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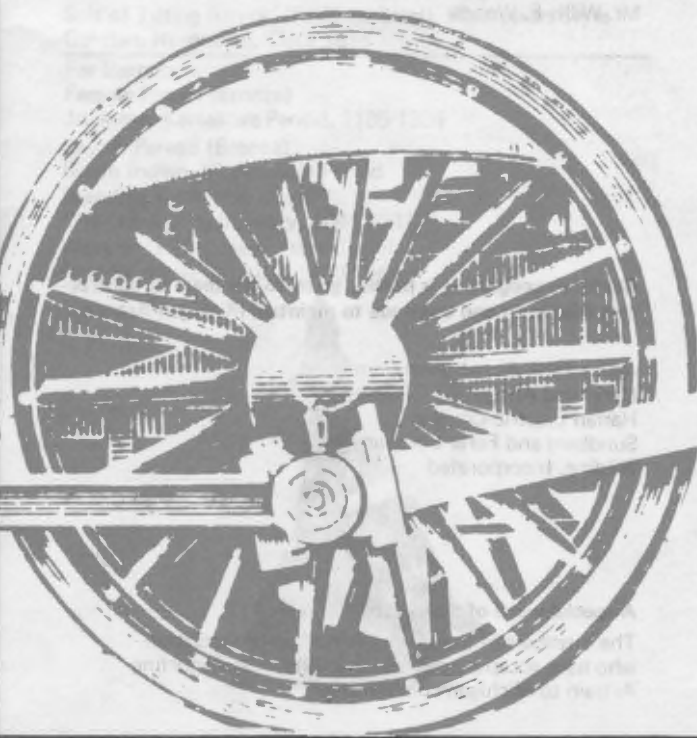
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Artrain

A presentation of the
Michigan Council for the Arts



**Catalogue and
Acknowledgements**



This is the Michigan Artrain!

The talents and contributions of many people went into the development and creation of this exciting touring adventure in the arts.

On the succeeding pages you will find all the details — the names of those who contributed their artistic sense, their time, and their funds in order to make Michigan Artrain a reality. To each of them the Michigan Council for the Arts owes a debt of gratitude.

This booklet credits the literally hundreds of artists, architects, designers, photographers, and craftsmen, and catalogues all art works currently on display.

Mrs. William G. Milliken, General Chairman
Dr. Ralph L. Steffek, Project Coordinator
Jarrin & Levitan, Design of Project
Mr. Emil Weddige, Consultant on Design

Artrain Advisory Committee

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Mr. Jack Sutton
Mr. Emil Weddige
Mr. Willis F. Woods

Grateful recognition is hereby given to the team of contractors who built and continue to maintain Michigan Artrain:

Army Tank Automotive Command
Darin and Armstrong Company
Harlan Electric Company
Sundberg and Ferar Company
Wilding, Incorporated

A special word of thanks to:

The members of the Michigan Railroad Association who have accepted the responsibility of transporting Artrain to Michigan communities

Area I: Man Creates

Visual Materials obtained from —
Peter Adelberg, European Arts Color Slide Company
John Brendt, Rolf Hartung, Joseph Messana
Prothmann Associates, Inc., Sandak, Inc.
William Stapp, Joel A. Vanderburg, Emil Weddige
Story board designed by Mack Stanley
Concept and narration by Emil Weddige.

Area II: Cultural Landmarks

(arranged by culture)

Objects on loan from the Detroit Institute of Arts

Egyptian

Canopic Jar with Human Head Cover, New Kingdom
Funerary Stele, Ptolemaic Period
Mummy Case Face, Ptolemaic Period

Greek

Head of Apollo, Hellenistic Period, III Century B.C.

African

Mask, Marka Tribe
Guardian Figure, (Wood), Gabon, Fang Tribe

North American Indian

Mask, (Painted Wood), Kwakutl Tribe
Bird Mask for Winter Dance, (Painted Wood), Kwakutl Tribe
Eagle, (Wood), Haida Tribe

European Renaissance

St. John (Wood)
Attributed to Jacopo Della Quercia, Italian, 1371-1438
St. John the Baptist (Painted Terra Cotta)
Style of Benedetto Da Maiano.

Suit of Tilting Armor, (Polished Steel), Maximilian Style
German, Nurenberg, Circa 1515

Far Eastern

Female Figure (Bronze)
Japanese, Kamakura Period, 1185-1334
Seated Parvati (Bronze)
South Indian, Vijayanagar Period
Standing Kwan Yin (Jade)
Chinese, Ch'ing Dynasty, 1644-1911
Weather God (Glazed Terra Cotta)
Chinese, Ming Dynasty, 1368-1644



Seated Parvati — South Indian, Vijayanagar Period

Area III: Creative Motivators

Photographic murals loaned or created by —
Consumers Power Company
Eastman Kodak, Inc.
Michigan Consolidated Gas Company
Michigan Tourist Council
Concept and design by Emil Weddige

Area IV: The Innovators

Display Cases

All works loaned by the Detroit Institute of Arts unless noted.

Georges Braque
Hesiod's Theogony
Henri Matisse
The Black Ribbon

Pablo Picasso
Woman in Profile

Pierre Auguste Renoir
Sketch - Loaned by Mr. and Mrs. Emil Weddige

Georges Roualt
The Tramp

Georges Seurat
Woman in Profile

Audio-Visual Program

Claude Monet, Edouard Manet, Vincent Van Gogh,
Paul Gauguin, August Rodin, Paul Cezanne,
Georges Seurat, Winslow Homer, Pierre Bonnard,
Pablo Picasso, Henri Rousseau, Paul Klee,
Henri Matisse, Piet Mondrian, Vasili Kandinsky,
Hans Arp, Marcel Duchamp

Concept and narration by Emil Weddige

Area V: Man The Artist

"Art — The Mark of Man"

A motion picture presentation
Produced and Directed by Gill Sorenson
Three-Dimensional Art by Uolevi Lahti

Concept and narration by Emil Weddige

Area VI: "Environmental Design"

Mirror Display

Item	Designer/Manufacturer
TV set	Sony Corp. of America
Instamatic Camera X 90	Kodak
Phone	Michigan Bell Telephone
Clock	Nathan George Horwitt for Howard Miller Clock Co.
Holloware	Arne Jacobsen for H. E. Lauffer, Co. Inc.
Woodenware	Dansk Designs
Checkerboard	Roy-Moor, Italy
Bookends	Harpwell House USA
Hair Dryer	Braun North America
Plastic Toys	Creative Playthings
Wooden Toys	Creative Playthings
Drill	Black & Decker
Drills	Montgomery-Ward
Combination Square	Montgomery-Ward
Pruning Shears	Wilkinson Sword, Inc.
Stanley Knife	Stanley Tools
Airplane model	Sundberg & Ferar
Airplane rendering	Sundberg & Ferar
Lamp	Lloyds
Beater	Overseas Houseware Co.
Garden spades	Wilkinson Sword, Inc.
Melon baller	Montgomery-Ward
Stainless-flatware-obelisk	Copenhagen Cutlery Denmark
Plate	Arzberg
Glass	Libby
Shower	Sundberg & Ferar
Faucets	Sundberg & Ferar
Toothbrush holder	Sundberg & Ferar
Soap	Dove
Coffee Grinder	Braun North America
Coffee Pot	Chemex Corp.

Photographers

Anthony J. Brent
Joseph P. Messana
Emil Weddige

Concept and narration by Emil Weddige

Wall transparencies

Eastman Kodak & Company, Inc.



Nature Morte by Jean Metzinger

Area VII: A Vision of Art

(listed alphabetically by artist)

- Josef Albers
Homage to the Square
- Jean Arp
Simplicite Sinueuse
- Max Beckman
Still Life with Candles
- James Brooks
G
- Reg Butler
The Manipulator
- Alexander Calder
Noble Knight - Loaned by Birmingham Gallery
- Kingsley Calkins
Untitled Acrylic - Loaned by the Artist
- Patrick Caufield
Wineglasses - Loaned by Birmingham Gallery
- Antoni Clave
King Series - Loaned by Mr. and Mrs. Emil Weddige
- Wessel Couzijn
Guardian of the Night
- John Dowell Jr.
Letter to My Betty II
- Jean Dubuffet
Paris Plaisir - Loaned by J. L. Hudson Gallery
- Fred E. and Marion Kenney Eagen
Jar with Cover
- Lyonel Feininger
Fisher off the Coast
- John Foster
Bowl
- Helen Frankenthaler
January - Loaned by J. L. Hudson Gallery
- Robert Goodnough
Abstract Boat Figure - Loaned by Gertrude Kastle Gallery
- George Grosz
New York
- Grace Hartigan
Barbie Study - Loaned by Gertrude Kastle Gallery
- Lester Johnson
Maiden Voyage - Loaned by the Artist
- Allan Jones
Shoe Series - Loaned by Birmingham Gallery
- Oskar Kokoshka
Richter - Loaned by Arwin Galleries
- George Kolbe
Kneeling Girl
- Nicholas Krushenick
Untitled
- James Lee
Study with Wire - Loaned by the Artist
- Fernand Leger
Abstraction
- Roy Lichtenstein
Study for Brushstroke with Spatter
- Jacques Lipchitz
Dancer
- Aristide Maillol
Crouching Female
- Matta
Weed Glides
- Henry Matisse
Young Girl
- Jean Metzinger
Nature Morte
- Joan Miro
Women and a Bird at Night
- Henry Moore
Reclining Figure
- Walter Murch
Object
- Lowell Nesbitt
Iris x 7 11 - Loaned by Gertrude Kastle Gallery
- Emil Nolde
Self-Portrait
- Pewabic Pottery
Bowl
- Robert Rauschenburg
Breakthrough
- Louis B. Raynor
Vase
- Diego Rivera
Outdoor Ceremony
- Sarkis Sarkisian
Head of an American Girl - Loaned by Arwin Galleries
- Julius Schmidt
Untitled (Iron Sculpture)
- Karl Schmidt-Rottluff
Harvest - Loaned by Grand Rapids Art Museum
- Shalom of Safed
Saul and David - Loaned by Arwin Galleries
- Ben Shahn
Bookshop, Hebrew Books, Holy Day Books
- Toshika Takaetz
Mask Pot
- Norman Thomas
Beverage Set, Coffee Server, Silver Pendant - Loaned by the Artist
- Carl Walters
Caterpillar
- Andy Warhol
Blue and Black - Loaned by J. L. Hudson Gallery
- Emil Weddige
Crusader - Loaned by Mr. and Mrs. Arthur Binard
- Robert Wilbert
Candidates - Loaned by Donald Morris Gallery

Contributions by the following foundations, corporations, and individuals to the Michigan Foundation for the Arts have made the continued operation of Artrain possible. The Michigan Council for the Arts extends a heartfelt thanks to the Michigan Foundation for the Arts for its assistance.

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 Union National Bank and Trust, Marquette
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Reclining Figure by Henry Moore



Michigan Artrain is a presentation of the Michigan Council for the Arts. Established by the Michigan Legislature in 1966, the Michigan Council for the Arts sponsors a wide variety of cultural programs and services available to community groups and organizations throughout the State. For information on Council programs, write to Michigan Council for the Arts, 10125 East Jefferson Avenue, Detroit 48214, Phone: (313) 222-1090.

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The Michigan Council for the Arts is a division of the Michigan Department of Administration, William N. Hettiger, Director.

This project is supported by a grant from the National Endowment for the Arts in Washington, D.C., a Federal agency created by Act of Congress in 1965.

Arttrain *comics*

How Do You Move A Museum?



"A wagon?"
asked Tough Guy.

"A butterfly?"
wondered Ham.

"A train!"
said Mary Lou.

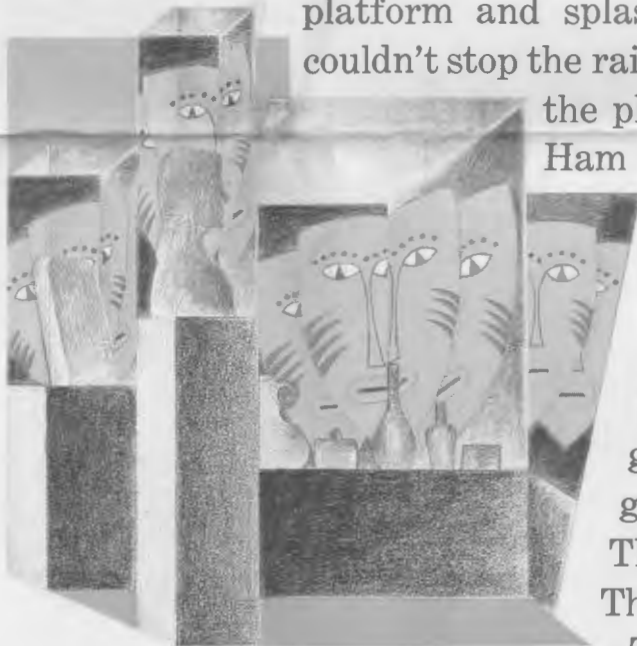
The Artrain Kids



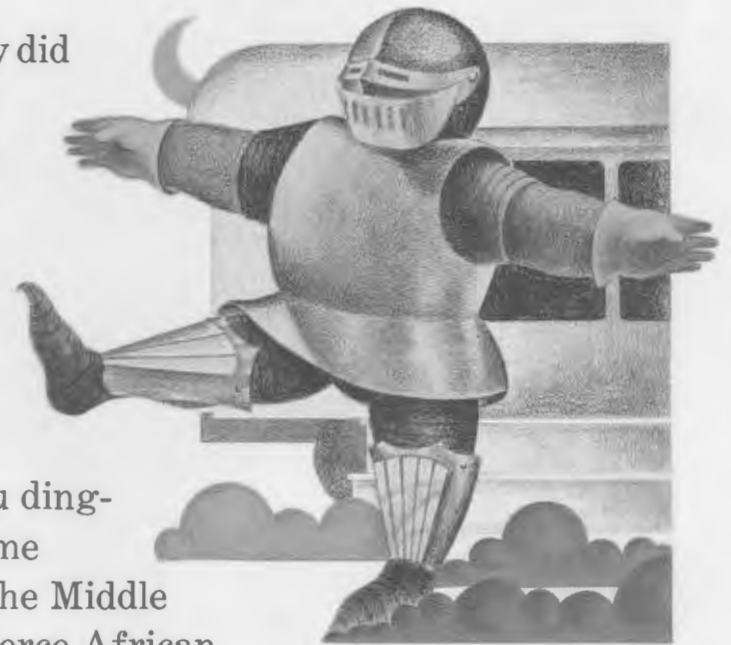
The Artrain Ghost

by Iris Sanderson Jones

The sun sparkled against the Artrain on the afternoon that Tough Guy did his Rain Dance. It glowed on the engine car, bounced off the three rail cars full of art treasures and made a hot pool of light against the red caboose. Ham and Mary Lou were getting the train ready for the Astronauts Parade when Tough Guy began to dance, up and down, up and down. He ran inside the train, danced through the car of mirrors and yelled "WHOOPEE" at the craftsmen making bowls on the Potter's Wheel. It didn't work, of course. Tough Guy has been trying to make it rain ever since the day he saw an Indian Chief do a rain dance. It never works for Tough Guy. "Indians do rain dances to make the corn grow, you dingaling," Ham said, but Tough Guy was winding up for a second try. This time he did a war dance around the suit of armor, that shiny knights wore in the Middle Ages. Mary Lou felt the first drop of rain as she was cleaning a fierce African mask. Ham felt it against his face as he swept the train platform. It began to rain harder and harder against their upturned faces. "Tough Guy! Do another dance and turn the rain off," Mary Lou wailed. "We don't want it to rain for the Astronauts Parade tomorrow!" The rain hissed against the train, ran in a river along the train platform and splashed onto the railways tracks. Tough Guy danced furiously but he couldn't stop the rain! Within one hour it was streaming down the road into the lake. By nightfall, the platform was flooded. Tough Guy had danced right out of sight when Ham first saw the ghost moving dimly through the curtain of rain. It was a shiny blur kicking sprays of water as it walked with a creak, clank, crash along the train platform. "It's a gh-gh-ghost!" Mary Lou whispered. "Ham! It's a ghost!" "Throw that green raincoat on and follow me!" Ham shouted. "No! It's green! It's bad luck to wear green on Thursday!" Mary Lou said. Ham groaned. "Dumb girls!" Ham leaped to the train platform. The ghost ran to the Artrain door. Crankadacrash! Ham thought about the burglar alarm as he switched on his flashlight and chased the spook into the train. The ghost crashed past the paintings and the statues and the Potter's Wheel. The flashlight spotlighted him as he fell with a howl in the car of mirrors. It was Tough Guy, wearing the suit of armor, with his Superman shirt sticking out the sleeves!



"That's not a ghost!" Mary Lou said. "I was doing a stop-the-rain dance in the suit of armor!" Tough Guy shouted. "The armor started the rain so I thought it might stop the rain . . . Hey, what's that noise?" "You set off the burglar alarm, you dingaling," Ham said. Police sirens blared. Tough Guy dropped the armor in a heap. "You're not going to believe this, but it has stopped raining," he yelled as Ham and Mary Lou followed him out into the night. The police found the suit of armor on the floor of the Artrain beside a flashlight and a wet green raincoat. They could not understand what had happened. Everyone talked about the mystery as the sun shone down on the Astronauts Parade the next day, but the Artrain kids didn't say a word. There are some things you don't tell adults, things like ghosts and Rain Dancers, and dumb girls who won't wear green on Thursday.



SHAR



BACH





ART=Y



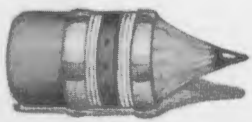
=YOU

a project of the Michigan Council for the Arts

Make Your Own Art

Make something that didn't exist until you made it. Take an ordinary thing like an apple, a shoe, or a pencil and change it.

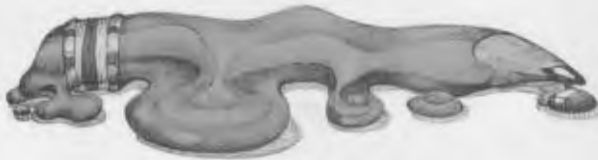
Make it shorter:



Make it longer:



Make it soft:



Make it bigger:



Change its shape:



Use it in a different way:



Do it your way!

Will you make some Artrain Comics and send them to:
Federation of Rocky Mountain States
2480 West 26th Avenue
Denver, Colorado 80211



Artrain. A project of the Michigan Council for the Arts.



Artrain Comics/concept: Chris Bates/stories: Iris Sanderson Jones/design: Terry, Pat, & Bob; George N. Sepetys & Associates/paper: Carpenter Paper Co., Grand Rapids/printing: Creative Impressions & Co.





Artrain

COMMUNITY HANDBOOK





INTRODUCTION

The success of Artrain in a community depends on many factors: the people who work on the local committee, the attitude held about Artrain's function and purpose, and the extent of the involvement of all sectors of the populace.

Designed to be a stimulating community force, Artrain is capable of initiating a civic inventory of artistic resources, of sensitizing a potential arts audience and, in assisting in the establishment or strengthening of cultural organizations.

Artrain should be the center of activities focusing on the creative resources of each community, including the performing arts, crafts, literature and the visual arts.

LOCAL ARTRAIN COMMITTEE - BRIEF DESCRIPTION OF DUTIES

ARTRAIN COMMUNITY CHAIRMAN

Ideally the local Artrain chairman should have an interest in the arts, and their future in the community, combined with community contacts and organizational ability.

ACTIVITIES DIRECTOR

The local activities planned in conjunction with the Artrain visit play an important part in the over-all success of the visit. It is important that all ages and segments of the populace are included in the planning, and that exhibits and activities appeal to everyone. Like the chairman, this energetic, creative person must be willing to devote a great deal of time to the project, and be able to delegate responsibility.

EDUCATION DIRECTOR

It's important to involve all students with the Artrain visit. The education director will coordinate arrangements for transportation, and provide teachers with information about Artrain. In addition this individual will work with a model schools involvement program with the assistance of the MCA Artrain Education Coordinator. Ideally, this position should be assigned to someone closely connected with the school system. The support of teachers and administrators should be enlisted.

FACILITIES DIRECTOR

The visit of Artrain requires extensive physical preparation of the train site. Such duties as securing and improving the site location, providing power to the train, and obtaining the cooperation of the police are assigned to this committee member. Experience has proven that someone from the city or county government makes an excellent director.

PROMOTION DIRECTOR

Publicity for Artrain must be generated by the local committee with advisory help from the MCA. A newspaper or media person interested in the arts would be a perfect P.R. director. If publicity is not topnotch and thorough the impact of Artrain will be lessened.

SERVICES DIRECTOR

The Artrain staff needs assistance from local volunteers to properly operate the exhibit. The services director plays the important role of soliciting volunteer guides, artists and making certain they perform their duties. Services also includes the responsibility of securing housing for Artrain's staff of eight.

#RESPONSIBILITIES DEMANDED OF EACH CHAIRMAN#

1. Ability to attend Artrain workshop
2. Time to meet regularly with local committee
3. Freedom to devote time to Artrain during the working day as well as in the evening.

IMPLEMENTATION

The entire committee must plan for the opening. What better way than to attend an actual opening at a nearby community. This will be very helpful. The train cannot be opened before the contract date, but the initial opening may be held anytime during that first day. A number of factors will guide this decision: 1) Who are you inviting? 2) Do you want to interrupt the touring of school groups? 3) When are media representatives available? On a weekday during the school year, the opening is often held before the announced regular evening hours. In the summer, it could easily be held the opening morning, as it could on weekends.

Design your opening to fit your community. Dignitaries, such as the governor's wife, your state and federal representatives and senators, as well as local political figures are included. An Artrain opening is not a forum for a political speech--the project must be bi-partisan. Select a master of ceremonies. This could be your chairman, mayor, promotion chairman--anyone who would feel comfortable with the role. This person should make introductions and keep all speeches short. The opening is an opportunity to recognize all those committee members who have worked on Artrain.

Sometimes the opening is begun with a parade of marching bands or antique cars, include a small performing group to provide entertainment before the speeches, but it should be kept under twenty minutes. After the final speech, the official party--invited dignitaries and committee members will tour the train, followed by the general public. Usually a small reception is held afterwards; this could be a picnic, punch at a local art show, or a complete buffet dinner. If your state honorary chairman is attending, flowers are generally presented.

ARRIVAL

Have a good time at the opening and come into the caboose to meet the staff.

FOLLOW UP

Send thank you notes to all those not included by other sub committees, for example; the representative of the railroads, state and federal officials attending the opening, etc.

The chairman, with the assistance of the other members, should complete the final evaluation and return it to Artrain. Once the evaluation is received, one half of the contributions will be returned to the sponsoring organizations. (See sample evaluation on the page following.

The entire committee should meet to determine their role in

future arts activities in the community. If no local arts council exists, should one be formed? Could an existing council be strengthened and its membership expanded? After seeing Artrain's success, now is the time to act. Request the assistance of the arts council community coordinator to assist you in future planning.

FACILITIES

Major responsibilities:

Site selection, improvement, and maintenance

Installation of support systems--power, telephone, channel service

PRELIMINARY

Meeting with the general committee, it should be decided what role site improvement will play in Artrain's visit, and what future implications it could have for community development.

DEVELOPMENTAL

With the assistance of your local railroad man, identify all the sites which meet the requirements of Artrain and determine who owns the site. The Artrain office will take care of all negotiations concerning the movement of Artrain.

After the sites are identified, show them to your local power representative and obtain estimates on the installation of the proper type of power. Often the power company can donate their services, or will help you meet the costs in other ways. Power costs when not donated can vary from \$100 to \$2,000.

Based on the location, general condition, and power costs, select the best site and obtain final written approval by the owner. The site should be available for at least a week prior to Artrain's arrival and a few days after its departure.

Examine the site and make plans for improvement, possibly with the volunteer assistance of a local architect or the city engineer. Be certain that an area for parking will be provided away from the entrance and exit, and that the site is well-drained and safe. The plans for beautification could include removal of debris, the addition of potted trees and plants, painting a mural or sand blasting the depot. Ypsilanti, with the assistance of the city, executed an urban renewal project in the vicinity of the site. In Plymouth, they used a giant cement conduit as an entrance to the site. In Brigham City, Utah the children painted the street leading to the train. Remember that site development, activities, and publicity are all related to each other. Use your imagination and utilize local material and talent. If you use the depot or building near Artrain, make sure it meets local fire standards.

IMPLEMENTATION

Major site alterations should begin weeks or months advance of Artrain arrival. Working with the activities director determine if other structures like booths or exhibition booths need to

be built. If art will be displayed at the site or other locations, or if you will be using a building, determine if you need to secure additional insurance. Each community automatically becomes insured with Artrain on a liability policy with a charge of \$5 a day which covers all accidents on the site, but does not include property damage, or activities taking place in other structures. Artrain Inc. carries complete insurance on the train itself.

You should contact your local telephone representative and tell him where Artrain will be located and when it will arrive and depart. The train has its own equipment and needs a line to its phone, and a channel line. Channel service is part of Artrain's security system when the train is closed. An alarm box will be placed in your police station, or anyplace where it can be watched 24 hours a day. Your local law enforcement agency should be notified of Artrain's arrival. Often they will assign a special patrol for Artrain, and their services might be required in controlling traffic. Please do not hesitate to contact your local law enforcement agency if any difficulties arise.

The train's generator will be operating when it arrives, and local power hook-up should be accomplished as soon as possible. Alert your electrician and the power company of Artrain's arrival.

Before the train opens, trash cans should be installed and the rest room inspected. Make arrangements for the maintenance of sanitary facilities, and the emptying of garbage cans. Water can be supplied by an ordinary garden hose and is used in the studio only, not for drinking purposes. The train does have holding tanks that can be filled but we need a constant supply of water for the humidifier system.

ARRIVAL

Check with your general chairman to see if any special site arrangements are necessary for the opening. In Owosso, Michigan a giant A was built for people to walk through and red helium filled balloons floated out of the top on the opening day.

During Artrain's stay, the facilities director should visit the site daily to make certain that maintenance is kept up to the standards.

FOLLOW UP

After the train leaves, the site must be cleared and the power, phone and channel service disconnected. Tell the telephone company to bill Michigan Artrain Inc., 10125 E. Jefferson Avenue, Detroit, Michigan 48214, and make sure they are aware that we are a tax-exempt organization.

Send thank-you's to all those who gave assistance, and to companies which donated services and equipment. Give their names to the general chairman with an estimate of the value of their contribution to be included in the expense report.

PROMOTION

Major responsibilities

Creation and distribution of Artrain publicity

PRELIMINARY

The promotion committee, composed of representatives experienced in the local media (newspapers, radio, tv), should meet and decide the nature and extent of publicity for Artrain. At the workshop, you will receive press packets containing glossy, black-white photos, sample press files, and informational sheets. You will generate your own stories and photos.

DEVELOPMENTAL

An overall promotion approach should be outlined, with dates and story subjects to appear in local papers, including submission and publication dates (obtain a list of all printed dailies and weeklies in your area), interviews for radio (include your local committee, and possibly the Artrain Community coordinator and curator), TV station time - spots and interview programs; but remember educational tv as well. Also schedule the distribution of publicity items such as buttons, hats, and bumper stickers, and order early from the Detroit office. Plan to erect signs directing people and traffic to the Artrain site.

Plans for other ways to reach people:

1. Encourage local merchants to include Artrain dates in their regular newspaper ads - they can use the Artrain logo
2. Clothing stores can pin Artrain buttons on store mannekins - it's a surprisingly good way to attract attention
3. Hang large banners across the street, or obtain the use of movie, bank and motel marques
4. Ask every local business, school, church, and library to include Artrain dates in their calendar of events
5. Produce special flyers for handout at hotels, etc. - one community paid the Boy Scouts a small sum to do this for them
6. Make plans to show the Artrain slides provided to local groups, etc.

Artrain's success depends on local community activities, so approach the media with your plan for covering Artrain and give them basic information from the press packet. You could publish a picture of your local committee at this time.

Plan for an Artrain news supplement and obtain the cooperation of your local paper. In some communities, the paper itself has taken the responsibility of obtaining advertising to finance it; in other places, high school students have sold the advertising space. The supplement should include many local photographs of your committee, artists, projects going on, guides, etc. as well as Artrain information. This should appear with the paper, and extras should be provided at the train. Several former supplements are included in the press packet as examples.

A major announcement should appear concerning the arrival of Artrain (the dates and times) and the local planning being initiated. Include a picture of Artrain, or run the big logo over the story.

IMPLEMENTATION

All promotional items should be ordered NOW. Items available such as hats, buttons, bumper stickers, and post cards should be ordered from Artrain in Detroit.

A community brochure with events scheduled, lists of artists and those who contributed services or cash should be designed and published. This will be distributed, along with the Artrain catalogue, at the site. This could also be used as a handbill.

Posters will be sent to each promotion chairman for printing with the location, dates and times of Artrain's arrival. These should be distributed to schools, businesses and public facilities. Don's forget to include the posters made by children in school.

A major activities story should be published to supplement your regular news reports. Focus on what is happening in your community and include a lot of local pictures.

Several days before the opening, put up signs on major roads directing traffic to Artrain. People will be coming from out of town and may need help. Sometimes the city will assist you; but ordinarily, simple wooden signs will suffice.

ARRIVAL

Keep in touch with your local chairman to determine when the train will arrive; and get a picture and story published, possibly including your local railroad man as well. If the train will be coming in at an unusual hour, take a shot of the chairman at the site, wearing his Artrain hat. Make it unique and interesting; for example, his head down on the track listening, posed at a switch, tied to a track, etc.

Opening day should be covered by all the media - live coverage by the radio station, or interview at the site are interesting. During the entire visit, keep the stories short and pictorial, and check with the train staff to make certain that information is accurate. Encourage the editor to write an editorial on the train.

FOLLOW-UP

A story should appear after Artrain's departure, acknowledging the assistance of everyone who participated in the event. In addition, the chairman should be encouraged to write a letter to the editor, stressing the importance of Artrain's visit for future participation in the arts.

ACTIVITIES

Major responsibilities

Coordinate special events at train site
Organize community events in conjunction with visit

PRELIMINARY

The scope of activities should be discussed - will they occur continually during Artrain's visit? what will occur before? how will the community be involved? how can these activities be planned so they become a permanent celebration of the arts?

DEVELOPMENTAL

Local groups should be informed of Artrain's arrival and discover what they can contribute. Don't forget anyone - the local art club, the Chamber of Commerce, church and school choirs, and performing groups, AAUW, crafts groups, stamp clubs, flower and garden clubs, senior citizens.

Schedule events to take place at the site. Listed below are some used successfully in the past.

- A. Schedule performing arts events, choral groups, string quartets, drama groups, dancers, puppet shows, clowns, gymnasts, magicians. Remember that these events will be for the general public, and if events should be viewed by adults only, publicize this or hold the event elsewhere. Try varying the entertainment, appealing to everyone. This may be the first exposure to the arts for many people.
- B. An art show could be held in a nearby building, the depot, a giant tent, the library, etc. In many communities, a special art fair has been set up with displays by both local artists and craftsmen. Contact your facilities person if you need any special structures.
- C. Set aside a special area in which the younger children can play, using art materials such as paint in squeeze bottles, crayons, etc. This has been called the art factory, splash and mash, etc. and is especially good during the summer or on weekends. Usually there will not be time for school groups to participate during regularly scheduled tours.
- D. The services committee will schedule artists for the studio car, but other artists could demonstrate outside the train. In Prescott, Arizona, the entire second floor of the depot was taken over by ceramics classes from the community college. In Midland, Michigan, a glass blower demonstrated along side the train.

Activities should also occur before the train's arrival such as special seminars on arts and crafts, a clean-up picnic at the site, or a community mural painting.

Community involvement can be encouraged by bringing art into the everyday life of a town. Here are some ideas:

- A. Set up displays in store windows of local arts and crafts, or merchandise as art (the sculpture of a plumber or even the art of baking) or develop a display of local heritage.
- B. Place art in banks and libraries
- C. Have children paint the street leading to art train, or have a park clean-up
- D. Recruit strolling minstrels or street clowns
- E. Compose an architectural tour of your community
- F. Display posters painted by school children

IMPLEMENTATION

Coordinate all events with your publicity director and include them in your calendar of events. All site activities should be cleared with the facilities person so that any special structures or hookups - electrical or water - can be prepared, such as a platform for performing arts.

ARRIVAL

Make certain that everything is prepared for extra activities.

FOLLOW-UP

Thank all those who participated in Artrain's visit. Make sure to give the list to the general chairman for inclusion in the evaluation and possible contacts for future events.

EDUCATION

Major responsibilities

Informing schools
Scheduling student tours
Developing Artrain's educational potential

PRELIMINARY

More than any other, the education committee can have broad aims. They can utilize the Artrain program to alter the teaching methods of art in their schools, or they can define their role as merely distributing information and materials, which will be passed out at the workshop.

DEVELOPMENT

Contact your superintendent first and obtain his or her approval and support. Usually they will assist you in distributing material to teachers, and help you decide what outlying school districts should be included. With the superintendents sanction, circulate information to all teachers in the agreed areas, explaining Artrain, its location, and which school groups will be invited to make tours. The information also entails what special materials will be available to teachers to supplement and broaden future arts activities.

Then, with the approval of the principals, plan presentations for each teacher assembly, showing the slides. Your committee should decide early what age groups will be included. Since time is limited, often it is best to concentrate on upper elementary grades, but adjust this to your school system's special interests.

According to the hours open to the school children, and the number of groups you expect, order comics from the Artrain office. These should be passed out to the elementary classes who will actually visit the train. It is most effective to distribute them a week before their visit. Comics will be supplied only to these classes; extras must be purchased separately.

IMPLEMENTATION

Find one person or an office to handle the scheduling of school groups. Approximately one class (a maximum of 30) with the teacher can enter the train every ten minutes - five groups an hour. When scheduling, leave one ten-minute period empty each hour to allow for early and late comers. Note the teacher's name, size of class, and telephone number for each group. One major problem is a judicious way of handling requests since time is limited. You could allow one day for each school and have buses run continually on a rotating schedule; other alternatives are first come-first served, a maximum number from each school, or a limit according to grades. Several copies of the master schedule should be prepared and distributed.

Distribute comic books to the upper elementary teachers with scheduled groups; you may wish to give single copies to the lower elementary teachers to read to their classes and display.

Distribute educational materials, consisting of proposed lesson plans, activities, etc. to all teachers. If your committee could utilize the prepared Artrain educational packet shown at the workshop, determine how; for example, by traveling art teachers, community volunteers, or regular classroom teachers. Portions of the lesson plan can be distributed to everyone.

Plan ways of exciting the entire school about Artrain's arrival. Sponsor a poster contest, invite local artists to come into the schools and demonstrate, or assist high school students in building a public sculpture or mural. Approach the student council about ways to involve the high school students. Finally, ask the railroad men to explain to the elementary students how the train will be brought in.

ARRIVAL

Provide the train manager with a schedule of the school groups. Remember, one group of 30 every ten minutes with one time period empty every hour eases the congestion. It is not unusual to have school buses arrive without being scheduled, but we try to fit them in.

SERVICES

Major Responsibilities:

Obtaining Community Volunteers - Guides & Artists

Securing Accommodations for Artrain Staff

PRELIMINARY STAGE

Guides

Community volunteer guides are required at all times when the train is open. The community volunteer at the front of the train will introduce a tour guide who will take one group through all the audio-visual sections. The tour guides will leave their groups in the gallery with a special guide and return to the front of the train for another group. The minimum number of total guides needed at one time is eight: one front door guide, one gallery guide, and six inside guides.

Guides may be recruited from service clubs, schools, etc. Their enthusiasm is important. It is always better to request qualified people, than to invite just anyone who is available.

Artists

As many as two local artist-craftsmen should be working in the studio car while the train is open. Consider whether you will approach well-known local artists, amateurs, students, or a combination.

Housing

Private accommodations for Artrain's eight staff members must be found as a community responsibility. Decide whether these will be in dormitories or motels.

DEVELOPMENTAL STAGE

Contact local artists and tell them about Artrain. Stress that local talent will be used; and that artists will be demonstrating in the studio car of their chosen media. We have an electric wheel, a printing press, and equipment for making jewelry. Artists can set up for such media as watercoloring if they bring their own equipment and materials. Be sure to alert your local art club, as well as art teachers. Sometimes the art club is assigned the responsibility of recruiting artists. If they are called upon, make sure they include everyone and not just their own membership.

When making initial inquiries about accommodations, remember that the staff must be comfortable to perform properly. The long, irregular hours make housing in dorms or motels preferable to housing with a family. If homes are used, be certain that each staff member has a room of his own. There are eight young adults who travel with the train, and the community coordinator will supply personal information about the current staff to assist you in selecting housing.

It is not necessary to feed the staff, but if they are housed in private homes, the host should provide them with breakfast.

The services director should assign the recruiting of guides to several volunteers. This committee should decide how to identify the guides. Previously, each community discovered an original way to outfit guides.

IMPLEMENTATION

Definite hours should have now been established by the committees; commitments should be secured from guides and times assigned. Usually guides are scheduled in shifts of 2 to 3 hours with a maximum of 3 shifts daily. Remember that the last shift of the day will be the longest since guides must stay until all visitors have toured the train. The last guide will leave 45 minutes after the last group enters. When contacting the guides, inform them of a preliminary meeting for orientation.

A meeting of the guides several weeks before the train's arrival will help answer questions and also save phone time explaining the train. At this time, show the Artrain slides and pass out copies of the Artrain fact sheet. Be sure to tell them about the activities the community is planning to supplement Artrain. Also, inform them of the time of the orientation meeting which is scheduled for the day before the official train opening - usually in the early evening. Alert the press to get coverage of this meeting.

Prepare a master list of guides with their scheduled hours, name, and telephone numbers. Emphasize that the train cannot function without them; and be certain to enlist the help of a few extras to show up on a moment's notice.

Artists, like guides, can be scheduled in shifts with a maximum of 3 hours daily. Once the schedule is definite, distribute the studio guides who will inform artists what is available on the train. Also inform your publicity committee of the names of the volunteer artists so they can run some newspaper articles, have them interviewed on radio, or even give a demonstration on educational television. Some communities have included the names of participating artists in their Artrain brochure.

NOTE. All artists and other volunteers who are working on activities outside the train fall under the responsibility of the Activities Director.

Confirm staff accommodations and investigate the situation yourself. Please make a report describing how the staff will be housed, and send it to the Artrain office in Detroit two weeks prior to Artrain's arrival. It is important to the staff to know what to expect; Artrain will not open until housing is satisfactory.

ARRIVAL

Prepare a directory of the staff's locations for each member of the staff including address and phone number. The staff will be arriving a few days before the train arrives, and the train director will give the chairman specific arrival times a few days in advance. If accommodations are not adequate, the staff will be placed in the motel, at the expense of the sponsor until appropriate housing is found.

The day before Artrain opens, usually in the early evening, the guides are brought together and a general introduction is given about Artrain followed by a tour through the train. They will be given Guide booklets when they report to work, providing complete information on every aspect of the train.

The services chairman should provide the train manager with the lists of guides and artists at the time of orientation. Guides should be contacted by phone the night before to confirm their times.

FOLLOW-UP

After the train has departed, and you have rested, prepare thank-you's for all those artists and guides who assisted you and those providing free accommodations. You might use the thank-you as a vehicle for informing them about other local arts groups, or enlisting their support in forming a local arts group. They'll be willing to help again. This is a valuable list for future, experienced arts volunteers. Please make a copy for the general chairman to include in the final evaluation.



NATIONAL ENDOWMENT FOR THE ARTS

A Federal agency advised by the
National Council on the Arts

BACKGROUND INFORMATION

for

MRS. FORD

NATIONAL
ENDOWMENT
FOR
THE ARTS

WASHINGTON
D.C. 20506



A Federal agency advised by the
National Council on the Arts

April 3, 1974

SCHEDULE FOR THE OPENING OF ARTRAIN

APRIL 5, 1974; FRIDAY:

1:55PM Depart National Airport, Delta #323,
Snack, Non-Stop.

NOTE: Mrs. Ford will be on this flight.

3:28PM Arrive Atlanta Airport.

NOTE: Mrs. Ford will be met by a personal friend-
Mrs. Ferst who will represent Mrs. Carter.
Mrs. Carter will be returning from out of
town and will officially greet Mrs. Ford
at the Executive Mansion.

Press will go to the HOLIDAY INN MOTEL,
1810 Howell Mill Road, Atlanta, Georgia.

404-351-3831
Motel is about 1½ miles from Mansion...
10 minute car ride.

6:00PM Press will be picked up to go to Executive
Mansion for informal reception hosted
by Governor and Mrs. Jimmy Carter in honor
of Mrs. Ford.

NOTE: Informal cocktail type clothes will be
appropriate.

6:15PM- Photographers may take pictures only
6:30PM during this period...press may ask
questions...Mrs. Ford and Mrs. Carter
will be available.

6:30PM Reception

NOTE: Michael Straight will represent Endowment,
James Wyeth will meet party in Atlanta.



Schedule for ARTRAIN continued:

SCHEDULE FOR DALTON, GA.

APRIL 6, 1974, SATURDAY:

8:30AM All (including press) depart from Executive Mansion for Dalton, Georgia. Cars will be provided.

NOTE: Official car will contain:
Mrs. Carter; Mrs. Ford; Mr. Michael Straight, Deputy Chairman, National Endowment for the Arts; and James Wyeth, artist and member National Council on the Arts.

Press cars will follow. Ride takes about 1hr. 45mins.

10:15AM Arrive Dalton...cars will take press to beginning of parade route...opposite Post Office...there will be some time to freshen up.

Press cars will be in parade...however, if press desires, can be taken directly to ARTRAIN site for preview.

10:30AM Parade begins...official party in open Eldorado limousine ...press cars to follow.

11:30AM Ceremonies begin...ARTRAIN site...detailed ceremony schedule will be provided in local press kits.

12:00PM-12:30PM Official party and press tour ARTRAIN.

12:30PM-1:00PM Picnic lunch...ARTRAIN site.

1:00PM PRESS CONFERENCE...Caboose of ARTRAIN... Mrs. Ford, Mrs. Carter, local officials, interviews, Q and A, picture taking.

2:00PM-3:15PM Mrs. Ford, Mrs. Carter mingle with crowd... On-going performances on train site by local and regional groups.

3:15PM Official party and press depart for Chattanooga Airport...30 miles.

Schedule for ARTRAIN continued:

April 6, 1974:

NOTE:

Mrs. Dunn, wife of the Governor of Tennessee will be in Japan and will be unable to officially escort Mrs. Ford to Chattanooga.

Mr. and Mrs. Thomas Moore will act as hosts for Mrs. Ford and will escort her to Chattanooga Airport. Mr. Moore is member of Sen. Baker's staff. Cars provided for press.

4:30PM Depart Chattanooga Airport, United #610
One Stop, Dinner

6:39PM Arrive Washington National Airport.

USEFUL TELEPHONE NUMBERS

ATLANTA

Holiday Inn 404/ 351-3831

Georgia Arts Council 404/ 656-3990

Governor's Mansion 404/ 261-1776

DALTON

Bernice Spigel
Creative Arts Guild 404/ 278-0618



SECOND ROW:

(State Assemblymen)
Ray Scott (Michigan)
Gillespie (SGPB)
Graham Claytor (Southern Railroad)
Dalton Artrain Committee (5)
City Councilor(s) (3)
City Officials (2)

THIRD ROW:

Woolf
Springman
Florence Lowe
Nancy Howe
Jane Ferriss
(S.A.A. Directors)
Doug Peterson
John Hohman
Gib Gardner
C.R. Yates

11: 30

CEREMONY SCHEDULE

TIME ALLOWED

1. Color Guard and National Anthem 3 min.
2. Welcome - Wayne Bell 1 min.
3. Mayor Protem - Proclamation 3 min.
4. Wayne Bell - Acknowledgements 5 min.
 - local committee
 - city and county officials
 - major local business support
 - etc.
 - Introduction of George Beattie
5. George Beattie 3 min.
 - a. Acknowledge Ray Scott (and any State Art Agency Directors present)
 - b. State involvement
 - c. NEA - Nancy Hanks Introduction



If Mrs. Milliken,
Senators or Congress-
men say a few words,
Mrs. Carter should
remain by podium.

6. Nancy Hanks 2 min.
7. Wayne Bell Introduces Mrs. Carter 1 min.
8. Mrs. Carter - Acknowledgements 6 min.
 - a. U.S. Senators and Congressmen present
 - b. Mrs. Milliken
 - c. Other First Ladies present
 - d. Southern Growth Polices Board (David Gillespie)
 - e. Railroads (Graham Claytor)
 Introduces Mrs. Ford
9. Mrs. Ford (with Mrs. Carter standing nearby) 3 min.
- Applause
10. Wayne Bell makes momento and hat presentation to Mrs. Carter and Mrs. Ford. Then: "We can hardly wait to see the train."
- EXIT ALL 27 min.

12:00

A. Approach to Train:

1. Band strikes up music
2. Hats distributed at foot of train

B. Entrance to Train:

1. Garland of flowers cut by Mrs. Ford
2. Honorary shears presented

12:05

Train Tour

1. First section presentation then walk through rest of train 8 min.
2. Artists working in the studio (presentation of pots)





Mrs. Jimmy Carter
The Governor's Mansion
Atlanta, Georgia 30305

20 March 1974

Mrs. Gerald R. Ford
c/o Mrs. James W. Howe
3017 Cathedral Avenue, N. W.
Washington, D. C. 20008

Dear Mrs. Ford:

Jimmy and I are happy to know you will be able to come to Atlanta on Friday, April 5, and stay overnight with us at the Mansion. As my secretary discussed with Mrs. Howe, we are planning to have some people in to meet you at an early reception that evening from 6:30 until 8:00... perhaps 100-150 guests.

We will have breakfast here on Saturday morning at 8:30 and leave at 9:45 to drive to Dalton, Georgia. The Artrain opening ceremonies begin at 11:30 a.m. I am sure Nancy Hanks' office will give you a detailed schedule of the program.

We are certainly looking forward to your visit. My secretary, Madeline MacBean, will be in touch with Mrs. Howe to assist with your arrangements in any way we can.

Sincerely,

Rosalynn Carter

Rosalynn S. Carter

RSC/mfm

Elizabeth B. Ford
(Mrs. Gerald R. Ford)

Mrs. Gerald R. Ford (Betty), wife of the Vice President of the United States, was born Elizabeth Bloomer in Chicago, Illinois. She has, however, always claimed Grand Rapids, Michigan as her home, having moved there at the age of three.

Mrs. Ford attended Grand Rapids public schools and graduated from Central High School in 1936. She went on to study modern dance at the Bennington College in Vermont under the direction of Martha Graham, Doris Humphrey, Charles Weidman and Hanya Holm. Mrs. Ford continued a more intensive dance course with Martha Graham in New York where she was a member of the Martha Graham Concert Group. Upon her return to Grand Rapids, Mrs. Ford pursued a career as a professional model and also as a fashion coordinator for a Grand Rapids store.

On October 15, 1948, Elizabeth Bloomer married Gerald R. Ford, who a few weeks later was elected United States Representative from the Fifth District of Michigan. The Fords have four children: Michael Gerald (March 15, 1950), John Gardner (March 16, 1952), Steven Meigs (May 19, 1956), and Susan Elizabeth (July 6, 1957).

Since her husband has become Vice President, Mrs. Ford has been in great demand as a sponsor of a number of national public service projects. She has, in addition frequently expressed her deep interest in the arts.



PROPOSED SCHEDULE

APRIL 6, 1974

8: 30 A.M. Washington Entourage leaves Atlanta

10:30 A.M. Sharp. Arrive in Dalton at Post Office

1. Official Greeting
2. Freshen up in Post Office
3. Into open Eldorado limousine for parade

ORDER OF PARADE:

- | | |
|-----------------|--------------------|
| 1. Police | 8. Band |
| 2. Sheriff | 9. Civil Defense |
| 3. State Patrol | 10. Band |
| 4. Color Guard | 11. Girl Scouts |
| 5. Band | 12. Band |
| 6. Dignitaries | 13. Antique Cars |
| 7. Shriners | 14. National Guard |

11:15 A.M. Dignitaries to Caboose for chat (coffee and doughnuts) until the end of parade.

11:30 A.M. Parade must end by this time

Dignitaries exit caboose to platform

1. Girl with flowers at top step
2. Name cards on seats

ORDER OF SEATS ON STAGE

Parentheses indicates not positive they will be there

FIRST ROW:

Bell									
(1) Waller									
(2) Dunn									
(3) Milliken									
(U.S. Senator(s))									
Carter									
Ford									
(U.S. Congressmen)									
Hanks									
Beattie									
Ellis									



12:25 Exit Train to luncheon area
(Plan for 40 guests)
Music and performances continue
Tables and chairs set up

1:00 Mingle

3:00 Depart to Chattanooga Airport
1. Mrs. Ford with Mrs. Dunn

3:45 Photographs at Airport

4:30 Plane leaves for D.C.



If Mrs. Milliken, Senators or Congressmen say a few words, Mrs. Carter should remain by podium.

6. Nancy Hanks 2 min.
7. Wayne Bell Introduces Mrs. Carter 1 min.
8. Mrs. Carter - Acknowledgements 6 min.
 - a. U.S. Senators and Congressmen present
 - b. Mrs. Milliken
 - c. Other First Ladies present
 - d. Southern Growth Polices Board (David Gillespie)
 - e. Railroads (Graham Claytor)
 Introduces Mrs. Ford
9. Mrs. Ford (with Mrs. Carter standing nearby) 3 min.
- Applause
10. Wayne Bell makes momento and hat presentation to Mrs. Carter and Mrs. Ford. Then: "We can hardly wait to see the train."

EXIT ALL

27 min.

12:00

A. Approach to Train:

1. Band strikes up music
2. Hats distributed at foot of train

B. Entrance to Train:

1. Garland of flowers cut by Mrs. Ford
2. Honorary shears presented

12:05

Train Tour

1. First section presentation then walk through rest of train 8 min.
2. Artists working in the studio (presentation of pots)



NEWS

NATIONAL
ENDOWMENT
FOR
THE ARTS

WASHINGTON
D.C. 20506



A Federal agency advised by the
National Council on the Arts

From: Florence Lowe
202 382-6064

For Release: Friday, A.M.
April 5, 1974

MRS. FORD VISITS GEORGIA

Mrs. Gerald R. Ford arrives in Atlanta, Georgia, this afternoon for an overnight stay at the Executive Mansion as guest of Governor and Mrs. Jimmy Carter. The wife of the Vice President will travel to Dalton tomorrow (Saturday, April 6) to highlight the ceremonies launching the Southeastern tour of ARTRAIN.

Mrs. Ford's interest in the arts stems from her days as a dancer with the Martha Graham Concert Group. Since becoming the nation's Second Lady, Betty Ford has frequently expressed her support of the arts and of the efforts of federal, state and local communities to make the arts available to all the people.

Accompanying Mrs. Ford to Atlanta and to Dalton will be Michael Straight, Deputy Chairman of the National Endowment for the Arts and James Wyeth, nationally known painter and member of the National Council on the Arts, the 26 member Presidentially appointed



Advisory body to the National Council on the Arts.

Mr. Straight, Acting Chairman of the Endowment in the absence of Chairman Nancy Hanks, is a noted playwright and author. Before coming to his present post in October, 1969, he was editor and publisher of the New Republic. A long time patron of the arts, he is President of the William C. Whitney Foundation and Co-Chairman of the Legal Defense Fund of the D. C. Chapter of the National Association for Colored People.

Mr. Wyeth is following in the footsteps of his famous father, Andrew Wyeth, and at age 28 is recognized as one of the country's leading painters. He is the designer of the 1971 Christmas stamp.

#####



Confetti: Aunt Woolf
Artrain 278-0565
Auto Build 278-0168
Dr. Wayne Bell

PROPOSED SCHEDULE

APRIL 6, 1974

8: 30 A.M. Washington Entourage leaves Atlanta

10:30 A.M.

Sharp. Arrive in Dalton at Post Office
 1. Official Greeting
 2. Freshen up in Post Office
 3. Into open Eldorado limousine for parade

Count House (Corner of Crawford & Selwage)

Car #1

RSC, Ford, John Davis

ORDER OF PARADE:

- | | |
|-----------------|--------------------|
| 1. Police | 8. Band |
| 2. Sheriff | 9. Civil Defense |
| 3. State Patrol | 10. Band |
| 4. Color Guard | 11. Girl Scouts |
| 5. Band | 12. Band |
| 6. Dignitaries | 13. Antique Cars |
| 7. Shriners | 14. National Guard |

Car #2

Straight, Wyeth, Ray Scott

11:15 A.M.

Dignitaries to Caboose for chat (coffee and doughnuts) until the end of parade.

11:30 A.M.

Parade must end by this time

Dignitaries exit caboose to platform

1. Girl with flowers at top step *to RSC & Ford*
2. Name cards on seats

ORDER OF SEATS ON STAGE

Parentheses indicates not positive they will be there

FIRST ROW:

Bell	(1) Weller	(U.S. Senator(s))	Carter	Ford	<i>John Davis</i> (U.S. Congressmen)	<i>Hanks</i> <i>Straight</i> <i>Wyeth</i> <i>Scott</i>	Beattie	Ellis
	(2) Dunn							
	(3) Milliken ?							



SECOND ROW:

m/m
~~Tom Moore (Tenn)~~
~~(State Assemblymen)~~

~~Ray Scott~~
~~(Michigan)~~

~~Gillespie~~
~~(SGPB)~~

~~Graham Gleytor~~
~~(Southern Railroad)~~ *Wasteman*
Douglas

~~Barton Artman~~
~~Committee (5)~~

City Councilor(s) (3)

City Officials (2)

THIRD ROW:

~~Woolf~~

~~Springman~~

~~Florence Lowe~~

~~Nancy Howe~~

~~Jane Ferriss~~
~~(S.A.A. Directors)~~

~~Doug Peterson~~

~~John Hohman~~

~~Gib Gardner~~

~~C.R. Yates~~

Beside platform

11: 30

CEREMONY SCHEDULE

TIME ALLOWED

1. Color Guard and National Anthem 3 min.
2. Welcome - Wayne Bell (*Mr.*) 1 min.
3. Mayor Protem - Proclamation 3 min.
4. Wayne Bell - Acknowledgements 5 min.
 -local committee
 -city and county officials
 -major local business support
 -etc.
 Introduction of George Beattie
5. George Beattie 3 min.
 - a. Acknowledge Ray Scott (and any State Art Agency Directors present)
 - b. State involvement
 - c. NEA - ~~Nancy Henke~~ Introduction

Straight



If Mrs. Milliken,
Senators or Congress-
men say a few words,
Mrs. Carter should
remain by podium.

Florence - bio

Carpenter

6. ~~Nancy Hanks~~ *Michael Straight* 2 min.

7. Wayne Bell Introduces Mrs. Carter 1 min.

8. Mrs. Carter - Acknowledgements 6 min.

a. ~~U.S. Senators and Congressmen~~
present

b. ~~Mrs. Milliken~~

c. ~~Other First Ladies present~~

d. Southern Growth Polices Board

(David Gillespie) *Dir of Administration*

e. Railroads (~~Graham Claytor~~) *W.M. Westerman*

Introduces Mrs. Ford

Allen Douglas
V.P. - Southern

Supt. SR System

9. Mrs. Ford (with Mrs. Carter standing nearby) 3 min.

Applause

Carter & Ford remain

10. Wayne Bell makes momento and hat presentation to Mrs. Carter and Mrs. Ford. Then: "We can hardly wait to see the train."

EXIT ALL

27 min.

12:00

A. Approach to Train:

1. Band strikes up music

2. Hats distributed at foot of train

B. Entrance to Train:

1. Garland of flowers cut by Mrs. Ford

2. Honorary shears presented

12:05

Train Tour

1. First section presentation
then walk through rest of train

8 min.

2. Artists working in the studio
(presentation of pots)



12:25 Exit Train to luncheon area
(Plan for 40 guests)
Music and performances continue
Tables and chairs set up

1:00 Mingle

~~2:00~~ Children's Presentation

3:00 Depart to Chattanooga Airport

1. Mrs. Ford with ~~Mrs. Dunn~~ Mr. & Mrs. Tom Moore
(Tennessee state car)

3:45 Photographs at Airport

4:30 Plane leaves for D.C.

3:00 PM

Mrs. Carter
Mrs. Dorothy Marks
Madeline MacBean
Betty Rainwater } Returns to Atlanta



NATIONAL
ENDOWMENT
FOR
THE ARTS

WASHINGTON
D.C. 20506



A Federal agency advised by the
National Council on the Arts

April 4, 1974

PRESS FOR MRS. FORD

Press coming from Washington:

Louise SweenyThe Christian Science Monitor
Kandy Stroud +
Guy Delort.....Women's Wear Daily
Claire Crawford+
Stan Tretik.....People Magazine

Dorothy Marks.....North American Newspaper Alliance
(will be flying in from Florida.)

Press will rotate sitting with Mrs. Ford on flight down.

On Arrival in Atlanta:

Press not alerted because this is not official welcome.

Photographer from office of Governor will take pictures of
brief welcome by Dogwood Queen (Dogwood Festival now on);
Mrs. Ferst; officials of DELTA airlines.

At Governor's Mansion:

6:15PM-6:30PM Still and TV photographers may take pictures;
no questions from reporters; no pictures during reception.

Washington press and some local press invited to reception.
No formal interviews; will talk with Mrs. Ford informally and
briefly. Nancy Howe and Florence Lowe will "break up" any
long sessions and avoid pressure from press.

DALTON:

Coverage expected from Atlanta and Chattanooga news media,
including TV and wire service.



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Dalton continued:

1:00PM Press Conference in the Caboose of ARTRAIN; Mrs. Carter; James Wyeth (Michael Straight will have left to return to D.C.); George Beattie, Director, Georgia Arts Council and E. Ray Scott, Executive Director of the Michigan Arts Council.

There are requests for individual interviews. These will be limited to press conference plus 5 minutes each with the two Chattanooga reporters who have made requests.



A Presentation of the Michigan Council for the Arts

On Tour for the
**FEDERATION OF
ROCKY MOUNTAIN STATES**

CONDUCTORS' MANUAL FOR ARTRAIN GUIDES

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Artrain is a touring art exhibit prepared and presented by the Michigan Council for the Arts. The train consists of three converted coaches, a baggage car, caboose and power generating car and is 420 feet long. Since Artrain has no engine, all transportation is provided through the generosity of Western Railroads.

Artrain's tour of eight Western states (New Mexico, Arizona, Colorado, Utah, Idaho, Montana, Wyoming and Nevada) is sponsored by the Federation of Rocky Mountain States and your State Arts Council) with a supporting grant for regional arts activities from the National Endowment for the Arts. Artrain will return to Michigan where it has already visited 43 communities and served over 280,000 people since May of 1971, at the conclusion of the Western States tour in September.

The original construction of Artrain in early 1971 was made possible through an allocation from the Michigan State Legislature, matching funds from the National Endowment for the Arts, and major private contributions of services, materials and cash through the Michigan Foundation for the Arts.

Annual expenditures to operate Artrain are over \$250,000. These costs are being assumed by the Federation of Rocky Mountain States, state and local arts councils and community organizations in each of the eight host states.

There is no admission charge to visit Artrain. Visitors are encouraged to leave a donation in the box at the end of the Studio Car. Half of the contributions are returned to the community sponsor and the remainder to the Federation of Rocky Mountain States.

The success of Artrain in a community depends on the effectiveness of the local committee formed to sponsor the train visit. This group of volunteer citizens is responsible for: 1. Securing and improving the Artrain site and arranging for electrical power, 2. planning a wide variety of supplemental arts activities, 3. providing volunteer guides and artists, and housing the Artrain staff of eight, 4. developing Artrain's educational potential and coordinating class visits, and 5. publicizing the event.

It is Artrain's goal to involve all segments of a community in creating a local climate for the arts - all arts. This may include the formation or strengthening of community arts organizations, the affirmation of art's importance in education, and the celebration of each town's unique personality. Artrain can change the way of community views itself and challenge it to improve the quality of life for all of its citizens.



GENERAL INFORMATION

The Artrain could not function without the assistance of volunteer guides from the local community. Your presence adds the "human touch" to insure that visitors enjoy their Artrain experience.

Here are some suggestions to help you in preparing to be a guide. . .

1. Since all presentations on the train are electronically activated on a precise schedule, it is important for you to assist each group in swiftly moving from one area to the next. The "traffic flow" between sections sometimes becomes slow so you must encourage the visitors to move at a pace which allows all people to be in the area when the program begins.

2. Wait until all members of the group have entered the area before you begin to speak. Please speak clearly at a volume which can be heard by all members of the group. Once you have explained the purpose of the area don't feel it is necessary to continue to talk until the program begins. Allow the visitors to view the displays and converse with one another.

3. Emergency situations may happen while you are on the train. For this reason, locate the nearest inter-com to your station (areas 1,4,6) and the nearest fire exit (they are never more than 45 feet away). It is wise to memorize the following emergency procedures:

1. If anything unusual happens (smell smoke, program becomes inoperable, etc.) push "2-R" buttons on inter-com and explain problem to a technician.

2. In the case of a) Fire: direct visitors out fire exit swiftly and quietly.

b) Power Failure: request visitors remain quiet and calm. Emergency lights will activate. Call 2-R for further instructions.

c) Sickness: call 2-R and explain situation and, if possible, remove individual through nearest fire exit.

4. Wear comfortable shoes (you will be standing) and bring a sweater. The temperature varies throughout the train so you should be ready to adjust your outfit to the temperature (the train is equipped with air conditioning units).

5. Please arrive 15 minutes before your scheduled period to guide. Go directly to the caboose to obtain final instructions from one of our Artists-in-Residence.

Have a pleasant time on Artrain!

ARTRAIN GUIDE SCRIPTS

Artrain is composed of 4 cars. The first 2 cars are divided into 3 areas each. The 3rd car is the gallery car, and the 4th car contains the Security Room and an artists' studio. The caboose is closed to the public but is open to guides and other workers on the train.

The following paragraphs describe each area of the train and are a guide line for you to use when introducing your area to the people.

SECTION 1: MAN CREATES (Slide Show)

This area will be introduced by the Artrain staff member working at the front door. The guide for section 2 will stand in this area and line people up for the slide show (tall people against the wall, shorter people in front). When slides end, give your talk for Section 2 and send your group on.

SECTION 2: CULTURAL LANDMARKS (Mini-Museum)

The Cultural Landmarks area is a mini-museum covering the past 3,000 years of civilization. As you look at each work of art, notice that many of them are created with a religious theme. (For childrens' groups, you may wish to point out individual pieces, i.e. the suit of armor, the masks, the jade lady etc. Also have them notice such things as what country each piece is from and what material has been used in making it).

SECTION 3: CREATIVE MOTIVATORS (Lighted photographs or transparencies)

These photographs are here to give you a feeling of what inspires an artist to create, how he uses what he sees in nature and the world around him. These transparencies were donated by the Kodak Company. (Hold your group here until the blue light in the ceiling flashes.)

SECTION 4: CREATIVE INNOVATORS (Slide Show)

In this film you will see artists who have started new trends in art. When an artist first produces an idea that is different, it is often laughed at or ignored, but it eventually is accepted and praised. If you look at the paintings on the walls, you will see works of several of the artists mentioned in the film.

SECTION 5: VISUAL TOOLS (Film)

Look in each box on the wall to see examples of the visual tools which an artist uses to create a particular image. These tools may be used separately or in combination depending on what the artist has in mind.

Point - is a starting point or a dot in a work of art which can be drawn into a . . .

Line - which can be used to connect shapes or outline them.

Plane - flat surfaces which can appear to float or remain rigid in a painting.

Volume & Mass - something that is three-dimensional, has weight and occupies space.

Texture - Look at the different surfaces to see how they reflect light or create patterns. Also think how they would feel if you touched them.

Light - used to highlight and create a feeling of depth.

Color - The different colors of the "wheel" can be used alone or in contrasting combinations to give a painting or sculpture its own special feeling.

Watch the film to see how the artists use these visual tools and put down with their hands what their eyes see. Be sure to look for these things as you go through the collection in the gallery car and see the artists at work in the studio car.

SECTION 6: ENVIRONMENTAL DESIGN (Film)

The displays and film in this area show you that art is not just a picture on the wall or a sculpture, but that it can also be found in many other things. Each piece of silverware you use, the chairs you sit in, the TV you watch is made to be pleasing to the eye as well as to be useful. Think also as you watch the film, about our environment and what man has done to make it more beautiful or ugly.

Artrain is designed to expand your creative awareness through several presentations and exhibits. The basic concepts are:

Area One - Man Creates

Throughout time, man has always created in some form, and the form he employs is determined by the society and era in which he lives. This presentation illustrates the history of man through his works of art.

Area Two - Cultural Landmarks

The creative efforts of several cultures are represented by authentic works of art produced during the past 3,000 years. Here, the viewer can observe the art forms man has utilized in different civilizations during different periods of history.

Area Three - Creative Motivators

Nature, in all its grandeur, has consistently inspired man to create. The creative individual interprets nature and uses its materials, colors, and forms.

Area Four - The Innovators

The artists of the late 19th and early 20th century explored new methods of representation which built the foundation for today's art forms. Their innovative efforts are discussed and examples of their work are displayed.

Area Five - The Mark of Man

"A work of Art is created with visual discipline" . . . point, line, plane, volume, mass, texture, light and color are all basic ingredients in art. The artist understands his tools and employs them with the skill and exactness of an engineer. A film shows artists at work in their own studios, creating works of art and crystalizing these disciplines.

Area Six - Art in our Environment

The impact of art on architecture, industrial design, products for living and fashion are seen as examples of the artistic efforts of contemporary life.

Objects which are normally considered functional also can possess artistic excellence. It is hoped that this presentation will cause the viewers to look more carefully at everyday objects to discover their beauty.

The Gallery

An entire car of Artrain is devoted to an extraordinary collection of original art. The collection was acquired from sources within the eight states Artrain is touring and presents a cross-section of art including many fine examples of western, Indian, and contemporary art.

The Studio

Artists creating their own work can be observed and are available to answer questions. The studio is equipped for painting, ceramics, printmaking, jewelry, and many other forms of art.

GUIDE TO AREA II - "CULTURAL LANDMARKS"

(Objects listed in order as group enters from Area I)

EGYPTIAN

All of these objects come from the late period of Egyptian civilization. We are as close in time to the pieces in the cases as they are to the great pyramids. (Giza pyramids - 2600 BC, case pieces 300 BC). All three of these pieces were connected with funerary custom and reflect the Egyptians concern with immortality.

CANOPIC JAR

Carved in alabaster, a soft translucent gypsum, this jar with its human headed stopper contained the internal organs of the deceased and was placed in the tomb with the mummy.

FUNERARY STELE

A stele is an inscribed or carved stone usually used to commemorate the dead. This and the mummy mask were produced during the Ptolemaic Period when the descendants of the Greek general Ptolemy ruled Egypt. (Cleopatra was the last of the Ptolemy's). Although ruled by the Greeks, the forms of Egyptian art and custom survived.

MUMMY MASK

This type of mask was placed over the mummy's face. Sometimes several masks, one behind another, were used.

GREEK

Head of APOLLO

This head was carved at the same time as the Egyptian pieces, but represents the classic Greek style. The term Hellenistic refers to the art produced in the empire that Alexander conquered which spread Greek culture to Asia Minor, Egypt and India. Apollo, god of light, beauty and wisdom, is portrayed as a handsome youth with long curls.

African

Most African tribes believed that spirits of people and animals could influence the present - for good or bad, and much of their art was aimed at befriending these spirits. Although each tribe expressed itself differently, there are certain traits common to most Negro African art: 1) conceptual design (forms are simplified and abstracted), 2) distortion for expression, 3) frontality and verticality of figures.

GUARDIAN FIGURE - Gabon

The Fang tribe figure was made to "hold" the spirit of a deceased ancestor. The cup he is holding might have been filled with food as an offering. The head is large in proportion to the body, because as the center of knowledge it is the most important part of the human body.

MARKA STYLE MASK - Bambara

The men who carved masks belonged to a special caste and were feared by the rest of the tribe because of their power. It was believed that the spirits themselves guided the carving, and then entered the masks. The animal head indicated their belief in the closeness of spirits of animals and men.

SUIT OF TILTING ARMOR - German 1515

This armor which weighs 94 pounds, was specifically made to wear in a jousting tournament and would fit someone 5' 2". Armor was worn in battle until the seventeenth century, when the use of fire arms and emphasis on mobility made it impractical.

SEATED PARVATI

The bronze sculpture portrays Parvati, wife of the Hindu God Siva, seated on a lotus platform. She is always shown as young and beautiful and personifies feminine power.

MAIZE GOD

This Pre-Columbian work (produced before the arrival of Columbus) dates from about 1200 AD when the totonacs controlled an area on the Gulf of Mexico. Made of volcanic rock, the bold motifs are consistent with the rough basalt. The Maize God (indicated by the stylized corn stalks) is standing on the chest of an unfortunate human sacrifice. The use of this sculpture is uncertain, but its "palma" shape is unique to the Totonacs.

ST. JOHN

This work is attributed to Jacopo della Quercia (1376-1428), a late Gothic sculptor, whose style influenced Michelangelo. Most of his works are executed in marble and this wooden sculpture was probably a model for a larger figure.

POLAR BEAR

The sculpture of the Eskimo reflects his environment. The artist is a hunter, and his subject matter is restricted to animals and men. All Eskimo art is small because households move often.

TLINGIT HAWK

The Tlingit's were the northern most tribe of the west coast Indians, and wood carving was their basic technique. Like the Africans, they felt animals had immortal spirits which could harm or benefit man - here a hawk stands on a man's head.

RAVEN MASK

This Kwakiutl mask like most Indian art, had a specific function in tribal life.

STANDING KWAN YIN

Kwan Yin, the Goddess of Compassion and Mercy, holds a long necked vase symbolizing life. Jade held special significance for the ancient Chinese. They believed it embodied man's highest virtues, and could communicate with the heavens.

WEATHER GOD

This sculpture is "terracotta" which means baked earth and was used as a roof end. His fearsome attitude frightened away bad weather.

SUMMARY OF INNOVATORS INCLUDED IN AUDIO-VISUAL PROGRAM (AREA IV)

In the audio-visual program of Area IV several artists are discussed beginning with Monet and Impressionism and ending with Arp and Duchamp. Following is a brief summary of why these artists of the late nineteenth and early twentieth century are described as "innovators", and what constitutes their original contribution to art.

Jean (Hans) Arp - (1887-) In his paintings and sculpture, Arp utilized organic, non-representational forms to recreate the expressiveness of primordial forces. Also a poet, he wrote, "art is a fruit growing out of man like a fruit out of a plant like a child out of a mother".

Pierre Bonnard - (1867-1947) The rich surfaces of Bonnard's paintings combined glittering Impressionist colors with a flat compositional design used by Japanese artists. He hoped to paint a feast for the eye - a sumptuous overall effect of expressive power. His free use of brilliant color later influenced Matisse and the Fauves.

Paul Cezanne - (1839-1906) Painting directly from nature, Cezanne contributed a new concept of realism and pictorial form. Objects and landscapes were re-constructed with little planes - colored building blocks which fit together in rhythmic patterns. Forms were recreated not by lines, but by gradations or contrasts of color and tone. The pictorial structure reveals, rather than imitates, the order and principles of nature.

Marcel Duchamp - (1887-1965) The varied work of Marcel Duchamp foreshadowed many of today's trends. Incorporating materials such as glass and mass produced objects, utilizing new techniques like motorized sculpture, and mocking the grand traditions of art (the Mona Lisa with a moustache), Duchamp epitomizes the spirit of our century. Art is created in the artist's mind, not by his hands. Art is an idea.

Paul Gauguin - (1848-1903) Paul Gauguin fled his life as a Parisian stock-broker to the simplicity of primitive society - first in Brittany and then in Tahiti. Rejecting the traditions of European civilization he experimented with a style based on native art to achieve a new, pure eloquence.

Wassily Kandinsky - (1866-1944) A fundamental change in painting occurs in the work of Kandinsky. For the first time in the history of art, the possibility of non-figurative art was discovered, and form was liberated from all imitative purposes. Like Freud, Kandinsky saw a deeper reality in the instinctual world of the subconscious, and his paintings relied on the emotional and psychological properties of color, line, and shape to stimulate human response.

Paul Klee - 1879-1940 The fanciful paintings of Klee reflect his interest in the art of children and the insane. His work, which often suggests organic growth, demands subconscious free associations.

Henri Matisse - (1869-1954) The "wild beasts" or Fauves, led by Matisse, were a group of painters who shocked the public by freeing color from its usual associations, by transposing it into feeling. The picture became a world apart, in contact with visible reality, but not its reflection.

Piet Mondrian - (1872-1944) The vertical and horizontal lines, and primary colors of Mondrian's non-representational paintings represent the geometric approach to total abstraction. Attempting to recreate the essence of the forces operating our universe, he balanced color and line to achieve an aesthetic balance.

Claude Monet - (1840-1926) The Impressionists were a group of painters who realized that the eye does not see outlines and space but an ever-changing kaleidoscope of colors fusing in the atmosphere. In order to record scientifically what we see, they developed a brush technique using bright dabs of color that approximated the visual impression of flickering light.

Pablo Picasso - (1881-1973) Cubism, invented by Picasso and Braque, reduced natural forms to geometric equivalents. Different sides and parts of objects could now be seen simultaneously by the spectator without moving around. The subject, although distorted, remains in the real world.

Auguste Rodin - (1840-1917) The genius of Rodin dominated the field of sculpture in the late nineteenth century. The vibrant broken surface of his works disperses light like the paintings of the Impressionists, but also reveals the growth of form, the shaping of clay by the artist's hands. He rejected the academic noble image of man, and chose to reveal the stress and anxiety of the private human being in modern society.

Henri Rousseau - (1844-1910) The artistic, but untrained, instincts of Henri Rousseau, a retired customs agent, created magical, exotic paintings. His forms are imagined, but the details are carefully painted. His dream world of the fantastic anticipated the work of the Surrealists.

Georges Seurat - (1859-1891) During his short life, Seurat attempted to create a new pictorial system based on the psychological properties of color and line. Theoretically he sought an art of harmony based on geometrized form, color precisely applied in dots, and controlled composition. His works are analyses of visual sensation reduced to abstract statement.

Vincent VanGogh - (1853-1890) The thick writhing brushstrokes of Van Gogh suggest an invisible force surging through nature. The artist used the bright colors and broken brush of Impressionism to reveal his own intense emotions.

EXPLANATION OF TECHNIQUES ARTISTS EMPLOYED IN AREA 4

Color Lithograph - Braque, Kandinsky

Lithography is a printmaking process in which the printing surface is a polished stone or specially prepared metal plate on which the design is drawn with a crayon or a greasy ink. Ink, applied to the moistened stone, is repelled by all surfaces but the lines of the drawing. The print is made by pressing a sheet of paper against the inked stone. A different plate must be prepared for each primary color. This technique permits the artist to reproduce a freely drawn design with linear and tonal value of great range and subtlety.

Etching - Picasso, Manet

Etching is a chemical process where the artist draws on a plate covered with an acid resistant substance. The plate is then dipped in an acid bath and the scratched areas deepen. Paper is then pressed onto the inked plate, absorbing the ink retained in the scratched areas. An etching press is on display in the studio car.

Gouache - (goo ahsh') Klee, Chagall

Gouache is watercolor base rendered opaque by the addition of a filler such as zinc white. It has more body and dries more slowly than transparent watercolor and lends itself to bright color affects and meticulous detail.

Your community was selected to host Artrain by your State Arts Council who is the official sponsor of Artrain in each of the Rocky Mountain States. The many criteria used to determine which communities will have the opportunity to benefit from the Artrain experience differs in each state. Basically, it is recommended that Artrain visit smaller communities which have an active interest in the arts but are removed from major cultural centers. Locally, a group of concerned citizens from all segments of your community have been planning the Artrain's visit for many months. We hope their interest in expanding opportunities for the arts will continue after the train's visit has ended.

ARTRAIN ITINERARY

NEW MEXICO - January

Las Vegas
Belen
Clovis

IDAHO - May

Idaho Falls
Twin Falls
Boise
Moscow

ARIZONA - February

Prescott
Mesa
Douglas
Yuma

MONTANA - June

Kalispell
Anaconda
Lewistown
Miles City

COLORADO - March

Rocky Ford
Greeley
Craig
Fruita

WYOMING - July

Worland
Casper
Rock Springs
Cheyenne

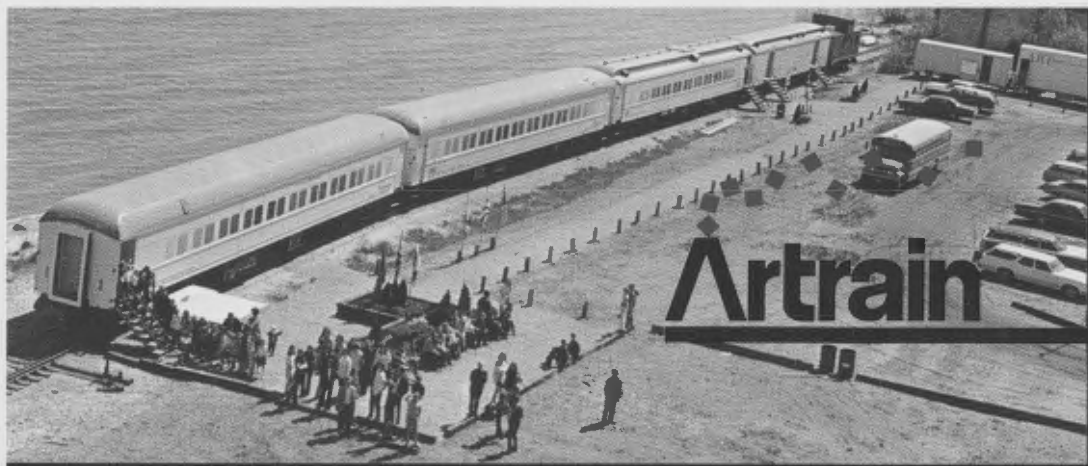
UTAH - April

Price
Richfield
Provo
Brigham City

NEVADA - August

Elko
Reno
Las Vegas





THE MICHIGAN ARTRAIN

A project of the Michigan Council for the Arts, Artrain exists because of the vision and concept of a number of people. Under the leadership of Mrs. William G. Milliken, with the active participation of more than fifty citizens, volunteers and the collaboration of specialists.

PLACE
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Multi Color Graphics, 2261 West Liberty, Ann Arbor, Mich. 48103



501191



MICHIGAN COUNCIL FOR THE ARTS

**THE PERFORMANCE OF THE PAST...
THE PROMISE FOR THE FUTURE**

Since the mid 1960's Michigan has witnessed an impressive growth of opportunity in the arts. From Interlochen to Meadowbrook, from the Keweenaw Playhouse to Cranbrook, theater, music, art, film, dance, and literature are attracting new participants in rapidly increasing numbers each year. This growing artistic activity has significantly affected the quality of life in Michigan.

The force behind this progress is the Michigan Council for the Arts. Since its founding in 1966, the Council has come to be recognized across the nation as a leader among state arts councils, providing important financial aid and assistance to the local arts organizations scattered throughout Michigan.

PAST PERFORMANCE

The Council is composed of 15 members appointed by the Governor and confirmed by the Senate. It has a professional staff headquartered in Detroit. The Council is funded annually by the state and, to a lesser degree, by the Federal government. Since 1969, the Council has also received important financial aid from the Michigan Foundation for the Arts, a nonprofit organization seeking contributions from other foundations, from business and individuals.



ANNUAL FUNDING OF MICHIGAN COUNCIL FOR THE ARTS

	1965-66	1966-67	1967-68	1968-69	1969-70	1970-71	1971-72	1972-73	Total
State	\$ 5,000	100,000	102,000	109,000	140,000	214,700	237,700	251,300	1,159,700
Federal		50,000	39,300	37,500	69,000	182,600	144,300*	170,600*	693,300
MFA					22,000	213,000	152,000	100,000**	487,000
Total	\$ 5,000	150,000	141,300	146,500	231,000	610,300	534,000	521,900	2,340,000

The Council's activities throughout the state each year generate significant additional sums of local funds and in-kind contributions to assist in implementation of specific projects.

LOCAL SUPPORT AS A RESULT OF COUNCIL ACTIVITIES

	1966-67	1967-68	1968-69	1969-70	1970-71	1971-72	1972-73	Total
Cash & In-Kind	185,000	215,000	260,000	760,000*	881,000*	800,000*	750,000**	3,851,000

*Includes major earmarked allocations for Michigan ARTRAIN.

**Estimated.

ARTS PROGRAMS

The Council uses its funds to develop and implement programs that fall into three general categories of activities that reach into scores of communities throughout the state each year.

SPECIAL COMMUNITY PROJECTS

The Council provides funds of up to \$10,000 for major community, regional or statewide arts projects that are proposed by local arts organizations, schools or other groups attempting to respond to specific cultural needs. Limited funding has forced the Council to turn down many worthwhile project requests. Even so, prudent use of these minimal funds is amply illustrated in the outstanding Dance Residency Program which welded \$10,000 of state funds, \$20,000 of

Federal funds and \$30,000 of local funds into a dance program that was experienced by 50,000 Michigan citizens during 1971-72. Over 20 other Special Community Projects are budgeted for 1972-73 in locations as diverse as Houghton, Midland, Detroit, Muskegon, and Jackson.

COMMUNITY ARTS ASSISTANCE PROGRAM

Here the Council provides modest financial assistance to community organizations seeking to implement a wide range of projects. Traveling exhibits, touring performances, artists in residency, as well as consulting services and mini-grants are offered by the Council on a one-time basis for amounts up to \$500. Since the Council's beginning, over 800 such projects have been implemented across the state.

MICHIGAN ARTRAIN

Viewed by a quarter of a million people in almost half the counties in the state over the past two years, Michigan ARTRAIN is a unique exhibit built into a specially designed railroad train that carries a broad spectrum of art to Michigan communities. It is an elegant catalyst designed to stimulate artistic perception and develop local arts councils in every community it visits. ARTRAIN continues to be hailed as the nation's most exciting government-private sector sponsored arts program. Constructed at a cost of \$850,000, ARTRAIN has visited over 40 Michigan communities to date; 80 more stopovers have been requested. The long-range forecast for the train predicts over one million visitors during the next five seasons and the formation of dozens of local Arts Councils as a result.

Funds to construct and operate Michigan ARTRAIN have come from three sources: the state, the Federal government,

and the Michigan Foundation for the Arts. Without private support from the Michigan Foundation, which now approaches \$400,000, ARTRAIN would not have been possible.

FUTURE PROMISE

The Michigan Council for the Arts continues to accept the challenging task of providing an opportunity for all — regardless of race, age, economic status, geographical location, or cultural heritage — to make the arts an important and integral part of daily living.

With modest funding, the Council has achieved an impressive record. Only a small portion of the job is being done, however. The Council's plans and objectives are well formulated, awaiting only the resources to carry them out. Principal programs needing the funds for implementation are:

ARTS IN EDUCATION

Across the state, many arts programs — inadequate as they may be — are being abandoned in elementary and secondary schools for lack of tax support. This unfortunate development can be countered in two ways: 1) by providing new and inventive programs to integrate the arts into the curriculum; 2) by emphasizing that arts-in-education means not only a richer arts curriculum but the development of a whole person.

With funds totaling \$14,000 from the state and Federal governments or from private contributions, the Council proposes to help schools secure up to \$200,000 available under Title III of the Elementary School Education Act and the National Endowment for the Humanities. The arts must return to the schools. Relatively small sums of money, if made available to the Council, can significantly speed up the process.

ARTS FOR THE INNER CITY

A fresh approach to many of the problems in our cities can be found in an arts-for-the-people program that will develop arts activities not in the traditional theaters and museums but in parks and neighborhood centers. Arts in the inner city is a necessary program that will help the city become a livable, human environment again. The Council can implement such a program with \$24,000 of state, federal, or private money which will trigger federal Model Cities funding of approximately \$100,000. The Council estimates that over 100,000 inner city residents would have their first truly artistic experience should such a program become implemented.

ARTS AND LABOR

This creative program would be implemented in cooperation with organized labor to relate the arts in Michigan to working families. The Council proposes to take performing groups to union halls, exhibits to assembly lines and events to the schools serving areas housing blue collar workers. State, Federal, or private funds of \$24,000 are required by the Council. This money would be coupled with funds from labor organizations to develop programs that offer aesthetic and environmental benefits for at least 50,000 members of the labor force during its first year.

ARTS IN CORRECTIONAL INSTITUTIONS

The rehabilitative influence of arts programs in correctional institutions is well known by the staff and counselors who work with inmates. Yet, arts programs are virtually nonexistent in Michigan correctional facilities, and there are currently no funds to establish them. The Council, if funded by a total of \$16,000 from state, Federal, or private sources, could apply for many times that amount under the Federal Omnibus Crime Bill to implement pilot programs in several institutions in the state.

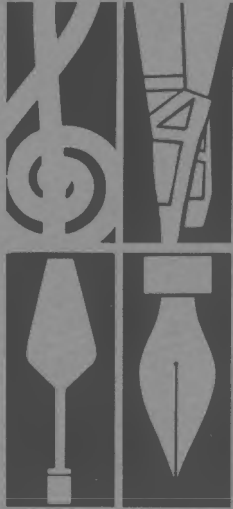


SUMMER FESTIVALS FOR MICHIGAN

To complement and reinforce the outstanding programs of Meadowbrook and Interlochen and to capitalize on Michigan's growing tourist industry, the Council proposes to establish two new summer Art Festivals; one in the Upper Peninsula and one in the Lower. The state should be recognized not only as a "Water-Winter-Wonderland" but a national leader in the arts. The Council estimates that state and Federal funding of \$50,000 coupled with \$50,000 from the private sector would see this program established.

GOVERNOR'S ARTS AWARDS

It is fitting that those responsible for cultural growth be properly acknowledged. The Council proposes an annual Governor's Arts Award for this purpose. Funds of \$20,000 from the private sector will implement the program.



ARTS IN MICHIGAN—A VISION

The Michigan Council for the Arts is eagerly working for the development of all the arts in Michigan. Adequate funding by all levels of government and from the private sector is necessary if the present programs are to remain effective and if the important proposed programs are to be implemented.

The arts are not the property of a fortunate few...the arts belong to everyone. And every citizen in Michigan who wishes to participate in the "belonging" should have the opportunity to do so.

*"We have passed through the period
when art was the private estate of the few.
It now belongs to the people."*

Governor William G. Milliken

Walter R. Boris
Chairman
Michigan Council for the Arts

MICHIGAN COUNCIL FOR THE ARTS

10125 East Jefferson Avenue • Detroit, Michigan 48214

Telephone (313) 222-1090



Walter R. Boris, Jackson, *Chairman*
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Alfred B. Connable, Kalamazoo
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Marcellius C. Ivory, Detroit
Miss Thelma G. James, Detroit
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Mrs. Lynn A. Townsend, Bloomfield Hills
Mrs. Clifton R. Wharton, Jr., East Lansing
Willis G. Woods, Detroit



COMMUNITIES VISITED BY ARTRAIN

- | | | |
|-----------------------|-----------------------------|-----------------------------|
| 1 TRAVERSE CITY | 16 MONTCALM COUNTY SHERIDAN | 31 OWOSSO |
| 2 SAULT STE MARIE | 17 KALAMAZOO | 32 CASS CITY |
| 3 MANISTIQUE | 18 NEW BOSTON | 33 PORT HURON |
| 4 ESCANABA | 19 TRENTON | 34 OSCODA/AUSABLE |
| 5 MENOMINEE | 20 WARREN | 35 PETOSKEY |
| 6 IRONWOOD | 21 LANSING | 36 MANCELONA |
| 7 IRON COUNTY CASPIAN | 22 FLINT | 37 MANISTEE |
| 8 MARQUETTE | 23 MIDLAND | 38 MUSKEGON |
| 9 HOUGHTON/HANCOCK | 24 MT. PLEASANT | 39 ALBION |
| 10 IRON MOUNTAIN | 25 FENTON | 40 BENTON HARBOR/ST. JOSEPH |
| 11 ST. IGNAĆE | 26 PLYMOUTH | 41 MIDDLEVILLE |
| 12 CHEBOYGAN | 27 GRAND RAPIDS | 42 YPSILANTI |
| 13 GAYLORD | 28 HOLLAND | 43 ROMULUS |
| 14 EVART | 29 EATON RAPIDS | |
| 15 DETROIT | 30 LAPEER | |

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THE DAILY CITIZEN-NEWS

NO. 216—10c PER COPY

DALTON, GEORGIA, WEDNESDAY, DECEMBER 12, 1973

Phone 278-1011 for Home Delivery

-State Art Tour To Roll From Dalton



Rail-Touring
Exhibit To
Be in April



The unique Artrain, a five-car
touring art exhibition, will be in



the Almanac's
ALMANAC

ALMANAC NEWSPAPERS

GRANDVILLE, MICH. 49418

1974

1975

JANUARY							FEBRUARY							MARCH						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
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APRIL							MAY							JUNE						
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1974

JANUARY							FEBRUARY							MARCH						
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1976

JANUARY							FEBRUARY							MARCH						
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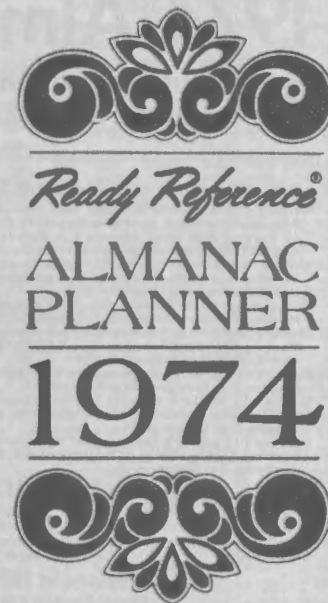
APRIL							MAY							JUNE						
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11	12	13	14	15	16	17	9	10	11	12	13	14	15	13	14	15	16	17	18	19
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OCTOBER							NOVEMBER							DECEMBER						
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1977

JANUARY							FEBRUARY							MARCH						
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APRIL							MAY							JUNE						
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29	30						29	30	31					29	30	31				
JULY							AUGUST							SEPTEMBER						
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S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
1	2	3	4	5	6	7	1	2	3	4	5	6	7	1	2	3	4	5	6	7
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29	30	31					29	30	31					29	30	31				



Ready Reference®

ALMANAC PLANNER

1974

Best Wishes
Ann



TWINS
Gemini
The Arms



Lion
Leo
The Heart



BALANCE
Libra
The Reins



ARCHER
Sagittarius
The Thighs



WATERMAN
Aquarius
The Legs



RAM
Aries



BULL
Taurus
The Neck



CRAB
Cancer
The Breast



VIRGIN
Virgo
The Bowels



SCORPION
Scorpio
The Secrets



GOAT
Capricorn
The Knees

1974 Almanac

Being — until July 4th — the 198th Year of American Independence

Morning and Evening Stars, 1974

Mercury () will be a Morning Star from January 1 to January 9, February 24 to May 4, June 30 to August 17, October 25 to December 19; an Evening Star from January 9 to February 24, May 4 to June 30, August 17 to October 25, December 19 to December 31.

Venus () will be an Evening Star from January 1 to January 23, then a Morning Star from January 23 to November 8, and an Evening Star from November 8 to December 31.

Mars () will be an Evening Star from January 1 to October 14, and a Morning Star from October 14 to December 31.

Jupiter () will be an Evening Star from January 1 to February 13, then a Morning Star from February 13 to September 5, and an Evening Star from September 5 to December 31.

Saturn () will be an Evening Star from January 1 to June 30, and a Morning Star from June 30 to December 31.

Uranus () will be a Morning Star from January 1 to April 15, then an Evening Star from April 15 to October 21, and a Morning Star from October 21 to December 31.

Neptune () will be a Morning Star from January 1 to May 29, then an Evening Star from May 29 to December 1, and a Morning Star from December 1 to December 31.

Chronological Cycles, 1974

Domical Letter.....	F	Roman Indiction.....	12
Egypt.....	6	Julian Period.....	6587
Lunar Cycle/Golden Number..	18	Dionysian Period.....	303
Solar Cycle.....	23	Jewish Lunar Cycle.....	15

Eclipses in 1974

Central Standard Time

In 1974 there will be four eclipses, two of the Sun and two of the Moon, as follows:

I. A partial eclipse of the Moon, June 4-5, 1974, invisible in North America. The beginning of the umbral phase visible in Australia except extreme eastern part, Asia except northern part, Indian Ocean, Africa, Europe except northern part, eastern coast of South America, South Atlantic Ocean, and Antarctica; the end visible in Europe except northern part, southwest part of Asia, Indian Ocean, Africa, Atlantic Ocean, South America and Antarctica.

II. A total eclipse of the Sun, June 20, 1974, invisible in North America. Eclipse will be visible in Indian Ocean and Australia.

III. A total eclipse of the Moon, November 29, 1974. The beginning of the umbral phase visible in arctic regions, northwest half of North America, Pacific Ocean except southeast part, Asia except extreme southwest part, northeast part of Europe, eastern part of Indian Ocean, Australia and New Zealand; the end visible in arctic regions, extreme northwest part of North America, the western part of Pacific Ocean, Asia, Australia, Europe except extreme southwest part, northeast part of Africa, and Indian Ocean.

In North America the eclipse will be visible only in western Canada and Alaska. The umbral phase begins at 7:29 A.M., middle at 9:14 A.M., and ends at 10:59 A.M.

IV. A partial eclipse of the Sun, December 13, 1974. The eclipse will be visible in North America except extreme northern part, Central America, Northern tip of South America, and North Atlantic Ocean.

The maximum eclipse runs on a line from southern California northeast through Montana, Saskatchewan and Manitoba, beginning at sunrise. Some effect will be noticed throughout most of North America. Magnitude — 0.827.

PISCES Fishes



The Feet

1974

1st Month



1974

31 Days


January is named after Janus, the God of Beginnings and was made the first Month of the Roman Year 251 B. C.

MOON'S PHASES				LATITUDE		LATITUDE		LATITUDE	
F.O.	EASTERN D. H. M.	CENTRAL D. H. M.	MOUNTAIN D. H. M.	PACIFIC D. H. M.	Of Boston, New England, New York State, S. Michigan, Wisconsin, Iowa, Wyo. and Oregon.	Of New York, City, Phila- delphia, Pa., Conn., New Jersey, Ohio, Indiana, Cal. Illinois and Neb.	Of Charleston, N. & S. Car., Ga., Fla., Ala., Miss., Ark., No. La., and Texas, Ariz- ona, So. Calif.		
F.M.	1 106A	112 06A	111 08M	110 08M					
L.O.	8 736M	8 836M	8 536M	8 436M					
N.M.	15 2 04M	15 1 04M	15 12 04M	14 11 04A					
F.O.	23 6 02M	23 5 02M	23 4 02M	23 3 02M					
F.O.	31 2 39M	31 1 39M	31 12 39M	30 11 39A					

D	W	HISTORICAL EVENTS	S	M's	Sun	Sun	Moon	Sun	Sun	Moon	Sun	Sun	Moon
			SI	M's	ris	sets	ris	sets	ris	sets	ris	sets	ris
1	Tu	1. New Year's Day. ♀ Stationary	4	Y	7 30	4 36	morn	7 25	4 42	morn	7 02	5 05	morn
2	We	Holy Name of Jesus	4	Y	7 30	4 37	12 54	7 25	4 43	12 51	7 02	5 06	12 41
3	Th	at Perihelion	5	Y	7 31	4 38	2 03	7 25	4 44	1 59	7 02	5 06	1 44
4	Fr	Jacob L. Grimm, b. 1785	5	Y	7 30	4 39	3 13	7 25	4 45	3 09	7 03	5 07	2 49
5	Sa	Sonny Liston, boxer, d. 1971	6	Y	7 30	4 40	4 26	7 25	4 45	4 20	7 03	5 08	3 56

1	Epiphany	Matt. 2		Day's length	9h. 11m.		9h. 21m.		10 h. 8m.				
6	Su	Carl Sandburg, b. 1878	♈	6 II	7 30	4 41	5 34	7 25	4 46	5 26	7 03	5 09	5 02
7	Mo	Rohmquist & Powell, Sup. Ct. 1972		6 III	7 30	4 42	6 34	7 25	4 47	6 27	7 03	5 10	6 04
8	Tu	B. & C. in Perigee	♋	7 aas	7 30	4 43	rises	7 25	4 48	rises	7 03	5 10	rises
9	We	d & e Sup.		7 b	7 30	4 44	6 36	7 25	4 49	6 39	7 03	5 11	6 55
10	Th	Ethan Allen b. 1738		8 Ω	7 30	4 45	7 55	7 25	4 50	7 57	7 03	5 12	8 06
11	Fr	Alexander Hamilton b. 1757		8 III	7 29	4 46	9 11	7 25	4 51	9 11	7 03	5 13	9 15
12	Sa	Charleston Museum, founded, 1773		8 IV	7 29	4 47	10 22	7 25	4 52	10 22	7 03	5 13	10 19

2	1st Sunday after Epiphany	Luke 2	Day's length	9h. 20m.	9h. 29m.	10h. 11m.							
13	Su	Feast of the Holy Family	9	≡	7 28	4 48	11 32	7 24	4 53	11 30	7 03	5 14	11 27
14	Mo	Frederick IX of Denmark, d. 1872	9	≡	7 28	4 49	morn	7 24	4 54	morn	7 03	5 15	morn
15	Tu	15. Battle of Ft. Fisher, 1865	10	≡	7 27	4 51	12 39	7 24	4 56	12 38	7 02	5 16	12 23
16	We	Prohibition began, 1820	10	≡	7 27	4 52	1 44	7 23	4 57	1 40	7 02	5 17	1 22
17	Th	Benj. Franklin, b. 1706	10	≡	7 27	4 53	2 46	7 23	4 58	2 41	7 02	5 18	2 20
18	Fr	Daniel Webster, b. 1782	10	≡	7 26	4 55	3 46	7 22	4 59	3 40	7 02	5 19	3 17
19	Sa	Lae's Birthday	11	≡	7 26	4 56	4 40	7 22	5 00	4 34	7 01	5 20	4 09

3	2nd Sunday after Epiphany	Mark 1	Day's length	9h. 32m.	9h. 40m.	10h. 20m.							
20	Su	Panama Canal begun by French, 1882 (in Ω	11	♂	7 25	4 57	5 28	7 21	5 01	5 23	7 01	5 21	4 57
21	Mo	(in Apogee	11	♂	7 25	4 58	6 11	7 21	5 02	6 05	7 01	5 22	5 41
22	Tu	 Sir Francis Bacon, b. 1561	11	♂	7 24	4 59	6 46	7 20	5 03	6 41	7 01	5 23	6 20
23	We	23. d ♀ ☉, Inf	12	☿	7 24	5 01	sets	7 20	5 05	sets	7 00	5 24	sets
24	Th	Gold Disc. in California, 1848	12	☿	7 23	5 02	6 35	7 19	5 06	6 37	7 00	5 25	6 49
25	Fr	Irene Castle, dancer, d. 1999	12	☿	7 22	5 03	7 36	7 18	5 07	7 37	6 59	5 26	7 44
26	Sa	Michigan admitted, 1837	12	♂	7 21	5 04	8 37	7 17	5 08	8 38	6 59	5 27	8 39

4	3rd Sunday after Epiphany John 2		Day's length		9h. 48m.		9h. 54m.		10h. 29m.				
27	Su	d & e 2 (close)	13	Y	7 20	5 06	9 39	7 16	5 10	9 38	6 59	5 28	9 35
28	Mo	John Baskerville, b. 1708	13	Y	7 19	5 07	10 44	7 15	5 11	10 42	6 58	5 29	10 34
29	Tu	McKinley's Birthday	13	Y	7 18	5 09	11 50	7 14	5 13	11 47	6 58	5 30	11 34
30	We	Franklin D. Roosevelt, b. 1882	13	Y	7 17	5 10	morn	7 13	5 14	morn	6 57	5 30	morn
31	Th	St. Zane Gray, b. 1875	14	Y	7 16	5 11	12 58	7 12	5 15	12 54	6 56	5 31	12 36

JANUARY 1974 WEATHER FORECASTS
1st to 3rd — Severe storms from Mississippi Valley over into New England, heavy snow. Storms out of southwest move across land. Clearing in western sections.
4th to 7th — Milder in west than light snow in Rocky Mountain states to Kansas-Nebraska area, showers along Pacific Coast, clearing. Some snow across south plateau to west Texas then fair. Storms clear in North Atlantic states, much colder.
8th to 11th — Mostly fair Kansas-Dakotas area westward to Pacific states. Clearing in California to New Mexico. Becoming unsettled in mid-West and eastward, some light snow, showers along Gulf Coast through Maryland, then clear.
12th to 15th — Mostly fair in west becoming stormy in Pacific states across Rockies, heavy snow over plains states to Great Lakes area. Pleasant in Atlantic states. Storms out of southwest to Mississippi Valley, mild in lower southeast.
16th to 19th — Storms continue in New England then fair, cold, clearing, cold upper Mississippi Valley and westward. Stormy Arkansas-Tennessee area eastward to Atlantic then fair. Squalls clear along Gulf Coast.
20th to 23rd — Showers in Texas and across Alabama-Georgia area up through mid-Atlantic states, quite windy. Showers in Washington-Oregon, light snow across plains states through central sections over into eastern areas, clearing through Great Lakes section.
24th to 27th — Mostly fair in Mississippi Valley westward to Pacific Coast, becoming stormy eastward to Rockies, some snow from Utah to Kansas. Mostly fair in east.
28th to 31st — Storms out of southwest through southland up into Virginia-Maryland section, snow in upper south. Stormy in Dakotas-Kansas section through Great Lakes area up into New England.

PLANTING DAYS ACCORDING TO MOON SIGNS — 1974

January — Plant on, 3, 4, 7, 8, 13, 14, 15, 16, 17, 21, 22, 23, 27, 30, 31. Do not plant on, 1, 2, 5, 6, 9, 10, 11, 12, 18, 19, 20, 24, 25, 28, 29.

Each tour through Artrain lasts 40-45 minutes. Twenty to twenty-five people can begin the tour of Artrain every ten minutes. Local guides in each section act as hosts for the visitors.

CAR I - A VISION OF CREATIVITY

SECTION I - MAN CREATES - a color slide review of the history of man's creativity executed on four screens flanked with mirrors

SECTION II - CULTURAL LANDMARKS - a mirrored chamber containing are objects from other cultures - Egypt, Africa, the Orient. All these pieces are on loan from the Detroit Institute of Arts.

SECTION III - CREATIVE MOTIVATORS - a corridor of flashing color transparencies of nature

CAR II - A VISION OF MAN

SECTION IV - THE INNOVATORS - presents a slide program on the pioneers of modern art and contains a miniature gallery with examples of these masters

SECTION V - MAN THE ARTIST - displays in 3-d light boxes the concepts of point, plane, color, line, texture and mass. A film - "Art, the Mark of Man" discusses what a work of art is and how it is produced

SECTION VI - ART IN OUR ENVIRONMENT - large lighted color transparencies illustrate excellence in design, and lighted mirrored wall cabinets display objects from our every day lives. A slide show discusses man and his environment.

CAR III - A VISION OF ART - Gallery - A collection of twentieth century painting, sculpture, and crafts, is exhibited. All works of art are on loan from Michigan museums, collectors, and artists.

CAR IV - BAGGAGE CAR - Studio - Here artists from the Artrain staff and local artists demonstrate in a variety of areas. The train is equipped for ceramics, printing, jewelry making, and weaving. Visitors are invited to ask questions and view, first hand, the creative process.

CAR V - Power Generating Car - This car carries four 150 KVA diesel powered generators as well as switching gear for accommodating local power support. The power car provides the temperature and humidity control and security for the train during movement.

CAR VI - Caboose - Functions as the staff office and lounge. It has been renovated in a Gandy Dancer motif. It can be used on a limited basis for hosting community Artrain functions.





MICHIGAN TOUR FACT SHEET

DESCRIPTION

Artrain is a six car touring art exhibit prepared and presented by the Michigan Council for the Arts. The train consists of three converted coaches, a baggage car, caboose and power generating car.

The train is over 400 feet long and has no engine. All transportation is provided through the generosity of Michigan railroads.

After the completion of its 18 month tour of Michigan in November 1972, over 280,000 people had toured Artrain in 43 communities.

HISTORY

From January through August 1973, Artrain made its first trip out of Michigan, visiting 8 states in the West, sponsored by the Federation of Rocky Mountain States.

Artrain will visit Michigan's Lower Peninsula communities for six months before embarking upon another national tour.

FINANCE

The construction of Artrain was made possible through an allocation from the Michigan State Legislature, matching funds from the National Endowment for the Arts, and major private contributions of services, materials and cash through the Michigan Foundation for the Arts.

Annual expenditures to operate Artrain are over \$250,000. These costs are assumed by the Michigan Council for the Arts and the Michigan Foundation for the Arts.

There is no admission charge to visit Artrain. Visitors are encouraged to leave a donation in the box at the end of the Studio Car. Half of the contributions are returned to the community sponsor and the remainder to Michigan Artrain Incorporated.

SPONSOR

The success of Artrain in a community depends on the effectiveness of the local committee formed to sponsor the train visit. This group of volunteer citizens is responsible for: 1. Securing and improving the Artrain site and arranging for electrical power, 2. planning a wide variety of supplemental arts activities, 3. providing volunteer guides and artists, and housing the Artrain staff of eight, 4. developing Artrain's educational potential and coordinating class visits, 5. publicizing the event.

GOALS

Artrain hopes to involve all segments of a community in creating a local climate for the arts - all arts. This may mean the formation or strengthening of community arts organizations, the affirmation of art's importance in education, the celebration of each town's unique personality. Artrain can change the way a community views itself and challenge it to improve the quality of life for all citizens.



news

a project of the Michigan Council for the Arts

ACHIEVEMENTS

After visiting forty-three Michigan communities within 18 months, what did Artrain accomplish?

Of the forty-three communities which hosted Artrain by the end of 1972, thirty-seven now have local arts organizations. Nine of them were formed to sponsor Artrain and are now involved in other community cultural projects. Already established groups, such as Lapeer's Arts Council, were strengthened by the involvement Artrain demanded and the new audience it created.

Bringing people together - city officials, teachers, contractors, senior citizens - is an immeasurable contribution that Artrain has given to the spirit of each host community. As a unique multi-art event that holds meaning for everyone, Artrain initiated active cooperation between universities and the communities they serve, police and civic groups, and public schools and art councils for the first time.

Site development is a visible expression of Artrain's concern for improving the environment and emphasizing community identity and pride. In Plymouth, an enormous concrete conduit manufactured locally became the sculptural entrance to the Artrain environment. In Ypsilanti, the train's visit has encouraged the rebuilding of the older part of the downtown district, and the newly painted depot will become a permanent arts center located in a freshly landscaped city park.

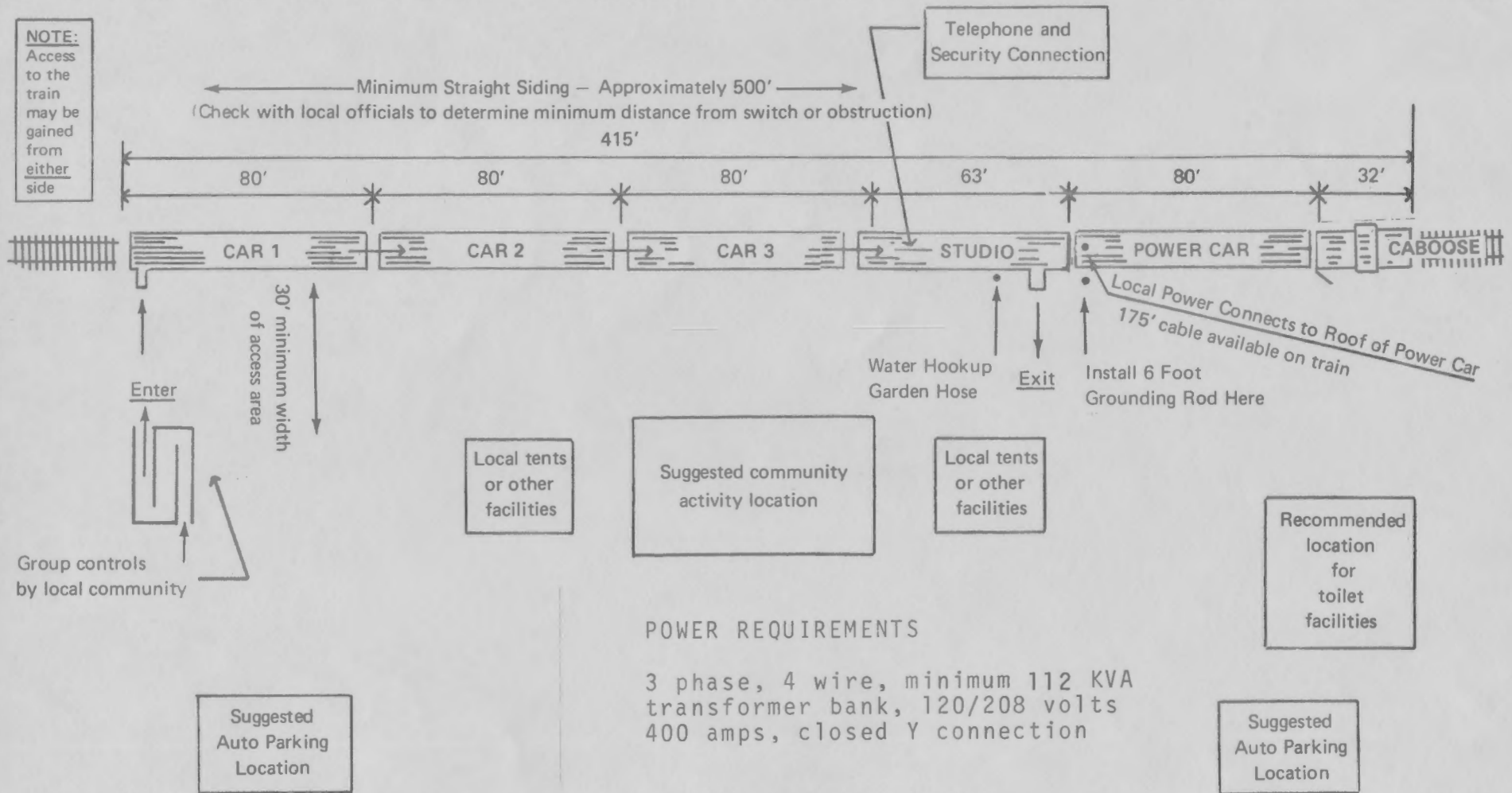
Education, both of adults and students, is one of Artrain's most important long term goals. Artrain's education portfolio and "Comics" go directly into the classroom giving teachers new ways of conveying the importance and excitement of art. In many communities, concerned parents have taken the responsibility of initiating supplementary school art programs staffed by community volunteers.

Artrain has touched the lives of many more people than the over 280,000 who have toured its six cars. It has changed the way a community views itself, and challenged it to improve the quality of life for all its citizens.



NOTE:

Access to the train may be gained from either side



POWER REQUIREMENTS

3 phase, 4 wire, minimum 112 KVA
transformer bank, 120/208 volts
400 amps, closed Y connection

ADDITIONAL REQUIREMENTS

1. trash cans must be provided
2. toilet facilities
3. water hook-up maximum 100' from rear of studio car
4. provide directional signs to site and parking



SERVICE REQUIREMENTS

a program of the michigan council for the arts

ADDENDUM A TO CONTRACT NO.



the Santa Fe



"ARTRAIN" IN ROCKY FORD . . .

ROCKY FORD PLAYED GRACIOUS HOST
to Artrain recently when the unusual rolling

Commerce, presided as master of ceremonies.

Shown in the photo, right, on the opening
day alongside the Artrain are (foreground)
Mrs. John S. Reed, left, and Mrs. Bruce King,



Santa Fe Magazine
March '72



The above paintings, loaned by the Santa Fe, are among the outstanding objets d'art on exhibition aboard the unusual Artrain. At the left: "Taos Indian" by E. L. Blumenschein ... center: "Turquoise Bead Maker" by E. I. Couse ... and right: "Old War Bonnet" by L. H. Sharp. On the following pages are other art pieces gracing the showings aboard the train.

"ARTRAIN" IS VISITING THE Southwestern United States. Artrain is a catalyst designed to stimulate people to enjoy a basic ingredient of humane living to

"ARTRAIN" ...

A view of the unusual Artrain as it arrived in Clovis,

July 20, 1973

CHEYENNE, WYO.
TRIBUNE EAGLE
SUN. 10,000

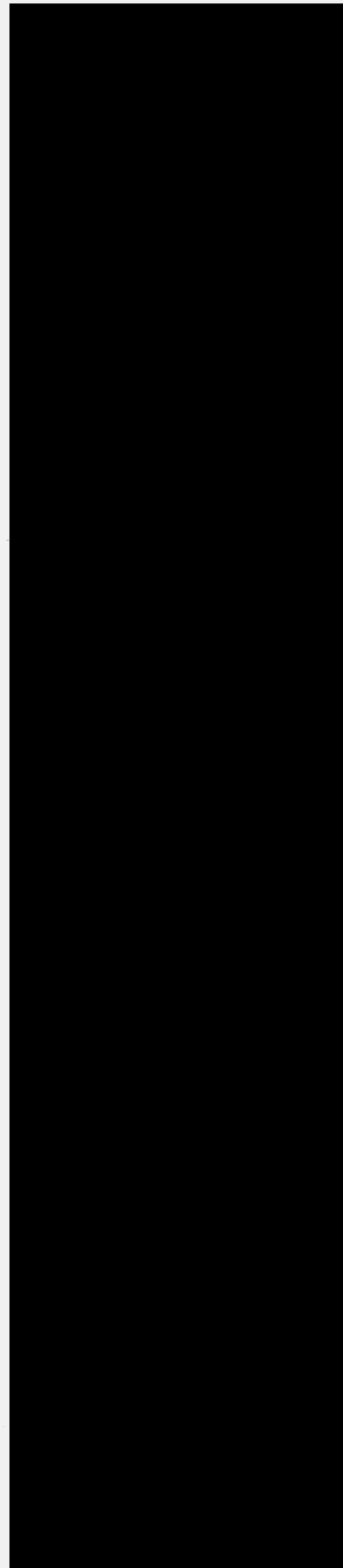
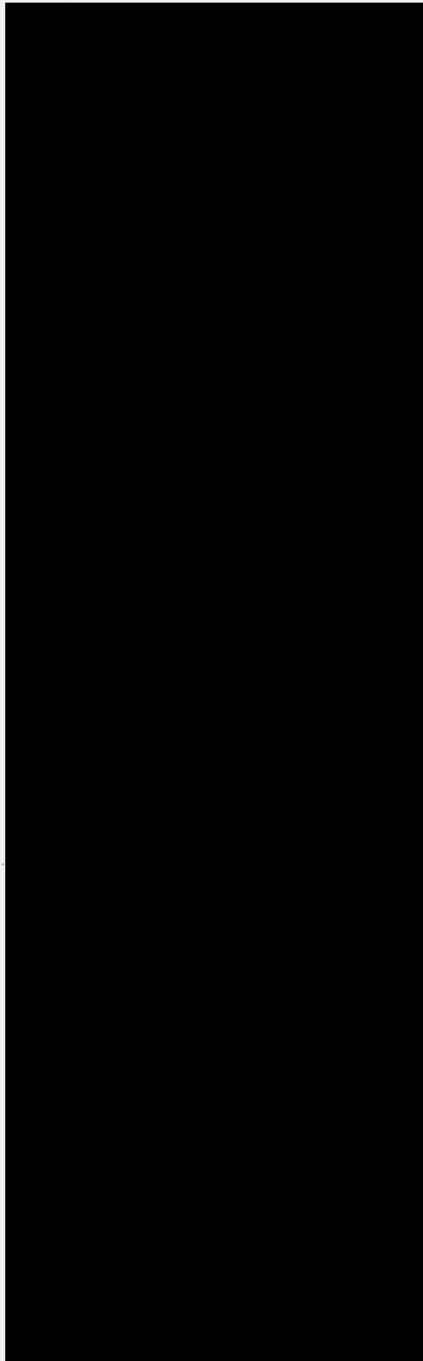
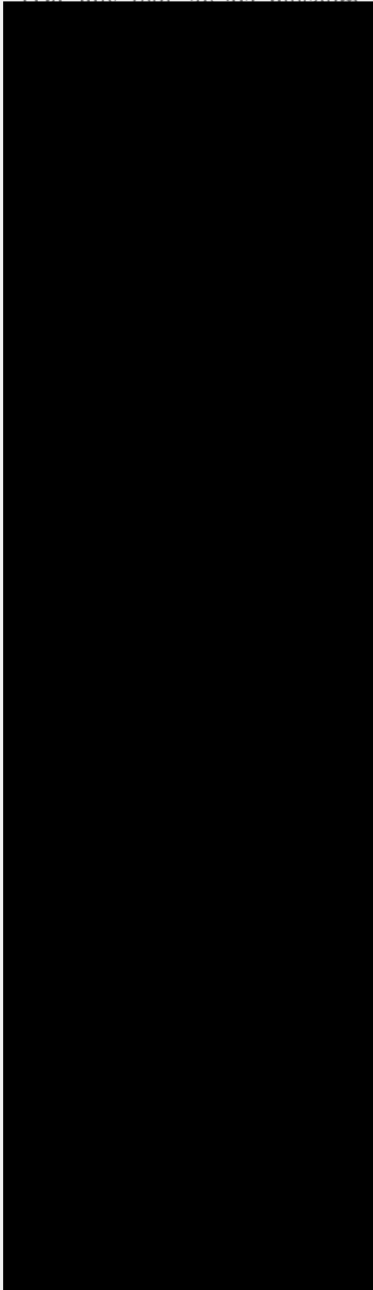
JUL 1 1973 *Reprints*

. . . of Books and Art

Artrain: Unique Mobile Art Museum

By JIM HICKEY
Special to SunDAY

(On July 10th, an art museum



were secured.
But why Artrain?

*Artists
Fed. B. Smith
originals*

contemporary sculpture, 4



Glenwood Springs, Colorado

CLIMB ABOARD THE ARTRAIN

By PATRICIA L. RAYMER

FROM SIX ANCIENT RAILROAD CARS THE WORD IS SPREADING AROUND THE LAND THAT ART, LIKE LIFE, IS FOR EVERYONE TO WORK AT AND ENJOY

Whether on the tailend of freights hauling through mountain passes or on sidings in places like Cheyenne, Kalispell, and Grand Junction, Artrain, as assemblage of three half-century-old Pullmans, a creaky baggage car, a power-generating car on loan from the Michigan National Guard, and an ancient caboose, seems more germane to history than to art. The cargo of these ghosts from the waning days of railroading's golden age belies that impression, however, it being essentially a theme central to a more modern and vigorous concept of art: that creativity is everyone's heritage and that those who make the creative effort stand a better chance for a richer, more interesting life.

Thus, Artrain's mission is to get people to make the effort, to get involved in art, alone or as participants in community projects. Toward this end the aged cars carry also a more tangible cargo. The train is, in fact, a museum, a studio, and audio visual theaters all connected in series. Inside, the sometimes cramped confines are not likely to distract from the fascination of Picasso's "Mother Combing Hair," or from a glazed terra cotta Ming Dynasty weather god, a suit of German tilting armor dating around 1515, or from any of the *objets d'art* that line corridors mirrored to give an illusion of space. Nor do the environs appear to have any diminishing effect on the interest of those watching the train's crew of artists demonstrate how art is created.

And at last count, some 500,000 people have thus far had that opportunity.

"Each year only five percent of the people in this country ever have any exposure to the arts," says E. Ray Scott, director of the Michigan Council for the Arts and chief architect of Artrain. "That means we're missing 95 percent." Several years ago, Scott had seen a traveling "art experience" program in Kentucky and decided to expand on the concept. He came up with Artrain as an "attractive, different, and attention-getting" way of bringing art to the people.

When Artrain first chugged into Traverse City, Michigan, on its inaugural visit in 1971, few could have predicted the flurry of activity and enthusiasm it was to generate all over the State and later in Western towns like Kalispell, Montana, and Grand Junction, Colorado. For after the success of Artrain's first 18-month tour in Michigan, the Federation of Rocky Mountain States arts councils brought the Artrain to the West for an eight-month tour which recently concluded.

In the Rocky Mountain States, 183,000 people filed aboard Artrain to view paintings by Braque, Matisse, Renoir, and other French impressionists and by such native talent as Frederic Remington ("Bronco Buster") and Walt Kuhn ("Longhorn Saloon"). In a section of one car, a multimedia show offered them hundreds of art slides covering centuries of man's creative efforts. In the next section of the car, showcases gave

them a taste of art from the past: a fourth century B.C. Egyptian mummy mask, a 2,200-year-old Grecian head of Apollo, and a wood guardian figure from the Fang tribe in Gabon. In the third section, they saw giant photomurals describing nature and man's environment.

Once visitors complete their tour of the museum section, they converge upon the real life of the Artrain—the baggage car now converted to an artists' workshop and studio. Here the staff of four Artrain artists along with any number of local artists—painters, print-makers—work, explain their methods and the ideas they wish to express, and sometimes defend their creative efforts from adverse critics in the audience. "Artrain has become a catalyst in practically every community it has visited," says Doug Peterson, Artrain's program director. "It is making small towns aware of their own artistic wealth and reaching a new audience for the arts."

Experience has shown that

the smaller the town, the greater the success of Artrain. "We've found that large urban areas do not respond to Artrain with the gusto of smaller communities," says Scott. "Residents of larger towns probably assume they've seen it all because they have access to museums. On the other hand, in some small towns, Artrain is the biggest event of the year."

Months before Artrain is scheduled to stop in a town for a visit of three or four days, an Artrain committee is formed to plan for local guides and docents, prepare publicity, set up plans for the schools, gather local artists, and find housing for the Artrain staff. In many communities, the local art groups formed to host Artrain remain intact to generate further art activities on a year-round basis.

One of the biggest jobs is that of the committee's educational director. Working through the area's superintendent of schools, the director arranges Artrain tours and works with teachers on presentation of Artrain's



Frederic Remington's "Bronco Buster" delights youngsters



A stroll through Artrain's mirrored museum

"education packet," which has been prepared by educators through the Michigan Council for the Arts and offers a complete program with curriculum guides, slides, and lesson plans for school use. An eight-minute Artrain film is also available, giving students and community groups an idea of what to expect on the tour.

In some areas educators went a step further and prepared their own Artrain kits. In Rocky Ford, Colorado, for example, teacher Joyce Dow placed a suitcase on a cart and filled it with common objects—fabrics, spools, linoleum blocks, driftwood. She then pushed the cart from classroom to classroom, displaying the objects and attempting to show artistry in everyday life, while giving the children the concept of the Artrain.

"With unaltered natural objects, I tried to show the children the vast amount of 'natural' art in our world," Mrs. Dow says. "Then, giving them scrap materials, I urged them to create. I tried to show them that even if they didn't know anything about art and thought they couldn't draw, they could still make something pleasing to themselves. I tried to show them that art is *you*—what *you* understand, what *you* can touch, and what *you* can feel."

That idea is repeated throughout the Artrain exhibits, the theme being, "Man creates to mirror his world, and the man in the mirror is you."

In Greeley, Colorado, Artrain unearthed a previously hidden community interest in the arts. Says Lydia Ruile, a practicing artist and member of the Greeley school board, "The kids were so turned on to art after Artrain, that the school board voted to give up one slot for an elementary school teacher and substitute a full-time art instructor."

She adds, "We have a strong art community here, but the artists were never really taken all that seriously. The other day the hospital called and

asked for an art display for its waiting room. Now that sort of thing just never happened before. As far as I'm concerned, Artrain reinforced the idea of art in the community and the need for more of it."

More often than not, the greatest enthusiasm for the Artrain generates in the studio car. "There were some youngsters who couldn't relate to the museum section, but in the studio car they could really see art being developed," says Laura Hollar, a teacher in Rocky Ford, Colorado. "For them to feel that art is something merely to be displayed is wrong. I tried to teach them that, most of all, art should be learning to live."

The studio car was designed to promote involvement with art to get away from the "don't touch" atmosphere of many museums "In the studio car we get away from the 'art as precious object' thing," Artrain artist Bob Beckmann says. "We're showing people that we artists are human—we're sweating, working out our problems with our art, and people can relate to that even if they don't understand or even like our art. It gets into a real down-home thing. We can relate our process to their everyday process, whether theirs is plowing fields, digging ditches, or grappling with computers all day long."

In many communities, what goes on outside the Artrain may be even more significant than what's inside. An Artrain visit affords an excuse—if one is needed—for a community arts festival, and that's just what happens in most towns. In Cheyenne, Wyoming, the local Artrain committee scheduled dozens of programs—the symphony, the choral society, a melodrama theater, films—in the park alongside the Artrain site. In Prescott, Arizona, the old train depot was sandblasted and transformed into an artist's studio. "That place was like a regular three-ring circus," recalls Artrain manager Craig MacPherson. "They had six pottery wheels going at once. Everybody got into the act—

painters, dancers, sculptors, even an eight-year-old who was giving a guitar recital."

From the start, Artrain has been a community project. For every State or Federal dollar spent on the train, four dollars in cash contributions or equivalent value in volunteer help is secured. The train itself was donated by the railroads, is hauled free of charge from city to city on the rear of regularly scheduled freight trains, and the artwork is on loan from museums throughout the country.

According to Peterson, Artrain construction cost more than \$850,000, with funding from the Michigan Foundation for the Arts, the Michigan Legislature, the National Endowment for the Arts, and many other foundations, corporations, and individuals. Visitors tour the train free, but their nickels, dimes, and dollars slipped into the donation box at the end of the tour help defray expenses. Daily contributions average \$60, but in Las Vegas, Nevada, Artrain collected a whopping \$360 in one day.

Now back in Michigan for another six months, the Artrain is tentatively scheduled to tour seven Southern States beginning next April. By that time, it is estimated that nearly 600,000 people will have received its message. And, according to Scott, Artrain is expected to continue its journey across America through 1976, spending half of each year in Michigan and the other six months in regions requesting tours. There's no way of telling how many people will eventually visit Artrain, but they may be enough to set off an honest-to-goodness art renaissance in grass-roots America. □

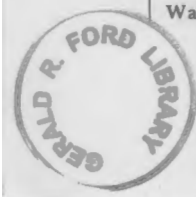
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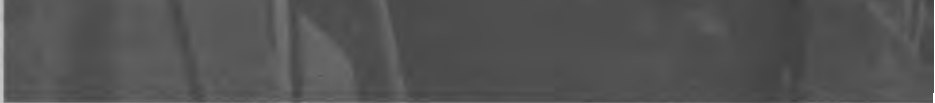

Information on arts programs in specific locales can be obtained from the arts agencies of the various States. For more information on dates and cities of future Artrain tours write to the Michigan Artrain, 8100 East Jefferson Avenue, Detroit, MI 48214. Telephone: [313] 256-3818.



A resident Artrain artist demonstrates his craft

Mrs. Raymer is a freelance writer in the Washington, D.C., area.





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