

Withdrawal/Redaction Sheet

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
001a. fax	Mary Lynn Kotz to Bobbie Greene re: phone number and address (partial) (1 page)	01/09/1998	P6/b(6)
001b. fax	Mary Lynn Kotz to Marsha Berry re: phone number and address (partial) (1 page)	01/08/1998	P6/b(6)
002. letter	Caren Hynes to Bobbie Greene re: phone number and address (partial) (1 page)	12/01/1997	P6/b(6)
003. letter	Caren Hynes to Bobbie Greene re: phone number and address (partial) (1 page)	12/01/1997	P6/b(6)
004. letter	Tanya Garner to Mary Lynn Kotz re: address (partial) (1 page)	11/10/1997	P6/b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Bobbie Greene
OA/Box Number: 15627

FOLDER TITLE:

Mary Lynn Kotz

2012-0872-S

rc879

RESTRICTION CODES

Presidential Records Act - [44 U.S.C. 2204(a)]

P1 National Security Classified Information [(a)(1) of the PRA]
P2 Relating to the appointment to Federal office [(a)(2) of the PRA]
P3 Release would violate a Federal statute [(a)(3) of the PRA]
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C. Closed in accordance with restrictions contained in donor's deed of gift.

PRM. Personal record misfile defined in accordance with 44 U.S.C. 2201(3).

RR. Document will be reviewed upon request.

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February 10, 1998

MEMORANDUM

TO Hillary Rodham Clinton
FROM Bobbie Greene
RE Meeting with Mary Lynn Kotz

I thought the following information might be helpful for your meeting with Mary Lynn. She is interested in talking to you about:

- Your passion for art and support for the arts in America.
- The exhibitions and your choice of sculpture as a way to focus on American art and artists.
- The art and artists of the sculpture garden.
- Using the past sculpture pamphlets as guides, she is interested in hearing personal stories about art or artists in the sculpture garden exhibitions.

She has spoken with Betty Monkman and Carter Brown as well as with the shows' curators. She has been waiting to speak with Mrs. Archuleta until she has viewed the sculpture garden (which she did this afternoon). She has also spoken with Khaki.

File

THE WHITE HOUSE

1/9/98

• Spoke to Mary Lynn about the Sculpture Garden article for Sculpture Magazine.

Her date now is 31.

• Shell int. the ~~last~~ curator of the current exhibit.

A Meet w Kaki

A Then w

HRC.

(see attached ques.)

• We also discussed her book proposal. At MV's suggest

I said we just weren't prepared to do ~~with~~ it now -- definitely can't before the Cross Hall & State Dining Rooms are finished. She said she needs a year to lead time to write the text. I was non-committal. Then spoke to Kaki -- gave her a heads-up. She thinks MLK is planning the same book, she (Kaki) wants to focus w Bob Barnett! She'll cooperate on Sculpture, print w/ book.

PHOTOCOPY
PRESERVATION

Withdrawal/Redaction Marker

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MARY LYNN KOTZ

P6(b)(6)

[001a]

To: Bobbie Greene
Office of the First Lady
Fax #: (202) 456-6244
Re:
Date: January 9, 1998
Pages: 2, including this cover sheet.

Comments:

Thank you for calling. My
ideal scenario for a short interview
(half hour) with the First Lady
would be to walk around the
Sculpture Garden with her, and
talk about

- ① the art & artists
- ② the exhibitions and her
choice of sculpture as a way
to focus on American art and
artists. and
- ③ her passion for art and
support for the arts in America -
any examples that come to mind
- ④ With the brochures as guides,
any stories about art or artists
at the Sculpture Garden exhibitions -
Enclosed is my memo to Tharsh
Berry - Best - Mary Lynn

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MARY LYNN KOTZ

P6/(b)(6)

[001 b]

To: Marsha Berry
Director of Communications to the First Lady
Fax #: (202) 456-7805 fax
Re: Interview with Mrs. Clinton
Date: January 8, 1998
Pages: 1, including this cover sheet.

Comments:

Dear Marsha,

Thank you for your call regarding my request for a short conversation with Mrs. Clinton, preferably in the sculpture garden. I'm writing an article on the sculpture garden and all its various 20th century American art exhibitions, for Sculpture magazine. As I mentioned, I have some lovely stories from my May 31, 1994 interview with her for ARTnews, but would like fresh material for this magazine.

I have been working with Betty Monkman on this article, and before that with Neel Lattimore prior to the Native American exhibition. My deadline is March 1, including photographs. I have all of the exhibition brochures, from which the editor will make selections, but would love any candid photographs of Mrs. Clinton in the garden with sculptors and/or sculpture.

I will be lecturing in Connecticut and New York next week, and will then be in California until January 27. I plan to be in Washington during all of February, and would appreciate a few moments of the First Lady's time to talk again about her support for the arts, and for American sculpture in particular.

Thank you for your consideration.

Sincerely,


Mary Lynn Kotz

CC. Bobbie Greene

Ants

Press List for

Kalai

Mary Lynn Kots

THE WHITE HOUSE

WASHINGTON

Sculpture Magazine
(Garden)

Having the worst
time with
the (our) press
office - I not

on the lists

7

proposal THE WHITE HOUSE
WASHINGTON



w/adc
kotz

Photographic book/document

The WH - Rooms
by Room

Personal/Social
history - -

Presented to
Mr/ Neel - ^{very} positive
Rex Scouter - negative

THE WHITE HOUSE
WASHINGTON

HRC said if they
w.h. the elec.
She definitely wants
to do the book.

Now Jack probably
can't come back

^{full}
^{+ me,}
- ^{but} Could split
the project w
Walter Smalling.

He just finished
a book on
wash. that incl.

THE WHITE HOUSE

WASHINGTON

Smear WH photos.
4th → Rizzoli = publisher
& architectural
editor. Where's
the book?

Betty = still interested
Neel - would like
to hear from afar.

WV

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MARY LYNN KOTZ

P6/(b)(6)

[002]

Ms. Bobbie Green
Office of the First Lady
Old Executive Office Building
Room 100
Washington, DC 20500

December 1, 1997

Dear Ms. Green,

Following your conversation last week Mary Lynn Kotz asked me to send you a copy of her outline, which she developed with Betty Monkman, for the purposed Rizzoli book on the White House The Best of Blessings. I'm also sending along a copy of her 1994 article for ARTnews on the Clintons' choice of art for the White House.

Mary Lynn will be back in town December 8-10, January 14-15, and February 1-15. She asked me to send her best wishes to you and Melanne, and she looks forward to meeting with you.

Sincerely,



Caren Hynes
Assistant to Mary Lynn Kotz

THE CLINTONS' CHOICE

Art in the White House

Bill and Hillary's first date included a stop at a Rothko show. Two decades later, they live amid an outstanding art collection built over 200 years. On a private tour of the works the couple chose for the family residence, the first lady spoke exuberantly about

the role of art in their lives—and the nation's

BY MARY LYNN KOTZ



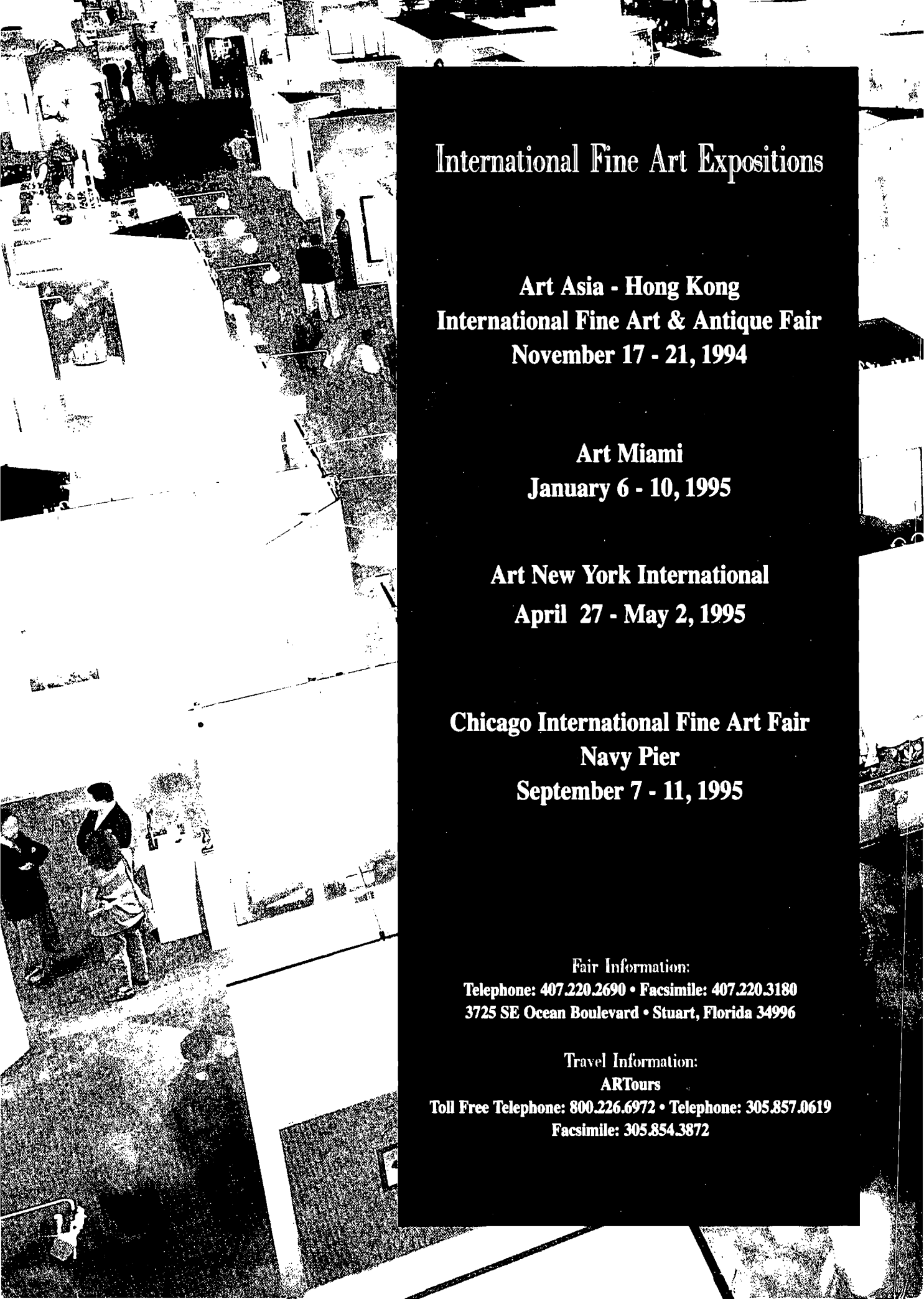
COPYRIGHTED BY THE WHITE HOUSE HISTORICAL ASSOCIATION

"I like it because of the composition and the emotion," says Hillary Rodham Clinton of George P. A. Healy's 1859 study of John Tyler. "And of course my husband likes it because Tyler is crumpling up the newspapers!"

WHEN BILL AND HILLARY CLINTON moved into the White House, they asked for easels. And more easels.

They set them up in the Map Room and had the curatorial staff bring in all the paintings from the White House basement. One by one, on the dozen or so easels, they looked at the American Impressionists, 19th-century landscapes, Cézanne and Glackens still lifes, Robert Henri's portrait of a gypsy girl, and many other paintings in the White House collection that hadn't seen the light of day in years.

In an exclusive interview with *ARTnews*, Mrs. Clinton spoke with great feeling about the 450-work White House art collection. "When we first got here, my husband and I looked through the book on the collection [William Kloss's *A Nation's Pride: Art in the White House*] and tried to find everything in it," explains Mrs. Clinton. "What we couldn't find on the walls, we brought in here to study. I think we've pulled out every painting that's been in storage," she continues. "We've tried to find a place for everything, but the only one I despair of is Whistler's *Nocturne* (ca. 1870–77). There doesn't seem to be a wall where it gets enough light."



International Fine Art Expositions

Art Asia - Hong Kong
International Fine Art & Antique Fair
November 17 - 21, 1994

Art Miami
January 6 - 10, 1995

Art New York International
April 27 - May 2, 1995

Chicago International Fine Art Fair
Navy Pier
September 7 - 11, 1995

Fair Information:

Telephone: 407.220.2690 • Facsimile: 407.220.3180
3725 SE Ocean Boulevard • Stuart, Florida 34996

Travel Information:

ARTours

Toll Free Telephone: 800.226.6972 • Telephone: 305.857.0619
Facsimile: 305.854.3872



THE WHITE HOUSE

The first lady with one of her favorites—Mary Cassatt's *Young Mother and Two Children*, 1908.

Seated on a red brocade sofa in the newly redecorated Map Room, the first lady is both relaxed and animated talking about art. Many of her favorites in the White House collection are paintings by women, or those that feature women as subjects, such as Lilla Cabot Perry's *Boy Fishing* (1929) in the West Sitting Hall and Mary Cassatt's *Young Mother and Two Children* (1908). The president, she says, responds more to paintings that have historic meaning for him, such as William Tolman Carlton's *Watch Meeting—Dec. 31st, 1862—Waiting for the Hour* (1863), a scene of slaves gathered around a table studying a large pocket watch on the eve of the Emancipation Proclamation's enactment. "Look at them," President Clinton exclaims to visitors at every opportunity, "just waiting for that moment of freedom."

The president's favorite White House painting, which he has hung prominently in the Oval Office, is *The Avenue in*

terms for the Civil War. On another wall hangs Theobald Chartran's *The Signing of the Peace Protocol Between Spain and the United States, August 12, 1898* (1899). It commemorates the agreement signed by President McKinley in the Treaty Room that ended the Spanish-American War.

Mrs. Clinton says that her husband is also particularly fond of *Morning on the Seine, Good Weather* (1897) by Claude Monet in the West Sitting Hall. "It is such a peaceful, beautiful scene. He'll just sit and look at it as he talks on the phone. And," she adds, "I think the fact that it was given to the White House in memory of President Kennedy has extra meaning for him." During the Johnson Administration, the painting, a gift of the Kennedy family, was given a place of honor on the State Floor. During the Nixon Administration, however, it was sent down to the ground floor, to hang in relative obscurity in the dim light of the Vermeil Room, where it stayed for nearly 20 years until Barbara Bush brought it upstairs to prominence in the family quarters.

Moved by the Clintons to more visible positions on the State Floor were the portraits of Franklin D. Roosevelt by Frank Salisbury and Harry Truman by Greta Kempton. Each president places more prominently the portraits that are personally or politically attractive to him. And the White House collection, which has grown through 43 administrations, offers plenty to choose from. The art is cared for by the Office of the Curator, established by Jacqueline Kennedy, who also began the White House Historical Association.

"So many touches to the house, so much of the art was either brought to the White House or inspired by the Kennedys," reflects Mrs. Clinton. Mrs. Kennedy's primary project was to restore the White House to its early-19th-century grandeur by inviting donations of art and furnishings. The collection, therefore, became a repository for 19th-century art.

The curators and Mrs. Clinton, though, are painfully aware that as the 21st century approaches, the

White House collection is lacking in 20th-century art. The "youngest" painting is a 1952 John Marin oil, *The Circus No. 1*, which Mrs. Clinton has placed in her office in the West Wing, but there is nothing from the 1930s or '40s.

"We would love to have some modern American artists represented," says Mrs. Clinton. "We're really the beneficiary of other people's generosity. We would be honored to have in the White House paintings by 20th-century artists such as Georgia O'Keeffe or Thomas Hart Benton, for example. So if there's anyone out there reading this who would like to make a contribution....," she laughs.

Mrs. Clinton's Chicago childhood, along with her undergraduate education at Wellesley College from 1965 to '69, gave her a lot of exposure to modern art. "The most overwhelming experience I ever had with a piece of modern art



Claude Monet's *Morning on the Seine, Good Weather*, 1897, which the president always stares at when he's on the phone in the West Sitting Hall.

the Rain (1917), one of Childe Hassam's patriotic American flag paintings. "Our first real excitement was hanging the Hassam in the Oval Office," says Mrs. Clinton. This president's taste for history can be seen in the other works of art he chose for that space: Rembrandt Peale's *George Washington* (1823), the *City of Washington from Beyond the Navy Yard* (1833) by George Cooke, and *The Three Tetons* (1895) by Thomas Moran. The sculpture includes a Frederic Remington bronze, *The Bronco Buster* (1895), and a small early-20th-century cast of Rodin's 1880 *The Thinker*, on loan to the president from Mr. and Mrs. B. Gerald Cantor.

For the old Treaty Room, his private study, the president chose *The Peacemakers* by George P.A. Healy, an 1868 painting of Abraham Lincoln with Generals Sherman and Grant, and Rear Admiral Porter meeting to discuss peace

THE PRESIDENT RESPONDS *most readily to the historical subjects in the collection, while the first lady is drawn to paintings by or with women*

was when I was a sophomore in high school and saw Picasso's *Guernica* for the first time," she recalls. "That was a stunning experience! I saw it in the context of a discussion about values, and war, and the role that art and artists can play in heightening your sensibilities to the human experience." At Wellesley, she continues, "I had several friends who were art majors, and we spent a lot of time in Wellesley's Jewett Arts Center and museums in Boston. There's that wonderful Gauguin in Boston's Museum of Fine Arts, *Where Do We Come From? Who Are We? Where Are We Going?* That was a perfect piece of art for someone in college. We'd sit in front of it, waiting for it to tell us the answers! There was also a big yellow piece by Jules Olitski, *Julius and Friends* (1967). I loved that painting, and I named the first car I owned—which was a yellow car—for it, 'Julius,'" she says.

It was abstract art, she reports, that kicked off her romance with Bill Clinton at Yale University Law School. "On our first date—which was not really a date—we stood in line to register for classes, and after we finished we went out for a Coke," she says. "We started talking, went for a long walk—and we ended up in front of the Yale University Art Gallery. It was closed. But my husband had been there a week or two before, and he wanted to show me the Mark Rothko exhibition inside and a Henry Moore exhibition in the sculpture yard. He found a worker, who said it had to be closed because of a labor dispute. And so my husband said, 'Well, if we pick up the garbage, will you let us in?'" The future president and first lady proceeded to pick up all the trash that had accumulated—and then had a leisurely private viewing of the Rothko and Moore exhibitions.

Last spring, when the president spoke at the Andrew W. Mellon Dinner at the National Gallery in Washington, he recalled, "I first came here as a young student at Georgetown. Later when I was a governor and came [to Washington] for stuffy old meetings, on occasion I would sneak away from wherever we were convening and come here—and think I would never do anything remotely as important as paint

some of the things that hang on these walls."

The Clintons still try to work in museum visits when they can. Last year, when asked by her husband and daughter what she'd like for Mother's Day, Mrs. Clinton replied, "To see the Barnes Collection." Her wish granted, the first family had an impromptu tour of "Great French Paintings from the Barnes Foundation" at the National Gallery of Art. During their D-Day commemoration trip to Europe last June, the Louvre was held open until 2:30 A.M. for their visit, arranged by Ambassador Pamela Harriman, and architect I. M. Pei took them on a private tour.

As of this writing, the Clintons are still waiting for an opportune moment—"after hours, so we won't disturb the flow of people going through"—to see "Willem de Kooning: Paintings" at the National Gallery. "We will go," she says. "I love that de Kooning painting upstairs," she adds, referring to *Untitled XXXIX*. "The colors are in perfect harmony with the decor in the second-floor center hall."

The painting came to the White House as a result of a conversation between the first lady and her designer from Little Rock, Kaki Hockersmith, who redecorated the family quarters, the Lincoln Sitting Room, and the Treaty Room. "We talked about the policy against works of art by living artists," Mrs. Clinton recalls. "It's a very sensible policy, but it did seem a shame that we

didn't have any art by a modern master that we could display." Finding that the policy does not exclude a living artist from loaning works directly to the president to display in the family quarters, Hockersmith made inquiries through a collector friend, Rita Pynoos. Pynoos and Hockersmith then went to the de Kooning warehouse in New York to look at the stored paintings. Lisa de Kooning, the artist's daughter, offered to lend *Untitled XXXIX* (1983).

The Mosquito Net (1912), by John Singer Sargent, is another favorite of the Clintons, and it is regarded by art historians as one of the painter's finest works. "There's another Sargent I love in the National Gallery—the young woman dressed in white, leaning on the couch like this. . . ." Mrs. Clinton assumed the pose of Sargent's model in *Nonchaloir*



The president's favorite White House painting is Childe Hassam's *Avenue in the Rain*, 1917.



BARBARA KINNEY/THE WHITE HOUSE

Willem de Kooning's 1983 painting *Untitled XXXIX*, on loan from the artist's family, hangs upstairs in the Clintons' private residence.

(1911). "Sargent usually did full frontal portraiture, but he also painted those [reclining pose] pieces, which I think are really well done." Sargent's White House lady is also reclining. The portrait of a sensuous, mysterious woman in white, veiled in a mosquito net, hangs in the Green Room, in view of the 19th-century presidents on the wall.

Mrs. Clinton remarks that she and the president both think that the George P. A. Healy study of *John Tyler* (1859), in the Blue Room, is a "magnificent portrait. I like it because of the composition and the emotion," says the first lady. "And of course my husband likes it because Tyler is crumpling up the newspapers!"

"It's wonderful to live with the art that's been collected over the years. I'm just grateful to everybody who has lived in this house," exclaims Mrs. Clinton, noting that she likes the way the Bushes arranged the family quarters, and also referring to the contributions of previous first ladies who worked to preserve and enhance the executive mansion. "One of my favorite paintings is the Mary Cassatt, of the young mother and child. I've seen pictures of it forever, but I never knew where it was. And [here] you find it on the second floor of the White House!"

When Lady Bird Johnson, who had accepted the painting as a gift to the White House in 1965, came to visit Mrs. Clinton recently, she stepped out of the second-floor elevator and exclaimed, "Ah, there it is!" Mrs. Clinton told Mrs. Johnson how much she appreciated the painting and the two spent a moment discussing Mary Cassatt.

From the easels in the Map Room, Mrs. Clinton found her favorites of the early 20th century and placed them in the private family quarters. High on the list is Thomas Eakins's *Ruth* (1903)—a stunning portrait of a pensive, preadolescent child in a white dress, wearing a pink ribbon in her hair—which hangs in the second-floor corridor.

When the Clintons moved in on January 20, 1993, they

brought art from their own collection, which had been with them in the Governor's Mansion in Arkansas—"our idiosyncratic little collection of stuff that we have accumulated over the years," laughs Mrs. Clinton, "a potpourri of pieces. We have paintings from friends of ours—and a Will Barnett lithograph, Thomas McKnight's *Constitution*, and a Picasso plate.

"We've never *collected*, as such," she explains, "but we have acquired things that we've bought or received as gifts—or given each other as gifts over the years. I gave my husband for Christmas a life-size portrait of Chelsea when she was four. That would be *his* favorite thing!" That portrait, by Arkansas painter Ovita Goolsby, is in the family sitting room upstairs. Works by Arkansans Barry Thomas and Doris Mapes, and Maryland painter Greg Mort are also in their collection.

Mrs. Clinton has also introduced American crafts from all over the country into the White House. These works, selected by Michael Monroe of the Smithsonian, are currently on display.

"We've tried to elevate the role and visibility of American artisans," says Mrs. Clinton, "because there is some very fine work being done. 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," she continues, "so I think it's important that we appreciate the artistry of crafts of *our* time."

Using the White House as a "bully pulpit" to focus on the arts is a goal of the Clintons. Mrs. Clinton believes that the attention paid to all the arts from the White House can stimulate a rekindling of support throughout the country. The president's appointment of actress Jane Alexander as head of the National Endowment for the Arts was hailed as the first appointment of an artist to that position. Alexan-



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For his study, Clinton chose Theobald Chartran's *The Signing of the Peace Protocol between Spain and the United States, August 12, 1898, 1899*.

MRS. CLINTON SAYS THAT *Picasso's Guernica*, which she first saw as a sophomore in high-school, had a lot to do with pointing her toward social activism

der's indefatigable cross-country cheerleading for local support of the arts is encouraged and applauded by the Clintons. Last October, Mr. Clinton awarded a National Medal of Arts for visual art to Robert Rauschenberg, and both Clintons spoke at the White House ceremony, where a special medal was also given to collectors Walter and Leonore Annenberg for their contributions to art and education.

"We've tried to use the White House more publicly to support art and artists this past year," says Mrs. Clinton, "everything from the Arts and Humanities dinner, which we hosted, to awarding the American Academy of Rome's prizes, to celebrating [as host head of state] the Praemium Imperiale—the Japanese arts prizes that are equivalent to the Nobel Prizes of the arts."

Despite the Clintons' honoring the arts and artists, some arts organizations and artists are disappointed that administration support has not taken the form of more dollars for arts funding. The National Endowment's \$170.2 million budget has not increased appreciably in a dozen years—nowhere near the rate of inflation. In rebuttal, the White House points out that the endowment budget survived, while 100 other programs didn't. That budget, however, was cut by 5 percent by the Senate and 2 percent by the House last summer. "We don't have enough money to do a lot of what we want to do in many of the areas including the arts, but we can use the White House as a showcase and as a motivator to encourage people to become more supportive of the arts," Mrs. Clinton contends.

Arts support for Mrs. Clinton comes very personally—in the role of arts in education. "When the education legislation—Goals 2000—was passed by the Congress and signed into law by President Clinton in March 1994, six original goals were met, and then two were added. One of them had to do with adding arts to the curriculum—and that's something we feel very strongly about," she says.

"Even when my husband was a governor and doing accreditation standards for schools in our state, we required that students take a semester of art before they graduated. We really believe that if you don't have some exposure to art or to art appreciation—it can be either active or scholarly interest—you're really not as well educated as you need to be. And through the new education legislation [by the year 2000, all students will leave grades 4, 8, and 12 having demonstrated competency over challenging subject matter, including English, mathematics, science, foreign languages, civics and government, *arts*, history, and geography, the bill states] we want to promote that. I think we've really seen a cutback in arts courses for children just at the time when we need it most! I hope, through the legislative effort that the president has accomplished, we will 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."

And she points out the difference art has made in her life. *Guernica* had a lot to do with pointing her toward social activism. "I am still very moved by visual arts that have some social content," she reflects. She talks about the effect of the artist Matushka—photographed nude with a searing scar



John Singer Sargent's *Mosquito Net*, 1912, regarded by art historians as one of his finest works, hangs in the Green Room.

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where her breast had been—on raising awareness about the epidemic of breast cancer.

After her time as a White House tour guide, the president's wife, relaxed and congenial in the Map Room—Franklin Roosevelt's top-secret communications center during World War II and a place Mrs. Clinton likes for holding small meetings—says, "This is fun. We should talk some more." Then, on her way to her next appointment, she turns to Betty Monkman, associate curator of the collection. "What happened to *Boys Crabbing*?" she asks, referring to William Ranney's delicate 1855 painting of a morning on the New Jersey shore, with four boys on a pier fishing for crabs. The painting had hung over the mantel, before being replaced by President Roosevelt's wartime maps.

"That one is in storage," Monkman replies.

"I want to bring that back out because I like it so much," says the first lady. ■

Mary Lynn Kotz, a contributing editor of ARTnews, is author of *Rauschenberg Art and Life*.

43 ADMINISTRATIONS IN THE MAKING

THE WHITE HOUSE, DESIGNED by James Hoban in 1792 and first occupied by John and Abigail Adams in 1800, is home and office for the president, a "great hall" for entertaining, and a national museum open to 1.5 million visitors a year. Its fine-arts collection began with Gilbert Stuart's 1797 portrait of George Washington—who never lived in the house—for which the government paid \$800. It was hung in the White House in 1800 when the Adamases moved in. Very few artworks followed until 1857, when Congress commissioned George P. A. Healy to paint portraits of former presidents. Throughout the years the growth of the collection has been fostered by chief ushers, curators, collectors, librarians, decorators, artists, presidential families, politicians, museum directors, and wealthy donors.

From the Stuart portrait of Washington (which Dolley Madison had removed from its frame and rolled up to escape with her from the British invaders in 1814) to Willem de Kooning's *Untitled XXXIX*, the works have been placed in the house at the presidents' discretion.

Some presidents and first ladies have been more involved with the art than others. But it was not until Jacqueline Kennedy's redecoration project that serious attention to the quality, breadth, and definition of the collection was formalized. Founding the White House Historical Association, she implemented the selling of guidebooks and souvenirs to pay for acquisitions and restorations, and formed the Fine Arts Advisory Committee to develop guidelines for acquisitions and oversee the process. Under Mrs. Kennedy, the committee was an informal group. President Johnson, however, issued an executive order in 1964 to assure that it would function in perpetuity as the Committee for the Preservation of the White House.

Mrs. Kennedy made a public appeal for art of fine quality to enrich the collection. When major historical works became available, the White House

Historical Association would either try to purchase them or find donors. Some donors have been eager to give works, while others have been ever so gently cajoled by a first lady. Such was the case when Mrs. Kennedy asked Walter Annenberg, as a prominent Philadelphian, if he might not place another prominent Philadelphian, Benjamin Franklin, in the

"The collection includes absolutely first-rate American paintings, equal to the finest in any American museum"

White House. Mr. Annenberg obliged, with David Martin's 1767 portrait of Franklin. Lady Bird Johnson wrote personal letters asking for donations. Pat Nixon changed the Kennedy style of decoration and added significantly to the fine arts. Jimmy and Rosalynn Carter, who favored American Impressionists, also actively involved themselves in collecting for the mansion. Nancy Reagan sponsored the next major renovation, which, like the Clinton redecoration, was privately financed by donations.

The fine arts, as defined by the White House guidelines, include portraits of presidents and first ladies and of other prominent individuals directly associated with the White House; works representing geographic areas as well as our cultural heritage; and works of "extraordinary quality" by leading American artists or representing major movements in American art. With the exception of life portraits of presidents and first ladies, the work must be at least 25 years old. And the committee will not consider the works of a living artist.

The esthetic quality of the collec-

tion must be judged by the fact that it "serves several goals," says John Wilmerding, Sarofim Professor of American Art at Princeton University. "It is both a national historical society and a national museum, with an unusual group of subjects: portraiture, landscape, and still life—not a standard universal museum nor a standard collection. And yet it includes absolutely first-rate American paintings, equal to the finest in any American museum. He cites as examples George Caleb Bingham's *Lighter Relieving a Steamboat Aground* (1847), Albert Bierstadt's *Rocky Mountain Landscape* (1870), and Thomas Eakins's portrait *Ruth* (1903). But Wilmerding waxes

most enthusiastic about John Singer Sargent's *The Mosquito Net* (1912): "That's a great painting!"

Presidential portraits are commissioned by the White House Historical Association from an artist of the president's choice. Sometimes the commissioned work never makes it to the White House walls, however. When Johnson, who sat for Peter Hurd, saw his portrait, the president declared it "the ugliest thing I ever saw." (The Hurd

painting now hangs in the National Portrait Gallery, and Elizabeth Shoumatoff, whose portrait of Franklin Delano Roosevelt pleased Johnson, was chosen to paint another likeness of Johnson for the White House.) The Kennedy family selected Aaron Shikler to paint the assassinated president's portrait. Shikler chose a sorrowful pose of the president, standing with bowed head, a portrait that drew controversy at the time. Shikler's portrait of Jacqueline Kennedy in 1970 was much admired, however, and Nancy Reagan also chose Shikler for her portrait. But the Reagans accepted and then, on second thought, rejected the artist's portrait of President Reagan. Everett Raymond Kinstler, artist for President Ford, then did another painting of Reagan. President Nixon's portrait, by Alexander Benjamin Clayton, was installed in 1981, but Nixon didn't like it and paid for another, by J. Anthony Wills, which is now the official portrait. At present, George Bush is sitting for his portrait, but the artist won't be revealed until the painting is accepted. The artist for the Clintons' portraits has yet to be chosen.

M. L. K.

PROSPECTUS

THE WHITE HOUSE: The Best of Blessings

by Mary Lynn Kotz

photographs by Jack Kotz

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Suite 400
Washington, D.C. 20006

THE WHITE HOUSE: The Best of Blessings
by Mary Lynn Kotz
photographs by Jack Mitchell Kotz

BACKGROUND

When Lady Bird Johnson asked for documentary films showing the history of the White House, her social secretary, Bess Abell, called me:

"Would you like to track down all the old White House movies? Mrs. Johnson would like to entertain the congressional wives after dinner while the President twists their arms downstairs."

Would I? Next thing I knew, I was sitting at a desk in the White House Curator's Office, taking a search through history via the National Archives, Library of Congress, presidential libraries, producers, television networks, and all the departments of government. During my first week I found and screened the six films and "short subjects" about the White House. No one knew of any others. But I discovered that film footage of the Presidency had never been catalogued, from Thomas Edison's camera to newsreels to television news. And so I came to create the White House Film Library--a bibliography of the Presidency on film.

For four years, I pursued significant events in American history and examined the odd scraps of White House footage, screening old newsreels and bits and pieces of film in the

archives and libraries, network vaults, and the White House theater. It was an audiovisual education, with profound impact: Woodrow Wilson seems as alive to me as if I had been watching him struggle so sadly with the world war and the League of Nations. (On the White House lawn, patriotic sheep grazed--the gardeners had gone to war.) I became well acquainted with all of them: Theodore Roosevelt and Harry Truman taking brisk walks, each with a confident stride; Warren Harding playing poker with Henry Ford and Tom Edison; Calvin Coolidge playing tennis, Lyndon Johnson showing off his abdominal scar, Dwight Eisenhower planting a tree on the White House lawn--and a young Franklin Roosevelt cranking out more charisma than the rest of them put together.

In the curator's office, almost directly across the hall from the Diplomatic Reception Room on the ground floor, space was at a premium. Busts of Winston Churchill, paintings by Mary Cassatt, and antique furniture of all kinds sat around waiting to be examined and considered for the White House collection. Mrs. Kennedy had begun the restoration process; donors from across the country were continuing to bring art and furnishings to the President's home.

As I compiled the motion picture (and after 1950, television) history of the Presidency, my White House education became the focus of my life. A journalist by training, I succumbed to the lure of history: the lives of the presidents, their tastes, their character, became a personal exploration. Every day brought a new discovery. I found eighty thousand feet

of old nitrate film on Theodore Roosevelt, for example, tucked away in a closet in his home at Sagamore Hill. The film, now at the Library of Congress, is the subject of many subsequent documentaries.

Each day as I came to work steeped in its lore, the White House came alive with presidents past--even as President Johnson, upstairs, wrestled with the Vietnam War. I wandered the halls thinking of other presidents, other wars, other daughters, other weddings. The continuity of democracy never seemed so evident to me as it did in that grand old mansion.

My desk was in the fireplace. It was a walk-in, stone fireplace from the Truman kitchen, but dating back to the beginning. Some of the stones were engraved with symbols: the original stone-masons' marks from the construction of the Executive Mansion of the United States, 1792-1802.

As a member of the curator's office, I spent time in each of the rooms, studying the furnishings, stepping into the history--and hearing tales of the families who lived there from J.B. West, the Chief Usher, chief executive officer of the mansion. His stories were hilarious and touching. He had served six presidents and never given an interview. However, after he retired, I wrote a magazine article about his extraordinary thirty-year career--and he liked it. He had been contracted by an agent; he asked me to write his book.

The secret to Mr. West's success, I discovered, was his discretion--he had been trained to forget--and so I had to

stimulate his memory. For the next year, I lived in the stacks of the Library of Congress, reading every book, magazine article, and every Washington Post, Washington Star, and New York Times newspaper story on the White House and its inhabitants that was listed in the library's comprehensive bibliography. I found the documentation for the anecdotes, wrote the manuscript, and he checked the prose for his three criteria: that it be fair, accurate, and in good taste.

The book, Upstairs at the White House, was published in 1973. It remained on The New York Times best-seller list for forty-six weeks--and received several hundred positive reviews. Since then I have lectured about the White House and worked to create a documentary film project on the Presidency for public television. Whenever I visit the White House, I note that it is always different, yet ever the same. Everyone who has ever lived or worked at the White House retains a passion for the place. It has good spirits.

And it is time for a new, beautifully illustrated book on the President's home.

PROPOSAL

It began as the gray house. The big sandstone structure on Pennsylvania Avenue in the new city of Washington was known first as the president's mansion, then the president's house, because George Washington, who sited the building in 1792, refused to let it be called the Presidential Palace. He wanted nothing to do with a monarchy, ever again. The first occupant was John Adams, who spent his first night there on November 1, 1800. The next morning he wrote to his wife: "I pray Heaven to bestow the best of blessings on this house, and on all that shall hereafter inhabit it. May none but honest and wise men ever rule under this roof." (When Abigail Adams moved in, she did hang her laundry in the unfinished ballroom--and complained about the cold, drafty building, which she called the "castle.")

Although the porous sandstone had to be whitewashed soon after it was built, the building became truly white again after the British burned it in 1814, and it had to be covered with many coats of paint to conceal the sooty, blackened stone. And it has remained the White House, home to every president and his family, with the exception of George Washington.

It was George Washington, however, who shaped the American Presidency, creating official protocols and rites of leadership that set precedents followed even today. The duties of the President of the United States are set forth in one paragraph of the Constitution; there is no manual for performing this complex,

demanding role. Each president has interpreted his role in his own way, but within guidelines set by the wisdom and character of George Washington.

The manner in which subsequent presidents have performed this role, as well as their personalities and their character, are reflected in the way that they and their families have lived in the White House.

The country has looked up to these families, who represent every taste and political persuasion, rank and social background. We have shared their triumphs and tragedies. Their lives in the White House have been documented in every generation. Yet in each new era, new memories are tapped, unpublished details discovered, that make the continuing story of the White House occupants a richly textured fabric.

The White House itself, however, is the subject of fewer books than might be imagined. In the literature on the White House published during the past ten years, no book has told the singular story of the impact of the presidents and their families on the White House, combined with outstanding photography of the mansion, room by room.

The book that we propose will be richly illustrated with new color photographs, anecdotal in style, and educational for all ages. Together with the text, the pictorial presentation of the newly decorated Clinton White House by an accomplished architectural photographer will make this book unique. With several views pictured for each room, the book will be a

keepsake. The text will not attempt to be an architectural history, but will draw upon the author's own years of research into White House lifestyles, and her own extensive presidential library. She will bring stories to illustrate the variety of activities and styles that have enriched the living history of the White House.

The focus of this book is the White House as the constant-- the symbol of national unity despite striking contrasts among its occupants. A picture emerges of forty-two people so different from one another they couldn't possibly have been chosen by the same electorate. Yet their very differences illuminate the strength of the Presidency and of our democracy. The continuity that binds this Presidency to us is the White House. Home to a family, center of the government, public museum, Great Hall for entertaining heads of state, there is no other house in the world that has yielded its walls so well to such divergent uses.

Our theme, the continuity of the American Presidency, will be illustrated by the ways that the White House has been used by various chief executives. Some of them came from wealth and privilege, and lived in luxury and high style in the White House; others emerged from hardscrabble poverty, and led austere lives there. Some had flamboyant, socially-ambitious wives who loved festive decorations; others were married to plain, shy women who stayed upstairs embroidering. A few were generals, accustomed to giving orders and requisitioning what they needed; others were businessmen or professors, used to pinching every dime. Several,

such as Andrew Jackson and Franklin Pierce, suffered tragic personal losses just before they took office, thus marking the tone of their governance. Some fell in love. Both bachelor Grover Cleveland and widower Woodrow Wilson carried on presidential courtships; the country followed every turn of their romances, and welcomed their White House brides.

Some presidents were jolly and even-tempered, others were brooding and depressed. Some were immensely popular, others barely tolerated. And in their diversity, these men have always reflected the great patchwork of a country that they serve.

During each administration the White House tells the story of their personalities and lifestyles: Thomas Jefferson, a widower, spent the majority of his time in his office, now part of the State Dining Room. He entertained quietly downstairs, banning servants from his dining room, where his guests, rarely more than fourteen at a time, served themselves from bowls in the center of the table. In the Entrance Hall, where the Marine Band plays at current ceremonial occasions, Jefferson entertained frequent, colorful visitors from Indian tribes, whom he called his "children."

The Franklin Roosevelts were similarly informal. The president, in his wheelchair, spent hours at his desk upstairs, surrounded by naval art; Eleanor Roosevelt gathered up daily luncheon guests by the dozens, including surprised military servicemen from the streets of Washington. Like Jefferson, the Roosevelts served Sunday supper in the Dining Room. The First

Lady scrambled eggs in a silver chafing dish.

The James Monroes and the Ronald Reagans entertained lavishly, and were either criticized or admired for their style. Mrs. Monroe was considered a great beauty, and like Nancy Reagan and Jacqueline Kennedy, was noted for her elegance and "extravagance of costume" as she received guests in the Blue Room. (After one Monroe reception, James Fenimore Cooper wrote, "the poorer and laboring classes of the community stayed away.") In contrast, Andrew Jackson's infamous inaugural reception brought "the hordes" to the White House, stomping on the furniture, grinding smelly cheese into the carpets, and nearly crushing the president himself in the Blue Room. More than a century later, Lyndon Johnson's barbecues and Jimmy Carter's hoedowns were not only attempts to convey a similar "man of the people" image, but also honest and proud statements of where they came from.

The White House has recorded births, marriages, illnesses, deaths. Family relationships were usually strengthened there: many of the presidents' wives were glad to have their husband's office and home under the same roof. Mrs. Reagan and Mrs. Carter, both publicly affectionate with their husbands, were thought to be highly influential; Bess Truman, who stayed sedately out of the spotlight, was known to be more so. The Trumans, who (unlike most) did not have separate bedrooms, appeared to close observers to be the most devoted of the twentieth century presidential couples, in contrast to the

Franklin Roosevelts, who seemed the most distant. Each family's use of the White House rooms reflected those differences.

Our book's leitmotif of presidential individuality within the White House will include stories of families, children and pets in various administrations. On the lawn where President Clinton installed a running track, for example, Jacqueline Kennedy built a trampoline for her children. President Taft had brought his cow, Pauline, to graze there, and President Eisenhower installed a putting green. Teddy Roosevelt's children rode their pony inside, in the halls where General Eisenhower's grandchildren later raced their tricycles. Margaret Truman's piano threatened the floorboards, while her father threatened a music critic. Presidents Truman and Nixon played the piano in the White House, President Clinton plays the saxophone. Lynda Bird Johnson threw a party on the roof, Nancy Reagan brought in movie stars by the dozens.

A new generation of Americans has grown up without this kind of lore, incidental to history but important in creating a three-dimensional impression of the men who have led this country.

PRESENTATION

The interior of the White House, photographed at intervals throughout the years, has never been done justice by a skilled and creative architectural photographer. Jack Kotz, whose fifty-three color photographs in Greek Revival America (Stewart Tabori and Chang, 1989), which won a Designer's Club Award, has the experience, technique, skill, and artistic imagination to present the rooms in a new way. Interior lighting is an art in itself, to bring life and depth to a room, to focus on a detail that tells a story, to create an unusual angle to present the familiar without distortion. He uses natural and professional lighting to create an impression of warmth in historic buildings. The main contribution of this book will be visual: New color photographs by a masterful architectural photographer.

The 1994 White House, recently refurbished in the Clinton Administration, is fresh, yet historic. We propose to produce photographs of the public rooms that tell how these rooms are being used, pictures that will be works of art in themselves. We will present the living areas of the White House in a way that will preserve the privacy of the family while presenting the history of the use of the room. There will be new views of the grounds, including the trees planted by the nation's presidents, and twilight shots of the gardens in natural light.

The book will show how President and Mrs. Clinton live and

work in the White House, in the context of its history. The text will incorporate descriptions of the rooms and their current contents with lively, anecdotal material describing each room's past functions. To augment the current photography, photographs and drawings of the rooms from previous administrations over the past two centuries will be available as background--as well as never-published nineteenth-century drawings of the interior.

The touches left by each First Lady--and sometimes erased by the next--will be noted. With material from social histories of each era, we will describe the irrepressible Dolley Madison, hostess to three presidents, for example, at her famous "levees" in her favorite drawing room. The East Room, the heart of each president's ceremonies--treaty-signing, marriages, theatre, and private parlor for all the presidents who lay in state there--will be a central focus.

- The smaller, festive, Blue Room, setting of Frances Folsom's wedding to President Grover Cleveland, will tell its own story of how the presidents entertained.

- As we see new photographs of the present-day Green Room, we will visualize Franklin Roosevelt, receiving visitors propped on a bicycle seat hidden by a row of palms, closing down the reception line every ten minutes while he rested. This way, he attempted to conceal the fact that he could not stand.

- We will see the Red Room, splendid with its restored furnishings--and learn of small musicales and teas by First

Ladies, and private diplomatic conversations by presidents, in a formal yet intimate setting.

- In the Yellow Oval Room upstairs, where Bess Truman watched baseball games on the Ellipse, we will see how Jacqueline Kennedy chose to re-arrange the pictures for the condolence call by foreign heads of state on November 24, 1963. ("Please take down the French paintings and hang the prints of Boston Harbor in their place," she said as she left to take her place at the funeral ceremony in the Capitol. "I want De Gaulle to see good American art here.") It is the same room where Mrs. Franklin Pierce, who had seen her young son crushed by a train shortly before the inauguration, stayed upstairs, grieving, during her husband's Presidency.

- Descriptive captions will be provided, giving a brief history, where possible, of the furnishings and art pictured. The book will be documented with source notes and a bibliography.

And as is frequently the way in Washington, the scope and direction of this project may be enhanced by developments in current events. Depending upon the schedule allotted to the photographer, the book should take less than a year to research and produce.

I envision a text of up to 100,000 words, with new photographs of every room.

OUTLINE

I. Introduction

A brief history of the White House and how it has grown. Pictured will be current exteriors, floor plans, additions and why they were made. (The East Wing, for example, was built during World War II, to conceal the fact that a bomb shelter was being build under it. It was not used as First Lady's headquarters until Jacqueline Kennedy began her restoration project.)

II. The State Floor

Pictures and stories will feature the:

1. North Entrance Hall, where the Marine Band plays to greet official visitors.
2. Staircase, where the President and First Lady descend to "Hail to the Chief."
3. Corridor--portraits of past presidents (and how each president has shifted the portraits to suit his aesthetic and political fancy.)
4. East Room--decorated by Andrew Jackson--and its ceremonial uses over the years.
5. Red Room, Dolley Madison's "yellow parlor." Red since 1845.
6. Green Room. James Monroe's "comfortable green drawing room."
7. Blue (oval) Room. Made blue for Van Buren--The search for Monroe's original furnishings.
8. The State Dining Room--Monroe's vermeil; Theodore Roosevelt's moosehead; Rosalynn Carter's quilts.
9. President's Dining Room--originally a bedroom.

III. The Second Floor

1. East and West Sitting Halls
2. Queen's Bedroom
3. Lincoln Sitting Room and Bedroom (which has moved around the White House at the president's will)
4. Treaty Room (formerly the president's office)
5. Yellow Oval Room
6. The President's Bedroom
7. The First Lady's Bedroom, sitting room
8. Family Quarters

IV. The Third Floor

1. Luci Johnson's "den"
2. Gerald Ford's kitchen
3. Carter grandchildren's guest rooms

V. The Ground Floor

1. Diplomatic Reception Room
2. China Room
3. Vermeil Room
4. Library
5. Kitchen
6. Old Kitchen
7. Theater
8. Press Room--(Franklin Roosevelt's indoor pool)

VI. Conclusion

VII. Bibliography

Withdrawal/Redaction Marker

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
003. letter	Caren Hynes to Bobbie Greene re: phone number and address (partial) (1 page)	12/01/1997	P6/b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Bobbie Greene
OA/Box Number: 15627

FOLDER TITLE:

Mary Lynn Kotz

2012-0872-S

rc879

RESTRICTION CODES**Presidential Records Act - [44 U.S.C. 2204(a)]**

P1 National Security Classified Information [(a)(1) of the PRA]
P2 Relating to the appointment to Federal office [(a)(2) of the PRA]
P3 Release would violate a Federal statute [(a)(3) of the PRA]
P4 Release would disclose trade secrets or confidential commercial or financial information [(a)(4) of the PRA]
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P6 Release would constitute a clearly unwarranted invasion of personal privacy [(a)(6) of the PRA]

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b(8) Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]
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MARY LYNN KOTZ

P6/(b)(6)

003 }

Ms. Bobbie Green
Office of the First Lady
Old Executive Office Building
Room 100
Washington, DC 20500

December 1, 1997

Dear Ms. Green,

Following your conversation last week Mary Lynn Kotz asked me to send you a copy of her outline, which she developed with Betty Monkman, for the purposed Rizzoli book on the White House The Best of Blessings. I'm also sending along a copy of her 1994 article for ARTnews on the Clintons' choice of art for the White House.

Mary Lynn will be back in town December 8-10, January 14-15, and February 1-15. She asked me to send her best wishes to you and Melanne, and she looks forward to meeting with you.

Sincerely,



Caren Hynes
Assistant to Mary Lynn Kotz

THE CLINTONS' CHOICE

Art in the White House

Bill and Hillary's first date included a stop at a Rothko show. Two decades later, they live amid an outstanding art collection built over 200 years. On a private tour of the works the couple chose for the family residence, the first lady spoke exuberantly about

the role of art in their lives—and the nation's

BY MARY LYNN KOTZ

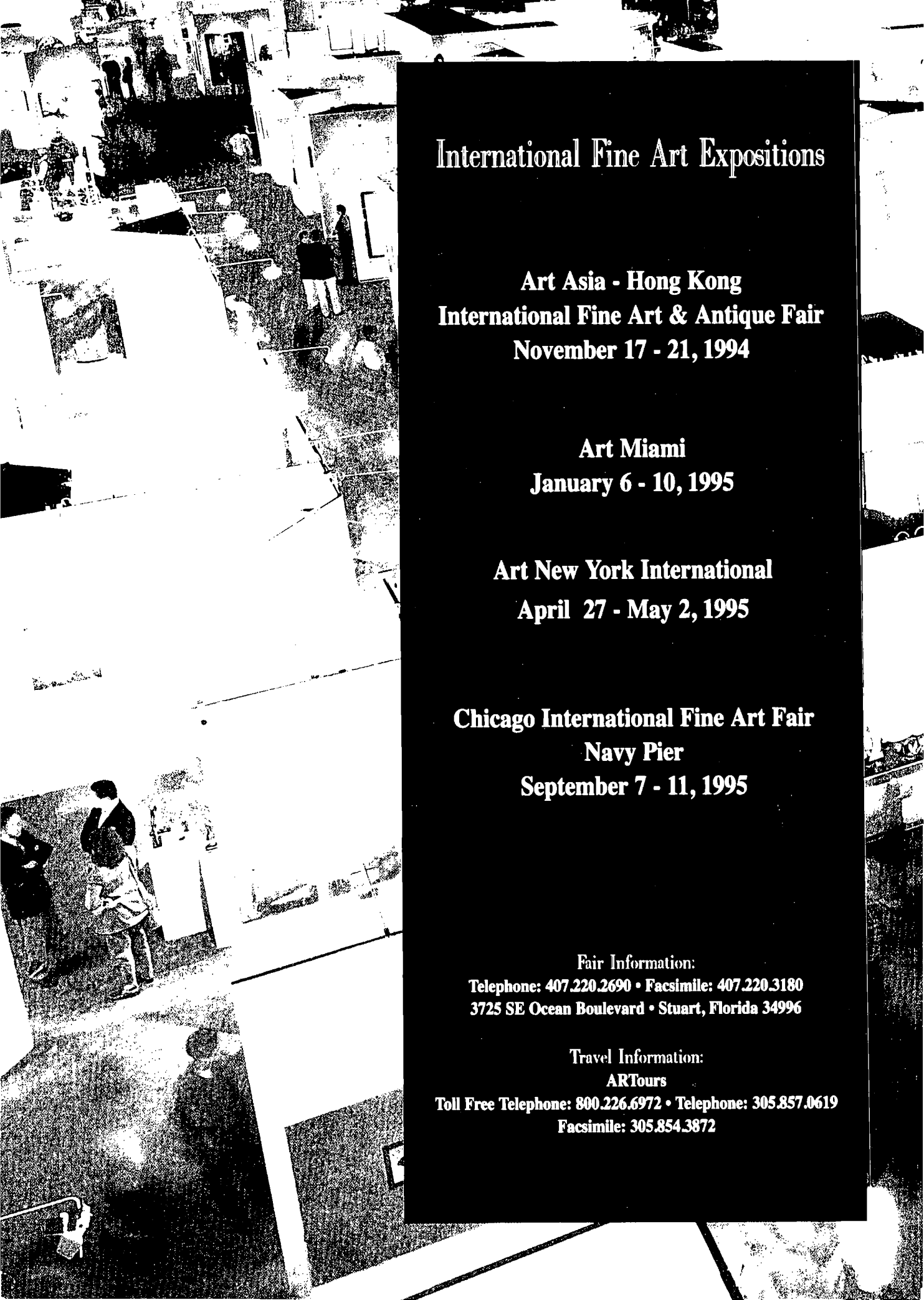


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"I like it because of the composition and the emotion," says Hillary Rodham Clinton of George P. A. Healy's 1859 study of John Tyler. "And of course my husband likes it because Tyler is crumpling up the newspapers!"

WHEN BILL AND HILLARY CLINTON moved into the White House, they asked for easels. And more easels. They set them up in the Map Room and had the curatorial staff bring in all the paintings from the White House basement. One by one, on the dozen or so easels, they looked at the American Impressionists, 19th-century landscapes, Cézanne and Glackens still lifes, Robert Henri's portrait of a gypsy girl, and many other paintings in the White House collection that hadn't seen the light of day in years.

In an exclusive interview with *ARTnews*, Mrs. Clinton spoke with great feeling about the 450-work White House art collection. "When we first got here, my husband and I looked through the book on the collection [William Kloss's *A Nation's Pride: Art in the White House*] and tried to find everything in it," explains Mrs. Clinton. "What we couldn't find on the walls, we brought in here to study. I think we've pulled out every painting that's been in storage," she continues. "We've tried to find a place for everything, but the only one I despair of is Whistler's *Nocturne* (ca. 1870–77). There doesn't seem to be a wall where it gets enough light."



International Fine Art Expositions

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THE WHITE HOUSE

The first lady with one of her favorites—Mary Cassatt's *Young Mother and Two Children*, 1908.

Seated on a red brocade sofa in the newly redecorated Map Room, the first lady is both relaxed and animated talking about art. Many of her favorites in the White House collection are paintings by women, or those that feature women as subjects, such as Lilla Cabot Perry's *Boy Fishing* (1929) in the West Sitting Hall and Mary Cassatt's *Young Mother and Two Children* (1908). The president, she says, responds more to paintings that have historic meaning for him, such as William Tolman Carlton's *Watch Meeting—Dec. 31st, 1862—Waiting for the Hour* (1863), a scene of slaves gathered around a table studying a large pocket watch on the eve of the Emancipation Proclamation's enactment. "Look at them," President Clinton exclaims to visitors at every opportunity, "just waiting for that moment of freedom."

The president's favorite White House painting, which he has hung prominently in the Oval Office, is *The Avenue in*

terms for the Civil War. On another wall hangs Theobald Chartran's *The Signing of the Peace Protocol Between Spain and the United States. August 12, 1898* (1899). It commemorates the agreement signed by President McKinley in the Treaty Room that ended the Spanish-American War.

Mrs. Clinton says that her husband is also particularly fond of *Morning on the Seine, Good Weather* (1897) by Claude Monet in the West Sitting Hall. "It is such a peaceful, beautiful scene. He'll just sit and look at it as he talks on the phone. And," she adds, "I think the fact that it was given to the White House in memory of President Kennedy has extra meaning for him." During the Johnson Administration, the painting, a gift of the Kennedy family, was given a place of honor on the State Floor. During the Nixon Administration, however, it was sent down to the ground floor, to hang in relative obscurity in the dim light of the Vermeil Room, where it stayed for nearly 20 years until Barbara Bush brought it upstairs to prominence in the family quarters.

Moved by the Clintons to more visible positions on the State Floor were the portraits of Franklin D. Roosevelt by Frank Salisbury and Harry Truman by Greta Kempton. Each president places more prominently the portraits that are personally or politically attractive to him. And the White House collection, which has grown through 43 administrations, offers plenty to choose from. The art is cared for by the Office of the Curator, established by Jacqueline Kennedy, who also began the White House Historical Association.

"So many touches to the house, so much of the art was either brought to the White House or inspired by the Kennedys," reflects Mrs. Clinton. Mrs. Kennedy's primary project was to restore the White House to its early-19th-century grandeur by inviting donations of art and furnishings. The collection, therefore, became a repository for 19th-century art.

The curators and Mrs. Clinton, though, are painfully aware that as the 21st century approaches, the

White House collection is lacking in 20th-century art. The "youngest" painting is a 1952 John Marin oil, *The Circus No. 1*, which Mrs. Clinton has placed in her office in the West Wing, but there is nothing from the 1930s or '40s.

"We would love to have some modern American artists represented," says Mrs. Clinton. "We're really the beneficiary of other people's generosity. We would be honored to have in the White House paintings by 20th-century artists such as Georgia O'Keeffe or Thomas Hart Benton, for example. So if there's anyone out there reading this who would like to make a contribution . . .," she laughs.

Mrs. Clinton's Chicago childhood, along with her undergraduate education at Wellesley College from 1965 to '69, gave her a lot of exposure to modern art. "The most overwhelming experience I ever had with a piece of modern art



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Claude Monet's *Morning on the Seine, Good Weather*, 1897, which the president always stares at when he's on the phone in the West Sitting Hall.

the Rain (1917), one of Childe Hassam's patriotic American flag paintings. "Our first real excitement was hanging the Hassam in the Oval Office," says Mrs. Clinton. This president's taste for history can be seen in the other works of art he chose for that space: Rembrandt Peale's *George Washington* (1823), the *City of Washington from Beyond the Navy Yard* (1833) by George Cooke, and *The Three Tetons* (1895) by Thomas Moran. The sculpture includes a Frederic Remington bronze, *The Bronco Buster* (1895), and a small early-20th-century cast of Rodin's 1880 *The Thinker*, on loan to the president from Mr. and Mrs. B. Gerald Cantor.

For the old Treaty Room, his private study, the president chose *The Peacemakers* by George P.A. Healy, an 1868 painting of Abraham Lincoln with Generals Sherman and Grant, and Rear Admiral Porter meeting to discuss peace

THE PRESIDENT RESPONDS *most readily to the historical subjects in the collection, while the first lady is drawn to paintings by or with women*

was when I was a sophomore in high school and saw Picasso's *Guernica* for the first time," she recalls. "That was a stunning experience! I saw it in the context of a discussion about values, and war, and the role that art and artists can play in heightening your sensibilities to the human experience." At Wellesley, she continues, "I had several friends who were art majors, and we spent a lot of time in Wellesley's Jewett Arts Center and museums in Boston. There's that wonderful Gauguin in Boston's Museum of Fine Arts, *Where Do We Come From? Who Are We? Where Are We Going?* That was a perfect piece of art for someone in college. We'd sit in front of it, waiting for it to tell us the answers! There was also a big yellow piece by Jules Olitski, *Julius and Friends* (1967). I loved that painting, and I named the first car I owned—which was a yellow car—for it, 'Julius,'" she says.

It was abstract art, she reports, that kicked off her romance with Bill Clinton at Yale University Law School. "On our first date—which was not really a date—we stood in line to register for classes, and after we finished we went out for a Coke," she says. "We started talking, went for a long walk—and we ended up in front of the Yale University Art Gallery. It was closed. But my husband had been there a week or two before, and he wanted to show me the Mark Rothko exhibition inside and a Henry Moore exhibition in the sculpture yard. He found a worker, who said it had to be closed because of a labor dispute. And so my husband said, 'Well, if we pick up the garbage, will you let us in?'" The future president and first lady proceeded to pick up all the trash that had accumulated—and then had a leisurely private viewing of the Rothko and Moore exhibitions.

Last spring, when the president spoke at the Andrew W. Mellon Dinner at the National Gallery in Washington, he recalled, "I first came here as a young student at Georgetown. Later when I was a governor and came [to Washington] for stuffy old meetings, on occasion I would sneak away from wherever we were convening and come here—and think I would never do anything remotely as important as paint

some of the things that hang on these walls."

The Clintons still try to work in museum visits when they can. Last year, when asked by her husband and daughter what she'd like for Mother's Day, Mrs. Clinton replied, "To see the Barnes Collection." Her wish granted, the first family had an impromptu tour of "Great French Paintings from the Barnes Foundation" at the National Gallery of Art. During

their D-Day commemoration trip to Europe last June, the Louvre was held open until 2:30 A.M. for their visit, arranged by Ambassador Pamela Harriman, and architect I. M. Pei took them on a private tour.

As of this writing, the Clintons are still waiting for an opportune moment—"after hours, so we won't disturb the flow of people going through"—to see "Willem de Kooning: Paintings" at the National Gallery. "We will go," she says. "I love that de Kooning painting upstairs," she adds, referring to *Untitled XXXIX*. "The colors are in perfect harmony with the decor in the second-floor center hall."

The painting came to the White House as a result of a conversation between the first lady and her designer from Little Rock, Kaki Hockersmith, who redecorated the family quarters, the Lincoln Sitting Room, and the Treaty Room. "We talked about the policy against works of art by living artists," Mrs. Clinton recalls. "It's a very sensible policy, but it did seem a shame that we

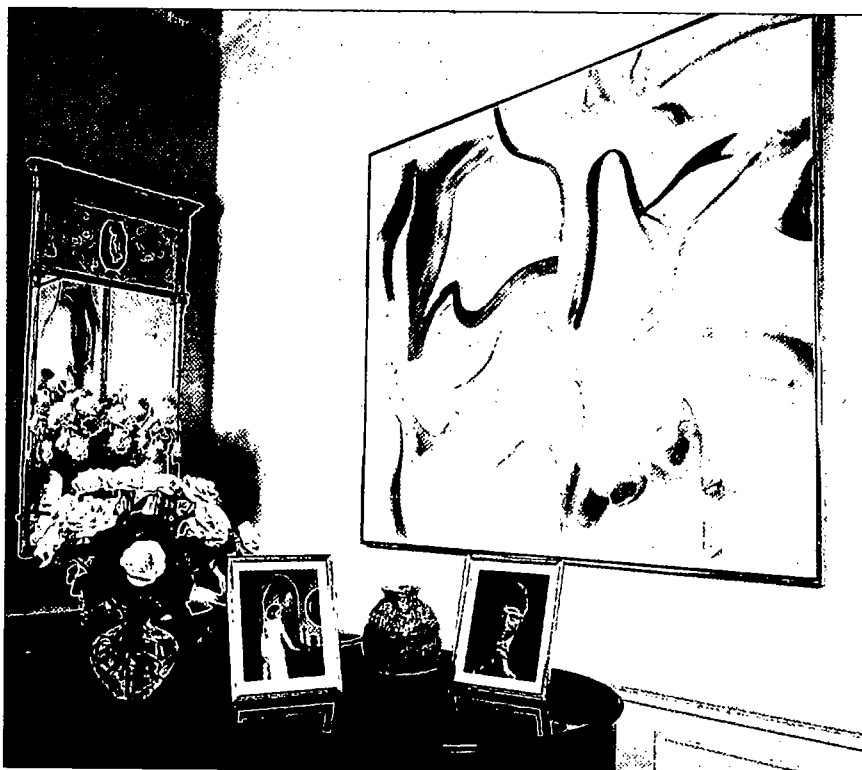
didn't have any art by a modern master that we could display." Finding that the policy does not exclude a living artist from loaning works directly to the president to display in the family quarters, Hockersmith made inquiries through a collector friend, Rita Pynoos. Pynoos and Hockersmith then went to the de Kooning warehouse in New York to look at the stored paintings. Lisa de Kooning, the artist's daughter, offered to lend *Untitled XXXIX* (1983).

The Mosquito Net (1912), by John Singer Sargent, is another favorite of the Clintons, and it is regarded by art historians as one of the painter's finest works. "There's another Sargent I love in the National Gallery—the young woman dressed in white, leaning on the couch like this. . . ." Mrs. Clinton assumed the pose of Sargent's model in *Nonchaloir*



The president's favorite White House painting is Childe Hassam's *Avenue in the Rain*, 1917.

BARBARA KINNEY/THE WHITE HOUSE



Willem de Kooning's 1983 painting *Untitled XXXIX*, on loan from the artist's family, hangs upstairs in the Clintons' private residence.

(1911). "Sargent usually did full frontal portraiture, but he also painted those [reclining pose] pieces, which I think are really well done." Sargent's White House lady is also reclining. The portrait of a sensuous, mysterious woman in white, veiled in a mosquito net, hangs in the Green Room, in view of the 19th-century presidents on the wall.

Mrs. Clinton remarks that she and the president both think that the George P. A. Healy study of *John Tyler* (1859), in the Blue Room, is a "magnificent portrait. I like it because of the composition and the emotion," says the first lady. "And of course my husband likes it because Tyler is crumpling up the newspapers!"

"It's wonderful to live with the art that's been collected over the years. I'm just grateful to everybody who has lived in this house," exclaims Mrs. Clinton, noting that she likes the way the Bushes arranged the family quarters, and also referring to the contributions of previous first ladies who worked to preserve and enhance the executive mansion. "One of my favorite paintings is the Mary Cassatt, of the young mother and child. I've seen pictures of it forever, but I never knew where it was. And [here] you find it on the second floor of the White House!"

When Lady Bird Johnson, who had accepted the painting as a gift to the White House in 1965, came to visit Mrs. Clinton recently, she stepped out of the second-floor elevator and exclaimed, "Ah, there it is!" Mrs. Clinton told Mrs. Johnson how much she appreciated the painting and the two spent a moment discussing Mary Cassatt.

From the easels in the Map Room, Mrs. Clinton found her favorites of the early 20th century and placed them in the private family quarters. High on the list is Thomas Eakins's *Ruth* (1903)—a stunning portrait of a pensive, preadolescent child in a white dress, wearing a pink ribbon in her hair—which hangs in the second-floor corridor.

When the Clintons moved in on January 20, 1993, they

brought art from their own collection, which had been with them in the Governor's Mansion in Arkansas—"our idiosyncratic little collection of stuff that we have accumulated over the years," laughs Mrs. Clinton, "a potpourri of pieces. We have paintings from friends of ours—and a Will Barnett lithograph, Thomas McKnight's *Constitution*, and a Picasso plate.

"We've never collected, as such," she explains, "but we have acquired things that we've bought or received as gifts—or given each other as gifts over the years. I gave my husband for Christmas a life-size portrait of Chelsea when she was four. That would be *his* favorite thing!" That portrait, by Arkansas painter Ovita Goolsby, is in the family sitting room upstairs. Works by Arkansans Barry Thomas and Doris Mapes, and Maryland painter Greg Mort are also in their collection.

Mrs. Clinton has also introduced American crafts from all over the country into the White House. These works, selected by Michael Monroe of the Smithsonian, are currently on display.

"We've tried to elevate the role and visibility of American artisans," says Mrs. Clinton, "because there is some very fine work being done. 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," she continues, "so I think it's important that we appreciate the artistry of crafts of *our* time."

Using the White House as a "bully pulpit" to focus on the arts is a goal of the Clintons. Mrs. Clinton believes that the attention paid to all the arts from the White House can stimulate a rekindling of support throughout the country. The president's appointment of actress Jane Alexander as head of the National Endowment for the Arts was hailed as the first appointment of an artist to that position. Alexan-



For his study, Clinton chose Theobald Chartran's *The Signing of the Peace Protocol between Spain and the United States, August 12, 1898, 1899*.

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MRS. CLINTON SAYS THAT *Picasso's Guernica*, which she first saw as a sophomore in high-school, had a lot to do with pointing her toward social activism

der's indefatigable cross-country cheerleading for local support of the arts is encouraged and applauded by the Clintons. Last October, Mr. Clinton awarded a National Medal of Arts for visual art to Robert Rauschenberg, and both Clintons spoke at the White House ceremony, where a special medal was also given to collectors Walter and Leonore Annenberg for their contributions to art and education.

"We've tried to use the White House more publicly to support art and artists this past year," says Mrs. Clinton, "everything from the Arts and Humanities dinner, which we hosted, to awarding the American Academy of Rome's prizes, to celebrating [as host head of state] the Praemium Imperiale—the Japanese arts prizes that are equivalent to the Nobel Prizes of the arts."

Despite the Clintons' honoring the arts and artists, some arts organizations and artists are disappointed that administration support has not taken the form of more dollars for arts funding. The National Endowment's \$170.2 million budget has not increased appreciably in a dozen years—nowhere near the rate of inflation. In rebuttal, the White House points out that the endowment budget survived, while 100 other programs didn't. That budget, however, was cut by 5 percent by the Senate and 2 percent by the House last summer. "We don't have enough money to do a lot of what we want to do in many of the areas including the arts, but we can use the White House as a showcase and as a motivator to encourage people to become more supportive of the arts," Mrs. Clinton contends.

Arts support for Mrs. Clinton comes very personally—in the role of arts in education. "When the education legislation—Goals 2000—was passed by the Congress and signed into law by President Clinton in March 1994, six original goals were met, and then two were added. One of them had to do with adding arts to the curriculum—and that's something we feel very strongly about," she says.

"Even when my husband was a governor and doing accreditation standards for schools in our state, we required that students take a semester of art before they graduated. We really believe that if you don't have some exposure to art or to art appreciation—it can be either active or scholarly interest—you're really not as well educated as you need to be. And through the new education legislation [by the year 2000, all students will leave grades 4, 8, and 12 having demonstrated competency over challenging subject matter, including English, mathematics, science, foreign languages, civics and government, *arts*, history, and geography, the bill states] we want to promote that. I think we've really seen a cutback in arts courses for children just at the time when we need it most! I hope, through the legislative effort that the president has accomplished, we will 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."

And she points out the difference art has made in her life. *Guernica* had a lot to do with pointing her toward social activism. "I am still very moved by visual arts that have some social content," she reflects. She talks about the effect of the artist Matushka—photographed nude with a searing scar



John Singer Sargent's *Mosquito Net*, 1912, regarded by art historians as one of his finest works, hangs in the Green Room.

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where her breast had been—on raising awareness about the epidemic of breast cancer.

After her time as a White House tour guide, the president's wife, relaxed and congenial in the Map Room—Franklin Roosevelt's top-secret communications center during World War II and a place Mrs. Clinton likes for holding small meetings—says, "This is fun. We should talk some more." Then, on her way to her next appointment, she turns to Betty Monkman, associate curator of the collection. "What happened to *Boys Crabbing*?" she asks, referring to William Ranney's delicate 1855 painting of a morning on the New Jersey shore, with four boys on a pier fishing for crabs. The painting had hung over the mantel, before being replaced by President Roosevelt's wartime maps.

"That one is in storage," Monkman replies.

"I want to bring that back out because I like it so much," says the first lady. ■

Mary Lynn Kotz, a contributing editor of ARTnews, is author of *Rauschenberg Art and Life*.

43 ADMINISTRATIONS IN THE MAKING

THE WHITE HOUSE, DESIGNED by James Hoban in 1792 and first occupied by John and Abigail Adams in 1800, is home and office for the president, a "great hall" for entertaining, and a national museum open to 1.5 million visitors a year. Its fine-arts collection began with Gilbert Stuart's 1797 portrait of George Washington—who never lived in the house—for which the government paid \$800. It was hung in the White House in 1800 when the Adamses moved in. Very few artworks followed until 1857, when Congress commissioned George P. A. Healy to paint portraits of former presidents. Throughout the years the growth of the collection has been fostered by chief ushers, curators, collectors, librarians, decorators, artists, presidential families, politicians, museum directors, and wealthy donors.

From the Stuart portrait of Washington (which Dolley Madison had removed from its frame and rolled up to escape with her from the British invaders in 1814) to Willem de Kooning's *Untitled XXXIX*, the works have been placed in the house at the presidents' discretion.

Some presidents and first ladies have been more involved with the art than others. But it was not until Jacqueline Kennedy's redecoration project that serious attention to the quality, breadth, and definition of the collection was formalized. Founding the White House Historical Association, she implemented the selling of guidebooks and souvenirs to pay for acquisitions and restorations, and formed the Fine Arts Advisory Committee to develop guidelines for acquisitions and oversee the process. Under Mrs. Kennedy, the committee was an informal group. President Johnson, however, issued an executive order in 1964 to assure that it would function in perpetuity as the Committee for the Preservation of the White House.

Mrs. Kennedy made a public appeal for art of fine quality to enrich the collection. When major historical works became available, the White House

Historical Association would either try to purchase them or find donors. Some donors have been eager to give works, while others have been ever so gently cajoled by a first lady. Such was the case when Mrs. Kennedy asked Walter Annenberg, as a prominent Philadelphian, if he might not place another prominent Philadelphian, Benjamin Franklin, in the

"The collection includes absolutely first-rate American paintings, equal to the finest in any American museum"

White House. Mr. Annenberg obliged, with David Martin's 1767 portrait of Franklin. Lady Bird Johnson wrote personal letters asking for donations. Pat Nixon changed the Kennedy style of decoration and added significantly to the fine arts. Jimmy and Rosalynn Carter, who favored American Impressionists, also actively involved themselves in collecting for the mansion. Nancy Reagan sponsored the next major renovation, which, like the Clinton redecoration, was privately financed by donations.

The fine arts, as defined by the White House guidelines, include portraits of presidents and first ladies and of other prominent individuals directly associated with the White House; works representing geographic areas as well as our cultural heritage; and works of "extraordinary quality" by leading American artists or representing major movements in American art. With the exception of life portraits of presidents and first ladies, the work must be at least 25 years old. And the committee will not consider the works of a living artist.

The esthetic quality of the collec-

tion must be judged by the fact that it "serves several goals," says John Wilmerding, Sarofim Professor of American Art at Princeton University. "It is both a national historical society and a national museum, with an unusual group of subjects: portraiture, landscape, and still life—not a standard universal museum nor a standard collection. And yet it includes absolutely first-rate American paintings, equal to the finest in any American museum. He cites as examples George Caleb Bingham's *Lighter Relieving a Steamboat Aground* (1847), Albert Bierstadt's *Rocky Mountain Landscape* (1870), and Thomas Eakins's portrait *Ruth* (1903). But Wilmerding waxes

most enthusiastic about John Singer Sargent's *The Mosquito Net* (1912): "That's a great painting!"

Presidential portraits are commissioned by the White House Historical Association from an artist of the president's choice. Sometimes the commissioned work never makes it to the White House walls, however. When Johnson, who sat for Peter Hurd, saw his portrait, the president declared it "the ugliest thing I ever saw." (The Hurd

painting now hangs in the National Portrait Gallery, and Elizabeth Shoumatoff, whose portrait of Franklin Delano Roosevelt pleased Johnson, was chosen to paint another likeness of Johnson for the White House.) The Kennedy family selected Aaron Shikler to paint the assassinated president's portrait. Shikler chose a sorrowful pose of the president, standing with bowed head, a portrait that drew controversy at the time. Shikler's portrait of Jacqueline Kennedy in 1970 was much admired, however, and Nancy Reagan also chose Shikler for her portrait. But the Reagans accepted and then, on second thought, rejected the artist's portrait of President Reagan. Everett Raymond Kinstler, artist for President Ford, then did another painting of Reagan. President Nixon's portrait, by Alexander Benjamin Clayton, was installed in 1981, but Nixon didn't like it and paid for another, by J. Anthony Wills, which is now the official portrait. At present, George Bush is sitting for his portrait, but the artist won't be revealed until the painting is accepted. The artist for the Clintons' portraits has yet to be chosen.

M. L. K.

PROSPECTUS

THE WHITE HOUSE: The Best of Blessings

by Mary Lynn Kotz

photographs by Jack Kotz

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PROSPECTUS

THE WHITE HOUSE: The Best of Blessings
by Mary Lynn Kotz
photographs by Jack Mitchell Kotz

BACKGROUND

When Lady Bird Johnson asked for documentary films showing the history of the White House, her social secretary, Bess Abell, called me:

"Would you like to track down all the old White House movies? Mrs. Johnson would like to entertain the congressional wives after dinner while the President twists their arms downstairs."

Would I? Next thing I knew, I was sitting at a desk in the White House Curator's Office, taking a search through history via the National Archives, Library of Congress, presidential libraries, producers, television networks, and all the departments of government. During my first week I found and screened the six films and "short subjects" about the White House. No one knew of any others. But I discovered that film footage of the Presidency had never been catalogued, from Thomas Edison's camera to newsreels to television news. And so I came to create the White House Film Library--a bibliography of the Presidency on film.

For four years, I pursued significant events in American history and examined the odd scraps of White House footage, screening old newsreels and bits and pieces of film in the

archives and libraries, network vaults, and the White House theater. It was an audiovisual education, with profound impact: Woodrow Wilson seems as alive to me as if I had been watching him struggle so sadly with the world war and the League of Nations. (On the White House lawn, patriotic sheep grazed--the gardeners had gone to war.) I became well acquainted with all of them: Theodore Roosevelt and Harry Truman taking brisk walks, each with a confident stride; Warren Harding playing poker with Henry Ford and Tom Edison; Calvin Coolidge playing tennis, Lyndon Johnson showing off his abdominal scar, Dwight Eisenhower planting a tree on the White House lawn--and a young Franklin Roosevelt cranking out more charisma than the rest of them put together.

In the curator's office, almost directly across the hall from the Diplomatic Reception Room on the ground floor, space was at a premium. Busts of Winston Churchill, paintings by Mary Cassatt, and antique furniture of all kinds sat around waiting to be examined and considered for the White House collection. Mrs. Kennedy had begun the restoration process; donors from across the country were continuing to bring art and furnishings to the President's home.

As I compiled the motion picture (and after 1950, television) history of the Presidency, my White House education became the focus of my life. A journalist by training, I succumbed to the lure of history: the lives of the presidents, their tastes, their character, became a personal exploration. Every day brought a new discovery. I found eighty thousand feet

of old nitrate film on Theodore Roosevelt, for example, tucked away in a closet in his home at Sagamore Hill. The film, now at the Library of Congress, is the subject of many subsequent documentaries.

Each day as I came to work steeped in its lore, the White House came alive with presidents past--even as President Johnson, upstairs, wrestled with the Vietnam War. I wandered the halls thinking of other presidents, other wars, other daughters, other weddings. The continuity of democracy never seemed so evident to me as it did in that grand old mansion.

My desk was in the fireplace. It was a walk-in, stone fireplace from the Truman kitchen, but dating back to the beginning. Some of the stones were engraved with symbols: the original stone-masons' marks from the construction of the Executive Mansion of the United States, 1792-1802.

As a member of the curator's office, I spent time in each of the rooms, studying the furnishings, stepping into the history--and hearing tales of the families who lived there from J.B. West, the Chief Usher, chief executive officer of the mansion. His stories were hilarious and touching. He had served six presidents and never given an interview. However, after he retired, I wrote a magazine article about his extraordinary thirty-year career--and he liked it. He had been contracted by an agent; he asked me to write his book.

The secret to Mr. West's success, I discovered, was his discretion--he had been trained to forget--and so I had to

stimulate his memory. For the next year, I lived in the stacks of the Library of Congress, reading every book, magazine article, and every Washington Post, Washington Star, and New York Times newspaper story on the White House and its inhabitants that was listed in the library's comprehensive bibliography. I found the documentation for the anecdotes, wrote the manuscript, and he checked the prose for his three criteria: that it be fair, accurate, and in good taste.

The book, Upstairs at the White House, was published in 1973. It remained on The New York Times best-seller list for forty-six weeks--and received several hundred positive reviews. Since then I have lectured about the White House and worked to create a documentary film project on the Presidency for public television. The Curator who directed the White House Film Library project, James Ketchum, a White House scholar, is now Curator of the U.S. Senate. Some of my friends remain in the curator's office, including the associate curator, Betty Monkman, and I occasionally visit the White House. It is always different, and ever the same. Everyone who has ever lived or worked at the White House retains a passion for the place. It has good spirits.

And it is time for a new, beautifully illustrated book on the President's home.

PROPOSAL

It began as the gray house. The big sandstone structure on Pennsylvania Avenue in the new city of Washington was known first as the president's mansion, then the president's house, because George Washington, who sited the building in 1792, refused to let it be called the Presidential Palace. He wanted nothing to do with a monarchy, ever again. The first occupant was John Adams, who spent his first night there on November 1, 1800. The next morning he wrote to his wife: "I pray Heaven to bestow the best of blessings on this house, and on all that shall hereafter inhabit it. May none but honest and wise men ever rule under this roof." (When Abigail Adams moved in, she did hang her laundry in the unfinished ballroom--and complained about the cold, drafty building, which she called the "castle.")

Although the porous sandstone had to be whitewashed soon after it was built, the building became truly white again after the British burned it in 1814, and it had to be covered with many coats of paint to conceal the sooty, blackened stone. And it has remained the White House, home to every president and his family, with the exception of George Washington.

It was George Washington, however, who shaped the American Presidency, creating official protocols and rites of leadership that set precedents followed even today. The duties of the President of the United States are set forth in one paragraph of the Constitution; there is no manual for performing this complex,

demanding role. Each president has interpreted his role in his own way, but within guidelines set by the wisdom and character of George Washington.

The manner in which subsequent presidents have performed this role, as well as their personalities and their character, are reflected in the way that they and their families have lived in the White House.

The country has looked up to these families, who represent every taste and political persuasion, rank and social background. We have shared their triumphs and tragedies. Their lives in the White House have been documented in every generation. Yet in each new era, new memories are tapped, unpublished details discovered, that make the continuing story of the White House occupants a richly textured fabric.

The White House itself, however, is the subject of fewer books than might be imagined. In the literature on the White House published during the past ten years, no book has told the singular story of the impact of the presidents and their families on the White House, combined with outstanding photography of the mansion, room by room.

The book that we propose will be richly illustrated with new color photographs, anecdotal in style, and educational for all ages. Together with the text, the pictorial presentation of the newly decorated Clinton White House by an accomplished architectural photographer will make this book unique. With several views pictured for each room, the book will be a

keepsake. The text will not attempt to be an architectural history, but will draw upon the author's own years of research into White House lifestyles, and her own extensive presidential library. She will bring stories to illustrate the variety of activities and styles that have enriched the living history of the White House.

The focus of this book is the White House as the constant--the symbol of national unity despite striking contrasts among its occupants. A picture emerges of forty-two people so different from one another they couldn't possibly have been chosen by the same electorate. Yet their very differences illuminate the strength of the Presidency and of our democracy. The continuity that binds this Presidency to us is the White House. Home to a family, center of the government, public museum, Great Hall for entertaining heads of state, there is no other house in the world that has yielded its walls so well to such divergent uses.

Our theme, the continuity of the American Presidency, will be illustrated by the ways that the White House has been used by various chief executives. Some of them came from wealth and privilege, and lived in luxury and high style in the White House; others emerged from hardscrabble poverty, and led austere lives there. Some had flamboyant, socially-ambitious wives who loved festive decorations; others were married to plain, shy women who stayed upstairs embroidering. A few were generals, accustomed to giving orders and requisitioning what they needed; others were businessmen or professors, used to pinching every dime. Several,

such as Andrew Jackson and Franklin Pierce, suffered tragic personal losses just before they took office, thus marking the tone of their governance. Some fell in love. Both bachelor Grover Cleveland and widower Woodrow Wilson carried on presidential courtships; the country followed every turn of their romances, and welcomed their White House brides.

Some presidents were jolly and even-tempered, others were brooding and depressed. Some were immensely popular, others barely tolerated. And in their diversity, these men have always reflected the great patchwork of a country that they serve.

During each administration the White House tells the story of their personalities and lifestyles: Thomas Jefferson, a widower, spent the majority of his time in his office, now part of the State Dining Room. He entertained quietly downstairs, banning servants from his dining room, where his guests, rarely more than fourteen at a time, served themselves from bowls in the center of the table. In the Entrance Hall, where the Marine Band plays at current ceremonial occasions, Jefferson entertained frequent, colorful visitors from Indian tribes, whom he called his "children."

The Franklin Roosevelts were similarly informal. The president, in his wheelchair, spent hours at his desk upstairs, surrounded by naval art; Eleanor Roosevelt gathered up daily luncheon guests by the dozens, including surprised military servicemen from the streets of Washington. Like Jefferson, the Roosevelts served Sunday supper in the Dining Room. The First

Lady scrambled eggs in a silver chafing dish.

The James Monroes and the Ronald Reagans entertained lavishly, and were either criticized or admired for their style. Mrs. Monroe was considered a great beauty, and like Nancy Reagan and Jacqueline Kennedy, was noted for her elegance and "extravagance of costume" as she received guests in the Blue Room. (After one Monroe reception, James Fenimore Cooper wrote, "the poorer and laboring classes of the community stayed away.") In contrast, Andrew Jackson's infamous inaugural reception brought "the hordes" to the White House, stomping on the furniture, grinding smelly cheese into the carpets, and nearly crushing the president himself in the Blue Room. More than a century later, Lyndon Johnson's barbecues and Jimmy Carter's hoedowns were not only attempts to convey a similar "man of the people" image, but also honest and proud statements of where they came from.

The White House has recorded births, marriages, illnesses, deaths. Family relationships were usually strengthened there: many of the presidents' wives were glad to have their husband's office and home under the same roof. Mrs. Reagan and Mrs. Carter, both publicly affectionate with their husbands, were thought to be highly influential; Bess Truman, who stayed sedately out of the spotlight, was known to be more so. The Trumans, who (unlike most) did not have separate bedrooms, appeared to close observers to be the most devoted of the twentieth century presidential couples, in contrast to the

Franklin Roosevelts, who seemed the most distant. Each family's use of the White House rooms reflected those differences.

Our book's leitmotif of presidential individuality within the White House will include stories of families, children and pets in various administrations. On the lawn where President Clinton installed a running track, for example, Jacqueline Kennedy built a trampoline for her children. President Taft had brought his cow, Pauline, to graze there, and President Eisenhower installed a putting green. Teddy Roosevelt's children rode their pony inside, in the halls where General Eisenhower's grandchildren later raced their tricycles. Margaret Truman's piano threatened the floorboards, while her father threatened a music critic. Presidents Truman and Nixon played the piano in the White House, President Clinton plays the saxophone. Lynda Bird Johnson threw a party on the roof, Nancy Reagan brought in movie stars by the dozens.

A new generation of Americans has grown up without this kind of lore, incidental to history but important in creating a three-dimensional impression of the men who have led this country.

PRESENTATION

The interior of the White House, photographed at intervals throughout the years, has never been done justice by a skilled and creative architectural photographer. Jack Kotz, whose fifty-three color photographs in Greek Revival America (Stewart Tabori and Chang, 1989), which won a Designer's Club Award, has the experience, technique, skill, and artistic imagination to present the rooms in a new way. Interior lighting is an art in itself, to bring life and depth to a room, to focus on a detail that tells a story, to create an unusual angle to present the familiar without distortion. He uses natural and professional lighting to create an impression of warmth in historic buildings. The main contribution of this book will be visual: New color photographs by a masterful architectural photographer.

The 1994 White House, recently refurbished in the Clinton Administration, is fresh, yet historic. We propose to produce photographs of the public rooms that tell how these rooms are being used, pictures that will be works of art in themselves. We will present the living areas of the White House in a way that will preserve the privacy of the family while presenting the history of the use of the room. There will be new views of the grounds, including the trees planted by the nation's presidents, and twilight shots of the gardens in natural light.

The book will show how President and Mrs. Clinton live and

work in the White House, in the context of its history. The text will incorporate descriptions of the rooms and their current contents with lively, anecdotal material describing each room's past functions. To augment the current photography, photographs and drawings of the rooms from previous administrations over the past two centuries will be available as background--as well as never-published nineteenth-century drawings of the interior.

The touches left by each First Lady--and sometimes erased by the next--will be noted. With material from social histories of each era, we will describe the irrepressible Dolley Madison, hostess to three presidents, for example, at her famous "levees" in her favorite drawing room. The East Room, the heart of each president's ceremonies--treaty-signing, marriages, theatre, and private parlor for all the presidents who lay in state there--will be a central focus.

- The smaller, festive, Blue Room, setting of Frances Folsom's wedding to President Grover Cleveland, will tell its own story of how the presidents entertained.

- As we see new photographs of the present-day Green Room, we will visualize Franklin Roosevelt, receiving visitors propped on a bicycle seat hidden by a row of palms, closing down the reception line every ten minutes while he rested. This way, he attempted to conceal the fact that he could not stand.

- We will see the Red Room, splendid with its restored furnishings--and learn of small musicales and teas by First

Ladies, and private diplomatic conversations by presidents, in a formal yet intimate setting.

- In the Yellow Oval Room upstairs, where Bess Truman watched baseball games on the Ellipse, we will see how Jacqueline Kennedy chose to re-arrange the pictures for the condolence call by foreign heads of state on November 24, 1963. ("Please take down the French paintings and hang the prints of Boston Harbor in their place," she said as she left to take her place at the funeral ceremony in the Capitol. "I want De Gaulle to see good American art here.") It is the same room where Mrs. Franklin Pierce, who had seen her young son crushed by a train shortly before the inauguration, stayed upstairs, grieving, during her husband's Presidency.

- Descriptive captions will be provided, giving a brief history, where possible, of the furnishings and art pictured. The book will be documented with source notes and a bibliography.

And as is frequently the way in Washington, the scope and direction of this project may be enhanced by developments in current events. Depending upon the schedule allotted to the photographer, the book should take less than a year to research and produce.

I envision a text of up to 100,000 words, with new photographs of every room.

OUTLINE

I. Introduction

A brief history of the White House and how it has grown. Pictured will be current exteriors, floor plans, additions and why they were made. (The East Wing, for example, was built during World War II, to conceal the fact that a bomb shelter was being build under it. It was not used as First Lady's headquarters until Jacqueline Kennedy began her restoration project.)

II. The State Floor

Pictures and stories will feature the:

1. North Entrance Hall, where the Marine Band plays to greet official visitors.
2. Staircase, where the President and First Lady descend to "Hail to the Chief."
3. Corridor--portraits of past presidents (and how each president has shifted the portraits to suit his aesthetic and political fancy.)
4. East Room--decorated by Andrew Jackson--and its ceremonial uses over the years.
5. Red Room, Dolley Madison's "yellow parlor." Red since 1845.
6. Green Room. James Monroe's "comfortable green drawing room."
7. Blue (oval) Room. Made blue for Van Buren--The search for Monroe's original furnishings.
8. The State Dining Room--Monroe's vermeil; Theodore Roosevelt's moosehead; Rosalynn Carter's quilts.
9. President's Dining Room--originally a bedroom.

III. The Second Floor

1. East and West Sitting Halls
2. Queen's Bedroom
3. Lincoln Sitting Room and Bedroom (which has moved around the White House at the president's will)
4. Treaty Room (formerly the president's office)
5. Yellow Oval Room
6. The President's Bedroom
7. The First Lady's Bedroom, sitting room
8. Family Quarters

IV. The Third Floor

1. Luci Johnson's "den"
2. Gerald Ford's kitchen
3. Carter grandchildren's guest rooms

V. The Ground Floor

1. Diplomatic Reception Room
2. China Room
3. Vermeil Room
4. Library
5. Kitchen
6. Old Kitchen
7. Theater
8. Press Room--(Franklin Roosevelt's indoor pool)

VI. Conclusion

VII. Bibliography

Dear Melanne,

This came to me, I suppose,
because Mr. Olitski remembers
the DRT news story in which
Mrs. Clinton recalled admiring
his painting. I'm sure he
would love to see her if he
could. - I wish both of you
a rich and fulfilling journey -
Mary Lynn

Withdrawal/Redaction Marker

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
004. letter	Tanya Garner to Mary Lynn Kotz re: address (partial) (1 page)	11/10/1997	P6/b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Bobbie Greene
OA/Box Number: 15627

FOLDER TITLE:

Mary Lynn Kotz

2012-0872-S

rc879

RESTRICTION CODES

Presidential Records Act - [44 U.S.C. 2204(a)]

P1 National Security Classified Information [(a)(1) of the PRA]
P2 Relating to the appointment to Federal office [(a)(2) of the PRA]
P3 Release would violate a Federal statute [(a)(3) of the PRA]
P4 Release would disclose trade secrets or confidential commercial or financial information [(a)(4) of the PRA]
P5 Release would disclose confidential advice between the President and his advisors, or between such advisors [(a)(5) of the PRA]
P6 Release would constitute a clearly unwarranted invasion of personal privacy [(a)(6) of the PRA]

C. Closed in accordance with restrictions contained in donor's deed of gift.

PRM. Personal record misfile defined in accordance with 44 U.S.C. 2201(3).

RR. Document will be reviewed upon request.

Freedom of Information Act - [5 U.S.C. 552(b)]

b(1) National security classified information [(b)(1) of the FOIA]
b(2) Release would disclose internal personnel rules and practices of an agency [(b)(2) of the FOIA]
b(3) Release would violate a Federal statute [(b)(3) of the FOIA]
b(4) Release would disclose trade secrets or confidential or financial information [(b)(4) of the FOIA]
b(6) Release would constitute a clearly unwarranted invasion of personal privacy [(b)(6) of the FOIA]
b(7) Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]
b(8) Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]
b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

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for the
Study of
Invention
and
Innovation*

National
Museum of
American
History
Smithsonian
Institution

10 November 1997

Mary Lynn Kotz

P6/(b)(6)

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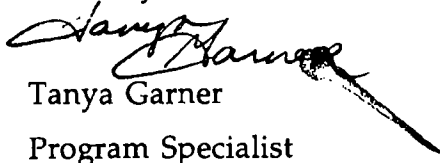
Dear Ms. Kotz:

On behalf of Lauren Poster, of the Olitski agency, the Lemelson Center extends an invitation to Mrs. Clinton for a very special event at the Smithsonian, on Sunday, November 16, featuring artist **Jules Olitski**.

Mr. Olitski's appearance is on behalf of "**The Colors of Invention**," a week long festival of public programs and activities that explores the role invention plays in the technology and aesthetics of created colors. The attached information kit includes a flyer, brochure, and program book (Olitski, p. 16), as well as material about the Center. The "Colors" program is being hosted by the Smithsonian's **Lemelson Center for the Study of Invention and Innovation**.

We would certainly be honored to have Mrs. Clinton as our guest during this celebration of color, technology and history. And, I hope you both find the Lemelson Center material interesting and informative. I look forward to hearing from you.

Sincerely,


Tanya Garner
Program Specialist

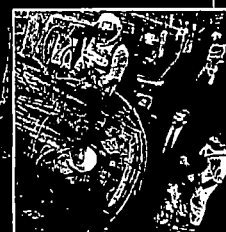
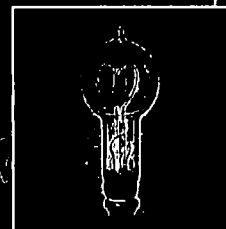
The Lemelson Center

for the
Study of
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and
Innovation

David

Mark Parker

David



The Lemelson Center

for the Study
of Invention
and Innovation

Smithsonian Institution

National Museum
of American History

Washington, DC 20560

Tanya M. Garner

Program Specialist
AHB 1016, MRC 604

Telephone 202 633 9841

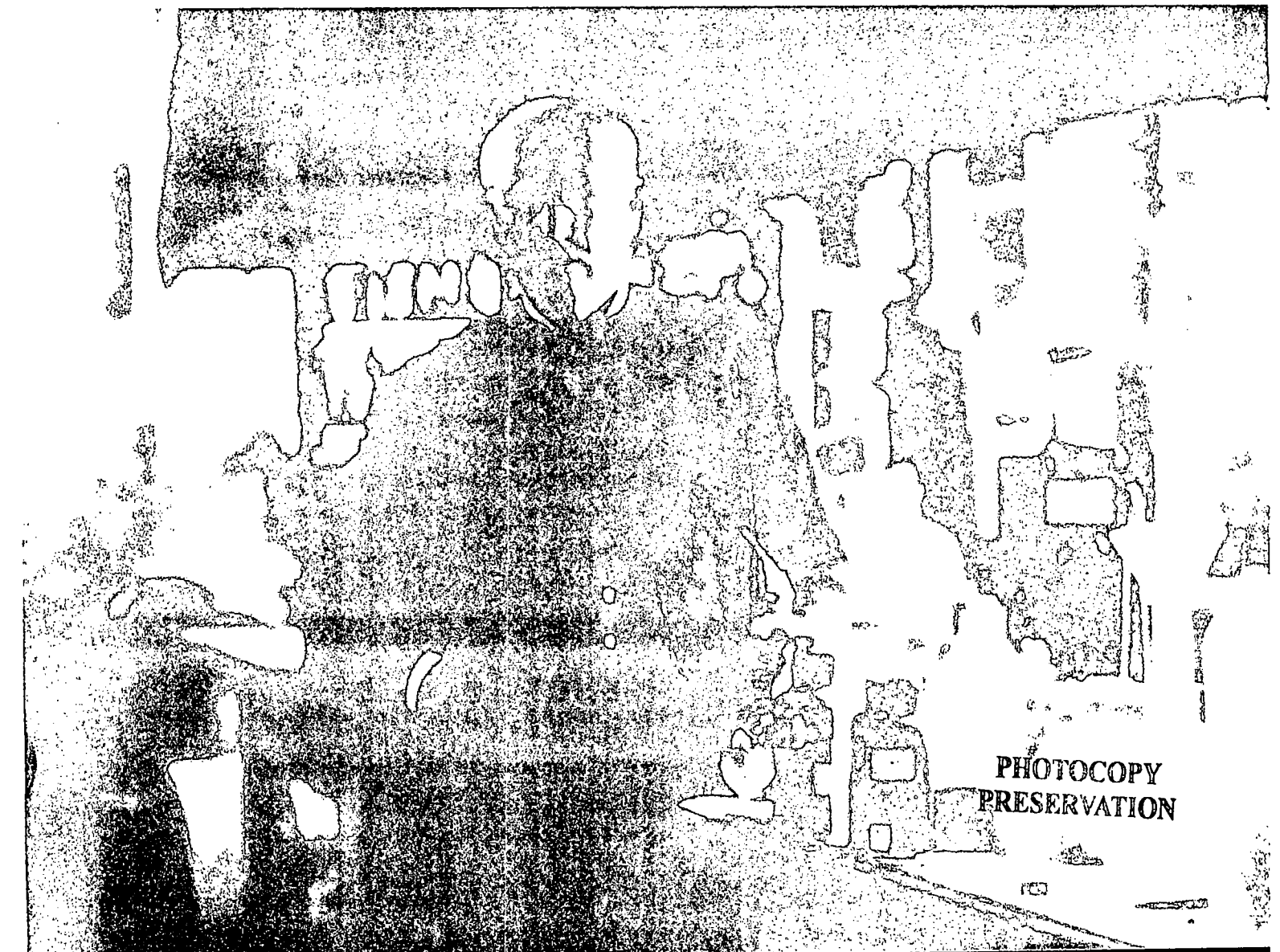
Fax 202 357 4517

e-mail tgarner@nmah.si.edu

the rubber transmission we have
getting it to person and it's no
one's business

at the
National
Museum of
American
History
Smithsonian
Institution

PHOTOCOPY
PRESERVATION



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PRESERVATION

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*The
Jerome and
Dorothy
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and
Innovation*

The

COLORS

of Invention

An Exploration
of Color, Technology,
and Culture

From November 11 - 16, the Lemelson Center at the National Museum of American History will sponsor "The Colors of Invention," a festival of events during which leading artists, designers and color historians join a spectrum of other experts in bringing new excitement to the story of color and invention.

Please be our guest at a very special event:

Sunday, November 16, 2-4 p.m.

Carmichael Auditorium

National Museum of American History

The Artist's View:

Color, Technology, and Style in Postwar Art

This program, featuring world famous abstract artist **Jules Olitski**, offers an unusual look at how the invention of new paints, often at the urging of artists, together with new methods of application, advanced the vocabulary of painting. Olitski is considered one of the most influential abstract artists of today; his works hang in museums and galleries throughout the world.

The Colors of Invention, presented by the Lemelson Center for the Study of Invention and Innovation in conjunction with The Smithsonian Associates, is the third in the Center's series, *New Perspectives on Invention and Innovation*.

**The Lemelson
Center for the
Study of Invention
and Innovation**

**National Museum of
American History**

**Smithsonian
Institution**

The
COLOURS
of
Invention
**An Exploration
of Color,
Technology,
and Culture**

November 11–16, 1997

**Cosponsored with
The Smithsonian
Associates**

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W

When the Smithsonian Institution was established in 1846, it was the first federal agency created to preserve and protect the nation's history and culture. The Smithsonian is a unique institution, combining the functions of a museum, a research center, and a library.

Today, the Smithsonian is a leading center for research and education in the fields of history, science, and culture. It is home to some of the most important collections in the world, and it is a place where the past meets the present.

The Smithsonian is a place where the past meets the present. It is a place where the past is preserved and the future is created. It is a place where the Smithsonian Institution is a leading center for research and education in the fields of history, science, and culture.

Smithsonian's research and education programs are designed to:

- record the past by preserving artifacts and artifacts
- broaden our understanding of invention through research, display, and publication of ideas and
- engage young people in the exploration of invention



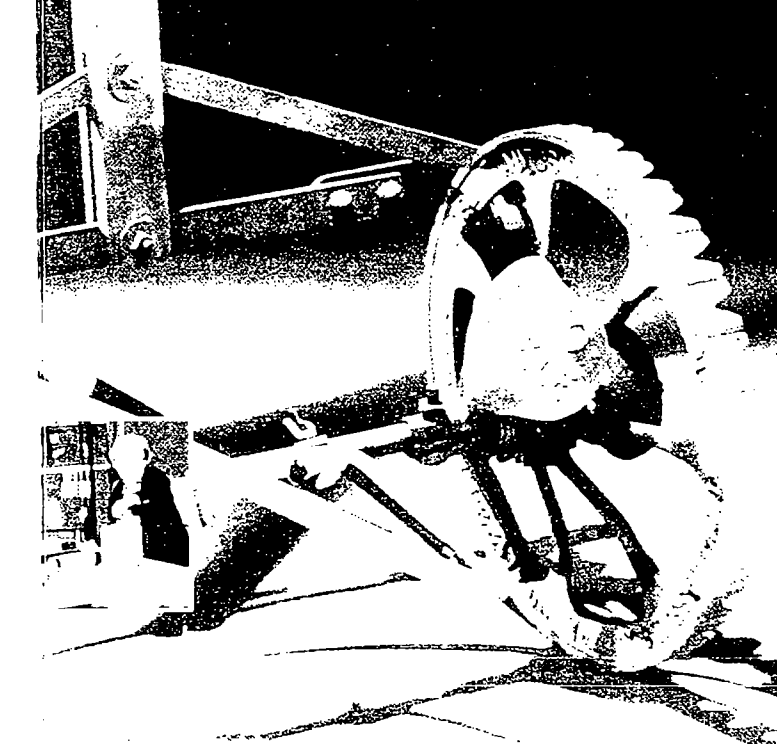
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1846-1996
Smithsonian

1996
Printed on recycled paper

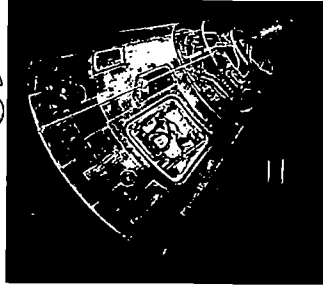
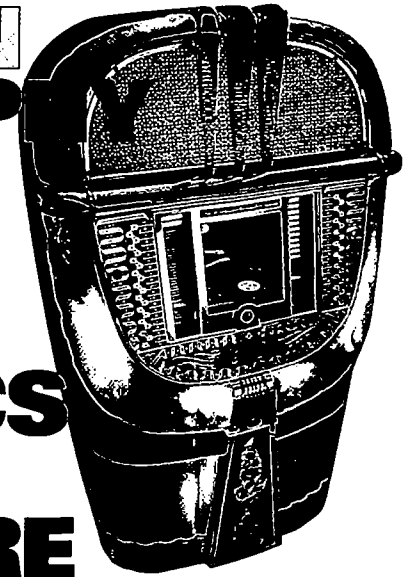
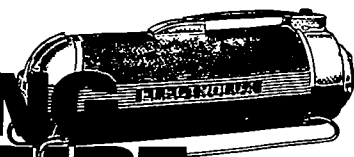
A MERICAN HISTORY is rich in stories of invention and enterprise. Thomas Edison, the Wright brothers, Alexander Graham Bell, Buckminster Fuller—inventors like these reflect a creative spirit that has profoundly affected our cultural heritage.

That spirit continues to thrive in American society, and inventors—whether working alone or in collaboration—continue to transform our daily lives. Innovations in areas such as electronics, synthetics, and information processing have strengthened our economy and fostered our expectations of abundance.

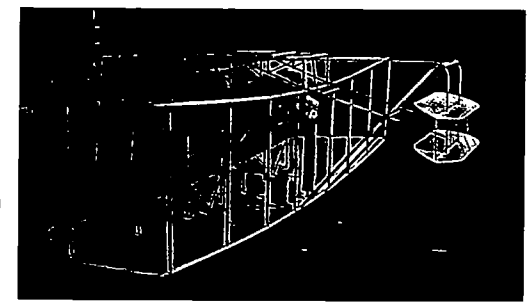
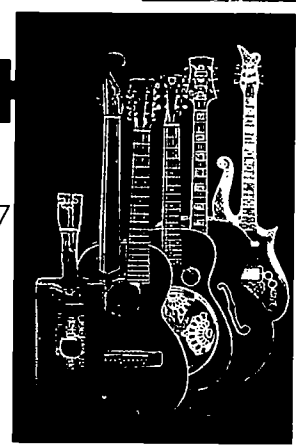
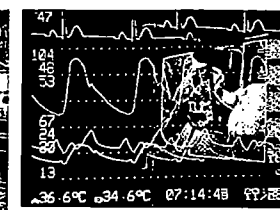
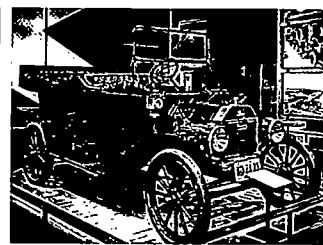
But the magnitude of social change resulting from invention tends to blur our perceptions of inventors and what their pursuits mean in individual, human terms.



COMPUTERS
TEXTILES
CHEMISTRY
COMMUNICATIONS
TRANSPORTATION
AVIATION
ENGINEERING
ARCHITECTURE
ASTRONOMY
CINEMATOGRAPH
MEDICINE
BIOTECHNOLOGY
AEROSPAC
MUSIC
ROBOTICS
RECREATION
PHOTOGRAPH
ART
FASHION
ENERGY
ELECTRONICS
PRINTING
AGRICULTURE
METEOROLOGY



Exploring how
invention
and innovation
have transformed
our lives ...
at work, at home,
at play



The Lemelson Center

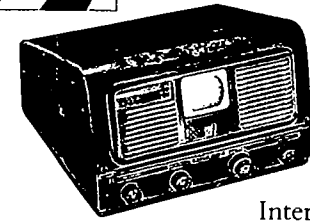
The Center was established through a generous gift from the Lemelson Foundation, a private philanthropy, and named for its benefactors—Jerome and Dorothy Lemelson. Jerome Lemelson holds more than 500 patents for a range of inventions relating to robotics and machine vision and to the VCR, camcorder, fax machine, and cordless telephone. The Lemelsons have developed a set of national initiatives to promote a better understanding of invention and innovation.

As part of its mandate to record the past, the Center conducts **oral and video histories** that document the work of modern inventors—from computer technology to digital versions of carpenters' hand tools—to ensure that stories of American invention are preserved for future generations. The Center increases public access to these and other historical records of invention through the Modern Inventors Documentation Program, administered by the museum's Archives Center.

Other methods of conveying the history of invention to audiences around the country and around the world are symposia, **exhibitions**, and a variety of electronic media—including the Internet, CD-ROMs, and interactive kiosks in the museum.

Each year, the Center hosts several **conferences**, with themes ranging from government technology policy to architectural innovation to the effect of electronic technology on American music. An annual fall symposium on New Perspectives on Invention and Innovation brings together historians, inventors, entrepreneurs, and the public for a weekend of lectures, discussions, workshops, and exhibitions.

Students are introduced to inventors and entrepreneurs who share personal stories and



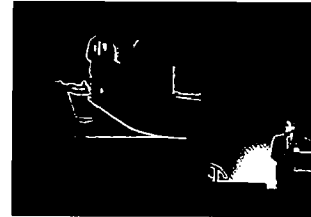
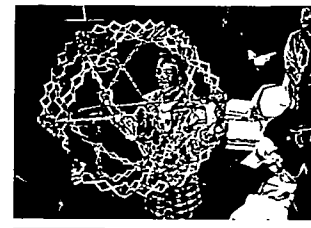
hands-on activities in the Center's "Innovative Lives" lecture series at the museum. Other **school groups** around the country often connect to these activities via "electronic field trips." Supplementary educational materials encourage teachers to prepare class lessons and provide follow-up.

Senior **fellowships** bring scholars and professionals to the Center to work on historical research projects, exhibits, multimedia products, and educational initiatives. And **internships** provide opportunities for college students to acquire professional skills in museum activities.

The National Museum of American History

The museum displays many significant inventions, including Edison's phonographs, a portion of Bell's original telephone, and a Jobs and Wozniak Apple I computer. Museum artifacts also include approximately 10,000 patent models—one of the most comprehensive collections in any public institution.

The museum's Archives Center contains materials that complement the artifacts and support the study of many different aspects of American life. The **archives** are particularly strong in personal papers and business records documenting the history of American enterprise and technology. These include the George H. Clark "Radioana" collection related to the industrial development of the radio, and the Earl S. Tupper papers describing the invention and marketing of Tupperware.



Students test inventor Chuck Hoberman's expandable and retractable structures at an "Innovative Lives" lecture, and Douglas Cardinal shares his work at a conference on architecture and innovation.

MODERN
INVENTORS
DOCUMENTATION
PROGRAM

MIND



An Inventor's Guide to the Preservation, Protection, and Donation of Personal Papers

The Jerome and Dorothy Lemelson Center for
the Study of Invention and Innovation

National Museum of American History
Smithsonian Institution

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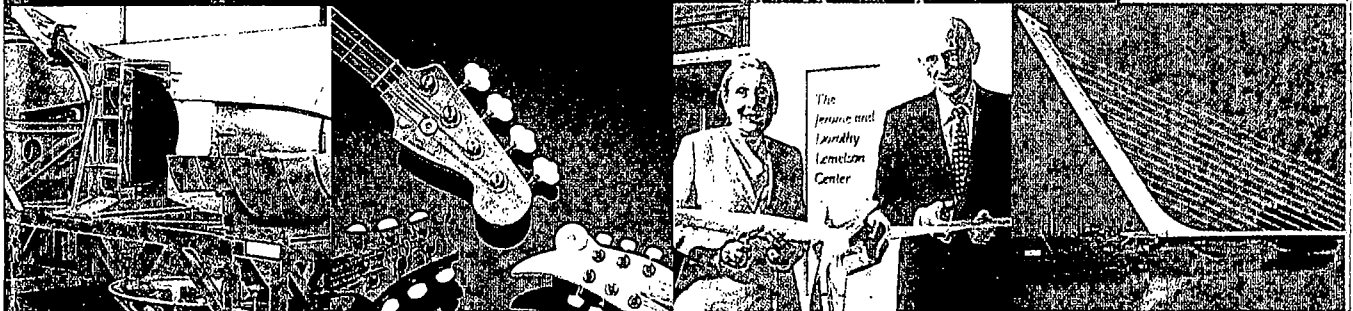
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1996 ACTIVITIES REPORT



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Dear Colleague:

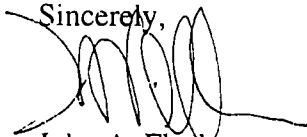
The Modern Inventors Documentation Program (MIND) was established to ensure that records of invention are preserved for the future. One facet of the program is to identify and preserve the papers and other historical materials of inventors.

In cooperation with the Museum's Archives Center, the Lemelson Center has produced an "Inventor's Guide" to assist inventors, their colleagues, and families in preserving, protecting, and donating personal papers.

We are testing this guide for one year beginning in August, 1997. We welcome your comments and suggestions for future versions of the guide. Additional copies of the guide are available. Please send any requests and/or comments to: Alison L. Oswald, Smithsonian Institution, NMAH, Archives Center, MRC 601, Washington, DC 20560; voice: 202-357-3780; fax: 202-786-2453; e-mail: OSWALD@NMAH.SI.EDU

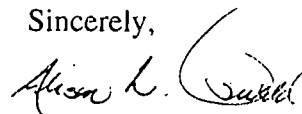
On behalf of the Lemelson Center and the Archives Center, thank you.

Sincerely,



John A. Fleckner
Associate Director/Chief Archivist

Sincerely,



Alison L. Oswald
Archivist

SPENCER R. CREW

Director, National Museum of American History

After receiving his Bachelor of Arts degree from Brown University and his Ph.D. from Rutgers University, Dr. Crew began his professional career teaching at the University of Maryland, Baltimore County as an assistant professor. He came to the National Museum of American History in 1981, where he has worked as an historian, curator, chair of the Department of Social and Cultural History and deputy director. Dr. Crew curated, "From Field to Factory: Afro-American Migration, 1915-1940," an exhibition of African-American migration from the South to the cities of the North, as well as several other exhibitions at the Smithsonian.

ARTHUR P. MOLELLA

Director, Lemelson Center

Dr. Molella serves as the deputy director for the department of history at the National Museum of American History. A specialist in the history of modern science and technology, Molella received his doctorate in the history of science from Cornell University. He has published extensively on the relationship between science, technology and culture. From 1970 to 1981, Molella studied and published the scientific manuscript resources for the history of science and served as associate editor of the Papers of Joseph Henry. Dr. Molella served as chief curator of the museum's "Science In American Life" exhibition, an exploration of the dynamic relationship between science, technology and society over the past century.

JEROME H. LEMELSON

Engineer, Inventor, Entrepreneur

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Jerome Lemelson holds more than 500 patented inventions—the fourth largest patent portfolio in the nation's history. Almost half a century after he began his career, Lemelson pursues his two great passions: developing new ideas and inventions; and promoting invention among the next generation of American innovators.

"America's greatest resource remains American ingenuity. But America's young people have lost interest in the fields of science and engineering," Lemelson says. "Today's kids believe that the way to riches is through fame and fortune in sports and entertainment. We will soon find our economy in serious trouble if we don't prove to young people that invention can bring rewards far greater than they imagine."

Lemelson began innovating in his youth. Growing up in Staten Island, N.Y., he began designing and building model airplanes as a teenager. This early interest in aeronautics led to a tour of duty in the Army Air Corps during World War II. After the war, Lemelson attended New York University, earning master's degrees in both aeronautical and industrial engineering and completing coursework for a doctorate in administrative engineering.

He began his career working at NYU for the Office of Naval Research's Project Squid, a post-war effort to develop rocket and pulse jet engines. In 1949, while still working for the Navy, Lemelson applied for his first patent: a magnetic typewriter eraser. This first application was turned down, but Lemelson continued to invent. In 1953, he was awarded his first patent for a toy cap. After four years with the Navy, Lemelson went off on his own to, in his words, "work 18-hour days chasing rainbows" as an independent inventor.

Mr. Lemelson's inventions cover a wide array of technologies: machine-vision systems that use video cameras to give "eyes" to computers; computer-controlled machine tools used in automated, flexible manufacturing systems; talking electronic systems to warn pilots of dangerous flying conditions; computer-controlled tourniquets used by surgeons; and the communication system used in the facsimile transmission machine. His most significant inventions are associated with manufacturing technologies and have been licensed around the world.

Mission and Programs

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Innovation*

"The Museum of American History holds the national treasures of invention, from Alexander Graham Bell's first telephone devices to Seymour Cray's supercomputer," stated **Center Director Arthur P. Molella**. "Now, with the resources of the Lemelson Center, we will build upon these traditional strengths, documenting the recent history of invention and communicating to the public the importance of the inventive spirit."

The Center's mission:

To document, interpret, and disseminate information about invention and innovation, to encourage inventive creativity in young people, and to foster an appreciation for the central rôle invention and innovation play in the history of the United States. To fulfill our purpose, we will build on the unique resources of the National Museum of American History and seek innovative ways to **record the past** through preserving and increasing access to the records and artifacts of invention and innovation; **broaden our understanding of history** through research, discussion, and dissemination of ideas on invention and innovation; and **prepare for the future** by developing programs aimed at engaging young people in the study and exploration of invention and innovation.

The Center's programs:

- Youth programs encouraging young people to explore the lives and experiences of modern inventors
- Symposia and conferences to address issues in innovation and society
- Oral and video histories of modern inventors
- Electronic database locators of inventors, their artifacts and papers
- Fellowships and intern programs
- Lectures and demonstrations by inventors and entrepreneurs
- Educational programs using electronic media— CD-ROM and the Internet
- Exhibitions on invention and innovation

The Museum's exhibitions currently feature accomplishments of numerous inventors and innovators, including Samuel Morse's original telegraph transmitter, a portion of Bell's original telephone and Thomas Edison's phonograph. It also maintains one of the most comprehensive collections of patent models in any public institution. There are approximately 10,000 patent models that illustrate the willingness of 19th-century Americans to capitalize on new ideas, build new machines, and improve American life in the factory, on the farm, and at home.

**National
Museum of
American
History
Smithsonian
Institution**

Innovative Lives is a series of lecture-demonstrations--presented by the Jerome and Dorothy Lemelson Center for the Study of Invention and Innovation--that introduces students to inventors and encourages them to explore the world of invention and creative thinking. At each program, approximately sixty students from Washington, D.C., Maryland, and northern Virginia schools come to the National Museum of American History to meet an inventor, ask questions about his or her experiences, and participate in a hands-on activity related to the guest speaker's invention or field of work.

Innovative Lives seeks to provide role models for sixth through ninth-graders and encourages them to consider pursuing careers in invention, science, and technology. The aim of the program is to stimulate student interest in problem-solving and spark their enthusiasm about the process of invention. In addition to attending the presentation at the Museum, teachers and their students are provided with supplemental educational materials featuring activities and information related to the program.

1995-1997 Innovators and Inventors

Innovative Lives approaches invention from an interdisciplinary perspective; presenters represent fields ranging from architecture, to medicine, to music. Some innovators and inventors who have participated in the Lemelson Center program include:

- **Hal Walker**, aerospace engineer whose work in research and development contributed to the invention of the ruby red laser, a device used to measure the distance from Earth to the moon.
- **Thomas Massie**, 1995 Lemelson-MIT Student Prize winner, invented the Phantom Haptic Interface Device that allows users to feel items they see on a computer screen.
- **Stephanie Kwolek**, research scientist from DuPont who invented Kevlar®, the fiber used to make bullet-resistant clothing and lightweight vehicles.
- **Chuck Hoberman**, architect-engineer who invents unfolding truss structures, expandable spheres and geodesic domes, and collapsible objects.
- **Ellen Ochoa**, first Hispanic woman astronaut; invented optical imaging devices.
- **Wilson Greatbatch**, inventor of the implantable cardiac pacemaker and the lithium iodine batteries for it.
- **Patsy Sherman**, research scientist from 3M who discovered the substance for Scotchgard®.
- **David Gittens**, artist and designer of the Ikenga 530Z- an autogyroplane

Archival Collections on Invention

The Archives Center supports the mission of the National Museum of American History — to preserve and interpret the national heritage and to make available the documentary evidence of America's past. The center holds some 9,000 cubic feet of archival and documentary materials that complement the museum's collections of artifacts and support the study of related topics in American life. The Archives Center is particularly strong in personal papers and business records documenting the history of American enterprise and technology. They include the following:

Leo H. Baekeland Papers, 1881-1968

Leo H. Baekeland, a chemist, developed "velox" photographic papers which could be exposed to gaslight and processed under weaker light, making them easier to handle. He also created Bakelite, the first synthetic resin. This collection of papers and records documents Baekeland's education, his research methods and his business ventures. Included are his laboratory notebooks, his diaries and business correspondence.

George H. Clark Radioana Collection, ca. 1880-1950

This collection documents the multiple interests and individuals between 1900 and 1935 that contributed to the technological and industrial development of radio. The materials include biographical information on inventors and business leaders in the radio industry, as well as some information on the development of television.

The Elisha Gray Collection, 1871-1938

This collection contains legal records, patent documents and correspondence detailing the conflict between Gray, inventor and co-founder of Western Electric Co., and Alexander Graham Bell over priority for the invention of the telephone.

The Western Union Telegraph Company Collection, 1848-1963

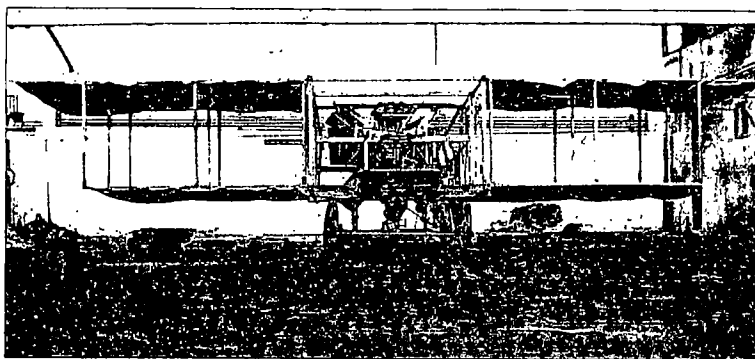
The early patterns of invention and entrepreneurship are illustrated through the diversity of materials in this collection. Included are patents and laboratory notebooks covering research and inventions from the 1840s to the 1950s, administrative records, scrapbooks, manuals and catalogs.

Earl S. Tupper Papers, 1914-1982

These papers document Tupper's early life with school materials, diaries, correspondence, family scrapbooks and notes on his inventions and attempts to have his products manufactured. The collection documents the Tupperware business with early advertising scrapbooks, sales manuals, scripts and programs from management seminars and conventions for his sales force. Included is a series of oral histories with Tupper's children, family friends and former executives.

The Nike Oral History and Documentation Project, 1970-1992

William Bowerman, a university track coach, developed what became the centerpiece of the Nike company: mid-sole cushion, waffle sole, heel wedges and nylon uppers. Early advertising campaigns and oral histories document the origins and development of innovations in the early history of the company.



Mexican-American inventor Victor Ochoa with his prototype "Ochoaplane," which folded for compact storage, ca. 1910. He also invented and patented a reversible motor, various types of brakes, a wrench, and a windmill. Victor L. Ochoa Papers, NMAH Archives Center.

Documenting Invention

To ensure that the rich history of invention is preserved for the future, the Lemelson Center and the National Museum of American History (NMAH) Archives Center launched the Modern Inventors Documentation (MIND) program. Its goals are

- ☐ to advance and diffuse knowledge about American invention;
- ☐ to identify, acquire, and preserve the records of living inventors;
- ☐ to serve as a clearinghouse for inventors seeking to preserve and donate their papers;
- ☐ to increase access to and promote use of those records by scholars, students, and the general public; and
- ☐ to identify inventors whose records and artifacts support and enhance the research and educational goals of the National Museum of American History.

At the heart of the MIND program is an initiative to promote the retention of the records and artifacts of invention and to facilitate their use. A database of inventors' documents housed in archives, libraries, historical societies, and museums throughout the United States currently lists more than 800 collections and continues to be expanded and enriched. The database is accessible to researchers at NMAH, with plans for wider dissemination in 1998.

A kit complements the database, providing information for inventors who wish to donate their records. It outlines the donation process, giving advice on finding an appraiser and an

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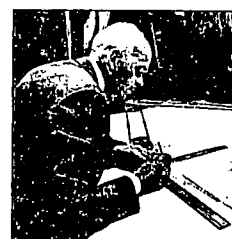
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