

THE WHITE HOUSE  
Office of the Press Secretary

For Internal Use Only

May 31, 1994

AN INTERVIEW OF THE FIRST LADY  
CONDUCTED BY MARY LYNN KOTZ, ART NEWS  
THE WHITE HOUSE

Q I saw it the other day and I just (inaudible).  
Well, I am doing a piece --

MRS. CLINTON: Oh, and thank you for those two  
books. They are beautiful, just beautiful, and your son's  
work is really impressive.

Q He's -- he's a good photographer.

MRS. CLINTON: Is this something he's done -- I  
mean, just naturally came to as a young boy and --

Q He majored in -- he majored in photography in  
college. Jack is -- we will keep this (inaudible) 33 and  
he -- when he got out of college he went to work as his -- he  
wanted a year in New Mexico, and his father said, My name is  
not Lorenzo DeMedici, you know. And so he went to work as a  
photographer's assistant and had the good fortune to work for  
Walter Smalley (phonetic) after awhile (inaudible)  
architectural (inaudible) and then -- and then began his own  
career as an architectural photographer.

He is -- he is really good. And Neel Lattimore  
took him around the White House (inaudible) and he's kind of  
hopeful that (inaudible).

MRS. CLINTON: I really admire that. I'm just such  
a mediocre photographer, I just admire people who do that.

Q I'm not -- I'm not (inaudible) but anyway, this  
article is to be about the White House.

MRS. CLINTON: Put it over here?

Q Yes, I'd like it to be --

MORE

MRS. CLINTON: You want it to stand up like that?

Q Let me find them (inaudible) the mike is, please. Yes, and I think it will make a noise if (inaudible) the White House collection and how you are enjoying living with it. And the -- two part -- your relationship to art and what -- what you -- what art has meant to you in your life. And so I was -- just was -- we are brought here in the map room and your -- and I've seen that the Croppsey (phonetic) is one of your favorites.

MRS. CLINTON: Well, I -- it's not one of my favorites, but I like it a lot. I love the colors in it, and now that we've (inaudible) the mat and it just fits so perfectly here. I think we've pulled out every painting that's been in storage, haven't we? We've tried to find a place for everything, and the only one I despair of is Whistler's Nocturne. I don't think we'll ever find a place for it.

A PARTICIPANT: But the National Gallery is going to take that (inaudible) for a big Whistler.

MRS. CLINTON: Are they?

Q (Inaudible.)

A PARTICIPANT: Yes. So we've agreed to let them have it.

MRS. CLINTON: Because when we first got here, my husband and I went through this book and tried to find everything that was in it, and what we couldn't find we asked that the curator's office bring out. And actually, we used this room. We set up easels and began to try to place a lot of the art that had been in storage.

And we had that Whistler's Nocturne in every light, every angle, but we just don't have the -- the lighting for it. It's a very -- I like the painting, but I just could never find anywhere for it. What happened to the boys crabbing? Where is that, now?

A PARTICIPANT: That is in storage temporarily.

MRS. CLINTON: Yes.

MORE

A PARTICIPANT: We'll hang it, hopefully, somewhere else.

MRS. CLINTON: I wanted to bring that back out, because I like that so much. But our first real excitement was to put the Hassam (phonetic) in the Oval Office. And we actually have a couple of other Hassams in the collection, not of his flag series but of landscapes and pastoral scenes. And we have two of those upstairs in our residence that we pulled out to use. But my husband loves that painting, and so having it in the Oval Office was a big satisfaction for him.

Q I hear that he takes people in and points it out.

MRS. CLINTON: Oh, he does.

Q What does he say?

MRS. CLINTON: Well, he -- it just moves him. He really responds to it. He and I have always shared art together and have always shared museums together.

He tells a story about our first date, which was not really a date. It was -- we'd stood in line to register for classes, and after we finished registering we went out to get a Coke. We had started talking and we went on this long walk and ended up in front of the -- what was then the Yale art gallery. And it was closed, but my husband had been there a week or two before. They had a Rothco (phonetic) exhibition, and they had a Henry Moore exhibition in the sculpture yard. And he wanted to show me both.

We found the doors closed, and there was a -- some kind of worker there who said, you know, that it had to be closed because there was some kind of labor dispute. And so my husband said, well, if we pick up the garbage, will you let us in, you know, to see the exhibit? So we picked up paper and stuff that had accumulated, and they let us in to see the exhibits. And that was our first date. So we saw the Rothco and the Henry Moore exhibits.

But we've spent a lot of time together in museums, and so when we were moving here this was something he was very interested in, not only in the paintings, but also a lot of the memorabilia, a lot of, you know, pictures of -- little

MORE

cameos, little statues, the little memorabilia that had been collected and stored over the years. I think we've been, you know, either -- in every storage room that we had.

Q Have you had time to visit museums since you've been here?

MRS. CLINTON: No. I've been -- we went to the Barnes exhibit, which we snuck away to, and we got there a little bit early, but it was just a huge crowd by the time we left. I went over to the Renwick to see the Chacooley (phonetic) glass before it left. We were so excited to do the National Gallery for the Mellon dinner, because we hadn't -- we'd been to the sculpture garden, and we'd been at the Barnes exhibit in the new wing, but we hadn't actually been in the old building, which is where we always used to go.

I think I've been in one other museum. I'm trying to remember.

A PARTICIPANT: The Corcoran.

MRS. CLINTON: The Corcoran, yes, I went to -- thank you, very much.

A PARTICIPANT: You're welcome.

MRS. CLINTON: Yes, I went over to the Corcoran, and I snuck away and had lunch and had a wonderful tour around and saw that very haunting marble bust of the woman with the veil, where the marble is almost translucent. Have you ever seen that? That's something I told my husband I want to take him over to see, but we just haven't gotten back yet.

Q I'll call and find out. It's a statue?

MRS. CLINTON: It's a -- it's a bust of a woman's head, and I think it's called Woman with Veil, but the veil is made from marble. Do you know that -- and it's like the Bienecke (phonetic) library almost, in the sense that it's translucent marble. I mean, you can see her features. It's a haunting piece.

A PARTICIPANT: I can't remember the artist, but I know (inaudible).

MORE

MRS. CLINTON: It sits -- you know how the Corcoran is so idiosyncratic -- and it sits in a little -- well, at least it was when I saw it last year. It sits in a little -- like a little landing off of one of the staircases. I just loved it.

Q What -- did you get to see the DeKooning (phonetic)?

MRS. CLINTON: Not yet. I am going to see that before it leaves, but I -- I think now, after having talked to some of the people at the gallery, it will be better for them and better for us if we go at off hours, you know.

Q Yes.

MRS. CLINTON: We don't want to disturb the flow of the people going through, so I think that's what we're going to have to do.

Q How did you come by that gorgeous DeKooning here, and some of its cousins?

MRS. CLINTON: Cousins.

Q Maybe brothers -- brothers and sisters are over there. It's such a gorgeous exhibition. It is just breathtaking.

MRS. CLINTON: Well, I haven't seen the exhibition, but I love that DeKooning that we have, the untitled 39. I guess -- you know, it's -- when you use Roman numerals, you don't know whether you say untitled 39 or untitled XXXIX, you know. That really was Kathy Hockersmith (phonetic), who is my friend, and who has helped do a lot of the work here. She -- we had talked about how we understood the policy against loans of works by artists who are living, that it's a very sensible policy, but that it did seem a shame we didn't have any modern art of a modern American master that we could display.

And so she and I talked about that, and I think she talked to people in the curator's office. And somehow the talk just spread out, and the next thing I knew, she came to me and said that she had been called, and the people who represented the DeKooning estate, I believe -- is that right?

MORE

A PARTICIPANT: His daughters are still living.

MRS. CLINTON: His daughter, yes. And they had offered to, you know, lend us a DeKooning, and it just fits perfectly with the second floor center hall, even though I don't think anyone could have predicted that. The colors are -- you know, in perfect harmony with the whole decor.

Q It's just a beautiful painting.

MRS. CLINTON: It is.

Q Had you liked -- this is clicking (inaudible). Seems to be --

MRS. CLINTON: Well, we'll have a backup, right?

Q Oh, great, it seems to be behaving itself (inaudible).

Had you -- when you had your romantic first venture with Rothcoe and with Henry Moore, had you responded to abstract paintings before then?

MRS. CLINTON: Oh, yes. Yes. Yes, I had always liked abstract painting. I was trying to think, you know, when you said how, you know, what I have been influenced by or interested in, you know. Really going back to the time that I was growing up, I had lots of exposure to art and modern art, not in any scholarly way or, you know, studied way, I guess, but certainly over time on a very frequent basis.

And then Wellesley and Boston had great art galleries, and I have several very good friends who are art history majors, and we spent a lot of time in the museums in Boston. And the Jewett (phonetic) art gallery at Wellesley was a real jewel. So this is something that I have been interested in.

Q What particular pieces do you remember that (inaudible)?

MRS. CLINTON: Well, the most -- probably the most overwhelming experience I ever had with a piece of art that was a piece of modern art was when I was in -- probably a freshman or sophomore in high school and saw Gaerniga

MORE

(phonetic) for the first time. I mean, that was just a stunning experience.

I saw it in the context of a discussion about, you know, values and war, and the role that art and artists can play in heightening your sensibilities to the human experience. And that was just an overwhelming experience for me, and I don't know that any single piece of art ever has matched that experience.

There's that wonderful Gauguin in Boston museum where, you know, who am I, where am I going, you know. That was a perfect piece of art for somebody in from college, you know. We used to make pilgrimages there, sit in front of it, waiting for it to tell us the answers.

Q Waiting for Gauguin.

MRS. CLINTON: That's waiting for Gauguin. Exactly right. There was also a very -- I don't know why, and I've never seen a picture of this before -- but there was a big piece, also in Boston, by an artist named Balisky (phonetic). And this may be my memory playing tricks on me, but it was a large yellow canvas that I thought was called Julius and his Friends. I have since tried to find a print of it, or find it anywhere, and I can't find it, so I may have it misnamed.

Q Maybe you (inaudible).

MRS. CLINTON: But I loved that painting, and I named the first car I owned, which was a yellow car, for it. But there were many pieces that have influenced me or have caused an emotional response in me over time that, you know, are part of -- it's part of who I am.

Q I noted your really very poignant reference to the Metooshka (phonetic) photograph on "The New York Times." And I just wondered at that point if (inaudible) social activism you've had (inaudible).

Q It had -- going back to Gaerniga -- yes, that it was -- I've always loved -- you know, I've loved the impressionists. I like the pre-Raphaelites (phonetic). I like a lot of the works of the 20th century, whether it's abstract or expressionist. But I also, probably because of my natural predilection for social issues, am often very moved by visual arts, including, you know, photographic art

MORE

that is socially -- got some social content.

You know we met Eisenstadt (phonetic) and Karsh (phonetic) last year. I admire both of them very much, and so I respond to their work, both their portraits as well as other compositions that they've done.

Q You said the President shares your tastes. Do you --

MRS. CLINTON: Yes, pretty much. But you know he has unique artistic taste, and he also has a wonderful sense of history, so a lot of what he likes is sort of historically linked. He likes portraits and busts of people whom he admires, but he has a good eye for, you know, works of quality as well as a sentimental liking for a lot of pieces that just have some historic meaning to them.

Q What are the -- some of the ones in the White House, other than the Waiting for the Hour and --

MRS. CLINTON: Well, I think that he loves the Peale (phonetic) portrait of Jefferson, and he also really likes the Morning on the Seine that is in our west sitting hall. We sit there -- we sit in that little area a lot, and that is, you know, just really a peaceful, beautiful scene that -- you know, he'll just sit and be on the phone and look at it. And I think the fact that it was given to the White House in memory of President Kennedy has some extra added meaning for him.

Q It must be poignant for you right now.

MRS. CLINTON: Oh, yes, it is, it is. And you know there are so many touches to the House, and so much of the art, that was either brought to the White House or kind of inspired by the Kennedys.

He and I both like John Singer Sargent. And (inaudible) a great exhibition of Sargent in Boston when I was a freshman or sophomore at Wellesley, and it was a huge exhibition. But I think the Girl in the Mosquito Net is one of the -- that one -- but also there's another Sargent, which is in the National Gallery, the young woman dressed in white, leaning on the couch like this. You know, Sargent did such straightforward, kind of full frontal portraiture, but then he also did these pieces, and particularly those two, I

MORE

think, are really very well done.

I think the portrait of Tyler in the Blue Room is a magnificent painting. I mean the composition of it and the -- the emotion in it. And of course my husband likes it because he's crumpling the newspaper. Because this is, you know, like, part of the living condition of being in this house.

He has a particular liking for Churchill and you know sort of Churchill memorabilia are of interest to him. There's also a very touching portrait of George Washington that's in his -- the treaty room, Washington as a young man that is very -- it's sentimental, but it's sweet. There's a sweetness about it. And then he loves the signing of the peace protocol, and the Lincoln portrait with the generals, that are both in his treaty room with the rainbow. I can't remember who did that, now.

A PARTICIPANT: Healey (phonetic) (inaudible).

MRS. CLINTON: Was that a George -- was that a Healey? That's a wonderful painting. You sit there and you look at Lincoln, and you see that rainbow coming through the window, and it's just so reassuring and moving.

A PARTICIPANT: I've heard him talk a lot about the Teddy Roosevelt (inaudible).

MRS. CLINTON: Yes.

A PARTICIPANT: That one, he loves the face on Roosevelt (inaudible). It's got those yellow tones.

MRS. CLINTON: He's really studied this. I mean, he spends a lot of time looking at the art, thinking about it. He loves that.

Q This is (inaudible) still (inaudible) I am so unmechanical.

MRS. CLINTON: Oh, well, don't worry about that. Look at your transcript if anything goes wrong with this.

Q Great. Thanks. I have (inaudible) going to be -- really have a good recording (inaudible) this is what happens.

MORE

Did either of you ever study hard or do any painting? Did you, like, Eisenhower, pick up the --

MRS. CLINTON: No.

Q I mean --

MRS. CLINTON: You know, I studied art, in the sense that I took, you know, an art history course and have, you know, read some about art. But no, I don't think it's fair to say either of us have ever studied art.

Q When did you take the art history course?

MRS. CLINTON: Oh, at Wellesley. It was just a survey course. And I don't think -- I don't know whether he did or not in college. I just don't remember.

A PARTICIPANT: He didn't have it.

MRS. CLINTON: Didn't have it?

A PARTICIPANT: He may have had one art appreciation course (inaudible).

Q What art did you -- have you brought to the White House with you?

MRS. CLINTON: Oh, our sort of idiosyncratic little collection of stuff that we've accumulated over the years. We have some sculpture pieces from various artists, mostly friends of ours that we've known over the years. We have paintings from friends of ours, some of which are pretty good. We have a McKnight (phonetic) and a Barnett (phonetic). I mean -- yes, Will Barnett and a Thomas -- McKnight?

A PARTICIPANT: McKnight.

MRS. CLINTON: Yes.

A PARTICIPANT: Will Barnett (inaudible).

MRS. CLINTON: Yes, the Will Barnett is wonderful. And we have a Picasso plate that a friend gave us. We have a kind of potpourri of pieces. We've never collected, but we've acquired things that we've bought or been given as

MORE

gifts, or given each other as gifts over the years.

Q What did you give each other?

MRS. CLINTON: Oh, the thing that my husband would like the most is that I gave him for Christmas a life size portrait of Chelsea when she was four. That would be his favorite thing. But it's really -- I thought it was very nicely done by a woman who is quite a good portrait painter, and captured her when she was just a little girl.

Q Would I be able to get the titles of the Barnett and the McKnight?

MRS. CLINTON: Sure. Yes.

Q And the artist for Chelsea?

MRS. CLINTON: Yes. Oh, Ovita Goolsby. She's an Arkansas friend of ours.

Q O-v-i-t-a?

MRS. CLINTON: O-v-i-t-a. G-o-o-l-s-b-y.

Q (Inaudible) name.

MRS. CLINTON: We also have a -- we have two pieces by another Arkansas artist named Barry Thomas (phonetic), whom we like, who has got a good sense of color. I have a triptych watercolor on loan to me from Arkansas that I very much like, by a woman named Mapes, M-a-p-e-s. And there's an artist named Mort, M-o-r-t. He's lives in Maryland. I think it's Greg or Gary Mort. It's that -- it's the picture of the globe and the apple on the wall of our bedroom. He's a hyper-realist, whom I like.

Q Where did you find (inaudible)?

MRS. CLINTON: Oh, this was from a friend of ours who introduced us to him. And then we have some sculpture from Alan Houser (phonetic) whom we admire. And the woman who did the Vietnam Memorial --

Q Maya Lyn (phonetic) (inaudible)?

MRS. CLINTON: No, the women's memorial.

MORE

Q Oh, that's (inaudible).

MRS. CLINTON: Gail --

Q She's from New Mexico.

A PARTICIPANT: Right.

MRS. CLINTON: Gail --

A PARTICIPANT: (Inaudible.)

MRS. CLINTON: Yes. So we have -- but it's a very -- it's a very, you know, kind of iconoclastic collection of things that we like that are mostly from people we know, that we have some connection with.

Q (Inaudible.) Did your -- the President said, at that Mellon dinner, that you used to come to the National Gallery when you came to D.C. Were there any particular works that excited you, that you remember, at the National Gallery?

MRS. CLINTON: Oh, you know, I don't know that any one particular -- I -- we used to just wander around the National Gallery, and spent hours there. You know, the Sargents -- you know, that one Sargent I really always liked. I don't know how long that's been there. I don't think it was there when I first started coming.

Q (Inaudible) been there quite a while.

MRS. CLINTON: Been there quite a while, yes. But I don't have any vivid memories. We used to go to the Hirschorn (phonetic) when it opened. We liked that a lot.

Q And are there National Gallery pieces now on loan to the White House?

A PARTICIPANT: Yes (inaudible) Cabot paintings.

Q Are the Cabot paintings still here?

MRS. CLINTON: Some of them are.

A PARTICIPANT: And the Hirschorn has lent something to Mr. McLarty.

MORE

MRS. CLINTON: Mm-hmm.

Q (Inaudible.)

MRS. CLINTON: You know, it's very nice of them.

Q What was -- during the Johnson administration -- what was the abstract painting that was hung upside down for so long?

A PARTICIPANT: (Inaudible) that went through the national (inaudible) American art. They had a whole series of contemporary paintings in the West Wing, and they discovered one had been hanging upside down, and they couldn't tell (inaudible).

MRS. CLINTON: One of the things we've tried to do is to, you know, introduce some American crafts as well, because I feel very strongly about that and have always liked crafts. Really, that's something that we wanted to begin to introduce into the White House.

So we started this crafts collection and the -- some of the pieces are still out. We use them for centerpieces, which we did when we entertained the Senate wives last week. And we tried to really elevate the role and visibility of American artisans, because there is some very fine work being done. And there are now quite a few people making a living with the work that they're doing.

Q And the line between fine art and craft is very, very fuzzy.

MRS. CLINTON: Mm-hmm. It is very fuzzy, and you know, it -- we look at some of the things that were given to the White House as gifts, or were purchased during the 19th century, and they were crafts of their time, if you really think about it. So I think it's important that we appreciate the artistry of crafts of our time. And since that line is blurry, it makes it a little more difficult to draw hard and fast rules about what is and isn't on either side of -- so I hope that we're going to be able to, you know, both share the existing crafts collection, and you know, maybe even add to it over the years.

Q (Inaudible) do you have some photographs of some of the crafts?

MORE

A PARTICIPANT: Yes. We can get (inaudible). Yes.

Q That would just be great. In terms of the -- here we are headed towards the 21st century, and I have heard some comments and -- wistfully saying that the art of the 20th century is very under-represented in the White House. You know, there is no Georgia O'Keefe or Thomas (inaudible). I mean, people --

MRS. CLINTON: There is -- do we have a Thomas (inaudible) somewhere? Oh, no, that was the Governor's Mansion of Arkansas. I'm sorry. We had a Thomas (inaudible). Yes, I thought that was (inaudible).

Q And you know artists who -- especially the earlier part of this century -- who now are starting to fit into the committee's criteria, do you --

MRS. CLINTON: Right. Right. Oh, we would love to have some modern American artists represented. You know, we're really the recipient, the beneficiary of other people's generosity, but it is certainly something that we would be honored to have in the White House. And the two artists you name are perfect examples of what we would love to add to the collection. So if there is anyone out there reading this who would like to make a contribution --

Q Well, you know, there is this -- this movement all came about because Mrs. Kennedy made a public appeal to -- on television -- that -- she gently requested that (inaudible). And I have a copy of the criteria, so I'll be sure and (inaudible) everybody to --

MRS. CLINTON: That would be hard, yes. That would be hard.

Q (Inaudible) painting. Finally -- and I see you've got tags there. But I just wanted to ask you about what you feel the role of art is -- to education is -- and what you and your husband are doing nationally to support the arts.

MRS. CLINTON: Oh, we think it's very important. And when the education legislation was just passed, called the Goals 2000, there are six -- there were six original goals and then two were (inaudible). One of them had to do with including arts in the curriculum, and that's something

MORE

that we feel very strongly about.

And even when my husband was a governor, and we were doing accreditation standards for schools in our state, we required that students have to take a semester of art before they could graduate. And I think we were the first state that required that, because we really believe that if you don't have some exposure to the arts or to art appreciation -- it can be either active or scholarly interest -- you're really not as well educated as we need to be.

And through the new education legislation we want to promote that, and it's not only a stated goal now for the nation, but also through the other education legislation that the President is sponsoring. Our education is a critical part of it. I think that we've really seen a cutback in arts courses for children just at a time when they need it most.

And that's not only true for the arts, it's true for sports, and clubs, and music, groups like bands and choruses. We just are not giving our children the kind of opportunities that we all took for granted when we were going to school, to be involved in the arts.

So I'm hoping that through this new legislative effort that the President has accomplished we'll be able to elevate the role of the arts again, and provide more funding for training people to be arts instructors, and to have more traveling scholars or artists in residence, the kinds of things that could make a difference in a child's life.

Q And (inaudible) health care reform is passed, will you -- do you envision doing some -- getting more publicly involved in the arts?

MRS. CLINTON: I don't know what I'm going to do, probably take a very long vacation, not do anything but sleep. No, I want to continue to do what we can through the White House. We've tried to use the White House much more publicly to support art and artists in this past year, and you know, everything from the arts and the humanities dinner which we hosted, to the American Academy of Rome's (phonetic) prizes, to the imperiale (phonetic) --

Q Which is coming up in a few weeks?

MORE

MRS. CLINTON: Yes.

Q The Japanese arts prizes that are equivalent to the Nobel for art?

MRS. CLINTON: Uh-huh.

Q They're going to be celebrated here? Could you give me a list of those things?

MRS. CLINTON: (Inaudible) I think that -- yes. Because we don't -- you know, we don't have enough money to do a lot of what we want to do in many areas, including the arts. But we can certainly use the White House as a showcase, and as a motivator to encourage people to become more supportive of the arts, and to take the arts seriously.

A PARTICIPANT: (Inaudible) First Lady is in Europe next week. She's going off to (inaudible) academy and to the American cultural center there.

MRS. CLINTON: Right. We'll be -- we were invited to go to the academy, and apparently it has one of the great views of Rome.

A PARTICIPANT: Celebrate (inaudible) very excited.

MRS. CLINTON: And that was congressionally chartered, you know. That is a national endeavor.

Q Right. (Inaudible) in the Johnson administration when they had the White House festival of the arts?

A PARTICIPANT: That was just before I came (inaudible).

Q I remember that. That was kind of the kick-off, as I recall, of the national endowment. And they had a week-long or two-week long festival.

A PARTICIPANT: (Inaudible.)

Q Right. And which -- you know, there were Jasper Johns (phonetic) all over the place, and Robert Indianas (phonetic), and they had performing artists here, and it was just a big festival.

MORE

MRS. CLINTON: Oh, I'd love to see -- do we have pictures of that (inaudible)?

A PARTICIPANT: We have a lot of files and things downstairs, yes. (inaudible) files (inaudible).

MRS. CLINTON: I'd like to see that.

Q But it was -- I don't think that that has been repeated since. There are a lot of -- I remember that there was a question as to whether the tourists would go through all of these -- it wasn't an insurance question, whether the tourists could go through all these borrowed things if they were out in the corridors. But it was a --

MRS. CLINTON: Interesting.

Q And there was a lot of (inaudible) talked about working on the sculpture.

MRS. CLINTON: Right.

Q That was about -- I think it was (inaudible) '60. I remember I was here and it was just a -- it was just a great delight.

MRS. CLINTON: (Inaudible) I'd like to see pictures of that.

Q I am not an art critic nor an art historian, but I think that (inaudible) continuing education, and I got started writing about artists, so this is how (inaudible).

MRS. CLINTON: So that's something that you just had as an interest that you've been able to (inaudible).

Q Right. Social -- social justice is my (inaudible) but I find (inaudible) people that (inaudible) wonderful six years (inaudible) my book with Bob Rashberg (phonetic) who sends his best, by the way.

MRS. CLINTON: Oh. Oh, gosh, that must have been a great experience for you.

Q (Inaudible) it's just watching a genius work.

MRS. CLINTON: What's that like?

MORE

Q It's just -- it's amazing. It's -- you know, art -- I am an appreciator (inaudible) creator but just see him walk into (inaudible) and memorize everything that he sees, and take it and somehow put it, through some alchemy, into art that is -- yes, social justice is what he is deeply (inaudible). He doesn't want to tell people what his images mean, you know, that they're all thrown in there together. But he means something. He wants people to get it for themselves. But he's --

MRS. CLINTON: Well, I'm just grateful to everybody who's lived in this house, because you know I -- one of my favorite paintings is that Mary Cassat of the young mother with the two children. And to find it up on the second floor of the White House -- I just -- I never knew where it was. I mean, I've seen pictures of it forever.

A PARTICIPANT: That was one Lady Bird managed to --

Q Yes.

A PARTICIPANT: It was so fascinating when she was here last week, two weeks ago. She's: Oh, there it is. And Hillary turned around and told her how much she appreciated that painting every day. And Lady Bird just went on and on about how wonderful it was to have gotten it. It was a special moment for me to hear the two of you.

MRS. CLINTON: And then we got the -- didn't we get the Cezannes back from the National Gallery?

A PARTICIPANT: It's been sort of rotating, yes. We recently got the two back (inaudible).

MRS. CLINTON: Two back.

A PARTICIPANT: And the little small ones that came back from American (inaudible) Paris.

MRS. CLINTON: Right.

A PARTICIPANT: So they sent the ones that had been here (inaudible) back, you know, but they're newer, newer ones, or different ones (inaudible).

MRS. CLINTON: It's just wonderful to live with the

MORE

art that's been collected over the years, here.

A PARTICIPANT: I can't remember that day that we did (inaudible).

MRS. CLINTON: Oh, that would be wonderful. That would be very nice.

A PARTICIPANT: I just don't remember it.

A PARTICIPANT: I'll check on that.

Q I remember when I -- that painting was parked on my desk. My desk was in the fireplace.

MRS. CLINTON: (Inaudible) office.

Q And that painting was parked on my desk while they were --

MRS. CLINTON: So you get to see this every day.

Q Oh, yes, it was (inaudible) wonderful (inaudible) wonderful job up there (inaudible).

A PARTICIPANT: It's just awful small.

MRS. CLINTON: But it's so much fun, though, to see everything catalogued or kept up to date so people know the history of it all, and how it all fits in to this historical house.

Q Very important, and that, of course, again, was Mrs. Kennedy. She said, I need -- I'm going to have to have (inaudible) over the curator, and so that's --

MRS. CLINTON: Did you interview or talk to her about that?

Q I spoke to her, but only after the book was -- after the upstairs at the White House was (inaudible) and she -- I had access to all of her -- she ran the White House by memo, funny little notes. And she drew funny little pictures on them, and they are wonderful, wonderful little notes. And she -- for example, she -- her eye for detail. Mind you, she was 31, 32.

MORE

MRS. CLINTON: Right.

Q Her eye for detail was (inaudible). If she didn't like the lamp shade -- she wanted fluted lamp shades -- fluting should be no wider than this.

A PARTICIPANT: Mrs. West, the widow of J.P. West, has given us copies of those memos to Mr. West, so we have (inaudible) notes, all handwritten notes by (inaudible).

Q Oh, my.

A PARTICIPANT: Mrs. West still has the originals, but we have photocopies, so if you ever want to look at them -- they're wonderful.

MRS. CLINTON: Oh, that would be great.

A PARTICIPANT: She thought up the idea of selling guide books to finance the restoration, and she drew a little picture of herself standing out there, hawking guide books, you know. And she even designed the kind of desk it was.

But I think the funniest thing she did was the -- one of the funniest things that she did was the -- I mean, she wanted a trampoline for the kids. She didn't want it up high, she wanted it down low so that they wouldn't fall off. They were little, and so she asked them to build a (inaudible) trampoline. And then she decided that that was too visible, so she had them plant some holly trees around it. And then she said, Mr. West, won't they be surprised when they're waiting in line to go into the White House, and all they see is just my head bobbing up and down?

She had this little picture, like a Cheshire cat, coming over the -- (inaudible) over the hollies. And she just took great (inaudible) but every single thing (inaudible).

A PARTICIPANT: So she wrote those little memos (inaudible)?

A PARTICIPANT: Little memos. She would write them at night, and every -- and you know, I don't know, she wrote them to Mr. West, of course, and he would delegate (inaudible) but they had a great relationship. It was -- it was --

MORE

MRS. CLINTON: Well, how long was -- Mr. West came when?

A PARTICIPANT: He came in 1940 and left in 1969, so he was here for a long time.

A PARTICIPANT: He took care of Eleanor Roosevelt's travel, actually, you know, Mrs. Roosevelt's travel, when she was here. That was at the (inaudible) office, and take care of her travel.

MRS. CLINTON: Because she traveled so much.

A PARTICIPANT: She did. She really --

A PARTICIPANT: She had an office up on Dupont Circle, I think, where she would walk out every day, go through the (inaudible) and up to -- you know, one of the offices -- one of the organizations she was with. She'd pick up servicemen or whoever on the street, and bring them home for lunch. They never knew how many people were going to --

A PARTICIPANT: Tell her about the map room story.

A PARTICIPANT: Oh, the map room. This of course was before the map room and it was very high secret stuff during World War II. And the security staff was -- really did not like it that Mrs. Roosevelt occasionally would come in. And it really disturbed them greatly, but the thing that she did finally learn that she -- needed to be -- ask permission first.

And so she did bring Mme. Chiang in. Well, that just absolutely drove them up the wall. They came in and -- they rushed in and they took all the pins, and they just scrambled them all over the maps so that Mme. Chiang would not see where our bombs were going to drop (inaudible).

MRS. CLINTON: Wow, that's interesting.

A PARTICIPANT: So (inaudible) the walls were -- and this was the -- during the Spanish American War, President McKinley used this. This was when it was first used as the map room.

MRS. CLINTON: Oh, I didn't know that.

MORE

A PARTICIPANT: Before, I think, it was -- wasn't it an office for the chef?

A PARTICIPANT: This room? Oh, it was (inaudible) cloak room.

A PARTICIPANT: Cloak, yes, cloak room (inaudible) war. But a long -- long, long time ago, before --

A PARTICIPANT: It was part of the service area.

A PARTICIPANT: Part of the service area, yes.

MRS. CLINTON: Well, I guess you never knew how many people were staying in the White House, or how many people were coming for dinner, when the Roosevelts were here. It was just a constant open house.

A PARTICIPANT: (Inaudible) especially during the war years (inaudible).

Q One of the stories was -- remember The Man Who Came to Dinner? Alexander Wolcott (phonetic)? That was Mrs. -- he actually was one of the house guests, and he stayed here, and stayed for the longest time.

MRS. CLINTON: Oh, I'm sorry, I'm not leaving. Well, we need to -- we need to visit some more about this. This is -- I love to -- I love to talk about the House.

Q One of the projects that I'm hoping that I can get going is a book on the House, on each of the rooms. Betty tells me that there is no pictorial book of the House, room by room, by room.

A PARTICIPANT: And a (inaudible) history too.

Q And a (inaudible) related to this, where you would do the -- not the history of the House, as such, but just an anecdotal history of how the rooms had been used in various administrations.

MRS. CLINTON: Are there pictures of the map room during World War II?

A PARTICIPANT: No. That's -- well, there's a photograph of some of the duty officers up front, with a

MORE

little map behind them, but not of the room itself. They did prevent that from (inaudible) so that's -- we have photographs of the room (inaudible) right before the war, in the 30s, you know, in Hoover's administration, but none during the war itself (inaudible).

Q The proposal that we have for the book is for -- Betty was telling me that there are lots of drawings that have never been published of -- of the rooms. And my son, who has done that Greek (inaudible) book to be -- took photographs (inaudible) applying for permission to (inaudible) hopefully like to use it in a way that could help with the campaign. It would be the Clinton (inaudible).

MRS. CLINTON: Very interesting. Well, this is fun. We should talk some more.

Q I would love it. You had some --

MRS. CLINTON: Oh, I had just gone through that because I didn't know if there were any particular -- I forgot they took pictures. But you know, just things that --

Q Right. You had mentioned that one, and I have that one.

MRS. CLINTON: Yes, that (inaudible) particularly -- like -- oh, I wanted to know where that was. So I know -- the boys crabbing.

Q The boys crabbing. I remember that.

MRS. CLINTON: But this I looked at, and you mentioned that. That's such a great picture. And then this is the one -- this is also a Healey, The Peacemakers.

Q Is that one up in the Treaty Room?

MRS. CLINTON: That's in the Treaty Room. I just really like that painting a lot.

Q I love that painting.

MRS. CLINTON: I do, too. And this, I love this one, too. This is also on the second floor in the private quarters.

MORE

A PARTICIPANT: Mrs. Johnson or (inaudible) when she was here, because she was really responsible for (inaudible) Hirschorn. Yes.

MRS. CLINTON: She knows that, too. Mm-hmm. And that's what you see when you come onto the second floor from the elevator. And there's the mosquito net.

A PARTICIPANT: Is that the Red --

MRS. CLINTON: The Green Room. Yes, that's in the Green Room. And there's the young mother and two children, which I just love. I love the colors in it, and there's the house in (inaudible).

Q Oh, I remember that.

MRS. CLINTON: This is -- isn't that pretty? I pulled the -- this is now in the center hallway.

Q Oh, that is beautiful. That is how our farm looks.

MRS. CLINTON: Where is your farm?

Q In Virginia. It is --

A PARTICIPANT: Before Disneyland takes over.

Q No. Disneyland is not coming.

MRS. CLINTON: You think you're going to stop it?

A PARTICIPANT: She's leading the charge.

Q We're -- I've got my pebbles and my slingshot and 36 historians. It's not that they don't have the right to -- you know, to interpret history. It's just in the wrong place. It is in the wrong place.

MRS. CLINTON: It's where real history happened.

Q Absolutely. And you know, to see (inaudible) shopping centers, but that is exactly (inaudible).

MRS. CLINTON: I love that. And that's -- yes, we've got that out in the center hall. And these are two

MORE

sweet little paintings by an American named William Glackens (phonetic).

Q Oh, yes.

MRS. CLINTON: And there's this one, and then there's another one that I have. This is on the opposite wall from the Monet, Morning on the Seine.

Q Oh, yes, that's -- we have that.

MRS. CLINTON: This is in my office, now. Some of the art we couldn't figure out where to put in the White House, I was glad to see -- ended up in my office, which I'm very pleased about. This is one of the small Cezannes that is now up on the second floor in the private quarters. Let's see, what else.

Q Is it in the hallway?

MRS. CLINTON: Yes. As you come off the elevator, you see straight ahead Ruth, and then right to your right, behind your right shoulder is this small Cezanne. And here's the -- you can't see the colors in it, but this is another one of the Cezannes that's in the private quarters which I think is -- the boat house on a river. I think that's a really interesting painting. You know, at first it seems very flat and kind of un-Cezanne-like, except it's sort of similar to the Gardonne (phonetic) that's also --

A PARTICIPANT: (Inaudible.)

MRS. CLINTON: Then it's -- it really is a seductive painting. This is a very mannered little painting, the Colin Campbell Cooper (phonetic). It's got two different names, and the name on the painting is different from the name in the book.

A PARTICIPANT: We probably haven't changed all our painting plaques.

MRS. CLINTON: Yes. That's not --

Q Where is that?

MRS. CLINTON: That's in our family room. We have a multicolored green -- these little silhouettes that were

MORE

done of famous people, including some presidents and others, those aren't done -- you don't do so -- people don't do silhouettes anymore, but --

A PARTICIPANT: Very difficult.

MRS. CLINTON: Very difficult to do that. And see these -- like this bust of Churchill is one of my husband's favorites, and this great bust of Roosevelt. Here's the two Glackens. This is the one I showed you, and then this other one is Clove Pond (phonetic). Let's see, I want to show you one (inaudible). Oh, here's the Hassam we also have upstairs in our -- see how different? It's a very different look. Here's another one. We have both of these in our family room.

A PARTICIPANT: That one is actually in San Francisco, isn't it? The bay?

MRS. CLINTON: The Telegraph Hill.

Q Yes. Where is your family room? I'm trying to --

MRS. CLINTON: As you come off the elevator, it's the room straight ahead. It was the bedroom of Franklin Roosevelt and Richard Nixon, and Lyndon Johnson, and --

Q Okay, I've got it. Okay. Okay.

A PARTICIPANT: It's a pretty room (inaudible).

MRS. CLINTON: It's a pretty room, and we finally could -- you know, I love the way the Bushes had the room. I thought it was probably the prettiest it's ever been. But you had your -- the seating area, the back was to the window, and I was just -- I mean, I really want to be able to sit and look out the window. So it's not the best arrangement, but you can sit and look out the window, because you can see the Washington Monument and -- you know, out onto the Truman Balcony.

This is a sweet painting that I have in my little private -- it's like a little dressing room -- this gypsy girl with flowers. It's really a very -- I mean, the little girl grows on you. It just has a wonderful look.

MORE

A PARTICIPANT: (Inaudible) 20th century artists (inaudible).

MRS. CLINTON: Mm-hmm, right. But he's dead (inaudible). I have this Grandma Moses in my office. And here's another one I have in my little sitting or my little dressing room, whatever it's called. Again, it's a -- this -- the Blue Vase, by Robert Louis Reed (phonetic). He's also an American artist and also is dead.

Let's see. Oh, and this one, too. I love that. It's a very -- this is the woman standing with (inaudible), you know, woman in the white (inaudible). There's a lot of -- the French pieces are probably the most well known with the exception of the Sargent, Peales, the Stuarts -- you know, the more monumental, well known 19th century American artists, but there's a pretty good cross section.

Q That was a great idea.

A PARTICIPANT: Oh, oh, that book is so wonderful.

MRS. CLINTON: This is a wonderful book.

Q It really is. I have a -- if you have time, I have a small story to tell you about -- and maybe you've heard it -- about Mrs. Kennedy and the Cezannes. They were in -- they were hanging in the Yellow Oval Room upstairs at the time of the President's death, and as she was on her way to the Capitol, she called Jim Ketchum (phonetic), the curator, in, and said to him, would you please take these down and put American pictures up in their place? And the American -- the prints of Boston Harbor was -- and she said, when DeGaulle comes in here I want him to see that we have American (inaudible).

MRS. CLINTON: That's a great story.

Q On the way to the Capitol for the --

MRS. CLINTON: That's a great story.

Q Isn't that something? It just --

(End of tape.)

\* \* \* \* \*