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NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

September 11, 1974

President and Mrs. Gerald R. Ford  
The White House  
Washington, D.C. 20500

Dear President and Mrs. Ford:

Your participation in the celebration of the Tenth Anniversary of the National Council on the Arts made the occasion truly historic and one of significance to the entire country.

There is no way I can adequately express the appreciation of the members of the Council for your presence and your warm greetings. They were thrilled and awed by the dramatic evidence of your interest in and support of the arts. It will inspire them to even greater heights of creativity and activity in their efforts to bring the arts to all the people.

On behalf of the members, I am enclosing a resolution adopted unanimously at the meeting of the Council on September 5, 1974. I do so with enormous personal pleasure and pride in your friendship and in your endorsement of our programs. The Council has expressed its desire to work with the First Lady, both collectively and individually, on a "long range plan" for her consideration. As you know, Betty, we discussed this during our meeting and we are working on proposals.

Many thanks and all the best.

Sincerely,

Nancy Hanks  
Chairman

Enclosure

bcc: Nancy Howe





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A Federal agency advised by the  
National Council on the Arts

Resolution  
of  
The National Council on the Arts  
at its  
Thirty-Sixth Meeting  
September 3-5, 1974  
Washington, D.C.

RESOLVED, that the National Council on the Arts wishes to thank President Ford for his assurance of continuing advocacy for public support of the arts, given on the occasion of the celebration of the Tenth Anniversary of the creation of the Council on September 3, 1964. It wishes further to record its appreciation of Mrs. Ford's personal commitment to the arts. It requests that the Chairman convey to Mrs. Ford its hope that she will continue to see the arts as one of her special interests and its desire to be of the fullest assistance to her in this regard.

Nancy Hanks  
Chairman  
National Council on the Arts  
September 5, 1974



NATIONAL  
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D.C. 20506

A Federal agency advised by the  
National Council on the Arts



October 11, 1974

Mrs. Gerald R. Ford  
The White House  
Washington, D.C.

Dear Mrs. Ford:

Knowing the avalanche of mail and good wishes you were getting at the hospital, I have waited to express my affectionate and fervent hope for your complete recovery.

In the meantime, Lise Courtney Howe has been my source of information and encouragement on your marvelous recovery from surgery and your high spirits. In fact, she tells me just what I would have anticipated...that you are the morale-builder for your family, your staff and your many friends.

This letter can now serve a dual purpose, for I was thrilled to learn of the appointment of Sheila Rabb Weidenfeld as your Press Secretary. Max and Ruth Rabb are amongst my oldest and dearest friends, and I have known Sheila since she was ten years old. In fact, I take pride in her professional achievements since I recommended her for her first job with Metromedia, the company with which I was associated for many years.

Sheila is a young lady with a sparkling personality; outstanding talent; good common sense; and the ability to get along with people. Her appointment makes me wish I were back on the East Wing beat, for it would be a pleasure to work with her. The reporters who know her share my enthusiasm; those who will be meeting her for the first time are in for a treat.

Nancy Hanks and I are delighted since we hope to be working with her as well as with Nancy Howe...who is merely wonderful!... in planning ways in which your participation in the arts can strengthen them and make them part of the daily pattern of life for all the people.

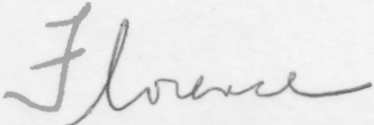


Your vivacity, vitality, and warmth are well remembered by everybody involved in the Artrain trip to Georgia last April. In fact, Jamie Wyeth, who was in Washington to discuss the involvement of the handicapped in the arts, both as spectators and as artists, spoke of the impact you had on everybody you met in Atlanta and Dalton.

I know "the best is yet to come" in terms of our Fabulous First Lady's involvement in the arts.

Everyone at the Endowment joins me in sending you our best wishes; our cheers for your speedy recovery; and our thanks for your interest in our work.

Fondly,

A handwritten signature in cursive script that reads "Florence".

Florence Lowe  
Assistant to the Chairman

P.S. We are assembling a print-out of a cross section of the hundreds of pictures and articles on the participation of the First Family in the tenth anniversary celebration of the National Council on the Arts. I will send a copy to you via Nancy Howe.



The President & Mrs. Gerald R. Ford  
White House  
Washington D.C.



Kindness of Nancy Howe.

MEMORANDUM

November 12, 1974

TO: NANCY HANKS

FROM: BUDGET & RESEARCH/Pam Walsh *Pam Walsh*

RE: Grants made to Virginia

In FY 1974 thirty-three grants were made to the State of Virginia for a total of \$553,185.

In FY 1975 (so far) six grants have been obligated to the State of Virginia for a total of \$258,000.

There were no grants made to the Lynchburg area in either FY 1974 or FY 1975.

Virginia active in Artsist in Schools. WE can round up more on that. Other state grants also can be included.





# National Endowment for the Arts

## What It Is



### Structure and Purpose

The National Endowment for the Arts is an agency of the Federal government which makes grants to organizations and individuals concerned with the arts throughout the United States.

The Arts Endowment and its sister agency, the National Endowment for the Humanities, are components of the National Foundation on the Arts and the Humanities, an independent agency established by Congress in 1965 within the Executive Branch of the government.

The two Endowments, advised by the National Council on the Arts and the National Council on the Humanities respectively, formulate their own policies while sharing certain administrative staff.

The National Foundation also includes in its structure the Federal Council on the Arts and the Humanities composed of heads of twelve Federal agencies concerned with these fields. The Federal Council is sponsor of the Federal Design Assembly aimed at encouraging improvement in design matters of the Federal government.

The major goals of the Arts Endowment are to make the arts more widely available to millions of Americans; to preserve our cultural heritage for present and future generations; to strengthen cultural organizations; and to encourage the creative development of our nation's finest talent.

These aims are accomplished by awarding grants to individuals, to state (and regional) arts agencies, and to other nonprofit, tax-exempt organizations representing the highest quality in the fields of architecture and environmental arts, dance, education, expansion arts, crafts, literature, museums, music, public media (film, video, television, and radio), theatre, and the visual arts.

### National Council on the Arts

The National Council on the Arts, which advises the Chairman, is a Presidentially-appointed body of 26 distinguished citizens recognized for their broad knowledge of, or for their profound interest and expertise in the arts. By statute, the Chairman of the National Endowment for the Arts is also Chairman of the National Council on the Arts.

**Current members of the National Council are:**

Nancy Hanks, Chairman  
Maurice Abravanel  
Richard F. Brown  
Henry J. Cauthen  
Jean Dalrymple  
Kenneth Dayton  
Charles Eames  
Clint Eastwood  
Duke Ellington  
O'Neil Ford  
Richard Hunt  
Judith Jamison  
James Earl Jones  
Charles McWhorter  
Robert Merrill  
Gregory Peck  
James Robertson  
Rosalind Russell  
Rudolf Serkin  
Beverly Sills  
Billy Taylor  
Edward Vinnella  
E. Leland Webber  
Eudora Welty  
Anne Potter Wilson  
Robert Wise  
James Wyeth



**Funding**

Congress appropriates money to the Arts Endowment annually. The funds are divided into three general areas:

1) *National Program Funds:* available for grants to individuals, cultural organizations, and state (and regional) arts agencies throughout the country.

2) *Federal-State Partnership Funds:* available for the specific use of official state arts agencies. The amount appropriated is divided equally and granted on a matching basis to all eligible state and territorial arts agencies for programs within their own states or regions.

3) *The Treasury Fund:* The Endowment has a unique provision in its legislation which allows it to accept private donations, match that amount, and award the doubled amount to a specified grantee. This method works in the following manner:

When a private donation is received by the Endowment, an equal amount is freed from the Treasury Fund. The doubled amount is then made available to the grantee to match. Thus, for every \$1.00 given under this program, another \$1.00 is released from the Treasury. The grantee then matches this \$2.00 with an additional \$2.00, since almost all Endowment grants are for only half or less of the total budget of a project.

Applicants should take note that grants which are funded through the Treasury Fund method must go through the same review procedure and approval as all other Endowment grants.

For Fiscal Year 1974, July 1, 1973-June 30, 1974, the total appropriation for the Arts Endowment is \$60,775,000.

Occasionally, other Federal agencies transfer funds to the

National Endowment for the Arts for special joint programs.

**The Bicentennial**

The Endowment recognizes that the arts will play an important role in the next few years in the celebration of our country's bicentennial. The Endowment welcomes this involvement on the part of artists and cultural organizations. The Endowment has an active interest in participating in these efforts, within funds available to it, and insofar as they are directed to professional creation and presentation of new works, improvement of artistic standards, preservation of our cultural heritage, and increasing the availability of the arts for all Americans.

If funds under Endowment guidelines are sought for projects deemed by the applicant to be related to the bicentennial, a brief description of this relationship should be made in the application.

**Funding of an Individual or Organization**

Those interested in applying should contact the appropriate program office (Music, Dance, Theatre, Visual Arts . . .) for eligibility requirements, guidelines, application forms and deadlines.

Applications are reviewed by the Endowment staff, by a panel of recognized experts in the particular field, and by the National Council on the Arts before final action is taken by the Chairman of the Endowment. Applicants are then notified by letter whether their proposal has been approved or rejected. Applicants should take into account that the processing of a request may take six months or more.

**What It Does**

**Architecture + Environmental Arts**

Matching grants in the design fields (architecture, planning, landscape architecture, interior design, and industrial design) for professional education and development and for public education and awareness. Special interest areas include adaptive uses for older buildings and districts, and research on specified design topics of national importance.

**Dance**

Matching assistance to sponsors of touring dance companies; fellowships to individual choreographers and matching grants to professional companies for choreographing of new works, restaging of existing works, production; regional development of resident professional companies; workshops and services to the field; management and administration.

**Education**

Primarily concerned with Artists-in-Schools program which places professional artists in elementary and secondary schools through grants to state arts councils. Other areas of funding interest: alternative education (with Expansion Arts community cultural centers) and arts administration.

**Expansion Arts**

Matching grants to professionally directed, *community-based* arts organizations in urban, suburban or rural communities for instruction and training, multi-art activities in major community cultural centers, arts exposure programs, neighborhood arts services, and special summer projects.

**Literature**

Fellowships for published creative writers and playwrights; assistance to place poets and other professional writers in developing colleges; matching grants to small independent presses and to organizations serving the field of literature. The poetry component of the Artists-in-Schools program is administered by the Literature Program. All Endowment assistance to small magazines is provided through the Coordinating Council of Literary Magazines, 80 Eighth Avenue, New York, New York 10011.

**Museums**

Fellowships for museum professionals; matching grants under the Museum Purchase Plan for two or more works of living American artists; aid to special temporary exhibitions and innovative, permanent installations; publication of handbooks and catalogues; conservation program; training programs; visiting specialists; wider availability of museums; renovation (climate control, security, storage); and services to the field.

**Music**

Matching assistance to professional symphony orchestra, and opera companies; national organizations engaged in audience development projects; programs in contemporary music and professional training; fellowships for composers and librettists; and support to national organizations serving the field of music. Jazz/Folk/Ethnic Program includes composition and travel/study fellowships; matching grants for community and regional tours and short-term residencies.



### **Public Media**

Matching grants for professional production, research and development to improve the quality of arts programming on film, radio, video, and television; exhibition and film study services in regional field centers; accredited summer seminars; assistance for film preservation efforts; and continued support of The American Film Institute for work in preserving and developing the nation's artistic and cultural resources in film, including independent filmmaker fellowships.

### **Special Projects**

Primarily reviews projects which involve two or more art forms or program areas and which meet professional standards, have potential national or regional significance, or are justifiable on the basis of geographic isolation from other quality arts activity. Also, this program accommodates a limited number of special projects which do not fit other Endowment guidelines.

### **Theatre**

Matching assistance to resident professional companies; professional experimental theatres, new play producing groups, and playwright development activities; pilot regional touring and professional training programs, professional theatre for children and youth; and services to the field. Aims to stimulate creative activity in theatre arts, and raise artistic standards through support of performing institutions which sustain artists and craftsmen of the theatre throughout the country.

### **Visual Arts**

Individual fellowships and matching grants for short-term residencies for painters, sculptors, printmakers, craftsmen, photographers, and critics of exceptional talent; commissioning of works of art in public places, including inner city murals; professional workshops, visual arts in the performing arts, crafts, and photography exhibition aid.

### **Federal-State Partnership**

During fiscal 1974, each state and jurisdictional arts agency will be eligible to receive a maximum \$150,000 on a matching basis for its own state-level arts programming. State arts agencies are notable for their variety of sponsored programs and support of art forms indigenous to their areas. Funds are also available for projects which increase state and regional arts development and cooperation among the state arts agencies, as well as for state and regional arts agency participation in programs described throughout this publication.

### **Areas Generally Not Funded**

In general, the Endowment does *not* give grants for deficit funding, capital improvements (construction), or purchase of permanent equipment; give general support grants; support travel or study abroad; or give tuition assistance for college or university study.

### **General Information**

For general information about programs and activities of the National Endowment for the Arts, write to:

Program Information  
National Endowment for the Arts  
Washington, D.C. 20506

(202) 382-6085

NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

November 13, 1974

Nancy:

Drafted a lead-in for N. Howe to use in her speech. I think I am on the right track for her....if she agrees, I will rewrite and add to it. Seems to me about four pages is all she will want on the arts.

Tell her this was a rush job; if she wants, I will work on it.

Florence Lowe



DRAFT

About two months ago, shortly after they came to the White House, President and Mrs. Ford participated in the celebration of the Tenth Anniversary of the National Council on the Arts, a 26 member advisory body appointed by the President. It was an evening of glitter and glamor....one that brought together such artists as Isaac Stern, Marian Anderson, Gregory Peck, Andrew Wyeth, Agnes de Mille, Robert Merrill, Rosalind Russell, and many others. For me it was a wonderful opportunity to meet great artists and arts patrons who give generously of their time and talents to make our great cultural heritage, our wonderful artists, and our diverse and fine arts organizations the right of ALL the people, and not the privilege of the few.

Like President Ford, I, too, am a convert to the arts. As the Mother of one daughter, and as one who enjoys theatre, concerts and museums, I have always made the arts part of the life of my family. But it is only since I have been working with Mrs. Ford ....both when she was the wife of the Vice President and now as First Lady of the land....that I realize the potential for bringing the joys of the arts to those in our nation who have not been in the traditional crossroads of our culture. And it is to this goal....making the arts part of the daily lives of all the people of our country....that President and Mrs. Ford are dedicated.





President Ford's conversion to support of the arts with federal funds began when he was Minority Leader of the House of Representatives. His oft quoted speech on the floor of the House in support of full funding for the National Endowment for the Arts refers to the impact of a massive Alexander Calder stabile in a deteriorating section of his home town, Grand Rapids, on the citizens of that city. The Calder, made possible by a matching grant from the Endowment, created a new climate of beauty, ambition, and civic pride. And the then Congressman Ford was convinced that this was proper, and good use of taxpayer's money. He continues to believe this is true now that he is President.

The National Endowment for the Arts was created by President Johnson and Congress to help strengthen our cultural resources.... to assist more communities to have major works of art in public places; help support concerts and theatrical performances for school children and for the economically deprived; to make our museums places of community activity and centers of art for all people of all ages; to assist community based arts organizations; to place artists in the schools to work with our children. This is not the formal language of the legislation creating the Endowment. But, as I have traveled with Mrs. Ford, this is what the Arts Endowment has come to mean to me.

I had one wonderful personal experience in grass roots arts when I accompanied Mrs. Ford, then the wife of the Vice President, to Dalton, Georgia, to launch a tour of Artrain, through six



Southeastern states. Mrs. Ford was the guest of Governor and Mrs. Jimmie Carter at this "arts happening." And I can never forget the total community involvement in Artrain, a museum and workshop on wheels, made possible through the cooperation of many people on the local, state, and federal level. It was wonderful to me that our Second Lady and the Chief Executive of the state of Georgia and its First Lady should take time out to lend support to a project that was bringing original art, perhaps for the first time, to the smallest communities in six states.



NATIONAL  
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D.C. 20506



A Federal agency advised by the  
National Council on the Arts

November 18, 1976

MEMORANDUM FOR BETTY FORD

FROM: Nancy Hanks   
SUBJECT: The 1978 Budget for the Arts

When I saw you smiling at the Kennedy Center Tuesday night and experienced the love and admiration coming from that audience to you, I decided to write this memorandum.

I have not talked with you about the Arts budget before because I felt it could be an imposition. On Tuesday night, however, it came to me that my reluctance to speak could also be considered a disservice to you and to the arts.

As you will recall, the President agreed to initiate the Challenge Program and announced same at the Martha Graham dinner. Everyone is thrilled.

However, no one will be thrilled if OMB has its way and the basic budget of the Endowment is not increased except by an almost meaningless \$2 million as OMB is now suggesting. The action, if agreed to by the President, could undermine the Challenge Program.

Betty, I have gone back to OMB with a desperate appeal for a minimum \$10 million more.

However, given the vision of your face -- and admittedly telephone calls from some irrate Council members as to the desperate needs in the arts -- I am writing to urge strongly that you encourage the President to ask for "full funding of the Arts Endowment," namely, the amount contained in the authorizing legislation.

In round figures this would be some \$30 million in addition to the present OMB level. It would mean that the President, in total, would be asking for approximately \$50 million in new monies for the arts. He has made a major commitment to the national parks, and I believe deeply that similar action



Betty Ford

-2-

November 18, 1976

in the arts would serve to underscore his deep commitment to the quality of life and would pay tribute to your own personal understanding of the importance of arts to people -- to all people.

The money is not large in federal budget terms; but it would make a major impact on the nation.

I would be happy to discuss this proposal further.





NATIONAL  
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D.C. 20506



A Federal agency advised by the  
National Council on the Arts

November 20, 1974

MEMORANDUM FOR: Nancy Hanks

FROM: Elena Canavier

RE: A PROPOSAL: THE WHITE HOUSE COLLECTION OF  
AMERICAN CRAFT

Mrs. Ford might consider inaugurating a craft collection for the White House with the intention that this program would be continued by each subsequent First Lady. Although antiques have been purchased for the White House previously, this project would have a different emphasis -- it would recognize and encourage fine craftsmanship in our own era and that of future generations. Thus the White House would become a repository of our cultural history in a viable ongoing way, absorbing the fruits of each generation's skilled artist-craftsmen and utilitarian craftsmen in its ambiance.

The programs should be two-fold:

(1) There should be a collection of traditional American utilitarian crafts to be used, not just displayed. These crafts could be largely confined to tableware: pottery, place mats, silverware, glassware, etc., to be used at state dinners, press luncheons, and the like.

Mrs. Ford's example would greatly influence the women of the Nation to support local crafts in preference over imported wares. Businessmen who attend White House dinners where they see crafts from their state being used in the table setting would also be stimulated to support the craftsmen of their region. This would in some measure channel American money away from foreign imports and back to American craftsmen who are in dire need of both moral and financial acknowledgement.

To facilitate the acquisition of these utilitarian crafts, a program could be planned whereby the State Arts Councils might donate selected crafts from their regions to the White House -- thus saving the White House any direct expenditures.



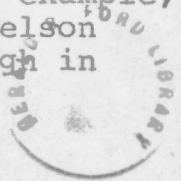
The use of traditional American crafts in the White House would, of course, generate a good deal of publicity in the home decorating, food, and women's magazines. It would also gain considerable favorable press coverage in the regional newspapers of the craftspeople represented.

(2) The foundation should be laid for a White House collection of contemporary decorative arts -- i.e., unique, hand-crafted, one-of-a-kind, highly skilled and expressive works of art created in a craft medium (glass, clay, wood, textiles) by America's best artist-craftsmen. If each First Lady, beginning with Mrs. Ford, were to select one or two exquisite pieces of decorative art from the best that our Nation's artist-craftsmen have to offer, the White House would, in time, have a collection of historic as well as aesthetic importance.

The White House collection of contemporary American decorative art could be implemented through a national invitational exhibition held biennially at a national museum such as the Renwick Gallery. Top artists-craftsmen would be invited by a professional panel of jurors to exhibit their work; a number of works of exceptional merit would be given prize awards (funded by various sources), and from these prize awards the First Lady would make her selection of a piece(s) for the White House collection. The inaugural exhibition might be called: The First Presidential Crafts Invitational Exhibition.

Although the White House is largely furnished with period pieces, it must be remembered that objects of quality transcend the limitations of historical style and can happily co-exist in a room together. Like the great Gothic cathedrals of Europe which were added to by each generation of builders, each in their own style, yet harmonizing with the overall concept of the building, so fine objects of art can represent their own generations of artist-craftsmen and contribute to the total beauty of the White House.

There are several reasons why I feel that Mrs. Ford should make crafts her particular area rather than the fine arts. One is that the larger segment of our population has never totally accepted the fine arts, painting and sculpture, as being for them. They (the people of the Nation) could admire Jacqueline Kennedy for being very art-conscious and cultured, but they couldn't identify with her. President and Mrs. Ford have a different kind of appeal. It would be incongruous, for example, for them to suddenly support avant-garde art (anyway, Nelson Rockefeller is already doing that, and one would be enough in



the Administration). The public which feels vaguely alienated when confronted with painting and sculpture responds quite positively and without self-consciousness to crafts and art works in craft media. The person who blanks out in front of an abstract painting and admits, "I don't know anything about art ..." has no problem in admiring the same abstract elements (line, shape, color, texture) in a large clay pot or a geometrically patterned quilt. Thus Mrs. Ford's example of supporting American crafts would be emulated by the women of the Nation, and not just passively admired as something beyond their reach.

An additional and most important consideration at this time, is that this project, although potentially very dynamic in its impact on the Nation, would not physically tax Mrs. Ford's strength as might projects that would involve travel, entertainment, etc.





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A Federal agency advised by the  
National Council on the Arts

November 20, 1974

MEMORANDUM FOR:

Mrs. Ford

FROM:

Nancy Hanks  
Chairman  
National Endowment for the Arts

SUBJECT:

Possible Plan for 1975 and 1976

PURPOSE:

ENCOURAGEMENT OF CREATIVITY AND  
PRIDE IN THE COUNTRY  
through the  
Arts and Cultural Activity

GENERAL FRAMEWORK:

It is important to settle on  
one "theme" and then to fit into  
that "theme" a variety of  
activities.

ATTACHMENTS:

Memorandums, designed for idea  
stimulation:

- 1) The Establishment of the  
White House Collection of  
American Crafts (the proposal,  
the implementation, and a  
schedule)
- 2) The White House Regional Dinners  
(the proposal and an example  
of implementation)
- 3) Some suggestions for In-District  
Activities
- 4) Some suggestions for Out-of-the-  
District Activities



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A Federal agency advised by the  
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MEMORANDUM FOR: Nancy Hanks

FROM: Barbara Otis

RE: A Proposal: White House Regional  
Dinners

Our hope is that Mrs. Ford -- in addition to showing her interest in the arts and support of the arts -- will want to find a means of exposing and exciting the people to what art is right around them.

To do this, we feel some events should be planned well ahead and actually put on the schedule.

There are numerous dinners and receptions at the White House, and most fall in the category of the "State" dinner. Not many outside of Washington know or care about them.

Would the White House consider scheduling 3 to 4 events a year (hopefully a dinner or reception) for each of the next two years? The occasions would be regional (i.e. one each for the Mid-Atlantic, the Great Lakes, the Southeast, California and the West, the Northwest and Great Plains, the Northeast, and the Southwest and South Central)? Mrs. Ford herself would hostess them, the invitations would come directly from her, the President would attend with her.

For each occasion a committee would be set up, ostensibly to plan the dinner -- with Mrs. Ford as Chairman, and the wives of the Senators and Congressmen of the region involved as members. It's conceivable Mrs. Ford might have a planning luncheon for each -- and have an impact on the Hill. Planning could heavily involve suggestions from the appropriate State Art Councils.

Those invited would be individuals of the region (the State Art Councils could be very helpful here) -- representatives of the arts, representatives of business (bankers, manufacturers, department store executives -- all of whom could



conceivably stimulate future private support of the arts in their region, and maybe the Endowment), representatives of church and civic groups (Girl Scouts, YMCA, Exchange, Kiwanis etc.), representatives of major universities, representatives of state and local government, representatives of hospital administrators (the handicapped and the elderly), and representatives of the local press.

The decor could be as suggested by Elena (i.e. table settings etc. of the region). There would be displays of regional arts and crafts. These displays could then be at the White House for visitors to view for a specified period, perhaps 6 weeks. This might be a good time, for instance, for an on-going quilting bee (Southeast Region); another time might be an on-going display of potting (Southwest Region).

The entertainment would be of the region.

The food could be typical of the region.

All in all, there could be tremendous mileage -- locally in the region and nationally. It's not at all inconceivable that all the crafts gathered might then be displayed in each state of the region.





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A Federal agency advised by the  
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Implementation  
of a Regional Dinner

An Example: The Great Lakes Region  
(Illinois, Indiana, Michigan, Ohio, and Wisconsin)

FOR DECOR

All crafts chosen to be made for the permanent collection for utilitarian use in the White House will, of course, be carefully screened. The list below is of a suggestive nature only.

The White House might like to use

- hand-crafted silverware from the Michigan Silver-smiths Guild of Detroit
- woven table linens produced by the North Shore Weavers Guild of Evanston, Illinois (or the Champaign-Urbana Spinners and Weavers Guild of Urbana, Illinois)
- hand-blown goblets made by Dominic Labino of Ohio (or by Harvey Littleton of Wisconsin)
- pottery produced by the Indiana Potters of West Lafayette, Indiana
- centerpieces made by Harry Nohr or Robert Williams, woodworkers from Wisconsin
- placecards made by papermakers of the region
- miscellaneous decorations by the Amish settlements

A listing of additional regional craft groups is attached.





## Illinois

North Shore Weavers Guild, Evanston, Ill.  
Artisans Guild, Champaign, Ill.  
Champaign-Urbana Spinners and Weavers (Gloria J. Hardiman),  
Urbana, Ill.  
Hinsdale Embroiderers Guild, Riverside, Ill.

## Indiana

Indiana Potters  
Indiana Weavers Guild  
Designer, Craftsmen - Ft. Wayne, Ind.  
Bloomington Spinners and Weavers Guild - Bloomington, Ind.  
Ft. Wayne Shuttlecraft Guild, Ft. Wayne, Ind.  
Indiana Artists, Craftsmen, Indianapolis, Ind.  
Indiana Weavers Guild, Terre Haute, Ind.  
Potters Guild of Indiana, West Lafayette, Ind.

## Michigan

Michigan Glass Guild, Detroit or Birmingham  
Michigan Potters Guild, Detroit  
Michigan League of Handweavers, Detroit  
Michigan Silversmiths Guild, Detroit  
Michigan League of Handspinners, Detroit  
Michigan Craftsman's Council, Detroit  
Potters Guild, Ann Arbor

## Ohio

Noted for glass. A famous glassblower is Dominic Labino  
Toledo Potters Guild  
Cleveland Embroiderers Guild  
Textile Arts Club, Cleveland  
Ohio Designer Craftsmen, Lyndhurst, Ohio

## Wisconsin

Also noted for glass. Harvey Littleton.  
Wisconsin-Designer Craftsmen, Milwaukee  
Jean Stamsta, a weaver, from Hartford, Wisconsin  
Harry Nohr, woodworker, Madison, Wisconsin  
Robert Williams, woodworker, from Manitowish, Wisconsin  
Audrey Handler, a glassblower, from Madison, Wisconsin



NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

Implementation  
of a Regional Dinner

An Example: The Great Lakes Region  
(Illinois, Indiana, Michigan, Ohio, and Wisconsin)

---

For Entertainment

The list below indicates the diversity which is existent in  
the Midwest Region.

Those on the list on representative of the region's rural  
and urban folk traditions.

Those on the list are all a living part of the region's  
culture.

From Michigan:

Hammered Dulcimer Players from  
Hammered Dulcimer Society  
(rural Mich.)

Rev. C.L. Franklin, Detroit.  
Most influential black preacher  
of this century; sermon records  
since 1940's; also powerful  
singer. Father of Aretha Franklin.

From Illinois:

Ethnic group from Chicago. E.g. .  
Propovich Brothers, Serbo-Croatian  
musicians from Southside Chicago.

Blues artist. e.g., Muddy Waters,  
most influential man in development  
of Chicago blues.

Covenant's Church group from  
southern Illinois - old-style  
Scots Presbyterian sect.



Regional Dinner con't.

-2-

From Ohio:

Irish-American piper,  
Cleveland.

Bluegrass group from Columbus  
or Cincinnati

From Wisconsin:

American Indian (Menomines)

Scandinavian - American  
Hardingar - fiddle player

From Indiana:

Oldtime fiddler, rural Indiana

Our hope is that the artists are invited to attend the dinner as guests, not as performers; that they are aware the dinner is in honor of them, and they are seated accordingly. They have been invited to perform briefly (perhaps 10 minutes each), and it is an honor to have them do so.



# REGIONAL BREAKDOWN OF THE UNITED STATES

## MIDDLE ATLANTIC

Delaware  
District of Columbia  
Maryland  
New Jersey

North Carolina  
Pennsylvania  
South Carolina  
Virginia  
West Virginia

## GREAT LAKES

Illinois  
Indiana  
Michigan  
Ohio  
Wisconsin

## SOUTHEASTERN

Alabama  
Florida  
Georgia

Kentucky  
Mississippi  
Tennessee

## CALIFORNIA AND THE WEST

Arizona  
California  
Nevada  
Utah

## NORTHWEST AND GREAT PLAINS

Idaho  
Iowa  
Minnesota  
Montana  
Nebraska

North Dakota  
Oregon  
South Dakota  
Washington  
Wyoming

## NORTHEASTERN

Connecticut  
Maine  
Massachusetts  
New Hampshire

New York  
Rhode Island  
Vermont

## SOUTHWEST AND SOUTH CENTRAL

Arkansas  
Colorado  
Kansas  
Louisiana

Missouri  
New Mexico  
Oklahoma  
Texas



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Photo by Douglas Chevalier—The Washington Post

**Instructor Sylvia Wright, left, consults with Eunice Johnson.**

# Aiding Themselves

## *Cooperative Markets Items Made By Elderly, Handicapped in Area*

**By Claudia Levy**

*Washington Post Staff Writer*

As the Mayor's Economic Development Committee was quietly easing out of existence this summer, one of its only operative spin-off programs, a handicraft marketing cooperative for

professionals and then made from pre-cut kits by the workers.

Herman Neugass, a former Lansburghs executive who is a volunteer consultant on the project, says the goods aren't being produced as one-of-a-kind handicrafts in the traditional sense.



NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

Implementation  
of the  
First Presidential National Crafts Exhibition

November 20, 1974

The exhibition can involve all the 50 states quite directly right from the beginning. States Arts Councils can be asked to select two or three professional craft-oriented jurors to judge a statewide juried crafts competition, by slides. They would select the work of three or four top craftsmen to represent the state; the selected work would then be sent on to the national museum hosting the exhibition (e.g. Smithsonian). In this way the competition is open to all craftsmen in the U.S., and yet does not overburden any one set of jurors. Also it allows for equitable representation of all states.

The National Crafts Exhibition may be confined to only one museum, e.g., the Smithsonian. Or we might think in terms of a traveling exhibition starting in Washington, where Mrs. Ford would select the White House Purchase Award, and then proceeding to 4 or 5 major museums throughout the country, for the space of one year. This would spread out the publicity and good-will effects throughout the bicentennial year (probable dates: November 75 to November 76). It would generate much grass roots press coverage over the yearly period as well as the initial coverage by major publications.

SIZE OF EXHIBITION: Of necessity, each state would have to be limited to about 4 or 5 pieces of work. 200 pieces constitutes a good medium sized show, 300 pieces is considered a large exhibition (4 x 50=200..... 5 x 50+250 pieces, etc.)





I. AFRICAN HERITAGE DRUMMERS AND DANCERS

2146 Georgia Avenue, N.W.

CONTACT: Melvin Deal  
462-5305

DESCRIPTION: The African Heritage Drummers & Dancers, Inc. offers programs in Dance Instruction inclusive of African Traditional Dance - three levels, Modern Dance - two levels, Ballet, African Percussion, Afro-American percussion, Instrument making, Costume making, Tie Dye & Batik, and African Language for domestic speaking and singing.

The programs are aimed at inner-city youth and include by way of solicitation from community settlement houses that do not have after school cultural arts programs, students for participation in their programs. Also, youth is recruited from other areas of the city outside of the immediate areas of the African Heritage Center Gallery. Classes are offered free to participating students and efforts are made to recruit talented students into the performing company. Along with workshops in the performing arts and related activities, the African Heritage Center conducts cross cultural workshops with the Spanish-speaking community and other ethnic communities in order to increase cultural awareness of all involved. Regular exhibits are on display at the African Heritage Center Gallery of international artists from Africa, Asia, New Guinea, and other parts of the world as well as the works of many local artists.

STAFF COMMENT: Workshops are held on weekdays between 4-5:30 p.m. and on Saturdays all day. Schedule is as follows:

MONDAY - African Dance for 6 - 10 year olds  
TUESDAY - African Dance for 12-17 year olds  
WEDNESDAY - Modern Dance for 14-17 year olds  
THURSDAY - Ballet for 6-10 year olds  
Ballet for 11-17 year olds

This would be an interesting project for Mrs. Ford to view.. Time will be a problem.



II. COMPARED TO WHAT?, INC.  
715 G Street, N.W., Suite 306  
Carol Kirkendall, Darrell Brooks  
783-0686

DESCRIPTION: CTW's programs have demonstrated unusually broad community support from both government and private sources including a unique cooperative effort with the D.C. Public Schools System - Title I Division to explore and develop methods of teaching basic skills by capitalizing on arts related disciplines.

In addition to continuing and expanding the existing Winter and Summer Workshop programs, CTW plans to establish a year round Multi-media facility involving artists in residence in the development of educational arts related films as well as involving workshop participants in the actual production of the SHEET and on-the-job training in filmmaking, production, and packaging.

STAFF COMMENT: This is one of Expansion Arts' better projects. Workshop hours are from 3:30 to 5:30 during the week. Workshops are currently running in 8mm and 16mm film, gymnastics, silkscreen, and dance. Children are between the ages of 9 and 14. Workshop sites are 720 Morton Street, N.W.; Anacostia Museum (this address will change), and YW-YMCA at 15th & Grant Streets, N.E.



III. SIGN OF THE TIMES, INC.  
605 - 56th Street, N.E.  
James Greggs  
399-7400

DESCRIPTION: Sign of the Times in its fourth year continues to provide professional instruction and training to the youth of the D.C. area through workshops in the fine, commercial, and performing arts. At the present time the two areas of photography and fine arts are conducted in conjunction with the humanities department of Howard D. Woodson Senior High School. All work sessions provide individuals with the means for achieving the basic social and educational goals of self-expression and new awareness of the self and his community. In addition, as students create and accept responsibility for their creations, they gain general experiences of communication with others, self-government, and self-determination. Another dimension of education is added by our gallery, which provides a showcase for the promotion of cross-cultural exchanges between other art organizations and galleries. The gallery is also used for the show and sale of promising student art from our workshops.

STAFF COMMENT: Workshops start January 27 and begin at 4 p.m. Monday through Friday. All ages participate in the workshops, which include painting, drama, dance, and photography. Again, time will be a problem in visiting. However, the workshop exhibit at the gallery is open Tuesday through Saturday 12-6.





IV. COMMUNITY NEIGHBORHOOD CENTER

745 - 50th Street, N.E.

Carolyn Kennedy

398-2600

DESCRIPTION: The objectives of this program are to provide low-income children of the Far Northeast area of D.C. an opportunity to gain a better understanding and appreciation of fine arts. The program is designed to offer each participant an opportunity to express himself creatively in their selected area through the means of producing their own art projects. Emphasis will be placed on familiarizing each participant with the basic tools and materials of his particular project. Classes offered are: Painting, Sculpture, Pottery, Dance, and African Arts.

STAFF COMMENT: The children's workshops at this project do not begin until after school hours. However, during the day there are Senior Citizens' workshops in crafts and Adult Sewing classes. Perhaps Mrs. Ford would be interested in viewing the Sr. Citizens classes.

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V. CAPITOL BALLET GUILD, INC.  
1200 Delafield Place, N.W.  
CONTACT: Claire Haywood  
882-4039

DESCRIPTION: The Guild, a vital pre-professional dance center provides excellent training and performing experience for talented young dancers in the District. Funds are requested to establish an educationally-oriented 3-year "Teacher Training" program for dance in general and the ballet in particular, to be used as a dance-pool for the entire Metropolitan area. Some 14 young people from impoverished areas in D.C. will be involved, and they will in turn train other teachers to prevent the great waste in dance talent because of poor and insufficient fundamentals necessary to become professionals.

STAFF COMMENT: Students in the Teacher Training Program range in age from 13 to 23. Classes are on Saturday from 9:30 to 10:30 for Modern Dance and 10:30 to 11:30 for Ballet. Then, there is a seminar from 11:30 to 1:00. During the week, only paper work is done.



Out-of-the-District Activity:

An Example: The Attendance of Mrs. Ford at the  
Dedication of the  
Henry Street Settlement's

Arts for Living Center

..a community center, open to  
all ethnics, to all ages

..a community center, which offers

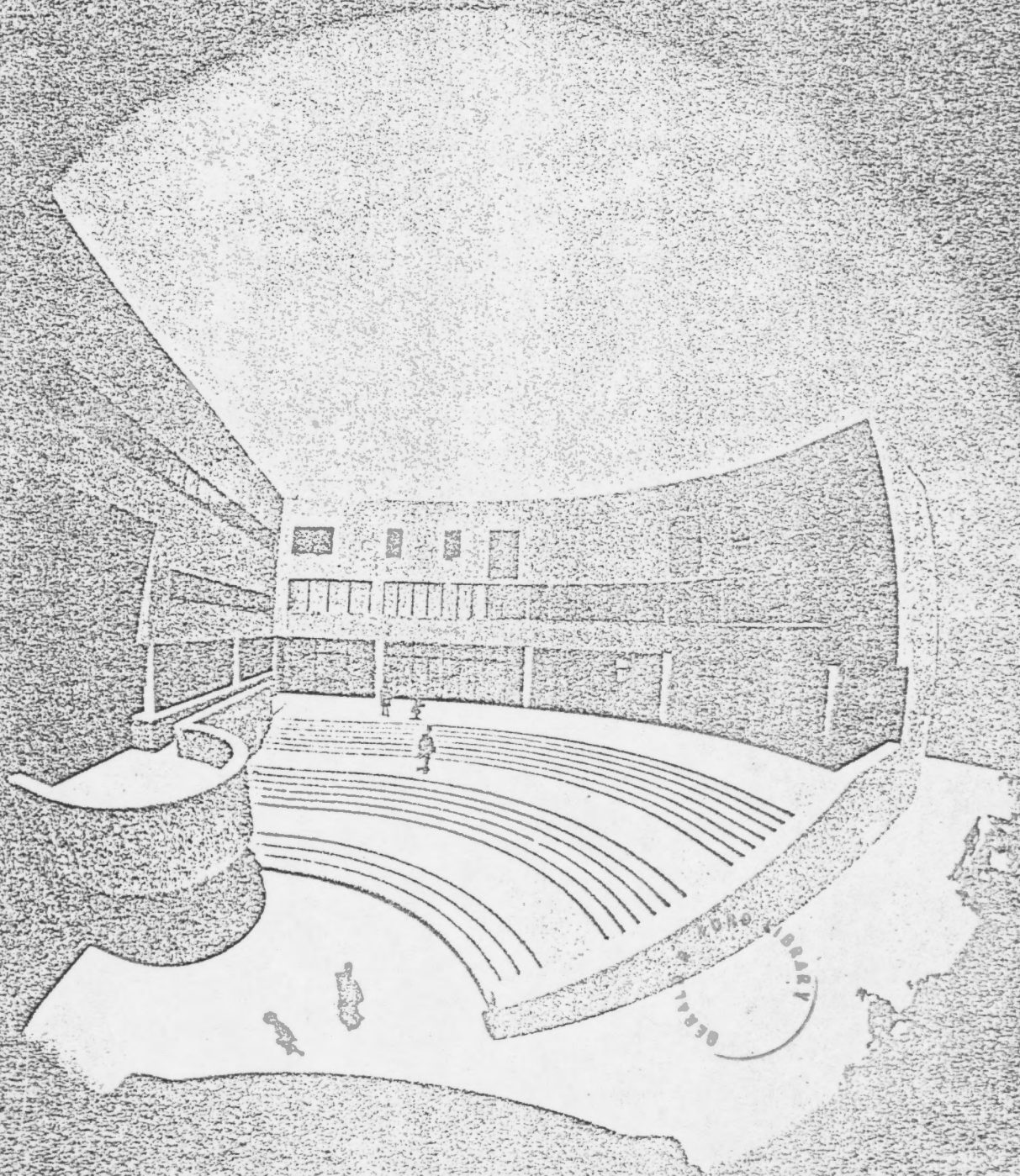
the Henry Street School of Modern Dance  
the Henry Street Music Program  
the Henry Street Sculpture Program  
the Henry Street Theatre Program  
the Henry Street Family Program

..a community center, which offers  
the finest example for the whole  
United States community to emulate.

(Their brochure attached.)



# OPEN DOOR TO THE ARTS



BEAL & KORD LIBRARY



# A message from Herbert L. Abrons President of Henry Street Settlement

The Arts for Living Center — and what will be created within its walls — represent a long-cherished goal of Henry Street Settlement. This building will be the nation's first arts center designed specifically for a predominantly disadvantaged, multicultural population.

The Center will house under one roof the Settlement's distinguished programs, molded to the needs of the residents of the Lower East Side of Manhattan.

At present, Henry Street's arts programs are scattered throughout the neighborhood in cramped and inadequate quarters. The new Center will bring these programs together and provide them with the space and facilities they so urgently need.

In its programs, the Center will offer the people of the community a wide variety of opportunities to communicate their ideas about their environment, to develop their talents and to deepen their understanding of themselves and each other.

The cost of the project will be approximately \$3 million, *if funds are raised soon*, before spiraling construction costs inflate this figure. Members of the Henry Street Board of Directors and their families have already given or pledged a substantial percentage of needed funds, but additional sources of help must be found if the new building is to come into existence.

Since its founding, in 1893, Henry Street has always placed strong emphasis on the arts while taking a leading role in social reform movements and pioneering in the development of socially oriented services. Today the Settlement's neighborhood is made up of an unusual mixture of economic and ethnic groups — a population of black and Puerto Rican families, as well as significant numbers of Jewish, Italian and Chinese people.

This entire population will be bid "welcome" by the Arts for Living Center, not only by way of philosophy, but by design as well. The open courtyard, the stairs extending to the street, the many windows through which passers-by can view activities . . . all these express an invitation. The building was designed by Lo-Yi Chan, a gifted young architect in the firm of Prentice & Chan.

Ultimately, the Center represents an effort to improve the quality of life where it most needs improving — in a neighborhood of urban poverty. It is, as you will see on the pages that follow, an exciting building, with exciting goals. And, with your help, we will see those goals realized.





The integration of dance and drama has always been emphasized by Henry Street's school of modern dance, which has risen to national prominence since its founding in 1948. A new permanent repertory company and several choreographers-in-residence will continue to provide experience and training for dancers, choreographers and teachers while enabling non-professionals to use dance and drama as a means of expression.

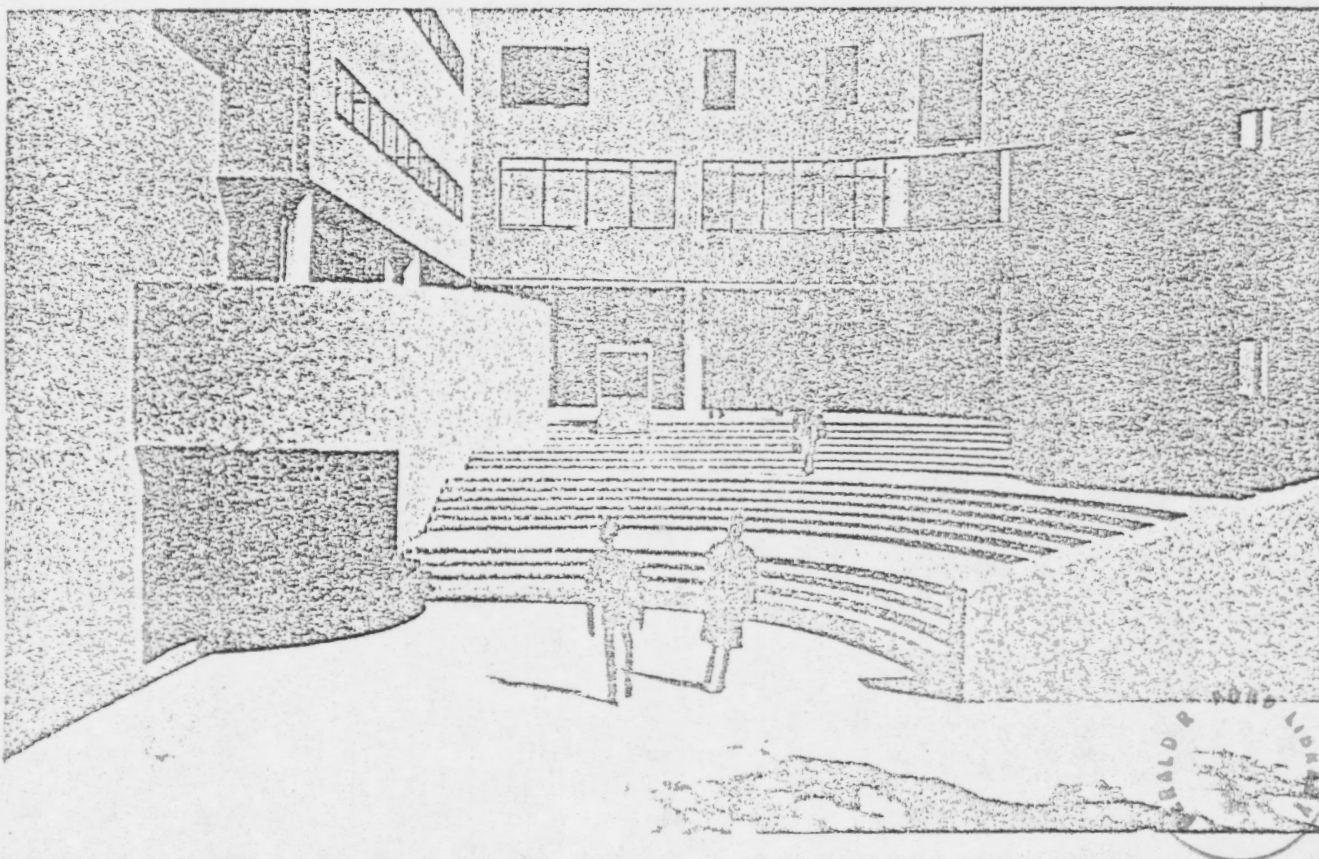
Neighborhood children will grow in grace and pride under the guidance of young, gifted, enthusiastic program leaders. The Arts for Living Center will help to make the arts an integral part of many lives, thus contributing to personal development, to the advancement of the arts themselves and to the building of a healthier, more unified community.

New dance and drama facilities will include a recital hall seating 80 persons and five large studios to be shared with the music program — plus a dance and drama archives.



Henry Street's music program, started in 1928, has won nationwide esteem as a community music school and as a center for experimentation with early childhood techniques such as the Suzuki violin method. The Settlement program has also successfully adapted many of these techniques for use in ghetto Head Start classes.

In addition to the recital hall and five large studios to be shared with dance and drama, 22 small studios, a music library and a number of classrooms have been designated for use by the music program.



Children, as well as young people, adults and the elderly, learn ceramic work and clay sculpture from the gifted potters and artists who come to Henry Street from all over the city. The Settlement's pottery and art program also offers classes in painting, drawing, life sketching, wood carving, batik and tie dyeing, and block printing on fabric.

New pottery and art facilities will include two pottery workshops, damp room, kiln room, exhibition gallery, sculpture studio, textile printing workshop, large studio for fine arts instruction and children's experimental workshop.







Children of all races and backgrounds will come to know each other through the Arts for Living Center. In addition, special family programs will draw together many neighbors who might not ordinarily meet. A child care service will take care of youngsters while mothers participate in arts programs.

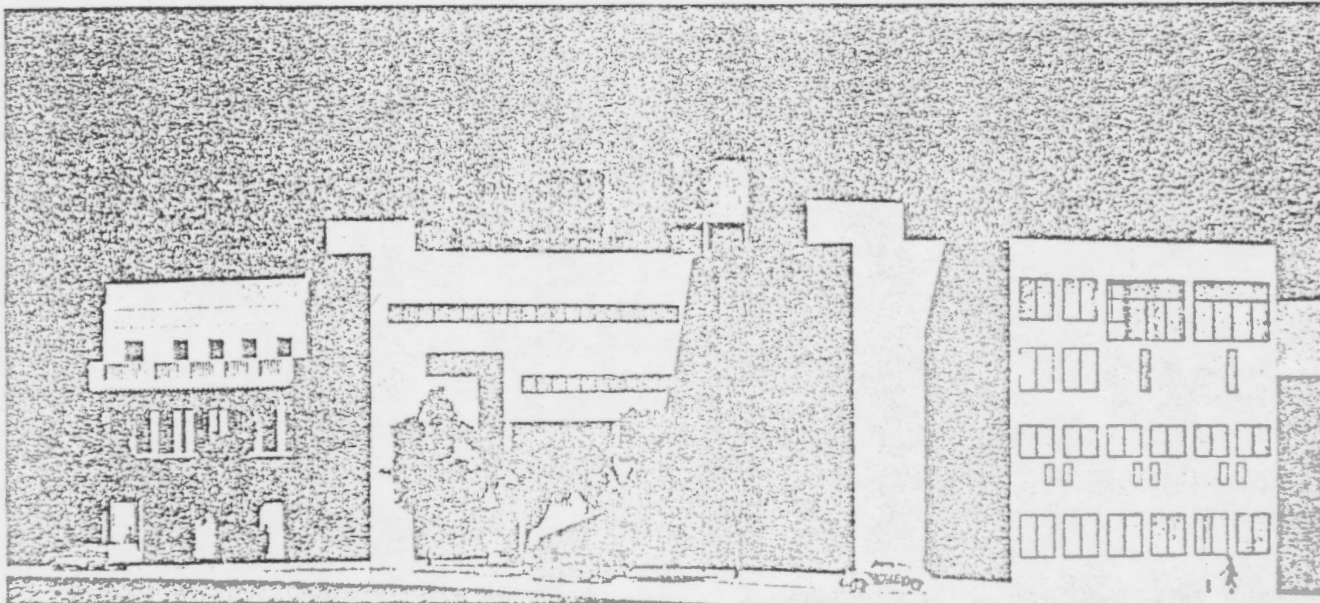
As its physical design suggests, the Center will be an open door to the arts for all who wish to enter. Its programs will offer dignity, self-esteem and the means of self-affirmation to participants, many of them long cut off from the arts — and from avenues of advancement in general — by the roadblocks which poverty has placed in their way.



Out of the civil rights movement and the search for social justice by minority groups has come heightened interest among black and Puerto Rican people in their own cultural heritage. Henry Street has been quick to respond to this development and to provide arts activities which enable participants to draw on their own backgrounds and to communicate their particular points of view.

Through films and still photography, young people can communicate their ideas vividly and present significant points of view about themselves and the world around them. Films made by teenagers at the Settlement have been featured on national television networks, and one film was a prizewinner at a citywide film festival.

Young people in particular are drawn to classes in dramatic improvisation and street theater techniques, playwriting on social issues, instruction in Latin American music and to experimental programs using multi-media resources. Activities in these programs frequently grow out of the life experiences of group members.



For those who may be interested in financing the building or equipping of specific areas of the Arts for Living Center, a list of some approximate costs follows:

Children's Experimental Art Studio	\$ 37,000
Child Care Center	28,000
Pottery Studio	85,000
Recital Hall	150,000
Exterior Court	120,000
Photo Studio	25,000
Electropiano Laboratory	30,000
Alterations to Existing Playhouse	150,000
Exhibition Gallery	40,000
Lounge	70,000
4 Music-Dance-Drama Studios	@ 25,000
1 Music-Dance-Drama-Studio	65,000
Sculpture Studio	42,000
TV/Film Studio (less equipment)	26,000
Painting and Drawing Studio	85,000
Music Library (less collection)	40,000
Textile Studio	35,000
Lobby	35,000
Music Rooms	from 4,000 to 13,000
Electropianos	10,000
Lounge Furnishings	3,000
Furnishing and Equipment, Child Care Center	2,000
Furnishing and Equipment, Sculpture Studio	1,600

With your permission, Henry Street Settlement would take great pleasure in honoring your gift with a plaque to be placed in the appropriate area.

Donors of non-specific gifts of \$100 or more will also receive recognition, if they so consent.

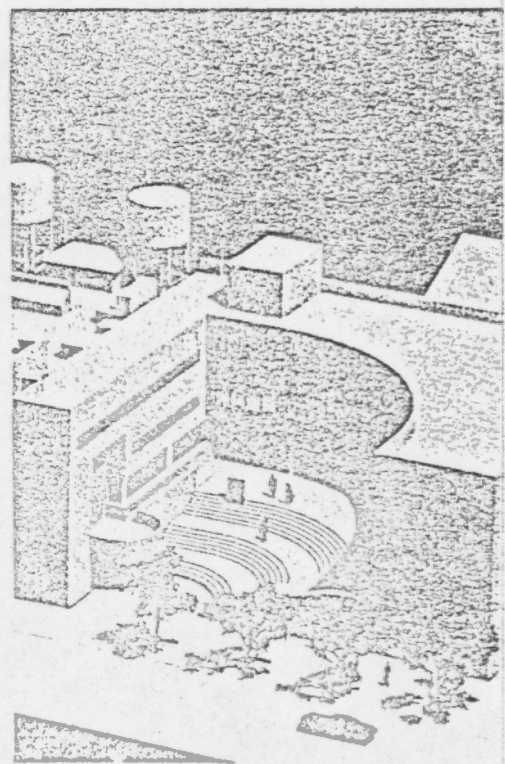
Contributions may also be made to a fund established in honor of Miss Helen Hall, who was the Settlement's Executive Director for 34 years, and under whose leadership the new Arts for Living Center was conceived.





But the dream  
is not yet  
a reality...

And only your  
contribution  
can make it so.





# Henry Street Settlement

265 Henry Street, New York, N.Y. 10002

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*Executive Director*

ATKINS PRESTON  
*Associate Executive Director*

MISS HELEN HALL  
*Director Emeritus*

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NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

December 4, 1974

Mrs. Nancy Howe  
The White House  
Washington, D.C.

Dear Nancy:

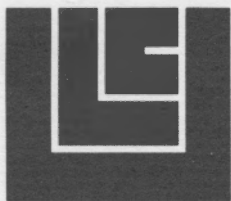
As you know, when Mrs. Ford and I met about her role vis-a-vis the arts, we discussed her acceptance of some appropriate out-of-town invitations. One I mentioned to her was the opening of the Henry Street Settlement's Arts for Living Center. The Settlement has now sent me its invitation, and I want to get it directly to you. I can't stress enough how strongly I -- and all of us at the Endowment -- urge that Mrs. Ford accept. We believe it is exactly the type of occasion we are looking for. As the invitation states so well, it will really be "a celebration of the growing role of the arts in community life throughout our country." And that's what we're after!

With best regards,

Sincerely,

Nancy Hanks  
Chairman





# HENRY STREET SETTLEMENT URBAN LIFE CENTER

265 HENRY STREET NEW YORK, N.Y. 10002 766-9200

November 22, 1974

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Atkins Preston  
*Associate Executive Director*  
Miss Helen Hall  
*Director Emeritus*

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Mrs. Herbert H. Lehman

Mrs. Gerald Ford  
The White House  
Washington, D. C.

Dear Mrs. Ford:

We are writing to ask that you honor us with your presence at the dedication of our new Arts for Living Center here on the Lower East Side in New York City. Should this be possible, the dedication will be scheduled in the spring at a date and time convenient to you.

The Center is a building of outstanding beauty, constructed at a cost of \$3 million, to provide residents of this neighborhood, as well as of the city as a whole, with opportunities as spectators and participants in a variety of art forms. Included are dance, drama, music, painting, motion picture, video, crafts, and sculpture.

The building is one of many structures owned or rented by Henry Street Settlement and used to house diverse Henry Street programs. Henry Street is one of the oldest and most extensive neighborhood centers, and for the past 85 years, different immigrant groups have come through its many doors to find opportunities for personal and community development. There has always been a very heavy emphasis placed on the arts and many well known musicians, actors, artists, and dancers got their start at Henry Street. Such well known dance companies as that of Alwin Nikolais and Murray Louis, for example, began their work and rose to international prominence here.

The history of Henry Street offers compelling testimony to the way in which neighborhood arts programs tap a vital source of creativity that contributes not only to the development of the neighborhood itself but to the cultural heritage of all America. We do not, therefore, see this dedication as merely the dedication of a magnificent and unique neighborhood-based performing arts center. We see it as a celebration of the growing role of the arts in community life throughout our country. We plan to make this theme manifest in the dedication ceremonies which we would,

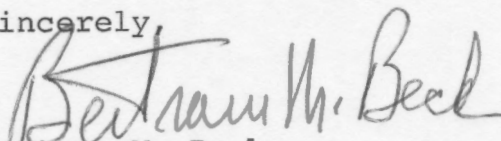


of course, want to plan with your associates.

Your participation would be particularly fitting, not only because of your interest in the arts, but also because the new building is contiguous to Henry Street's historic Neighborhood Playhouse (the home of the first professional little theater company in America) which was designated only last month by the Secretary of the Interior as one of two national historic landmarks in the city. The Economic Development Administration of the Department of Commerce in 1972 made a grant of \$600,000 for the construction of the new building. All the rest of the money for the Arts for Living Center and for the renovation of the Playhouse as well was given by individuals and foundations committed to the central purpose of our arts programs.

Because the ceremonies will be out of doors, we had thought of March, April, or May as possibilities with a particular interest in April. Because we would like to have our congressional representatives present, we thought it might be best to have the dedication on a Friday when they would most likely be in town. We very much hope that you will be with us and look forward to hearing from you.

Sincerely,



Bertram M. Beck  
Executive Director







OFFICE OF ALUMNI  
AND PUBLIC RELATIONS

## GALLAUDET COLLEGE

KENDALL GREEN, WASHINGTON, D.C. 20002

January 15, 1975



TO: Dr. Edward C. Merrill, Jr.  
FROM: Judy Bortner  
SUBJECT: Suggested activities for Mrs. Gerald Ford

1. Rehearsal of Gallaudet College Theatre of its Spring production of The Fantastiks. Rehearsals during the weeks of February 10th and 17th would be best. Rehearsals are at 7 p.m. in the Auditorium. Dress rehearsals are February 19th and 20th at 8 p.m.
2. Gallaudet College Dancers rehearsal each weekday at 4:00 p.m. in Fowler Hall.
3. Observation at Kendall Demonstration Elementary School, particularly of the Open Space Classroom. Best observation times are from 9:30 a.m. to 11 a.m.; 11:30 a.m. to 12:30 p.m.; and 1 p.m. to 2:30 p.m.
4. Observation in the Preschool program at Kendall Demonstration Elementary School. Best observation times are Monday, Wednesday and Friday from 9:30 to 10:30 a.m.
5. Observation in Conversational Spanish class at MSSD. The majority of classes are between 1 and 3 p.m.
6. Athletic events, particularly men and women's basketball. Sports schedule is attached.
7. Beginning January 21, MSSD students will produce a variety show every two weeks which will be taped by the Gallaudet College TV Studio. Taping will be between 11 a.m. and 12 noon.
8. Observations in College classes can be arranged.
9. Tour of the TV Studio to see captioning process can be arranged.
10. The Charter Day Art Exhibit will run from April 5-20 in Chapel Hall.
11. Visit to the Edward Miner Gallaudet Home, the home of the



each of the College's four presidents can be arranged. This authentic Victorian residence is an interesting and integral part of the College's history.

12. Accompany Mrs. Dorothy Helms, wife of Senator Jesse Helms from North Carolina, to see the Gallaudet College archives. Mrs. Helms has been assisting the College as a volunteer in putting together historical materials.

Mrs. Ford would be welcome to any of these activities or a combination of activities which would be in process at the time she wished to visit. We would be happy to plan a program at any time.



NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

Proposed Scheduling  
of the  
First Presidential National Crafts Exhibition

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- 1974 - December: Contact participating museums and schedule travel. Contact State Arts Councils re: local jurors, etc. Send out press notices on entry deadlines, etc. (2 mos. advance notice to magazines).
- 1975 - February & March: Juried state competition; send selected work to national museum.
- 1975 - April: Start catalogue (takes 6 mos to complete); begin organization of display cases, crates, etc. and publicity. (professional exhibition organized as recommended by the museum )
- 1975 - November: Opening Reception for the First Presidential National Crafts Exhibition with award by Mrs. Ford.
- 1975 - to November 1976: Tour of five major museums (allow 3 weeks travel time between museums, allow 5 to 6 weeks for show).

Possibly the NEA would want to help fund the catalogue, etc. Remember that this exhibition will concentrate on a very high individual level of craftsmanship (utilitarian crafts will be represented at State dinners, etc.).



In-District Activity:

AN EVENING TO HONOR ARTISTS WITH THE MEDAL OF FREEDOM AWARD

The Appalachian Spring by Aaron Copland was commissioned by the Elizabeth Sprague Collidge Foundation and was awarded the Pulitzer Prize in 1945. The work involves music, dance, and a production design. The choreography was done by Martha Graham and performed by her dancers, and the set was designed by the eminent sculptor, Isamu Noguchi.

The Directors of the Performing Arts, Music, and Dance propose that President and Mrs. Ford occasion a meeting for the purpose of bestowing the Medal of Freedom on Martha Graham, Aaron Copland, Maurice Abravanel and Isamu Noguchi, who represent high artistic attainment in their respective fields.

The event would require a dance troupe and a small orchestra, which Maurice Abravanel would conduct. Noguchi would provide the set design explicitly for the White House presentation. Mrs. Ford would act as the hostess and take the lead in introducing the artists, following which at the proper point she could introduce the President who would bestow the awards.

The occasion could be organized in such a way as to include awards to as many individuals as might seem appropriate. There is no reason why the awards need be limited to only those who are associated with the performance of Appalachian Spring.





We believe such an event would have a profound impact on the artistic community. Perhaps the occasion could be presented via television.



## In-District Activity:

### A Morning Bus Tour of Inner City Projects

This would consist of a three hour tour of inner city arts projects supported by the Endowment. The length of the tour and the number of stops could be modified to meet the First Lady's time schedule and her wishes. In a three hour tour (9:30-12:30) she could make four thirty-minute stops, followed by news media. The First Lady normally travels in her car and the media by bus, cost of which is pro-rated amongst media representatives. Morning is the best time to make evening deadlines for TV News. Advantage is national exposure for local tour. Angle is that projects located in nation's capital are examples of community based arts projects throughout country.

#### Suggestions:

1. Workshops for Careers in the Arts/High School for Performing Arts

This unique program has received national attention. Starting with a small group of high school youngsters interested in the performing arts, it has developed into the capital's first public High School for the Performing Arts.

A visit here would have a dual purpose....see workshops in progress; visit classrooms where students are studying for credit.

2. D.C. Black Repertory Theatre

This highly regarded and financially troubled black theatre has also received national attention in the media and in such trade papers as VARIETY. In addition to professional theatre, there are classes in acting, voice, and dance movement. Visit could combine visit to one of the classes and possibly a rehearsal. Noted actor Robert Hooks is director.

3. Fondo Del Sol/Saca

This is oriented towards the city's Spanish speaking population. The purpose of the organization is to heighten consciousness of the cultural heritage of this ethnic group by means of workshops in the arts, film festivals,



exhibitions, street fairs and theatre.

#### 4. Artists-In-Schools

Billy Taylor, the noted jazz pianist and lecturer, also a member of the National Council on the Arts, will be jazz musician in residence. Local jazz musicians will also participate in workshops and in-school concerts for elementary and high school students. The last concert ever played by the late Duke Ellington was part of this program for Washington school children.





Latin American Youth Center  
3045 15th Street N.W.  
Washington, D.C.

9:30-6:30

The program is designed to provide the young people of the Latin American Community in The District of Columbia with an awareness of their culture, their needs, and their self-identity. Particular emphasis will be placed on performing arts training and instruction as a means of attaining these objectives. A total arts program is incorporated into this project that involves dance, theatre, music, painting and drawing for a visual awareness of the Latin heritage. Participants in the youth center will receive professional training in the above-mentioned art forms and will present to residents of the area performances and exhibits for displaying their works in the various arts.

The arts program in the Center is one phase of the total activity which constitutes a vehicle for contributing skills, knowledge, culture, and a particular viewpoint to this city's cultural make-up.

(Sponsored by the D.C. Gov't's Office of Youth Opportunity Services).

Director is Ivan Atencio 232-0391 OR 669-7227



NATIONAL  
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FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

August 1, 1975

Mrs. Gerald R. Ford  
The White House  
Washington, D. C. 20500


Dear Betty:

How thoughtful you were to send me a telegram when the Endowment received the National Humanitarian Award from the National Recreation and Park Association. I was especially delighted that the award was the first given to an agency of government. Goodness knows we have all worked hard enough to make this a human agency--responsive to the needs of people. Certainly you and the President have helped us achieve our goals!

Therefore, someday I am hopeful you will come over to the Endowment offices. I promise to give you a perfectly delicious tuna fish sandwich served on the silver tray awarded by the Association!

I hope your trip was rewarding and I hope to see you soon. Your schedule is so very full, but should we complete the planning for the tree? I was thrilled with Williamsburg's offer--as I am certain you must have been--but I gather that other themes or ideas for the decorations came up in the meantime. Therefore, I am assuming the "folk tree" is out for this year. But, I want to be certain we are not supposed to be doing something else. Many thanks to you and the President for your thoughtful words. I treasure our friendship.

Sincerely,

  
Nancy Hanks  
Chairman



20

August 1, 1975

Mrs. Gerald R. Ford  
The White House  
Washington, D. C. 20500

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Sincerely,

Nancy Hanks  
Chairman

bcc: Charles Fraser  
John H. Davis

NH:rc

File: Chairman White House

bcc: Chairman chron  
F. Lowe



*Ford, Betty*



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The White House  
Washington, D. C. 20500



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and the Humanities



# TELEGRAM

FULL RATE  
(STRAIGHT TELEGRAM) ☐  
NIGHT LETTER ☒

## The White House Washington

July 24, 1975

Telegram

Dear Nancy:

Jerry and I were delighted to learn of your selection as the recipient of the National Humanitarian Award. This recognition from the National Recreation and Park Association represents the special appreciation not only of that organization but also of your fellow-citizens for your enthusiasm and effectiveness in creating another dimension to so many lives through innovative arts programs.

We want to be sure to be included among those expressing warmest congratulations and very best wishes to you.

Sincerely,

Betty Ford

The Honorable Nancy Hanks  
Chairman, National Endowment for the Arts  
2401 E Street, N. W.  
Washington, D. C.



APPROVED FOR DISPATCH

October 13, 1975

Dear Nancy,

I am afraid this note is long overdue, however, I wanted you to know of my deep appreciation for sending me the article on "Dance in America" -- how like you to always remember me in a special way. I truly enjoyed it and can certainly share your enthusiasm. You are really doing a magnificent job!

With gratitude and warm best wishes  
always,

Sincerely,

The Honorable Nancy Hanks  
Chairman, National Endowment  
for the Arts  
Washington, D. C. 20506

ep





Thank you  
note - B7.  
6249775

nancy hanks

Betty Ford:

I wanted to be certain you saw the Post article on our dance/television program, which was announced in New York June 12. Martha Graham came to the briefing (as did so many of the dance world's greats) and she lit up the whole concept of dance on film just by her presence.

I was thrilled by your visit with her--  
and the coverage.

Friday, June 13, 1975

THE WASHINGTON POST

# A TV Tribute To American Dance

By Alan M. Kriegsman

NEW YORK—A new, multimillion-dollar project called "Dance in America" was unveiled here yesterday by

To get "Dance in America" underway, WNET has been awarded a \$1.5-million grant to produce the first six programs in a projected series of 16 or more hour-long specials. The series is expected to be telecast monthly over the more than 250 PBS stations starting in January. The Arts Endowment, CPB and Exxon have each contributed \$500,000 toward the series' initial phase.

Iselin commented, "Dance in America' is a tribute to the depth, richness and diversity of American dance so evident to all of us. It's clear that dance in this country has come to its visible flowering. We all believe it's time to share this flowering with spectators throughout the country and the world." Nancy Hanks added, "The potential audience for dance of 100 million through television could make the present increase of the live dance

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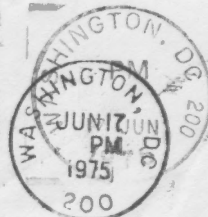
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