CLEMENT

[00:00] [off-topic conversation]

CANNELL: [01:10] My name is Karen Trivette Cannell. I’m head of Special Collections and Archives here at the Fashion Institute of Technology in New York. And we’re here today with Ms. Barbara Gould. And we are -- I’m so sorry.

CLEMENT: Barbara Clement was my modeling name.

CANNELL: Thank you so much. (laughter) Barbara Clement. Because we are here to talk about Barbara’s modeling career, and it’s part of a larger series of interviews that Ford Modeling and FIT Special Collections is doing to document the part of the larger story of fashion and beauty that modeling plays. So thank you so much, Barbara, for being a part of this.

CLEMENT: Thank you. I’m very happy to be here. Thank you.

CANNELL: How old were you when you started modeling?

CLEMENT: I was 20 -- almost 22, which is really old today. I went to college and graduated, and lived in San Francisco for six months or so, and then came to New York just on -- sort of on a lark. And ended up at the Ford Agency.

CANNELL: Now...
CLEMENT: So I was older than -- you know, today you have to be about 12. (laughter) And by the time you’re 22, you -- they throw you out to pasture, so...

CANNELL: Goodness, goodness.

CLEMENT: Once Eileen said that in a news interview years ago, “Well, nobody wants to see old fish,” you know? And that was probably someone who was...

CANNELL: Well, that’s not quite a nice picture.

CLEMENT: I know. But she always said interesting things, so...

CANNELL: Now, what were the circumstances that brought you to modeling at 22?

CLEMENT: Well, I did -- I read -- it was strange. I was half a block away from her old agency. Probably the original agency on 3rd Avenue, in the ’50s. And there was a big article about the Fords. I think it was in the news or the Post, the Sunday [03:00] paper. And it said, “[You have?] all the qualifications to be a model.” And you had to have hairpieces, and you had to be able to go to the hairdresser once a week at least, and you had to have enough money for about a month to survive.


CLEMENT: Yeah, a month, you know? And I had $150. And a one-way ticket from California. (laughter)

CANNELL: May I ask was that enough? Apparently.
CLEMENT: Well, it was. I got lucky. I had my first booking and -- you know, it was just amazing. And I wasn’t paying rent, because I was living with some girlfriends. And then Eileen heard I was sleeping on the floor. Because they said, “Oh, you’ve got to come to New York, it’s great.” They were from my hometown. And they were stewardesses. And they were gone the day I arrived, in this muggy -- I never felt humidity, coming from Southern California I just hadn't. And they had left a key under a pot at their door. They were in a townhouse. [04:00] Brownstone. In the east 50s. And today you wouldn’t pro-- you probably wouldn’t leave a key. But I -- and I was kind of scared. I didn’t know about New York. So I stayed in my -- in that apartment. But anyway. Eileen heard that I was sleeping on the floor, so she invited me to live at her townhouse. Because they were in the Hamptons most of the summer. They were in Quogue. And they had three or four models at a time living there. And they had a cook, and we had really very healthy food every night for dinner. And they were just great. She loaned me her clothes, and...

CANNELL: Incredible.

CLEMENT: Oh, it was amazing. Yeah. So, she helped me.

CANNELL: What was she like as a person?
CLEMENT: Very unpredictable. You didn’t know what she was ever going to say. But in a -- like, fairy godmother and mother hen. I mean, you did what she said, and of course at 20 -- 21 -- I was much younger than the girls at 21 today would be. Probably. I wasn’t that sophisticated. But she -- you know, she’d tell you how to take the subway, and “Be careful of this, be careful of that.” And you would go out to get test shots from fairly good but new photographers. And they wouldn’t pay you. You know -- I mean, you wouldn’t pay them for the -- for doing the test shots. Now I know, to get your portfolio together, it’s a fortune, I think. But in those days you just did test shots, and you got the photographs a few days later, a week later, and eventually put your portfolio together. And then you got lucky and had your first booking. I think it was $50 an hour at the beginning. Which we thought was a lot. But, you know, and then it went on to $100 and so on, after that.

CANNELL: Now, you’ve mentioned -- you’ve used the word “lucky” a few times. But something tells me that you’re driven by more than luck. You seem -- you seem to be a very professional, methodical-type person.

CLEMENT: Well...
CANNELL: Now, [06:00] when you met Eileen -- you said there was this ad.

CLEMENT: There was this editorial in the paper.

CANNELL: Editorial, excuse me.

CLEMENT: And I -- and my roommates said, “You should go to Ford’s. It’s around the corner. And just see what they have to say.”

CANNELL: What was that like?

CLEMENT: But I think that they were doing that to see -- so they could go, maybe. You know? (laughter) I was sort of the -- a frontrunner. So I had done an illustration for a full page -- I have it, actually. Not here, but I have it. -- for the San Francisco Chronicle. A friend of mine was an artist, and he drew a -- I think it was telephone or something like that -- ad, full page, for the Chronicle. And so I -- I don't know why, but I sort of had that idea in my head, although I had a bachelor of arts degree and a teaching credential for lower schools -- lower grades -- and -- but I didn’t want to teach. I didn’t have the calling. And so I came to New York. And I had written a couple of things when I was in school. And I thought, “Well, maybe I’ll become a writer.” You know. “Maybe for [07:00] a magazine.” And then right away (laughter) I started modeling, so that went out the window.
CANNELL: Well, I read your biography that you sent us. And I noticed a wonderful writing style, actually.

CLEMENT: Oh, thank you.

CANNELL: It just -- it jumped out at me right away.

CLEMENT: Well, I’m working on some children’s stories now.

CANNELL: Oh, wonderful! Wonderful.

CLEMENT: I have three grandchildren. Seven down to four.

CANNELL: Oh my goodness.

CLEMENT: And I’m writing some children’s stories, with morals at the end.

CANNELL: Oh, excellent. Sure.

CLEMENT: And everyone’s written children’s stories, but -- children’s books and so on -- but I -- I’m hoping, you know -- in fact, Bonnie is an artist. Who you interviewed before.

CANNELL: Yes, yes. [Barry?] told me.

CLEMENT: And she does beautiful work. And so I’m asking her to illustrate it for me.

CANNELL: Fantastic.

CLEMENT: Yeah. So we’ll see what happens. But I’m a real-estate broker, and a vice president of the Corcoran Group.

CANNELL: Oh, that’s wonderful.

CLEMENT: So I am sort of --

CANNELL: Very prestigious.
CLEMENT: -- driven, in a way, you know. (laughs)

CANNELL: Yeah, yeah. Well, I was getting that sense. And as far as the luck was concerned, I think that’s [08:00] joined in the flow of everything else you were putting out, as far as either ambition or mission. But I wanted to ask -- what was that first booking?

CLEMENT: You know, I wish I could remember. I’m not sure. Well, Scavullo was one of the first, and that was for Seventeen Magazine.

CANNELL: And I think we have -- do we have...

CLEMENT: One picture in there, yes.

CANNELL: Yes. I’d like to open --

CLEMENT: Do you want to see it?

CANNELL: -- it up, yeah.

CLEMENT: OK. Let me see. If I can find it.

CANNELL: What was it like working for Mr. Scavullo?

CLEMENT: Oh, he was very relaxed. He had a wonderful studio.

In the east 70s, I believe, between --

SICULAR: Wasn’t it the 60s?

CLEMENT: Was it the 60s? Between Lex and 3rd? It was a townhouse. Sort of a carriage house.

CANNELL: Oh, nice.

CLEMENT: It was big.
CLEMENT: And it was just really very pleasant. He was very professional. And there were a group of us who shot. One time he had a car in there. Some young actor was in the...

CANNELL: Good thing he had a carriage house.

CLEMENT: I know. He did a lot. [09:00] This is it. Yeah.

CANNELL: Oh, how wonderful. And so you were roughly 22, at this point?

CLEMENT: About 22, yes.

SICULAR: Is it the picture of the donkey?

CANNELL: The burro, yeah. (laughs)

CLEMENT: And he’d bring a lot of props in.

CANNELL: Oh, how amazing!

CLEMENT: There was a convertible. There were, like, five of us in the convertible. And some --

CLEMENT: -- young, upcoming actor at the time. And so on.

CANNELL: Oh, how fun.

CLEMENT: But then right after that I went to Paris with another model, and we sailed. And we had a blast.

CLEMENT: And we got -- Dorian Leigh, I don't know if you’ve heard of her.

CANNELL: Oh, yes, yes.

CLEMENT: She was the most incredible beauty. And her sister, her younger sister, whom she brought into the business, was Suzy Ave-- Suzy Parker.
CANNELL: Yes. Yes. (laughs) I love that story.

CLEMENT: And Avedon loved her. Yeah, it was great. So Eileen set up the Ford girls who went over. But in the ’60s there were very few American models who modeled in Paris.

CANNELL: Well, what was the construct? I mean, were you going for runway shows, [10:00] or...

CLEMENT: No, in those days -- not in the early ’60s, you didn’t do runway. At least, I didn’t know anything about runway at that time. And -- in fact, here, you definitely did not do -- you didn’t do lingerie, and you didn’t do runway. But as I mentioned to you, Ralph Lauren and -- I don't know when that was, that was in the early ’70s. His first women’s line, he asked Ford models to do his runway show. So I was one of the first -- I did his very first show.

CANNELL: Oh, my goodness.

CLEMENT: It was really quite an experience. He sent us all a thank-you note after the show, and he sent us each a scarf. I still have the scarf.

CANNELL: Oh, how lovely! Oh, how lovely.

CLEMENT: Yeah. What a gentleman.

CANNELL: Exactly. I was thinking that very term.

CLEMENT: And we did two or three other shows, a group of us -- the same -- I think sort of the same people. But it was fun.
CANNELL: So what was the work in Paris?

CLEMENT: It was -- it’s in here. Gee. Not sure where. But I worked with Henry Clarke, [11:00] who was very famous. He was over there at the time, and now they have -- I guess he stayed in Paris. We -- there’s a -- Eileen told me there’s a Henry Clarke museum in the south of France. So it’d be really fun to see the museum.

CANNELL: Absolutely.

CLEMENT: And my husband and I go over to the south of France, to [Saint-Jean-Cap-Ferrat?] every summer.

CANNELL: Oh, lovely.

CLEMENT: And I’m going to -- this year I’m going to try to -- oh, I -- let’s see. Maybe it’s further up here.

CANNELL: So when you were in Paris, was it for editorials?

CLEMENT: No, it was -- well, mostly it was, yes. Editorials, yes. But it was just on-- now, when I go to Paris, I -- “How in the world did I get around? How did I find these studios and these people?” And I really didn’t speak French very well. But it was so much fun.

CANNELL: What were some of the designers that you would wear?

CLEMENT: I really -- I’m sorry.

CANNELL: That’s OK.

CLEMENT: I really don’t know.

CANNELL: It’s all right.
CLEMENT: At the time I was just doing [12:00] the job, you know. And it wasn’t with big designers, I don’t think. But it was for Marie Claire, and Elle. You know. They were probably young designers. I should’ve had this marked.

CANNELL: No, it’s fun.

CLEMENT: Oh, here. These are from Paris.

CANNELL: Oh, fantastic.

CLEMENT: These are fun. And it was beautiful—it was in May, I think. And we’d go to the country, and spend the day in the country. They’d stop at an inn and have a fabulous lunch—

CANNELL: Of course.

CLEMENT: -- with wine.

CANNELL: Of course.

CLEMENT: And then we’d go to a villa, and they’d shoot all day. Someone’s villa.

CANNELL: What a life.

CLEMENT: It was fantastic. It was so much fun.

CANNELL: How wonderful.

CLEMENT: The French always smoked. They had me smoking there. This was in Quebec.

CANNELL: Just fantastic.

CLEMENT: Anyway.
CLEMENT: I loved Paris, yeah.

CANNELL: Well, did you -- did you do commercials?

CLEMENT: A lot of TV commercials.

CANNELL: Tell me about those.

CLEMENT: Well, let’s see. Well, the first one I ever did -- you know, I had no -- didn’t have a clue [13:00] what was going to happen. And I stood in front of the camera. And it was for Helena Rubinstein. I don’t even know if they make Helena Rubinstein.

CANNELL: I’m not sure myself, but gosh.

CLEMENT: So my hair was washed and in a towel. And my line was, “And you -- and it never --” -- it was a dye, that’s what it was. And it said, “You -- and it doesn’t come off!” And it was black -- the towel. (laughter) But it was filmed, you know. But I was standing at the camera and it was -- I expected to hear something or have someone with a -- say “Go,” or something. They said, “Well, go on, say something. (laughter) Do your lines.” So anyway.

CANNELL: You know what you...

CLEMENT: That was the first commercial, and it was -- finally, you know, we did it so the black didn’t come off. But it was horrible.

CANNELL: But, you know, you’re making me think that you had to be incredibly brave. I mean, so many new and pretty boldly
new situations that you would find yourself in, and yet you just charged [14:00] right on through.

CLEMENT: Well, that’s probably true. (laughter) But, you know, we just -- it was very exciting, and it was fun. I mean, you think of all the studios you’d go -- of course, it was nicer in those days, I think, too. As you’d go way over the West Side, you’d see loft studio and up in some crazy elevator, and -- but you didn’t think about any of those things, you know, at the time.

CANNELL: Did you have -- did you find you had a preference for certain, I’ll say medium, whether it be print or commercials or -- once you started doing the shows for Ralph Lauren, did you have a preference for...

CLEMENT: Oh. Well, I loved doing television. And I did a couple of live shows.

CANNELL: Oh, what were they?

CLEMENT: One was a Merv Griffin Show.

CANNELL: Oh, fantastic.

CLEMENT: Yeah. And the commercials were live.

CANNELL: That’s right!

CLEMENT: So I did a Toni commercial live with him.

CANNELL: Toni permanents. Toni permanents? The...

CLEMENT: Yes. I think so.
CANNELL: Oh my goodness. (laughter) That -- I had to go into the [15:00] way-back machine myself to remember. Wow!

CLEMENT: But they do just -- I don't know.

CANNELL: I don't know. Yeah, yeah, yeah.

CLEMENT: That was a long time ago.

CANNELL: Incredible!

CLEMENT: And -- interesting. I had lunch with some girlfriends today, at the new Mark Restaurant, on 77th and Madison. And Barbara Walters was sitting right next to us. And I did a live Today Show, a fashion show, and she was behind the scenes. It was in 1960, and she was telling you to put this on, and put that on, and there were about seven or eight of us. So there’s an announcer out there saying, “OK, here comes Eileen, here comes Mary Jane.” And this gal is still a friend of mine, but she -- a good friend over the years -- but they said, “And here comes Barbara.” And she somehow pushed in front of me. And she went out in, like, a purple outfit. And they said, “Here comes Barbara in her navy-blue” whatever. (laughter) And it was live, [16:00] you know. That was...

CANNELL: Oh my gosh.

CLEMENT: And...

CANNELL: You had to have nerves of steel, I think.
CLEMENT: But Barbara Walters -- yeah, Barbara Walters was behind the scenes, pushing us out there. (laughter) A lot has happened to her since.

CANNELL: Oh, goodness. True enough.

CLEMENT: And I did that Ritz Thrift Shop commercial that ran forever. I got off the bus, and I went into the Ritz Thrift Shop. And then, like, 20 years later they took it off the air. And they had a special on the news. And they came over to my apartment building. They ca-- had called me, and they interviewed me on the street about the commercial. And they had all these different people talking about the commercial. And the -- and this one guy -- big fellow in advertising, I forget his name. He’s well-known. He said, “That coat is -- they can’t take that off the air. That coat has been in and out of fashion for 30 -- 30 times!” (laughter) So anyway.

CANNELL: Goodness me.

CLEMENT: But it was fun.

CANNELL: Well, what was it like that first time you went down the [17:00] runway? Had you trained for something like that?

CLEMENT: No! God, it was horrible.

CANNELL: See? I mean, you just -- you’re my idol now.

CLEMENT: Oh, please! (laughs)
CANNELL: The bravery. Constantly.

CLEMENT: But I wonder, you know, how it looked. But -- gosh, we didn’t have really training or -- they didn’t tell us, you know, how to prepare. I think every model should have to take acting lessons. You know. And also I had a lot of calls from Hollywood for my covers. Different covers. Like the one you said looked like Natalie Wood. Jerry Lewis called me on that. And nobody ever, you know, really prepared me for -- or they didn’t say, “Well, you know, we’ll meet,” or something. And different agents and so on. I forget the name of an actor, saw me at TWA, out at Ke-- it wasn’t Kennedy at the time. But he had me meet the head of Paramount and so on. But I wasn’t prepared for anything like that. And also, I was married and had children and [18:00] so on. So -- but it was -- it was a lot of fun.

CANNELL: Well, I...

CLEMENT: But I think everyone should take acting, to be prepared. You know. Whether it’s a TV commercial or just meeting people or whatever.

CANNELL: Right. Right. It sounds like you have to be very capable at adapting to whatever the situation is at a moment’s notice. And you’re right, I think an actor’s preparation would be a good foundation.
CLEMENT: Yeah. It’s like taking speech lessons or something. Or TV commercial lessons, which I did. I took that. I did Pepsi and Clairol and -- with my younger daughter I did Hallmark’s “Baby’s First Christmas”?

CANNELL: Oh, wonderful.

CLEMENT: She was just a year old. And that was pretty. And with my older daughter -- she was about 14 -- we did an Ivory Liquid together. And -- so it was great to have those.

CANNELL: Now, was Ford responsible for getting you --

CLEMENT: Yes.

CANNELL: -- into each of those situations?

CLEMENT: Yes.

CANNELL: Wow. Goodness. [19:00]

CLEMENT: There was a time with Fords when they had a TV agent. Forget his name.

SICULAR: [Jean Barakat?]. Jean Barakat.

CLEMENT: Was it Jean Barakat?

SICULAR: He ran it in the ’70s and ’80s.

CLEMENT: No, but there was somebody who had their own agency, and I forget his name. Right. I haven’t heard that name for a long time. (laughter) But it was fun. It was really fun in those days. And there wasn’t cutthroat competition
or anything like that. Everyone knew everyone, and everyone worked.

CANNELL: Now one thing that has startled me in some of these conversations would be that the model was responsible for her hair and makeup.

CLEMENT: Yes. And when my daughter started working, you know, she -- I’d say, “Well, don’t you have to do your hair?” And she’d -- “Mo-om!” And maybe it’d just be a catalog thing. “Oh, there are always hairdressers and makeup people.” I said, “You’re kidding!” We always did our own hair, our own makeup.

CANNELL: How did you learn? [20:00]

CLEMENT: It was amazing.

CANNELL: I mean, because obviously...

CLEMENT: Well, you should see some of the hairdos. (laughter)

CANNELL: But most of what I’ve seen, also with Ms. Trompeter, you know, they’re incredibly professional looking hairstyles and makeup application.

CLEMENT: You just learned how to do it. And sometimes you’d have a hairpiece you’d put on. But the television -- they had makeup people, but they had the old -- they used to. And then I did -- started doing some with Way Bandy, who was the most incredible makeup person. I loved working with -- I did an Avon commercial with him. And, oh my God,
he was so wonderful. But they had these makeup people who were in the union, and it was really tight. And if they couldn’t do the job, their brother or their sister-in-law did it, you know? In the union. And they used No. 5 PanCake, you know. (laughter) So your makeup was out to here --

CANNELL: Oh my gosh.

CLEMENT: -- and you could barely smile [21:00] or anything. It was really -- it was amazing. But it was fun.

CANNELL: Well, Mr. Bandy’s name has come up in a number of these conversations as well. And I was wondering if you could just expand a little bit on what it was like to be...

CLEMENT: Well, he was very health-conscious. He ate nuts and raisins, I remember, and very healthy things. I think he was a vegetarian, or a vegan. And he was just very nice. And he said, “If you don’t do anything else, always wear mascara.” He said that that -- and I thought that was -- I told a lot of my girlfriends, and that’s what they always say. “I didn’t have time, but I put on mascara!” (laughter) So that was a --

CANNELL: I’m making a mental note.

CLEMENT: -- that was a good -- you know, so I guess that was the most important thing. But he did beautiful, beautiful makeup.
CANNELL: I’ve heard --

CLEMENT: He was an artist.

CANNELL: -- yeah. That’s what I’ve heard. I’ve heard that he approached it in a very economical way. Just what was necessary to come away with that perfect effect.

CLEMENT: Right. [22:00] Oh yeah. He was great.

CANNELL: And that’s a far cry from No. 5 Pan-Cake.

CLEMENT: Yeah. (laughter) That’s for sure.

CANNELL: But, you know, this highlights something that I’ve been curious about, with these conversations, is how things changed over time, whether it be the makeup or, you know, the essence of the clothes, or the modeling work itself. Can you expound a little on that?

CLEMENT: Well, it’s hard to know what is expected now. I do know from my daughter who modeled and modeled in Paris, they had wine and champagne and everything before they went out on these fashion shows, and so on.

CANNELL: With heels that high, I think I’d be a little nervous.

CLEMENT: With heels. And I think she fell once too.

CANNELL: Oh no! Oh no!

CLEMENT: But...I think it’s changed because I think there are a lot more -- Patty, of course, could tell you a lot more about how it’s changed, because she’s been there. But it was -- it was -- I just don’t think it was -- there were
that many models and it was that competitive. [23:00] And -- I mean, I could -- maybe I missed something, but everyone was just -- in fact, everyone was so friendly, and there was real camaraderie. And Ford’s, of course, was much smaller. But we still -- we have a group. Maybe there are a hundred or more. And a couple of the models have a luncheon. First it was every year, and now -- and they’ve -- they actually -- we keep saying we want to pay for it, but they won’t let us. And they have this wonderful luncheon, with all of these mode-- it’s invitational. But tons of models. And it’s just a great day. In fact, they invited Eileen Ford for the first time last year to the last one. So they won’t have it this year, probably, but the next year. Because it’s every other year. And it’s great to see everyone.

CANNELL: It has to be.

CLEMENT: People fly in from LA, from all over. From Florida.

CANNELL: Wonderful. Wonderful.

CLEMENT: And everyone looks great. Almost everyone, you know. (laughter)

CANNELL: What was the span of your modeling career, [24:00] in terms of your time?

CLEMENT: Well, I started the summer of ’59, and then in ’60 I went to Paris. And I only stayed for three months. But
then I came back and worked. In ’65 I had a child. And then right after that I started working again. And then I stopped in about ’75. And that was it, basically.

CANNELL: So from ’59 to ’75 you saw a lot of shift, in terms of, like, the styles and -- and perhaps even your own responsibility. For example, were makeup artists on the set when you showed up towards the end?

CLEMENT: Well, a little bit more, but I think all that started maybe more in the ’90s, I don't know. But for big ads, of course, they had makeup artists. And editorial and that sort of thing. But generally speaking, you did your own makeup. And you brought [25:00] shoes and --

CANNELL: Wow. That still just stuns me.

CLEMENT: A lot of that was catalog too, though, because we all did a lot of catalog. Whereas catalog is dying out more and more, just because a lot of it’s online.

CANNELL: What catalogs did you...

CLEMENT: And a lot of illustrations, too. Excuse me. I did a number of illustrations. Which was great. I loved that. Because you’d go to a photographer’s studio; he’d -- I mean, an artist’s studio -- he’d photograph you. And the next thing you’d be on the cover of a paperback or something. (laughter)
CANNELL: Oh, wow! Well, you know we have a fashion illustration curriculum here, at FIT. And one of the professors, Bil Donovan, and I have become fast friends. And he’s actually said that that is making a comeback, the fashion illustration effort. There’s something that brings a beneficial impersonality to the capture of a garment. Whereas if you have a real person in the garment, like [26:00] in a photograph, it’s more difficult for, a potential, you know, buyer.

CLEMENT: That’s interesting.

CANNELL: Yeah. Yeah. So I do think --

CLEMENT: A lot of times you look at the model --

CANNELL: -- it’s coming back.

CLEMENT: -- and you don’t look at the clothes too. You know.

CANNELL: Exactly. That’s exac-- his point exactly.

CLEMENT: What is -- there was a famous illustrator who is not living now, but he used to do a lot of illustrations for stories in magazines. I forget his name. He wrote a book, and I was --

CANNELL: Kenneth Paul Block?

CLEMENT: No. I’ll think of it later. But he was great. And I loved his illustrations.

CANNELL: Oh, yeah. So I don’t think it’s dead. I think in fact it’s been a little resuscitated --
CLEMENT: No. Right.
CANNELL: -- if anything.
CLEMENT: That is great.
CANNELL: Which is good to know.
CLEMENT: And a lot of cele-- well, one change is a lot of
    celebrities. You don’t see a model on a cover very often.
CANNELL: That’s true.
CLEMENT: You know.
CANNELL: That’s true.
CLEMENT: So that changed a lot after the ’60s and maybe the
    middle -- toward the middle ’70s, there were a lot of --
    there were no longer models on covers, to speak of.
CANNELL: Well, now -- yeah. So you [27:00] came to New York
    without necessarily a mission to model. But did you...
CLEMENT: Right. A mission, really, to travel, to go to Europe.
    And see the world. And so I went to Paris for three
    months. But I’ve traveled a lot since.
CANNELL: Yeah. Did you -- did you have certain models that you
    admired, or --
CLEMENT: Yes. Well, Anne St. Marie, but nobody knows who she
    is. (laughs)
CANNELL: I know the name. I know the name.
CLEMENT: She was one of the great models, and I just loved her.
    She was fabulous. And -- well, Dovima was big then. Suzy
Parker. Carmen. There were a couple of others that I’m fading out. Patty would know.

SICULAR: Dolores Hawkins.

CLEMENT: Well, Dolores was working when I was working.

SICULAR: Dorothea McGowan.

CLEMENT: But I -- yeah. Dorothea and I worked together a lot.

And --

SICULAR: Simone [Diancour]?

CLEMENT: -- Dolores and I were good friends. Who?

SICULAR: Simone Diancour?

CLEMENT: I don't know her.

SICULAR: The one (inaudible).

CANNELL: Well, when you’ve -- as you [28:00] progressed, like, into the ’60s and then the early ’70s, were there models along the way that you felt, “Oh, I’d love to work with her?” Or that you just admired from afar?

CLEMENT: Well, we -- you know, we developed friendships with different models and so on. But when I started, I had -- you know, had seen that these different models were very high-fashion, in Bazaar and Vogue and so on. You thought, “Oh, if I could look like that, or be like her, do what she’s doing...” And one of my big disappointments, I mentioned in my questionnaire or something, about Penn.

CANNELL: Yes. Yes.
CLEMENT: Yeah. And I had a terrible cold, but I went to the -- went to the job, and he came in the dressing room, he says, “You know, you have a terrible cold, and you should go home.” And it just killed me. Because I really wanted to work with Penn. So that was the end of that. Never went back.

CANNELL: Well, and -- but as we loo-- flipped through the portfolio before the camera was rolling, [29:00] you’ve noted some extraordinary photographers.

CLEMENT: Horst and Avedon. I worked with -- I went to -- I did the Cover Girl with Avedon. But -- and he was so great. We went to Arizona, a group of us. In fact, his wife went with him. And we were shooting Clairol ads. And the night before the shoot, we all went to town, and we bought fake guns, you know, and boots and hats and all these things. I remember Rosemary Howard -- you remember her? -- she was there also. And she didn’t even bring flats. So the next morning, like at 6:00 or 5:30 in the morning, we all went out on this horse ride. It was cold. You know, before the sun came up in Arizona? It was in Scottsdale. We went out on the prairie. And she’s riding in her high-heeled shoes. Avedon has a belt on -- you know, with guns. [30:00] Kids’ guns. And Enrico Caruso was there. He was doing the hair. He was sort of the mo-- the hairstylist of the day. And
Eileen always went to him. So. And then we stopped -- it starts getting sunny, and really hot. It changes so quickly. And we went to this campfire that had been planned. And we all sat around and had steaks for breakfast. And then we got back on the horses and went back, and then started shooting.

CANNELL: Gosh, it sounds like you’d put in a full day already.

CLEMENT: We had. (laughs) But it was so much fun. He was really nice. A sweetheart.

CANNELL: What were some of -- beyond that -- what were some of your favorite memories from your career? Or highlights that you poten-- you yourself like to look back on?

CLEMENT: Gosh. I guess working with certain photographers. Fred Smith was always a favorite. And [31:00] getting a chance to travel a bit. That was always fun. Going to different countries and different places. You know, as a model. That was great.

CANNELL: Did you ever get a bug for a certain place that you had to go back again and again and again?

CLEMENT: Well, a lot of Europe. It was great. And I do. I go back a lot. It was great.

CANNELL: How would you say modeling changed your life?

CLEMENT: Gosh, that’s a big question. (laughs)

CANNELL: From ’59 to ’75 is quite the -- quite a career.
CLEMENT: Well, first of all, I had -- really had a busy career. I mean, I was saying today to someone that in each picture, I think I look very different.


CLEMENT: So in a way that’s good, but in a way I never became identified. But it was a big business, you know? I mean, I invested my [32:00] money. Dolores Hawkins and I, we always kidded, joked about how we were probably the only two models that ever saved our money, you know? (laughter) But it was great to be able to make money and to save it and invest it. And it changed my life. It probably made me more aware of -- well, as far as business, it taught me discipline. You know, I --

CANNELL: Especially, I think, with the Fords.

CLEMENT: -- all my model friends from that period were all on time, if not early. You know, I -- everything -- we had to be on time, we had to have clean hair, clean -- we had to have manicures, we had to -- you know. And I’ve heard, and -- that some models come with unmanicured, period, you know. I don't know if it -- you know. But in those days you did. And you were sent home if you didn’t.

CANNELL: Goodness. Now, I’ve heard some lovely things about Mr. Ford. And, again, [33:00] as something of an outsider, even I have known of Eileen Ford for, it seems, ever.
Forever. But I’ve only recently gotten to know, through accounts of others, Mr. Jerry Ford. What were some of the impressions you had of him?

CLEMENT: He was really -- I think, had a good heart. You know. And if you felt bad about something or your feelings were hurt about a shooting or something, he always was there to let you cry on his shoulder.

CANNELL: Oh, nice.

CLEMENT: Yeah. And Eileen was unpredictable, as I said. I love her dearly, and I see her occasionally. But you never knew -- once -- my daughter who -- the one when I was pregnant with the Ladies’ Home Journal cover, she was about 14 and she was already, you know, 5’10”. And Eileen -- she came up to see Eileen, and Eileen pushed her down on the sofa, backwards, and she said, “Stop growing, [34:00] [Alex?]!” I mean, never knew what she was going to say or do.

CANNELL: I didn’t expect you to tell me that. (laughter) Heavens.

CLEMENT: And she’s just a great character. And she wanted all of her girls to marry good men, successful men. She didn’t want you having any problems with anything. And she was always trying to fix people up and all that, but with really nice people. And she said, “If I were single, I’d
go to Naples, Florida --" -- this was years ago. All of these things were -- "-- and I wouldn’t come back until I had a ring on my finger." She said, "All the wealthy men from the Midwest and Minnesota and everywhere go to Naples, Florida." I told a girlfriend that years ago, and she remembered it. Because she -- when her husband died, she bought a condo down in Naples, Florida. (laughter) She’s still looking. [35:00] But, you know, we used to go to a place called Le Club, which was a private club, and there was dan-- disco dancing every night. And we’d dance until 2:00 in the morning. And we’d get up -- and we were young, so we looked great the next morning. If I did that now, I would -- you know. But we’d wear hot pants --

CANNELL: Of course.

CLEMENT: -- and now they’re back. You know, and we’d wear hot pants, and we’d disco all night. God, it was fun. Now the kids today, they go to bed at nine o’clock. Nine, 10. You know, not all of them.

CANNELL: Not all of them. Not all of them. I live near FIT.

So, not all of them. (laughs)

CLEMENT: That’s true. That’s true. I went to the -- what is the walkway downtown?

SICULAR: High Line.
CLEMENT: High Line, thank you. And we went down for dinner, to try it, and so on, and walked on the High Line. Boy, there were young kids drinking and having a ball. But I think -- like, my daughter has three [36:00] young children, so I think that’s probably why they go to bed kind of early. (laughter) They’re exhausted.

CANNELL: Well, now, you mentioned hot pants, and how they’ve come back.

CLEMENT: Yes.

CANNELL: Are there fashions...

CLEMENT: Short skirts and...

CANNELL: Yes. Are there fashions that you’ve seen come back that make you cringe? And are there fashions that have come back that make you happy?

CLEMENT: Well, like, this dress is something I had in 1960. (laughter) And it’s come back. And the sleeveless dress and all that, and fitted, the Jackie O look. But in fact I remember working for *Ladies’ Home Journal*, and Mrs. Cushman always was trying to have us look like Jackie O. You know, Jackie Kennedy at the time. And things that I cringe? Well, there are a lot of [shudders]. A lot of unattractive outfits today, I think. Between the outfits and the mus-- loud music. And the same lyric. The one-lyr-- one-word
songs. [37:00] (laughter) Not the Cole Porter or the Gershwin lyrics.

CANNELL: Well, now, I understand you are -- and you mentioned earlier, you’re born-and-bred Californian.

CLEMENT: That’s right. Yeah.

CANNELL: But you’ve stayed in New York.

CLEMENT: I know. It’s hard to believe. Well, that’s how the career changed my life too. Because I became very involved in New York, and in modeling and, you know, making a success of that. And then I was married, and my husband’s a New Yorker.

CANNELL: And you said your daughter got in the business, so...

CLEMENT: Both daughters. And my son, who graduated from USC’s graduate film school, just won an Emmy last year.

CANNELL: Fantastic.

CLEMENT: He’s an editor, so if you need any editing on this...

(laughter) So he has an Emmy. My son the Emmy-winner.

CANNELL: That’s brilliant.

CLEMENT: And he’s in the business. And his wife is -- directs live theater, you know, trying to get into that. [38:00] So that’s very exciting.

CANNELL: Did your daughters come to you with wanting advice for modeling?
CLEMENT: Well, one wasn’t in it that long. But she did work in the film business in California. She went to USC also. My kids sort of seemed to go out there.

CANNELL: Sort of like the homing...

CLEMENT: Yeah, coming back to their roots. And yes, the one who modeled a lot, asked for advice. But things had changed so much with the bookings, the amount of money they made, and the hairstylists, and the makeup, and everything.

CANNELL: Now, does she live in New York?

CLEMENT: No.

CANNELL: I was going to see if maybe she’d like to talk to me as well.

CLEMENT: Well, Alex lives in New York. She lives in SoHo. She didn’t model long, but she did the Ivory commercial with me. And she did model.

CANNELL: Oh, yes. That would be lovely. That would -- and she could tell us the story about being pushed on the sofa. (laughter) And being told not [39:00] to grow anymore. Well, when you think back to your modeling career, do you think, you know -- of all the women who possibly were looking at the material, or seeing your commercials, did you ever think you had some influence on how they felt about beauty in general, perhaps?
CLEMENT: I would hope so. But I really didn’t think about it at the time. But I think, you know, they probably did.

CANNELL: Did you find yourself looking at other models working and doing sort of...

CLEMENT: As I was growing up, I’d always see the ads in the LA paper or magazines, and always think about that. You know. I looked at a lot of fashion when I was growing up. And that was sort of in the back of my head, I think, about modeling.

CANNELL: Did you have -- these are sort of broad questions. But I don’t want to miss anything. Did you find that you had a certain affinity [40:00] for certain designers’ clothes? Did you -- for example, like when you did the runway work for Ralph Lauren, did you find you felt at home in Ralph Lauren’s clothes?

CLEMENT: Yes. I loved them. And, you know, they were really cut too short for me, and too, you know, small. And -- but they said, “If you want to go to our warehouse, you know, please do.” And so I went, and they said, “Or you can buy clothes for your boyfriend or husband or whatever.” Which I didn’t do, because I was just dating (laughter) at the time. But I bought a lot of outfits. And then when I did the Ritz Thrift Shop commercial, I did my own hair and makeup and clothes, can you imagine? And they were really
on a low budget, I guess. But when I see that commercial and see myself waddling out, you know, or off the bus, I see this jacket that was Ralph Lauren’s, that I got at the warehouse, and I -- “That was too small for me.” You know. But anyway. I loved it [41:00] at the time. And I loved Geoffrey Beene. I loved Oscar. Who else? So...I worked with Schatzberg a lot too.

CANNELL: Oh, really?

CLEMENT: Yeah. Jerry Schatzberg. He was a really good photographer. I really worked with some great photographers. That was one of the highlights, I think. Getting a booking with an Avedon or a Horst was a very interesting thing.

CANNELL: What was -- and I know that you had flagged some of the work here, by Horst.

CLEMENT: That was the only thing I did with Horst. (laughs)

CANNELL: Well, but you know, that... [audio skips]

CLEMENT: And his studio was very interesting. Old-world. But you had to really just pose exactly the way he -- you know. (laughter) It was -- it was, you know -- it was, like, one thing, and get that shot, and that’s it. And Peter Beard, when he was still at Yale, photographed me for [42:00] *Glamour*, I think it was. He was just trying to start out. And he -- Dorothy McGowan and I -- in fact, Dorothy did a
film with him, I think. He was a crazy madman. He jumped out of a -- oh, Sharon -- or Sheila Finn, I think, maybe. Jumped out of a tree really high up into the snow, and did all these crazy things. He was a ni-- did you know him? Peter Beard?


CLEMENT: Yeah. He was great.

CANNELL: Goodness gracious. Well, if you wanted to, I don’t know, be remembered for your work, what segment or part of your work comes to mind?

CLEMENT: Well, I think just the whole portfolio, of having a very varied career. Covers -- I love -- you know, my father’s favorite was the Ladies’ Home Journal cover with the orange hat.

CANNELL: Oh, it’s beautiful, beautiful.

CLEMENT: Thank you. And I was pregnant with my daughter [43:00] in that. I was from here up, you know? (laughter) But I think just a --

CANNELL: That’s at the very beginning, isn’t it?

CLEMENT: -- you know, working for Eileen, I think is one of the things that -- I don’t know if you can see anything or not.

CANNELL: Just gorgeous.

SICULAR: (inaudible) Go away. Just give me time to set up.
CANNELL: You do remind me of Natalie Wood. I hope you take that as a compliment.

CLEMENT: Oh, thank you.

SICULAR: Yeah, you really do.

CANNELL: It’s just so beautiful.

SICULAR: As I fly across the table.

CLEMENT: But I think working with the Fords was such an honor, and so interesting. And she was our union, really. She was amazing. Because she started full-day bookings, and rainy-day bookings. I forget what that was called.

SICULAR: Weather permit open halt, or weather permit (inaudible).

CLEMENT: Yeah, weather permit bookings. And she recorded everything. Not at the very beginning, when I started, but she worked into these things. And so if somebody said, “Well, I [44:00] didn’t book that girl,” or something, you know, “You sure did! (laughs) Here’s the recording.”

CANNELL: Sounds like an archivist to me.

CLEMENT: So -- yeah. She -- yeah, she was great. Boy, she knew what she was doing.

CANNELL: Well, I’m just so delighted that you agreed to be a part of this project --

CLEMENT: Oh, what fun.

CANNELL: -- which has enhanced my life.
CLEMENT: And you were so charming and so easy to talk to.
CANNELL: It’s so much fun.
CLEMENT: Well, I hope I answered the questions that you...
CANNELL: Oh my gosh, absolutely!
CLEMENT: Oh, good.
CANNELL: Beautifully. And thank you, thank you so much.
CLEMENT: Thank you.
CANNELL: And you’re welcome back any time.
CLEMENT: Thank you. (laughter)
SICULAR: Do you have any advice for young girls starting out modeling?
CLEMENT: Take your mother with you when you go -- (laughter) when you go on some of these go-sees. My daughter once said, “Well, I was way over on the West Side in this elevator in this, you know, scary building,” and so on. And, you know, go with your daughters to Paris or wherever it is, and make sure everything is --
CANNELL: Sounds like good advice.
CLEMENT: -- you know, on the up and up. And work with a top [45:00] agency. Don’t take any modeling courses. Go to Eileen. Go to one of the top agencies. I learned a lot from Wilhelmina, by the way. She was a Ford model.
CANNELL: Oh!
CLEMENT: Oh yeah, she started out with Ford’s. We used to work together a lot, although she was much taller than I. That’s another thing. We were all -- we said we were five eight and a half, but we’ve been shrinking ever since. (laughter) But, you know, so many of us were, like, five seven and a half. And that was -- even 5’8” is short. You know.

CANNELL: By today’s --

CLEMENT: By today’s standards.

CANNELL: -- standards.

CLEMENT: You know. But they -- that was fine. The only thing you couldn’t do is get a tan. They were so against that.

CANNELL: Really?

CLEMENT: Yeah. You could not be tan. Because if you did doubles or triples, and the other girls were not tan. But I think working with Eileen was probably one of the -- one of the best things that, you know, helped me in my life and in my [46:00] career. And changed me.

CANNELL: Well, in some maybe serpentine way, she brought you to this day. And -- because without --

CLEMENT: I’m sure she did.

CANNELL: -- your involvement at Ford --

CLEMENT: And Patty.

CANNELL: -- then my meeting Patty wouldn’t have happened.
CLEMENT: Oh, Patty’s the greatest. We’re dear friends. She used to be my neighbor, and I’m mad at her for moving. (laughter) But I sold her apartment.

CANNELL: Oh, awesome.

CLEMENT: OK, thank you.

CANNELL: I guess we’re done. Thank you.

SICULAR: Is that shut off? [46:44]

END OF AUDIO FILE