pat Barnett:* Like the Avery Index.
- Pat Barnett:* And that concerned them. And one of the things they wanted to do was really watch these projects that were, at that point, all over, I guess the world. And so, many of them were pooled into the finally completed Getty Center. So, many of these projects, in the process of moving, lost the fundamental that either created them or were familiar with them and worked on these projects. And then what happened?
- Angela Giral:* They put this Art History Information Project, and the first meeting of the Art History Information Project was in Pisa. Remember the Pisa meeting?
- Pat Barnett:* The Pisa Conference.
- Angela Giral:* The Pisa Conference. Yes. Art History Information.
- Pat Barnett:* And that was a very important part of it.
- Angela Giral:* Then there was ADAG.
- Pat Barnett:* The Architectural Drawings.
- Angela Giral:* That was Hank Millon.
- Pat Barnett:* That's right.
- Angela Giral:* Henry Millon who talked about –
- Pat Barnett:* The Architecture – AA, what's it stand for?
- Janis Ekdahl:* Drawing, architectural –
- Angela Giral:* Architectural Drawings Administration Group? No. It wasn't administrative group. It had to do with architectural drawings.

- Pat Barnett:* So, you used it a lot. I mean, you were –
- Angela Giral:* No, no. I remember one meeting at the Society of Architectural Historians where I get a call from Debra, who was working for me.
- Pat Barnett:* Yes, I do.
- Angela Giral:* Before.
- Pat Barnett:* The hair.
- Angela Giral:* Saying, "Can you have –" you and your hairs. [*Crosstalk*]
- Pat Barnett:* [*Crosstalk*]
- Angela Giral:* You remember people from their hair. Said, "Can you meet Professor Millon for lunch?" I said, "Yeah. What about?" "Well, for his video disc project."
- Pat Barnett:* Oh god. Yes.
- Angela Giral:* I said, "Oh, sure." And I see Ford Peatross from the Library of Congress right before. And I said, "What is this meeting Hank is having?"
- Pat Barnett:* Say who Ford Peatross was.
- Angela Giral:* Ford Peatross, he just retired. He was in charge of architectural drawings at the Library of Congress. The Library of Congress was working on video discs. It was the beginning of video disc. So, Hank sits with Ford and I and says, "Well –," I'll say it. "You're working on a video disc, and you're working on a video disc. And I have these architectural drawings. And if we get a few of the people that have architectural drawings together and we work. But, we have to be ready to work for three or four days if necessary to put together a cataloging system for architectural drawings, and the Getty will support it." And so we did. We had wonderful meetings.
- Pat Barnett:* It take three or four days.
- Angela Giral:* No. It did take three or four days of – no, we had wonderful meetings of the National Gallery where, as I once told him, Henry really understood, Hank understood what Virginia Woolf – have you read *A Room of One's Own*? Virginia Woolf where she's giving the speech to the women and the women's college.

And she says, "A few days ago I was in the men's college, and they served me partridge and champagne. And here we're having a very healthy lunch, you know, beef and plum pudding. But you cannot have lofty thoughts on beef and plum pudding. You must have partridge and champagne." *[Laughter]*

And Henry hadn't read it, but he knew you must have partridge and champagne to have lofty thoughts and devise an architectural drawings cataloging system, which involved many, many, many months; many, many, many people. Anybody who came to Washington got invited to lunch, and the minutes read that Professor So and S of Pisa, of Venice, of London and so on have joined the ADAG group.

If they joined us for lunch, they participated in the discussion, and Henry told me once at lunch were the minutes were the most important thing. That he had learned that from John Coolidge that the minutes are the most important thing. You can discuss anything you want, but what stays in the minutes is what really counts. And all these people had been there to lunch, and all ADAG grew much more important international group.

Janis Ekdahl: Something Ted did mention, and I had forgotten about it. Is this where the AVIADOR Project came from?

Angela Giral: No. The AVIADOR Project –

Janis Ekdahl: The AVIADOR Project was at Columbia.

Angela Giral: The AVIADOR Project was supported by Mellon and then I went to the National Endowment for the Humanities for matching funds to Mellon, and Henry Millon was one of the reviewers.

Janis Ekdahl: So, his –

Angela Giral: He knew I had a video disc _____, and Ford had ran – the Library of Congress budget was –

Janis Ekdahl: So, it was Mellon supported, but it also became part of the Hank Millon –

Angela Giral: Mellon and Millon, yes. No, Andrew Mellon – no. Andrew Mellon, and that was – I'm sorry but that was _____ the video disc project, it was sort of funny. And it is interesting in terms of the development of the profession, although I think I'm taking too

much time, is that at Harvard it's RLG, and the moment when IBM and other computer giants were donating hardware to universities and so on to create the clientele.

IBM did something else. IBM deployed people to – for one semester, and there was David Shifrin spent a semester at Harvard looking around, projects lend themselves to computerization. And at that time IBM owned the 3M video disc machine. And Oscar Handlin, who was the director of the university library and had put me – had named me the head of the preservation committee to represent Harvard and the RLG had all these things, preservation was one.

And he called me one day first and said, "Look, I have this report here. I realized we have over 500,000 photographs scattered in 52 collections. Can you do something about it?" I said, "What do you want me to do?" He said, "Well, don't you think they need preservation?" I said, "Yeah. They need preservation, but are they under your – you haven't read my job description. It says I am in charge of Harvard University collections."

"Oh, so you're taking over photograph ____." "Yes." Well, so, and then, "Let's you and I have lunch with David Shifrin and see." And so we had lunch with David Shifrin. In the meantime he had brought somebody also from New York, Oscar, to show us a video disc on what ____.

And what I had said when I saw the video disc, I didn't call it cataloging. I said it's – you know, "It's wonderful what you're telling me about this thing. You can put up to 48,000 images and have random access to any of them. It's like you're telling me you can fill up this room with 48,000 books, and I can get the green book in the far corner without disrupting all the others, but how do I know I wanted the green book in the far corner."

"You're right. You need intellectual control." "Yes." Nobody had thought about intellectual control. So, then Oscar sits with David Shifrin and we had a – this lunch we began to figure out how we can do. And I said, "Why don't you invite all the photograph librarians?"

It was the planning of the tercentennial of the foundation of Harvard University. I said, "We could create a video disc of Harvard images. These were all image collections. We could create video discs of Harvard and give it to the alums that come to tercentennial. That's a great idea."

And all of a sudden at lunch Oscar said he would put \$50,000.00 to assist and Shifrin was very impressed and come to meet with Shifrin, and then he invited some name that Oscar didn't and invited all the photography librarians. And of course all the photo – these 52 collections went from Helene Roberts slide library in the art to the observatory, photographs that the astronomical observatory had.

The submitting museum that had photographs of anthropological interest. The carpenter center that had photo – when we began talking about us cataloging a system for photographs Helene has – what was the guy from cataloging? I can't remember his name now. But, he said, "Those people don't want to catalog the slide. They want to catalog the art piece photographed in the slide."

While the people in the Carpenter Center need to know if it was a photograph made from the original negative at the time that the photograph was taken or 20 years later. So, all the data elements kept mushrooming and growing and growing. I was having great fun with this project when Pat Batten called me to Columbia.

And that's a complicated – come to Avery, and when I came to Avery Pat was at RLG. I had gone through six months to be interim president of RLG, she was in California, and somebody in the development office came to – Pat said, "Take Angela to the Mellon." I went to the Mellon, and the guy –

'Cause I had said to Pat, "I'm having fun with the video disc. There's a new dean in architecture. I'm really not interested in moving." So, she said, "You can play with the video disc here." So, I was taken to the Mellon Foundation, and the Mellon Foundation said, "How much would you need to do a video disc? Tell us about your video disc idea."

So, I told them about the video disc ideas. Did any of you ever use, for lantern's lights those card catalog that had a little image, a miniature image, like a – what are they called now? Stamp – what are they called? When you get the mosaic of images in a screen?

Pat Barnett: Thumbnails.

Janis Ekdahl: Like a thumbnail?

Angela Giral: Thumbnail. That's the word. Aphasia. Thumbnails, you know, the card catalogs off the slide collections at Harvard, the Lantern

collections because the lanterns were fragile, they had a thumbnail in the catalog. And began to talk about _____ that was the equivalent and that it could be done then for architectural drawings because it was the project that maximized both sides of the equation that you always have to balance as a librarian or an archivist, which is access versus conservation. And this would increase access and conservation 'cause you didn't have to handle the stuff to just make selections.

And so, when I began explaining all this to them, and he said, "Well, Pat says we have to give you a welcome to New York grant. How much would you need?" No. "What could you do with \$250,000.00?" I said, "I don't know. I have no idea what the costs are."

So, I went back, and I began to – I called the guy who had brought the video disc, to whom I had said the green book in the corner, Gene Fairly. I said, "Hey, I need help. Tell me –," "Put together a budget." So, I put a budget in pencil then went to California. That was the time that we met at the Getty, the Art and Architecture Group of RLG, and I stopped to see Pat, and I said, "They said they'd give me \$250,000.00. But, these calculations that I've done –"

I'd done sort of a budget in pencil, yellow pad. So, I said, "I don't think I can do anything significant for less than \$1 million. What do I cut?" And she said, "Don't cut anything?"

Janis Ekdahl: They wanted you to come to Columbia.

Angela Giral: No, I was here already.

Janis Ekdahl: You were already there. You already had bought in. You already had bought into it.

Angela Giral: The welcome to New York from the Mellon was because I had already accepted, and I was here. So, he – but I met Pat, I met Pat –

Janis Ekdahl: This is Pat Batten.

Angela Giral: Pat Batten. Yes.

Janis Ekdahl: The director of Columbia.

Angela Giral: The head of – yeah. But, I met her when she was the assistant director at a meeting where it was discussed who would be invited

to expand RLG. And I came because Harvard being so complicated they decided that not only the assistant university librarian because Harvard had all the school libraries.

At Harvard I report to the dean of the school, I don't report to the libraries. And so, they asked me if I wanted to join Lou Martin at the RLG meeting. And I must say, there were all these fuddy-duddy men and Pat and I at this meeting. And Pat was talking about the critical – what is it? Critical interrelations. We're moving to a new world, critical interrelations.

Pat and I got along very well, and all these men were just out of it. It was the assistant librarians. That's it. It was all the assistant librarians. And we decided who to invite and expand, and then another meeting with the old, you know, [*Crosstalk*] –

Janis Ekdahl: And that was one of the museum libraries?

Angela Giral: No. That was before the museums.

Janis Ekdahl: That was still before.

Angela Giral: That was still the academic institutions because also they came and it was – 'cause the idea was it wasn't just the libraries. It had to be a commitment of the institutions. So, the treasurers of the universities, Princeton and Penn and I can't remember now who else. But, that's how RLG was then expanded, and it's just one of those things I got to go, and I got to meet Pat.

And so that went – it was the Avery opening. I mean, Christina Humer I used to – used to tell me, people always said that was another candidate for your job. Because apparently when the Avery job became open because both had been so active in the Society of Architectural Historians they just kind of assumed that it has to be one of them, and they all applied.

But they all came in in their interview with Pat, they all said, "Of course the reason they wanted to come to Avery was because the collection and the research they had to do." But, they didn't know anything about how to run the library. They would have –

Pat Barnett: These were scholars.

Angela Giral: These were scholars. Of course, these were scholars. She would have to hire someone to do the administrative part. They weren't going to touch it.

- Pat Barnett:* Because Placzek, Adolph Placzek had been a scholar himself as well as a librarian.
- Angela Giral:* Yes.
- Pat Barnett:* They assumed it would be another scholar just like that. But, not so.
- Angela Giral:* But not so. Not so in particular because, of course, an architectural scholar was not an art scholar, and an art history scholar was not an architectural scholar. So, there was a massacre, they all shot each other, and then they called me.
- Pat Barnett:* That's right. 'Cause Chris Humer had been, the Art and Architecture – she had been the art librarian, right?
- Angela Giral:* She was the art librarian.
- Pat Barnett:* She was the art librarian.
- Angela Giral:* She was the art librarian, so –
- Pat Barnett:* Underneath Placzek.
- Angela Giral:* She had just come. She hadn't been hired very long.
- Pat Barnett:* But, she was hired by Placzek.
- Angela Giral:* She was hired by Placzek. Yes. She was hired by Placzek, but the art historians in _____ when Pat called me to give me the job, she said, "But they want Christina to be the deputy librarian." And she says, "There was a Booz Allen Hamilton report, business report. There are no deputy librarians." "Well, let's invent another name for her to satisfy them. I'm happy. I like Christina. I can work with her."
- So, whatever – I forget what we ended up calling her, assistant librarian or – not assistant, 'cause that was –
- Pat Barnett:* Vice?
- Angela Giral:* The Booz Allen report was sort of like the Bible that you use it to say, "The Bible says you cannot do," or, "The Bible says you must do." And this kind of thing. And you couldn't have a deputy and you couldn't have an assistant librarian. Whatever we did satisfied

the art history department, and Christina and I worked together very well till she decided to leave.

Pat Barnett: Let's get back to talking about ARLIS, the society. One of the things I was going to say is, when I – having been involved in the chapter and then I had the opportunity to go to the National it happened to be the same time. And I might have been sent to the RLG –

Angela Giral: The annual conference?

Pat Barnett: Yeah. To go to the annual conference. It was occurring, I think at one point the RLG meetings occurred with the, at the time of the ARLIS conference to get as many people as possible. And for me, someone like me, they sort of all blended together. And for a while they were sort of blended together. And so, –

Janis Ekdahl: Do you know which one? Was it your first one?

Pat Barnett: I was trying to remember that, and I'm not certain which one. It was mid – Bill Walker came in 1980 and I think that might've been close to 1980 might've been the first. But, I think it had to do with the RLG meetings. But, it – as I said, it was a time of these big promising organizational things that were bringing academic and museum and whatever –

Angela Giral: Together.

Pat Barnett: – together. And until there was a, whatever it was, something financial, a crash of sorts where everybody had to think of their own positions, their own institutions. And so, working together the cost of sharing and collaborating dwindled. And we were back to where we were before all this.

Janis Ekdahl: This is a very prosaic question, but how did you find the institutional support for your professional – that kind of going to ARLIS conference or other conferences was from the Frick and maybe you controlled your own budget. You may have just controlled your own budget and decided, but how about your staff? How much emphasis did you put on that? And something that your staff or you should be doing outside of ...?

Pat Barnett: I always put a lot of emphasis on it because I felt that that whole concept of collaborating, working together just made sense in the field we were in. And it was always a balance. At the Frick I controlled the budget, but I always tried to make it a balance

between a new librarian who hadn't gone before to get involved and someone who had been going for years and years.

But, it always had to do with participation because if they were just going to go as sightseers I frowned on that from either a new one or someone experienced. And I tried to get more collaboration, and I think that's why the Frick started to get more involved than they ever had been in projects. But, so –

Janis Ekdahl: You really opened up the Frick to the rest of the world. When I first started the profession it was just a closed door here.

Pat Barnett: But, it had good people. They were just unknown.

Angela Giral: They just – right. Yeah. Well, when I got the Getty money to support the Avery Index, the way I wrote the project, which Jeff – whose last name now escapes me, although I had lunch with him last week – he was working on _____ and he said, "I read this and I thought, 'I want one of those jobs.'" Because when I sold the Getty on the idea of the Avery Index –"

The Avery Index had been started at Columbia as an expansion of reference services. It's a card file too. So, it was to me that was essential. And so, actually I built in through the budget that every reference librarian, all the bibliographers had a percentage of their time, 10 or 15 percent of their salary was paid by the Getty because they would index and they would sit at the reference desk answering questions of the Avery Index and therefore then the budget, the travel budget, which initially was generous.

Then they cut it. But, initially it was very generous. So, why was – I felt it was very important for people to travel and meet and know and so on. So, that's – because of all these other involvements I personally was never very active in ARLIS. I mean, as I said –

Janis Ekdahl: You had too many other –

Angela Giral: Yeah. As I said when I got the Distinguished Service I wondered why I deserved it until I thought about the fact that I had supported – I can remember – I lost count now, but, you know, three presidents and four treasurers, all these people that I had supported.

Pat Barnett: All these people that have been through the Avery –

Angela Giral: All these people, right. We're all Avery.

- Janis Ekdahl:* Some good people came out of the Avery.
- Angela Giral:* Right. Yeah.
- Janis Ekdahl:* Some good people came out of the Frick.
- Pat Barnett:* And some people went from the Avery to the Frick.
- Janis Ekdahl:* I don't know how –
- Angela Giral:* How are we doing with time?
- Female:* We're great. However you guys feel about it. We're at an hour and five.
- Janis Ekdahl:* This is totally different. It's sort of the last question. Where do you think the profession is now? I know neither of you are actively involved in the profession right now. But, do you have any sense of where it's going or do you – I mean, maybe you won't even comment on this.
- It's just one of the questions is, like, interests, especially what's the future or what – maybe you _____.
- Angela Giral:* I'm very disengaged.
- Janis Ekdahl:* There you go.
- Angela Giral:* I'm very disengaged.
- Janis Ekdahl:* Let them do it. Let the young generation do it.
- Angela Giral:* No. This is so – it's a bit of staying out of it, of my successors and hovering over and letting them do the thing, and I'm happy and interested. I can tell you on the other hand that as a user though I'm delighted with some of the advances that the profession has made. One of the things I did and I've done in retirement is translate a big written by a Spanish architect, which is called *Hérons of Space* and focuses on four not-so-_____, it depends who you talk to, women architects in the 30s.
- But as an introduction the first part of the book is a history of the women's role in architecture particularly shaping the home space. From the fact that in old _____ societies it's the woman that put up the tents whether they're in Tibet or in the Sahara or in the

American Plains. It's the women that put up the tents and so on. And how the evolution of the home and it's full of footnotes.

Janis Ekdahl: You could check them.

Angela Giral: I have spent hours – first sitting at my desk – what I could getting sitting at my desk is just wonderful, truly wonderful. What interlibrary loan used to be, the fact that one of the quotes is something that Gertrude Stein said in an interview in *Vanity Fair*. And Avery didn't have *Vanity Fair*, but I just put in a request. I had the bibliographic information, and within a week I had a copy of the article in my terminal at home, and it was an interview that was published the month and year of my birth, and I thought it was wonderful to have it there.

Janis Ekdahl: That's true.

Interviewee: And experiences like that and collaborations I had participated in when they were in _____ is something called Borrow Direct. You know about Borrow Direct? I mean, the fact that I can just put in a request if Columbia doesn't have a book and it goes automatically to Yale, to Penn, to – I forget all these – and one of them or even the books in the remote storage, which was so controversial in the beginning, it now works so well.

I remember Jim – Jim who was Pat's successor at Columbia, just retired. Jim saying at the beginning of course it was when he first came and saying the key to that –

Pat Barnett: Jim Neal.

Janis Ekdahl: Neal?

Angela Giral: Jim Neal, yes. Jim Neal. Right.

Janis Ekdahl: The three together we'll get it.

Angela Giral: It was just the beginning of remote storage, and he was saying the secret is in the service. If the service is good people will accept it, and the service is good. I request books – in order to do this, half of the books I wanted were in storage 'cause they weren't very interested, but within a day it was there.

Pat Barnett: I think we just happen to be that period of time when these things were happening.

- Angela Giral:* There was a switch.
- Pat Barnett:* So, that you knew the goal wasn't to have two or three card catalogs. It just happened to be the process to be able to integrate them all. But decades were going to be involved. And eventually it would be very transparent how these things would take place.
- Angela Giral:* No. When I got to Avery there were two card catalogs. The Avery card catalog and the fine arts library card catalog. And there was stacks of cards waiting to be filed. When everybody told me computers only create more work I used to say always, "We're not filing cards anymore." 'Cause there was a backlog the size of cards that were unfiled.
- One spring vacation I remember Christina organized it actually. That we were going to merge the card catalogs and catch up with the backload of filing. And I said, everybody's going to file them, all the librarians, everybody's going to file. So, she and I planned it with wonderful _____. We had three teams, what is it? The three – the classical, the Ionic, the Dorics and the Corinthians. And she created a big – she took computer paper and she painted three columns with the Doric, Ionic and Corinthian.
- Pat Barnett:* [*Crosstalk*] – were doing how far they – how many they did.
- Angela Giral:* And as we finished one box of –
- Pat Barnett:* [*Crosstalk*] – money.
- Angela Giral:* The team reported it, and she could put it – she said, "The Corinthians are beating –," and it became a fun thing.
- Pat Barnett:* You got it done.
- Angela Giral:* [*Crosstalk*] – and we got it done, now there's no more card filing.
- Pat Barnett:* And getting back to your question I get frustrated when I see an article that said, "Technology is doing so much." And implies that librarians didn't do. And yet in a lot of cases those technologies hired librarians.
- Angela Giral:* Google was famous for hiring librarians with the development.
- Pat Barnett:* They didn't publicize it, but that's what was going on, so if you wanted to get intellectual control –

- Angela Giral:* Intellectual _____. Yeah.
- Pat Barnett:* If you wanted these things eventually you would find library schools really were teaching that sort of thing. And I just wish librarians would have –
- Angela Giral:* Asserted themselves.
- Pat Barnett:* Yeah. Asserted themselves, made it known that this was behind a lot of the things that we're developing in technology and would be necessary if you didn't want chaos.
- Janis Ekdahl:* I don't have any more –
- Angela Giral:* Questions.
- Janis Ekdahl:* – questions lined up. Is there anything you guys – did we cover –
- Female:* Yeah.
- Angela Giral:* You sure you got all the questions?
- Female:* It's been really good.
- Janis Ekdahl:* There's no real questions. It's just an interview with who you are.
- Female:* Yeah. Just see how it goes.
- Janis Ekdahl:* I'm looking at the notes I made.
- Female:* Is there anything else you want to add? Anything you want to share?
- Janis Ekdahl:* What are you proudest of, Pat?
- Pat Barnett:* What?
- Janis Ekdahl:* What are you proudest of your whole career?
- Pat Barnett:* I think, especially in the first ten years at the Frick to realize what was accomplished. And how you could bring something from the 19th century into the 21st century, basically.
- Angela Giral:* You did.

Pat Barnett: So, that felt good. Whether it's remember, it doesn't really matter. These institutions –

Janis Ekdahl: For you, kind of how you feel. Now, can you do that in a couple minutes?

Angela Giral: Do what?

Janis Ekdahl: What are you proudest of?

Angela Giral: What am I proud of?

Janis Ekdahl: In terms of – yeah, actually professionally? I don't want to know about your daughters, your kids.

Pat Barnett: My cats?

Janis Ekdahl: Kids or cats. What do you think out of all of this?

Angela Giral: That I got to be in charge of the greatest architectural library in the world, and I didn't make it any worse.

Janis Ekdahl: That's a fair good – and you trained a lot of good people.

Angela Giral: Yep.

Janis Ekdahl: You _____ you met a lot of good people. I think that's wonderful. Thank you.

Female: Thank you both very much.

[End of Audio]