

**The original documents are located in Box 7, folder “11/17/75 - Calder Braniff Jet Unveiling” of the Sheila Weidenfeld Files at the Gerald R. Ford Presidential Library.**

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Sheila

THE WHITE HOUSE

WASHINGTON

November 11, 1975

MEMORANDUM TO: PETER SORUM  
FROM: SUSAN PORTER  
SUBJECT: Action Memo

Mrs. Ford has accepted the following out-of-house invitation:

EVENT: Unveiling of the Calder Braniff Bicentennial Jet  
DATE: Monday, November 17, 1975  
TIME: 11:45 a.m.  
PLACE: Dulles Airport, Washington, D.C.  
CONTACT: Mr. Jere Cox, Braniff Airlines, (214) 358-8577  
Braniff Security Contact: Mr. Harry Pizer, (214) 358-8279  
COMMENTS: Mrs. Ford will participate in the unveiling of the Alexander Calder Braniff Bicentennial jet entitled "The Flying Colors of the United States" at Dulles Airport on November 17th. Using as his canvas the entire exterior of a 727 jet, the plane will become an abstract painting of the red, white and blue of the American flag in motion. Although the plane will become a part of the regular Braniff fleet, under discussion, not yet firm, are other humanitarian and cultural functions for the plane.

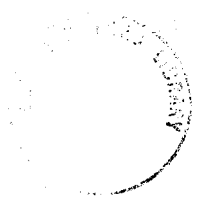
There has been a great deal of "Grand Rapids" interest in this occasion stemming from the interest in Calder in Grand Rapids: a large Calder sculpture in what is now called Calder Square in the city. I should also mention that friends and family of the Fords are flying into Dulles for this occasion, as are the members of Mr. Calder's family, including his grandchildren.



A luncheon is to follow the 11:45 a.m. arrival and ceremonies. I have not made a commitment to them for Mrs. Ford to attend the luncheon and I would suggest that you assess this aspect of it as you actually get into the arrangements for the event. The file, including an exchange of memos with the Counsel's Office, is attached.

Thank you.

c: BF Staff  
Red Cavaney  
William Nicholson  
Philip Buchen  
Barbara Kilberg  
William Seidman  
Rex Scouten  
Staircase

A circular stamp is located in the lower right quadrant of the page. The text within the stamp is partially legible and appears to be "RECEIVED" or similar, with some numbers and dates that are difficult to discern due to the quality of the scan.



31  
HARDING L. LAWRENCE

CHAIRMAN OF THE BOARD  
AND CHIEF EXECUTIVE OFFICER

October 29, 1975

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

Dear Mrs. Ford,

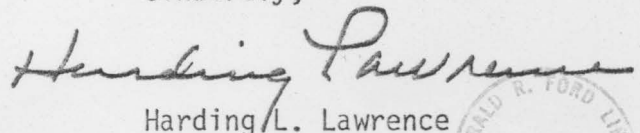
Knowing of your interest in the work of Alexander Calder, we are particularly honored to invite you to participate in the dedication of this great American artist's tribute to our nation's Bicentennial at 11:45 a.m. on Monday, November 17, at Dulles International Airport.

Using as his canvas the entire exterior of a 727-200 jet aircraft, Sandy Calder is creating an abstract painting of the red, white and blue of the United States flag in motion. It will be known as "The Flying Colors of the United States" and millions will have an opportunity to see it as it flies throughout our country in regular airline service as the flagship of the Braniff fleet. The name of the airline will not appear on the jet, only the signature of Calder.

Calder himself will arrive on the Bicentennial plane when it is unveiled for the first time at Dulles. J. Carter Brown of the National Gallery will assist in meeting the plane. A briefing for the press is scheduled at 11 a.m. in the Portals Restaurant at Dulles. John Warner of the Bicentennial Commission and Michael Straight of the National Endowment for the Arts heard details of the Calder salute at the meeting of the Business Committee for the Arts this week and hopefully will be present. A luncheon is to follow the 11:45 a.m. arrival and ceremonies.

We would indeed be honored by your participation in the planeside dedication ceremonies with Sandy Calder. I know that he is writing you a note of his own.

Sincerely,

  
Harding L. Lawrence



HLL/m

PHONE: (214) 358-8561

BRANIFF INTERNATIONAL

EXCHANGE PARK, DALLAS, TEXAS 75235

MRS. FORD HAS  
THE ORIGINAL.

38.

Dear Mrs. Ford

Could you  
possibly join us — me and  
the crew, + passengers; for  
the unveiling of the Bicentennial  
Plane to be dedicated at  
Dulles Int. Airport on Nov. 17  
1975 — at 11 45 A.M.

(mon)

Very cordially yours  
Sandy Calder

Oct. 29 / 75

Roxbury, Conn.



# James N. Juliana Associates, Inc.

1750 NEW YORK AVENUE, N. W. • SUITE 340 • WASHINGTON, D. C. 20006 • (202) 659-4546

October 30, 1975

Miss Susan Porter  
The White House  
Washington, D. C.

Dear Miss Porter:

At the suggestion of my good friend, Maria Downs, I am transmitting an invitation to Mrs. Betty Ford to be the guest of honor on November 17, 1975 at the dedication of Braniff International's Bicentennial aircraft.

Alexander Calder, the most famous modern painter America has ever produced, created the original abstract painting of the bright red, white and blue aircraft named "The Flying Colors of the United States." Directors of five of the nation's leading art museums and the president of the Business Committee for the Arts made the final selection of the Calder masterpiece.

Mr. John W. Warner, Administrator, American Revolution Bicentennial Administration, is enthusiastic over this project and is considering its approval as an official Bicentennial activity. Mr. Warner expects to participate in the dedication services.

Mr. Calder, who I understand is personally known to President and Mrs. Ford, has addressed a personal invitation to Mrs. Ford which is being hand carried to the White House.

Nancy Hanks, Chairman of the National Endowment for the Arts is familiar with Mr. Calder's abstract painting of this Braniff aircraft and has expressed much satisfaction with the program.

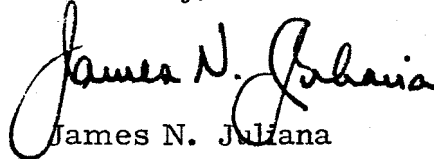
I am participating in this project as a long time associate of Harding Lawrence, Chairman of the Board and Chief Executive Officer of Braniff International. This is a very unique Bicentennial program which will literally reach millions of Americans as the plane flies across our country. For personal reference, President Ford recently reappointed me for a second term to the President's Committee on Mental Retardation.



Miss Susan Porter  
Page Two  
October 30, 1975

I hope it will be possible for Mrs. Ford to accept Braniff's invitation to participate in the dedication on November 17, 1975. Your kind cooperation is deeply appreciated.

Sincerely,

  
James N. Juliana

JNJ/rw



November 3, 1975

MEMORANDUM TO:

KENNETH LAZARUS

FROM:

SUSAN PORTER

SUBJECT:

Invitation to Mrs. Ford to Participate in  
Unveiling of Alexander Calder Braniff  
Bicentennial Jet Aircraft at Dulles Airport  
on Monday, November 17, 1975

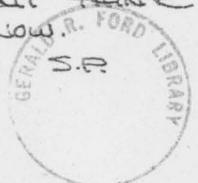
Mrs. Ford has received the attached invitation to participate in the unveiling of a 727 Braniff Bicentennial jet aircraft designed by Alexander Calder, the 77 year old great American artist. Attached are three letters to Mrs. Ford about this occasion: one from Mr. Harding L. Lawrence, Chairman of the Board of Braniff; another from Mr. James N. Juliana of James N. Juliana Associates; and the third from Mr. Calder himself. I am also attaching a folder of material which was sent by the James N. Juliana Associates. This is the only copy we have, therefore, would you please return it to me afterwards?

Mr. Calder has used as his canvas the entire exterior of the plane which will be called "The Flying Colors of the United States." The name of the airline will not appear on the jet, only the signature of Mr. Calder. Mr. Lawrence indicates that the jet will be used as a regular part of the Braniff fleet. I have learned, however, in a long conversation with Mrs. Nancy Mulnix of Grand Rapids, that during the months of April, May, June and July of 1976 the plane will be withdrawn from the regular Braniff fleet and will be used in something of "the great ship Hope way." With the U.S. Mission to the United Nations as the recommending agency and the World Health Organization as the sponsoring agency, the plane will go from city to city collecting drugs and medicine to be delivered to places such as third world nations needing these supplies. At the same time it will collect from each city an art object which will eventually be auctioned off around the 4th of July with proceeds going to the World Health Organization. Mrs. Moynihan and Mrs. Calder, I understand, are honorary sponsors of this mission. This aspect you will note was not mentioned in any of the correspondence; Mrs. Mulnix, however, led me to believe it might be announced at the unveiling.

LATER:

I DON'T THINK  
SO NOW

S.R.



In thinking of this invitation, we are also reminded of Mr. Calder's association with Grand Rapids where he has a major sculpture in what is now called Calder Square. I understand the maiden flight of the plane will be to Grand Rapids. Although I see this as a unique and interesting Bicentennial project involving the arts and a concern for humanity, the lingering question in my mind is one of possible commercialism with Braniff. I believe you mentioned over the phone some other possible complications. May I have your comments and assessment as soon as possible?

Thank you.

c: Philip Buchen  
William Seidman



THE WHITE HOUSE

WASHINGTON

November 5, 1975

MEMORANDUM TO THE FILES

SUBJECT: Buchen/Kilberg Conversation on Mrs. Ford's Participation in Unveiling of Braniff-Calder Bicentennial Jet

Phil Buchen told me that, though he agrees with my analysis that Braniff's basic purpose for the Calder jet is commercial, he does not feel the commercial aspect should prohibit Mrs. Ford from participating. He notes that there is no way that Mrs. Ford could be subject to "undue influence" on any Braniff matter by participating. He also is not concerned about the Federal indictment in relation to her participation.

Phil further noted that most Bicentennial projects are going to be corporate funded or related and that it would be a mistake to restrict Mrs. Ford from participating in corporate Bicentennial celebrations.

Phil does not believe that the Braniff event would be a particular plus for Mrs. Ford, but it would not be a negative either and he feels her participation should depend upon her interests and not on a determination about whether the event is commercially motivated or not.





THE WHITE HOUSE

WASHINGTON

November 4, 1975

MEMORANDUM FOR:

PHIL BUCHEN

FROM:

BOBBIE GREENE KILBERG

The attached memo from Susan Porter discusses an invitation to Mrs. Ford to participate in the unveiling of the Alexander Calder Braniff Bicentennial jet aircraft at Dulles Airport on November 17.

I have tentatively advised Susan Porter that in my opinion Mrs. Ford should not participate since the Braniff-Calder project can be viewed as a commercial advertisement for Braniff. While the medical and art collection activities referred to in the memo are evidence of a charity-related purpose, they seem secondary to the main motive -- i. e., Braniff publicity. Even the fact that Braniff's name will not appear on the Calder jet is a creative promotional decision. I have attached an article from today's Washington Star's "Portfolio" section which discusses the Braniff-Calder jet.

In addition, it is my understanding that Braniff is presently a defendant in a Federal conspiracy indictment in Texas, which charges that Braniff conspired with Texas International Airlines to eliminate Southwest Airlines' competition over its routes. I also believe that Braniff made illegal corporate campaign contributions in the 1972 campaign.

Though the Braniff project is advertised as a Bicentennial event, it seems to be a basically commercial and promotional endeavor, and I would not recommend Mrs. Ford's participation.

Since the maiden flight of the Calder plane will be to Grand Rapids (see page 2 of Porter memo on the flight and Calder Square), Susan wanted your input as well.

Susan is anxious for a reply. Please call me with your opinion. Thanks.





THE WHITE HOUSE  
WASHINGTON

11-5-75

Susan,

Bobby Kilberg called to say that Phil Buchen does not think it would be a plus for Mrs. Ford to attend the unveiling of the Braniff jet but the commercial angle is not prohibitive. Bobby thinks its too commercial but then most bicentennial events are because the Government cannot afford to sponsor them.

Sally



THE WHITE HOUSE

WASHINGTON

November 6, 1975

MEMORANDUM FOR SUSAN PORTER

FROM: L. WILLIAM SEIDMAN *hws*

SUBJECT: Invitation to Mrs. Ford

I would like to add my recommendation that Mrs. Ford accept the invitation to attend the unveiling ceremonies of the new Calder jet at Dulles on November 17th. It should be a great Bicentennial salute and a wonderful opportunity to pay tribute to one of America's foremost artists. If not in Europe, I plan to be there myself. I hope she can join in on this occasion.



MEMORANDUM  
OF CALL

TO:

*Susan*

☒ YOU WERE CALLED BY—

☐ YOU WERE VISITED BY—

*George Gordon*

OF (Organization)

*friend of N. Mulniy*

☐ PLEASE CALL

PHONE NO.  
CODE/EXT.

☒ WILL CALL AGAIN

☐ IS WAITING TO SEE YOU

☐ RETURNED YOUR CALL

☐ WISHES AN APPOINTMENT

MESSAGE

*✓ in Mr. Calder's asst, or  
at any rate works very  
closely with him.*

*Thinking plans for the plane,  
under discussion, not yet firm?*

- pay in regular prearranged flight;*
- fly medicine, food etc. & underwear  
materials*
- fly whatever Museum's Scientist Calder  
exhibits to cities around the U.S.*

RECEIVED BY

DATE

TIME

*11/10/75*

STANDARD FORM 63  
REVISED AUGUST 1967  
GSA FPMR (41 CFR) 101-11.6

GPO : 1969-O-48-18-80341-1 332-889

63-108



MEMORANDUM  
OF CALL

TO:

*Mrs. Ford*

☐ YOU WERE CALLED BY— ☐ YOU WERE VISITED BY—

*Mrs. <sup>Kay</sup> Clark - Grand*

OF (Organization)

*Mike's Godmother <sup>Rapids</sup>*

☒ PLEASE CALL —→ PHONE NO. *(616) 459-2226*  
CODE/EXT.

☐ WILL CALL AGAIN ☐ IS WAITING TO SEE YOU

☐ RETURNED YOUR CALL ☐ WISHES AN APPOINTMENT

MESSAGE

*Re: Braniff are flexible  
in date*

*Calder*

*unknown*  
*Mrs. Nancy Muldip (hus Lee)*

| RECEIVED BY | DATE         | TIME |
|-------------|--------------|------|
|             | <i>10/31</i> |      |

STANDARD FORM 63  
REVISED AUGUST 1967  
GSA FPMR (41 CFR) 101-11.6

GPO : 1969-048-10-80341-1 332-889 63-108



77 yrs

4 grandchildren present.

THE WHITE HOUSE  
WASHINGTON

Schulz  
(212) 585-7648  
Geo. Gordon

Mrs. Nancy Mulnick  
called from  
Nat'l Airport

model  
shiplane to  
hang in Cor.  
Bridge

April + May, June, July

ad with  
penicillin  
200 place  
to get drugs.  
small  
collect drugs  
for each city  
cartography  
will be  
auctioned  
and

will go around  
+ collect drugs  
U.S. Mission U.N.  
will be the recon  
- W.H.O. is sponsoring  
agency

Mrs. Mary McLean  
+ Mrs. Calder  
are the sponsors  
Party at Waldorf on 1/20th May.



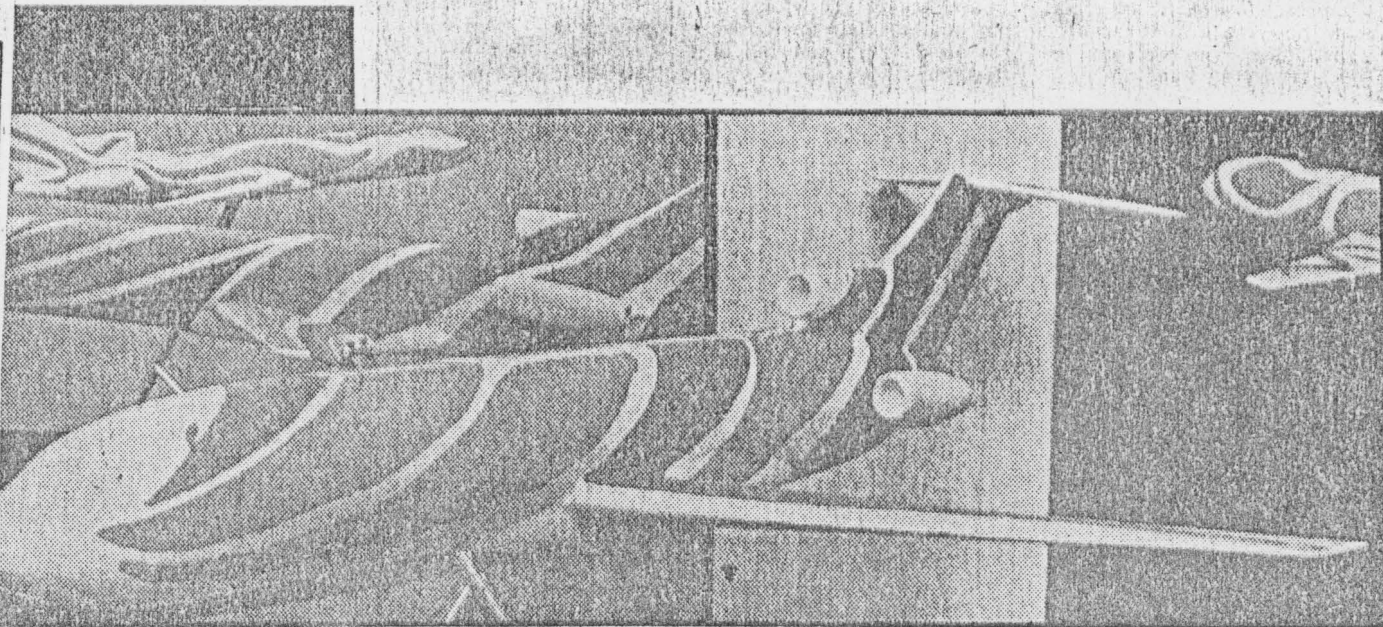


The Washington Star

# Portfolio

• Amusements • Television  
• Features

SECTION C TUESDAY, NOVEMBER 4, 1975



## Fly the Colorful U.S. Skies In Alexander Calder Design

By Phillip M. Kadis  
Washington Star Staff Writer

On Nov. 17, a giant new jet with long serpentine markings in bold Bicentennial

THE RED, WHITE AND BLUE aircraft — painted under the supervision of Alexander Calder as a "flying sculpture" — was commissioned by Braniff Interna-



THE WHITE HOUSE

WASHINGTON

(214) 358-8134

BOB BERK, V-PRES. OF BRANIFF  
CALLED AS  
MR. HARDING  
LAWRENCE  
WAS OUT  
OF TOWN.

MR. CALDER  
(203) 263-2286

CONTACT:

MR. JERE COX —  
(214) 358-8577

SECURITY —

HARRY PIZER  
(214) 358-8279

UNVEILING OF THE CALDER BRANIFF  
BICENTENNIAL JET  
Dulles International Airport  
November 17, 1975

I have always approved of and encouraged marriage between business and the arts. And in this case, the marriage between Alexander Calder and Braniff International produces a special offshoot -- and attractive, bigger-than-life reminder that 1976 is our bicentennial year.

As I think Sandy Calder knows, I am a fan and I just want to say I'm pleased to be here today both to meet you and to launch one of our more colorful and visual Bicentennial projects.

Thank you.

# # #





Goldwica McClellan

Pro. of Business Arts

Comm. for the

For immediate release  
Friday, Nov. 14, 1975

THE WHITE HOUSE  
Office of the Press Secretary to Mrs. Ford

---

Mrs. Ford will participate in the launching of a Boeing 727 jet painted by Alexander Calder as a Bicentennial project Monday, Nov. 17 at 12 noon. The famous American painter-sculptor has painted an abstract version of the American flag on the aircraft, which will be launched in ceremonies at Dulles Airport.

"The Flying Colors of the United States " was commissioned by Braniff International as a salute to the country's Bicentennial. The winning Calder model was unveiled in October at the conference in Washington of the Business Committee for the Arts.

Participating in the dedication of the jet will be Mrs. Ford; J. Carter Brown, director of the National Gallery of Art and one of the five museum directors selected by the Business Committee for the Arts to select the final Calder model; John Warner, director of the American Revolution Bicentennial Administration; and Harding Lawrence, chairman of the board of Braniff International.

The 153-foot 727 will bear only one identifying word -- a 15-foot-long signature along its nose reading "Calder."

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UNVEILING OF THE CALDER BRANIFF  
BICENTENNIAL JET  
Dulles International Airport  
November 17, 1975

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As I think Sandy Calder knows, I am a fan and I just want to say I'm pleased to be here today both to meet you and to launch one of our more colorful and visual Bicentennial projects.

Thank you.

# # #



THE WHITE HOUSE

WASHINGTON

November 14, 1975

MEMORANDUM FOR:

MRS. FORD

VIA:

✓ RED CAVANEY *RC*

FROM:

PETER SORUM *PS*

SUBJECT:

YOUR ATTENDANCE AT THE  
UNVEILING OF THE CALDER  
BRANIFF BICENTENNIAL JET  
Dulles International Airport  
Monday, November 17, 1975

Attached at TAB A is the proposed schedule for the subject event.

APPROVE \_\_\_\_\_

DISAPPROVE \_\_\_\_\_

BACKGROUND

Alexander Calder has taken a Boeing 727 jet and created an abstract painting of the United States Flag for Braniff International. The flagship of the Braniff fleet, the aircraft will be known as "The Flying Colors of the United States" as Braniff's participation in the Bicentennial. Following the ceremony at Dulles, the plane will fly to New York City, Boston, Detroit, Chicago, and Grand Rapids. Following these ceremonial visits, the plane will be placed in regular passenger service for Braniff International. Members of the Ford family, friends of Mr. Calder from Grand Rapids, and members of the press have been invited to attend the reception, briefing, and luncheon.

You will view the arrival of the plane and participate in the brief program before returning to the White House.



11/14/75  
11:45 am

PROPOSED SCHEDULE

MRS. FORD'S ATTENDANCE AT THE  
UNVEILING OF THE CALDER BRANIFF  
BICENTENNIAL JET

Dulles International Airport  
Monday, November 17, 1975

11:00 am Mrs. Ford boards motorcade on South Grounds.

MOTORCADE DEPARTS South Grounds en route  
Dulles International Airport.

[Driving time: 45 minutes]

11:45 am MOTORCADE ARRIVES Dulles International Airport.

NOTE: Motorcade will proceed  
onto taxiway and position near  
ceremony site.

Mrs. Ford joins ceremony participants to observe  
"fly by" of Calder Bicentennial Jet.

OPEN PRESS COVERAGE  
ATTENDANCE: 100

12:00 noon Jet parks and passengers deplane.

12:02 pm Mrs. Ford joins platform guests for brief program.

12:03 pm Harding Lawrence, Braniff International  
Chairman, welcomes Mrs. Ford and guests.

12:05 pm Mrs. Ford responds.

OPEN PRESS COVERAGE

12:05 pm Response concludes.



12:06 pm Mr. Lawrence presents picture to Carter Brown, Director, National Gallery.

12:08 pm Mr. Brown responds.

12:10 pm Mr. Lawrence presents plaque to John Warner, AABA Administrator.

12:12 pm Mr. Warner responds.

NOTE: Response will include presentation of official bicentennial flag.

12:14 pm Program concludes.

12:15 pm Mrs. Ford proceeds to motorcade for boarding.

MOTORCADE DEPARTS Dulles International Airport en route South Grounds.

[Driving time: 45 minutes]

1:00 pm MOTORCADE ARRIVES South Grounds.



approved of and encouraged/  
~~taught encouraged~~

I have always/~~appreciated~~ marriage/  
between business and the arts./

And in this case, ~~with~~ the marriage <sup>between Alexander Calder and</sup>  
<sup>Brian</sup> produces a special offshoot/— an  
<sup>Intel/</sup>

attractive, / bigger-than-life reminder / that  
1976 is / our bicentennial year. ~~For~~

~~As a fan of~~ <sup>I think!</sup> As Sandy Calder knows, /

I am a fan, + <sup>I just want to say!</sup> I'm pleased to be here <sup>(Sandy)</sup>  
<sup>today!</sup> ~~this morning~~ both to meet you / and to

launch / one of our / more colorful and  
visual / Bicentennial projects.

Thank you



UNVEILING OF THE CALDER BRANIFF  
BICENTENNIAL JET  
Dulles International Airport  
November 17, 1975

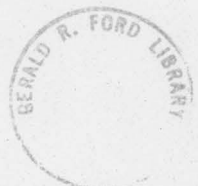
*I see we have some competition today C P line flying by*

I have always approved of and encouraged marriage between business and the arts. And in this case, the marriage between Alexander Calder and Braniff International produces a special offshoot -- and attractive, bigger-than-life reminder that 1976 is our bicentennial year.

As I think Sandy Calder knows, I am a <sup>st. of his</sup> fan and I just want to say I'm pleased to be here today both to meet you and to launch one of <sup>the</sup> ~~our~~ more colorful and visual Bicentennial projects.

Thank you.

# # #





## ALEXANDER CALDER

Alexander Calder, this century's only artist to create his own art form, is the American artist with the widest international reputation and is generally regarded as America's foremost sculptor.

Alexander Calder, as the inventor of the mobile and the stabile, is the father of kinetic art - shapes and colors that move.

Alexander Calder -- Sandy to his friends -- also is known as one of the old masters of modern painting and is well established in oils, watercolors, drawings, gouaches, jewelry, toys and tapestries.

At age 77 Calder is still innovating. During his 75th birthday year he worked with a "new canvas" -- the entire exterior of a large DC-8-62 passenger jet.

Commissioned by Braniff International to focus attention on South America as a colorful and exciting vacation continent, the plane bearing the work of the great artist is in regular scheduled service between the U.S. and South America. The plane, unveiled in October, 1973, and named "Flying Colors," does not carry the name of the airline, only that of Calder, signed as he does his other works of art.

The art of Alexander Calder has long been associated with flight and space. His is a soaring art. It has movement or a feeling of movement.

Artist and Connecticut neighbor Robert Osborn, in a foreword to Calder's autobiography, with pictures, wrote:

"Calder, a generation before our time was in full orbit. Long before atoms were ruptured into flying particles or rockets ricocheted from planet to

(more)



planet, this weighty man had blasted off. And today even his monumental stabiles rest their enormous size and weight LIGHTLY on elegant fins and flanges and reach outward from the earth."

A third generation artist, Sandy Calder's first exposure to art was modeling for his mother, a painter, and his father, A. Sterling Calder, celebrated classical sculptor, who probably will best be remembered in history for his enormously appealing statue, "Man Cub" in New York's Metropolitan Museum of Art, of Sandy, naked, aged four.

Sandy's Scottish-born paternal grandfather, another famous sculptor, is best known for his statue of William Penn, topping Philadelphia's City Hall.

Sandy Calder was born in Philadelphia in 1898 on either July 22 or August 22. The family's casual attitude toward dates has provided Sandy with excellent reason for celebrating two fine summer days.

With an early passion for tools and "making things," Sandy elected to study engineering at the Stevens Institute of Technology in Hoboken, New Jersey. A drafting assignment early in his engineering career brought him back to art. He enrolled in a public school night art class in New York City and two years later, in 1923, at age 25, abandoned engineering to become a full-time student at New York's Art Students League.

Calder's fame and his career as a sculptor, began almost 50 years ago, when, as a result of an assignment from the National Police Gazette to illustrate the Barnum and Bailey circus, he created miniature circus figures -- with cork and wood bodies and articulated wire arms and legs.

Begun in the 20's with a few figures, and gradually expanded, his Circus had, originally, only modest impact on New York, but quickly made him the "rage" of Paris, admired by the most famous and rising artists and personalities of the

(more)

day -- Piet Mondrian, Joan Miro, Cocteau, Gertrude Stein, Fernand Leger, Foujita, Noguchi, Man Ray, Marcel Duchamp, who four years later was to coin the word "mobile;" Jean Arp, who coined the word "stable" ...

The excitement of the avant garde over the circus, which the big, burly artist made "perform" by moving the figures about with his fingers, irritated Thomas Wolfe, who in his famous novel "You Can't Go Home Again" used a performance of the circus for a stinging commentary on a society that viewed an artist and his work as diversion.

For Calder, the performances of the circus -- now on permanent loan to the Whitney Museum in New York -- was a means of paying rent and buying food.

Piet Mondrian's enthusiastic reaction so pleased the young American artist, he returned Mondrian's visit. Mondrian's big airy studio, white walls divided by bright rectangles of color, "shocked Calder into a new vision; "how fine it would be if everything moved!"

This visit led Calder into creating his first abstract sculpture and introducing color into his sculpture -- strong blue, red, black. These colors, plus yellow and orange, are the colors Calder has used in his sculpture ever since -- and often in his paintings, although some of his oils and water colors combine shades of many colors.

Calder's first abstract sculpture, first exhibited in Paris in 1931, was described by Artist Fernand Leger as "serious without seeming to be."

Calder's first mobiles were exhibited in Paris in 1932. These "constructions" were driven by small, electrical motors, or tiny hand cranks in carefully choreographed patterns of movement. Then, feeling continuing repetitions would become monotonous Calder conceived the idea of letting air -- wind -- "direct the rhythms."

(more)

Calder's first truly monumental stabile was "Teodelapio," which straddles the crossroads entrance to Spoleto, Italy, a sculpture so large automobiles drive through it.

There are "giant" Calder stables in Scandinavia, Germany, Canada, Mexico, as well as in several cities, museums and institutions in the U.S., including the Smithsonian Institute, Washington, D.C.; Massachusetts Institute of Technology, Cambridge; Lincoln Center for the Performing Arts, New York.

Calder's 50-foot abstract statue, "Stegosaurus," in Hartford was dedicated on October 10, 1973, and on the same day Calder received from the University of Hartford, an honorary degree of fine arts. (He already had an honorary doctorate from Hartford.)

Calder and his wife, Louisa, spend part of every year in Connecticut at their Roxbury farm, which Calder bought in 1933. The rest of the year finds them at their big, casual home in Saxe, France.

Calder projects in his "Diamond Jubilee Year" also include sculpture commissions in Philadelphia, Los Angeles, and Chicago, where front page articles in April, 1973, heralded the fact that the federal government and the National Endowment for the Arts had commissioned Calder to create a giant stabile for the Chicago Federal Center Plaza.

Calder had his first retrospective exhibition in 1938 in Springfield, Mass. His last "retrospective" in 1965 at the Guggenheim Museum in New York attracted an attendance of 277,454 -- a record that stands today.

The Museum of Modern Art, which owns Calder mobiles, stables, oils and gouaches, presented its first Calder exhibition in 1943 and its last in 1970 when it created "A Salute to Alexander Calder," an exhibition which subsequently toured several U.S. states and South America, a continent Calder and Louisa first visited in 1948. They returned to South America in 1960 and again in 1970 with the exhibition.

(more)

Calder's daily routine finds him in one of his studios by 6 a.m. When he's at Sache, he begins his day in the "Gaucherie," painging gouaches ... "my setting up exercises." His only seeming concession to the passing of years is that he goes to bed early.

"He used to dance all night at a party," friends recall with fond smiles.

He works as hard as he ever did. "Harder," some say.

"one of the problems confronting me," Calder said recently, "is to get enough free time to work."

Comments, October 22, by members of the Committee organized by Goldwin McLellan, President of the Business Committee for the Arts, to select, from models painted by Alexander Calder, the design for FLYING COLORS OF THE UNITED STATES.

Tom Armstrong, Director, Whitney Museum of American Art:

"Braniff and Calder -- a great airline and the American genius, whose unique contribution to art was the development of sculptural movement in space -- that they should now celebrate together to symbolize our national pride is a triumph for us all. The Whitney Museum of American Art has designated Calder as our Bicentennial artist, and will present a major retrospective exhibition, "Calder's Universe", in October, 1976. Thank you, Braniff, for bringing one of the world's greatest artists to the attention of the entire American public in such an unique and appropriate manner."

Goldwin McLellan, President, Business Committee for the Arts:

"By commissioning a great American artist, Alexander Calder, to create its commemoration of our nation's bicentennial, Braniff has managed, at the same time, to demonstrate how fruitful close collaboration between business and the arts can be. Braniff and Calder have given us a delightful reminder that, throughout history, art has been concerned with all the objects of daily life and wise business leaders have always enlisted the talent of the artist to enhance the appeal of his products and services and to impress the character of his enterprise on the minds of his public."

-- more --



Harry Parker, Director, Dallas Museum of Fine Arts:

"Calder's new airplane for Braniff International, "Flying Colors of the United States," is an imaginative celebration of our country's Bicentennial. Millions of people will see and be delighted by this Calder plane."

Stephen Prokopoff, Director, Museum of Contemporary Art, Chicago:

"In a time increasingly aware of the complex interrelationships that obtain in so many aspects of our lives, it is appropriate that Braniff International has sought out Alexander Calder to create a flying sculpture. Flight -- movement through space and time -- is, of course, a notion in the visual arts pioneered and masterfully developed by this artist. Calder's design will embellish and animate the practical form of the aircraft -- itself not lacking in visual interest -- to create an irresistible amalgam of beauty, delight and wit, a fusion of art and use that will certainly provide moments of pleasure and satisfaction for many thousands.

"Braniff's project is a particularly fitting salute to the Bicentennial for it enlists the efforts of our best known American tinkerer -- an artist whose innovations have profoundly altered and enlarged our conceptions of artistic possibility -- in celebrating a nation that throughout its history has known how to successfully improvise; how to creatively make the most of available opportunity."

Members of the committee not in attendance at the announcement of the commission to Alexander Calder: J. Carter Brown, Director, National Gallery of Art, who is in Europe, and Dr. Frederick J. Cummings, Director, Detroit Institute of Art, who had a prior commitment in Detroit.

## NOTES

### ALEXANDER CALDER

Alexander Calder is the inventor of the mobile, the stabile, the standing mobile, and "flying art", FLYING COLORS, for which, under commission from Braniff International, he used the exterior of a DC-8-62 jet as his canvas to focus attention on South America as a vacation destination. FLYING COLORS, in daily service between North and South America, has been seen by more people than any other original work of art.

\*\*\*

Alexander Calder was 75 when he painted FLYING COLORS. He celebrated his 77th birthday during the summer of 1975 -- on two separate days -- July 22 and August 22. Calder had always considered his birthday to be in August. But when he obtained a copy of his birthday birth certificate many years ago he discovered his birthday listed as July 22. He concedes his mother, a painter, was "rather casual about dates."

\*\*\*

Calder is a third generation artist. His father, A. Sterling Calder, was a famous sculptor of the classic tradition. He also did studies of Sandy Calder. One of these, "Man Cub," of Sandy, aged 4, is owned by the Metropolitan Museum of Art. Sandy Calder's grandfather, Milne Calder, is best known for his statue of William Penn, topping Philadelphia's City Hall. Sandy Calder was born in Philadelphia and, during his growing up years, lived in Pasadena, Arizona and New York. For many years, he and his wife, Louisa, have divided their year between their home in Roxbury, Connecticut, which they acquired in 1933, and SACHE, France.

\*\*\*





Louisa Calder is the great niece of William and Henry James. The Calders met on board ship, sailing from France to New York in 1929. They were married January 17, 1931.

\*\*\*

Calder exhibited his first mobiles in 1932 not too long after his first visit to the studio of Piet Mondrian, where, admiring Mondrian's big white studio with its brilliant blocks of bright red, blue, yellow, orange colors, remarked: "Wouldn't it be wonderful if it could fly?"

\*\*\*

Alexander Calder paints his stabiles black or works in "Calder red," a bright clear red with a lot of yellow in it. For his mobiles he uses red, black, white, yellow, orange, and bright blue, and these are his colors for his lithographs and gouaches. In his oils, he sometimes includes other colors and shades.

\*\*\*

Alexander Calder originally intended to be an engineer because he likes to make things with his hands. He worked as an engineer for some three years after being graduated from New Jersey's Stevens Institute. He began his art career in 1923 with a commission from the National Police Gazette to illustrate the Circus. Subsequently he began creating his own circus from wood, string, and wire. Created over a period of years, Calder's famous "Circus" is in the permanent collection of the Whitney Museum in New York.

\*\*\*

When the Solomon R. Guggenheim staged a retrospective of Alexander Calder's work in 1964, an attendance record of 277,454 was set, a record which stands to this day.

\*\*\*

The Whitney Museum of American Art has chosen Alexander Calder as its Bicentennial artist. The Whitney will open a four-month Calder retrospective, called The Universe, October 12, 1976. It will run through February 6, 1977.

Most comprehensive Calder show in history, The Universe will extend over two floors of the Whitney Museum.

\*\*\*

Artist Robert Osborn, in a foreword to Calder's autobiography, wrote: "What distinguishes him most of all is that, a full generation before this present space-seeking age began, he was intuitively perceiving -- as the great artist always does -- what the future was to be, and he forsook the earthly solids, the laborious, heavy masses, and tackled space."

In Art of America Magazine, Osborn began an article about Sandy Calder by predicting Calder would find a way to create his own "airmobile." In making the announcement in 1973 that Calder had agreed to use a Braniff plane as his canvas as a tribute to South America, Harding L. Lawrence, Braniff's Chief Executive Officer, called Calder's a "happy, joyous art."

\*\*\*

Braniff's name does not appear on FLYING COLORS--only Calder's, signed as he does his other works of art except that the signature is four feet high by 13 feet long.

Braniff's name will not appear on Calder's 727 canvas either; only Calder's in keeping with the airplane's role as a true work of art.

\*\*\*

FLYING COLORS was exhibited at the 1975 Paris Air Show, the first airplane in history to participate in this show for any but a technological reason.

ALEXANDER CALDER: COMMENTS ABOUT HIS WORK

Calder's art -- particularly the mobile, which changes composition with a breath of wind or touch of the hand -- has inspired more attempts at definition and explanation than the work of any other living artist. A few comments are listed below.

"Of course, what distinguishes him most of all is that a full generation before this present space-seeking age began he was intuitively perceiving -- as the great artist always does -- what the future was to be, and he forsook the earthly solids, the laborious, heavy masses, and tackled space..."

"One is blessed to know this 'ton of a man'...this agreeable genius."

--Artist Robert Osborn  
(from the Foreword to Calder, an  
Autobiography with Pictures)

"Unique in any age is Calder, who is, I think, the only one of the modern people who has actually and physically introduced a time dimension into his work."

"Calder's work requires no terminology to identify it with that which is modern...while its shapes and forms are of an abstract genre, its meanings involve that return to nature to first principals, which seems to be an indispensable condition of any great work of art or movement in art. Calder, once an engineer himself, but also son and grandson of sculptors, undoubtedly brought to engineering an eye for beauty, a sensitivity to aesthetic meaning which would wholly escape the usual engineer. The result for us who watched the continuously interdependent movements, the varieties of form balanced daringly and with delicate precision, is to experience the perfect union of nature and art."

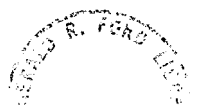
--Ben Shahn

(reprinted by permission of the  
publishers Ben Shahn, SHAPE OF CONTENT,  
Cambridge, Mass., Harvard University  
Press. Copyright, 1957 by the President  
and Fellows of Harvard College.)

Alexander Calder's mobile is "A little merry-making...a pure play of movement, just as there are pure plays of light...a holiday thing...It is not a question of casting a passing glance at it; one must live in communication with it and charm oneself with it. Then the imagination is exhilarated by these pure forms which are constantly interchanged, at one free and order..."

--Jean-Paul Satre

(In an essay for a Calder exhibition  
at Galerie Louis Carré, Paris, 1946.)



..."Serious without seeming to be".

--Artist Fernand Leger  
(in a foreword for Calder's first  
exhibition of abstract art)

..."100 per cent American."

--Artist Fernand Leger, commenting on  
Calder's art.

"My dear old Sandy, this strong man  
with the soul of a nightingale who  
breathes mobiles...  
This nightingale who puts his nest  
in his mobiles...  
These mobiles that rub the bark  
of the orange color sphere  
where my great friend Sandy lives."

--Miró, November 12, 1960

"As they stand against the anonymous, steel and concrete buildings, where  
man is now housed, Calder's great red and black monuments have become symbols.  
Sculptures, like the 'Man' at Montreal and the 'Red Sun'; in front of the  
Aztec Stadium at Mexico City, are intended, beneath their apparent docility,  
to give a holiday to a whole people."

--Daniel LeLong, of the Maeght Gallerie, Paris  
(From an essay in the book, HOMAGE TO  
ALEXANDER CALDER)

"...an abstract configuration of articulated parts in which each part, or  
segment, is free to describe a movement of its own; but it is a motion,  
conditioned by, yet distinct from, the movements of all the other articulated  
segments of which the total construction is made up"....."The mobile moves  
in a contrapuntal rhythm in an exact musical, not metaphorical sense."

--Patrick Heron (in the CHANGING FORMS OF ART,  
London, 1955)

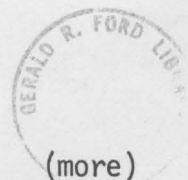
"Despite the great production, one can continually trace the growth of new  
ideas and new forms which even in 1966 make him an old master of modern art  
who is the most contemporary of living sculptors."

--H.H. Arnason (in his book, CALDER)

## CUTLINES FOR PRESS KIT PHOTOS

(75-370-1 -- color print)

ART SELECTION COMMITTEE composed of directors of five leading museums and the president of the Business Committee for the Arts made this their final choice among four aircraft models painted by famed American artist Alexander Calder as a tribute to the nation's Bicentennial. Calder's abstract painting of the United States' red, white and blue colors flying through the air will be applied to an actual aircraft, a Braniff International 727-200 jet, for unveiling in Washington, D.C., Nov. 17. The Bicentennial plane, which carries only the signature of the artist and not the name of the airline, will then enter daily scheduled service as one of Braniff's fleet of jets serving 40 cities over a 15,000-mile domestic route system. It may well be that more citizens will see this Bicentennial tribute in its original form than any other project in 1976. From left are J. Carter Brown, director, National Gallery of Art in Washington; Dr. Stephen S. Prokopoff, director, Chicago Museum of Contemporary Art; Goldwin McLellan, president, Business Committee for the Arts, New York; Thomas Armstrong III, director, Whitney Museum of American Art, New York, and Dr. Frederick J. Cummings, director, Detroit Institute of Art. Another member of the committee, Harry S. Parker, III, director, Dallas Museum of Fine Arts, was not present for this photo.



(75-341-9)

FAMED AMERICAN ARTIST Alexander Calder, old master of modern painting and creator of the mobile and stabile, is shown with his latest work of art, "Flying Colors of the United States," a tribute to the nation's Bicentennial celebration. Calder's abstract painting of the red, white and blue colors of the flag flying through the air will be taken from this model and applied to an actual aircraft, a Braniff International 727-200 jet, having a 10,000 sq.ft.surface. The full-sized Bicentennial plane will be unveiled in Washington, D.C., Nov. 17 and then enter daily scheduled service for millions to see in 40 cities across the United States as truly the flagship of the Braniff jet fleet.

-0-

(75-343-8)

ACCEPTING A COMMISSION from Braniff International to create a tribute to the nation's Bicentennial celebration, Alexander Calder began painting four model aircraft at his studio in Saxe, France, in September, and completed the work at his studio near Roxbury, Conn. The final Calder model chosen by an art selection committee of museum directors is an abstract painting of the red, white and blue colors of the flag flying through the air which will be applied to an actual Braniff 727-200 jet. The full-sized plane, "The Flying Colors of the United States," will be unveiled in Washington, D.C., Nov. 17 before entering daily scheduled service across the United States as the flagship of Braniff's fleet. In keeping with its importance as a true work of art and as a salute to the nation's 200th birthday, the name of the airline will not appear on the aircraft, only the signature of the artist.



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FOR IMMEDIATE RELEASE

NEW YORK, Oct. 22 -- Alexander Calder, old master of modern painting and the most famous and innovative sculptor America has ever produced, this fall will create an original work of art as a tribute to the Bicentennial celebration. His "canvas" will be the entire exterior of a Braniff International jet which flies throughout the United States.

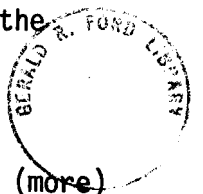
The name of the airline will not appear on the 727-200 jet, only the signature of the artist.

A model of the plane was unveiled in New York today revealing Calder's abstract painting of the bright red, white and blue colors of the American flag flying through the air. The actual aircraft, which will be painted at Braniff's operations base in Dallas under Calder's personal supervision, will be named "The Flying Colors of the United States" and will be dedicated at Washington, D.C., the nation's capital, on November 17.

"The Bicentennial plane will then be placed into daily scheduled service where it can be seen by millions of people as it flies between 40 cities on Braniff's 15,000 mile route system in the United States," said Russell Thayer, executive vice president, in making the announcement.

"Braniff's purpose," Thayer said, "is to help more Americans feel they are a part of the birthday celebration and to inspire Braniff people to the high standards of service air travelers deserve."

Calder, creator of the mobile and the stabile and the father of kinetic art, shapes in color that move, actually painted four models in his studio in Saxe, France, and Roxbury, Conn., as he experimented with the red, white and blue colors and the shape of the aircraft.



To choose which of the models painted by Calder would become the full size aircraft, Braniff called on the directors of five of the nation's leading art museums and the president of the Business Committee for the Arts to be its Art Selection Committee.

Thayer said there will be no copies of "The Flying Colors of the United States" and no other jets will be painted. The rest of Braniff's jet fleet will simply bear the name, "Flying Colors."

"Flying Colors is a phrase which not only describes Braniff's fleet but also its marketing approach for 1976 and beyond, and it has meanings of success, pride and patriotism," Thayer said. "Thus, every passenger will travel with Flying Colors and we will introduce new standards of service with Flying Colors."

As another part of its Bicentennial salute, the airline will have in-flight menus which feature The Good Taste of America with Flying Colors.

"Braniff is able to undertake such a national project at this time because it enjoys industry leadership in growth, performance and profitability," Thayer said.

The art works of Calder, this century's only artist to create and practice his own art form, are enjoyed throughout the world and at age 77 he is actively engaged in other major projects including a mobile for the National Gallery in Washington. He has been named by the Whitney Museum of American Art in New York as its Bicentennial artist.

Two years ago Calder created an original work of art on the exterior of a Braniff DC-8 jet to focus attention on South America as a colorful and exciting vacation destination.

The aircraft to be painted by Calder this fall is one of the airline's fleet of 70 727 jets in service across the United States mainland. It is 153 feet long, has a wing span of 108 feet with 10,000 square feet of exterior surface.

(more)



To make the final selection of the Bicentennial plane from among the four Calder models, Braniff asked Goldwin McLellan of New York, president of the Business Committee for the Arts, to serve as chairman and he, in turn, asked Thomas Armstrong of the Whitney Museum in New York, J. Carter Brown of the National Gallery of Art in Washington, Frederick J. Cummings of the Detroit Institute of Art, Harry S. Parker III of the Dallas Museum of Fine Arts, and Stephen Prokopoff of the Chicago Museum of Contemporary Art to serve with him.

McLellan commented that "By commissioning a great American artist, Alexander Calder, to create its commemoration of our nation's bicentennial, Braniff has managed, at the same time, to demonstrate how fruitful close collaboration between business and the arts can be. Braniff and Calder have given us a delightful reminder that, throughout history, art has been concerned with all the objects of daily life and wise business leaders have always enlisted the talent of the artist to enhance the appeal of his products and services and to impress the character of his enterprise on the minds of his public."

"We believe the Calder plane both salutes our nation's 200th birthday and looks ahead to the future in a happy way," Thayer added.

"It says, 'May our flag ever wave.' As Alexander Calder this fall sends the "Flying Colors of the United States" on its jet canvas high into the sky for millions to see, we believe they will understand the national purpose of this happy combination of business and the arts and think of the airline that tried to lift America and her spirits right off the ground."

-102275-

From: BRANIFF INTERNATIONAL,  
Exchange Park,  
Dallas, Texas 75235  
(214) 358-8577



fyi

### Who Pays for Calder Design?

Artist Alexander Calder's abstract red-white-and-blue design created to help Braniff Airways celebrate the nation's bicentennial may be a hit in the art world, but a group of consumers is frowning.

The Aviation Consumer Action Project, one of Ralph Nader's agencies, complained to the Civil Aeronautics Board today that Braniff shouldn't be allowed to include in its rate base Calder's \$100,000 fee or the costs of repainting its entire fleet. "If Braniff management

not true.  
It isn't.

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GERALD R. FORD LIBRARY

The item described below has been transferred from this file to:

✓ Audiovisual Unit  
       Book Collection  
       Ford Museum in Grand Rapids

Item: 4 8"x10" BW photos of Alexander Calder painting  
a mock up of the jet he painted for Braniff International  
entitled "The Flying Colors of the U.S."  
Braniff photos: 75-341-9, 75-343-8, 75-343-23, 75-37122  
1 5"x7 color of 4 unidentified men examining model  
Braniff photo: 75-370-1  
(BF dedicated The Boeing 727 on 11/17/75)

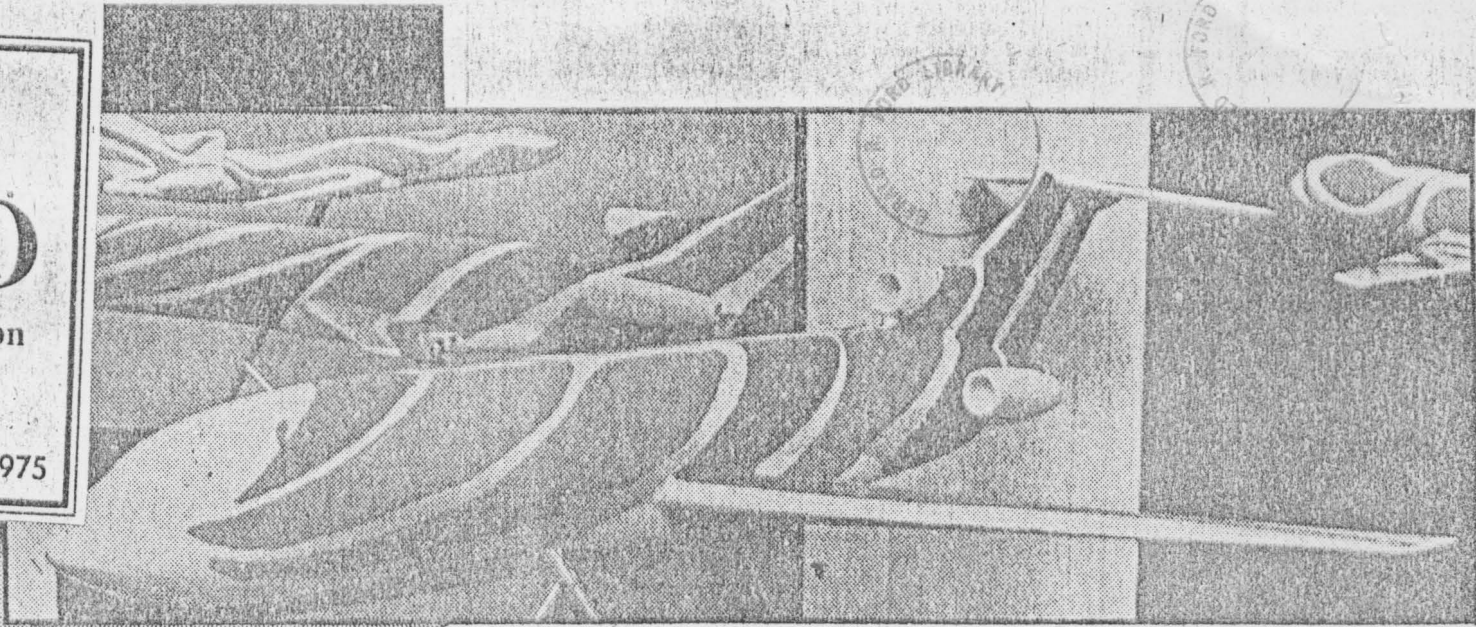
The item was transferred from: Weidenfeld Box 7  
11/17/75 Calder Braniff Jet Unveiling

Initials/Date CT 2/86

The Washington Star  
**Portfolio**

• Amusements • Television  
• Features

SECTION C TUESDAY, NOVEMBER 4, 1975



## Fly the Colorful U.S. Skies In Alexander Calder Design

By Phillip M. Kadis  
Washington Star Staff Writer

On Nov. 17, a giant new jet with long serpentine markings in bold Bicentennial colors will swoop down at Dulles International Airport for a little dedicatory hoo-

THE RED, WHITE AND BLUE aircraft — painted under the supervision of Alexander Calder as a "flying sculpture" — was commissioned by Braniff International Corp. as a salute to the nation's 200th birthday. It is also, of course, an



The Washington Post

# BUSINESS &

A18

SATURDAY, NOVEMBER 15,



Braniff and Alexander Calder together salute the Nation's 200th Birthday.

Alexander Calder, left, creates Braniff's Bicentennial airplane.

## Flying Colors Airline

### Calder-Painted Plane Stirs Protest

By Nancy L. Ross

Washington Post Staff Writer

Just this week the American

Arts. In return for their judging, one director, Thomas Armstrong III of the Whitney Museum of American Art in

to improve job defies rationalit is insulting a suggest tha

hington Post

# BUSINESS & FINANCE

SATURDAY, NOVEMBER 15, 1975



Alexander Calder, left, creates Braniff's Bicentennial airplane.

## Flying Colors Airline?

### Calder-Painted Plane Stirs Protest

By Nancy L. Ross

Washington Post Staff Writer

Just this week the American Revolution Bicentennial Administration formed an organization to encourage businesses to celebrate the occasion, and already a brouhaha has developed involving five museum directors, four aircraft models,

Arts. In return for their judging, one director, Thomas Armstrong III of the Whitney Museum of American Art in New York, gets to exhibit the chosen Calder.

Next a crew painted the artist's design on the exterior of a Braniff jet, carefully replacing the company name with Calder's signature. Directed by The Flying Colors of

to improve job performance defies rationality. Similarly, it is insulting and fatuous to suggest that American citizens heed a Braniff jet to commemorate the founding of their country."

Cutler protested to the Civil Aeronautics Board that the \$100,000 fee plus painting costs far exceeded normal main-

## Industrial Up Again

By James L. Rowe Jr.

Washington Post Staff Writer

The recovery in industrial production continued in October, but the increase in output was much smaller than in September, the Federal Reserve Board reported yesterday.

The output of the nation's factories, mines, and utilities rose an estimated 0.4 per cent last month, following a huge 1.8 per cent rise in September and a 1.6 per cent increase in August.

The September surge was the biggest one-month boost in industrial production since November, 1964, when it jumped 2.8 per cent following settlement of an auto strike.

Administration economists have contended for months that the sharp rebound in economic output that occurred between July and September—and the accompanying jump in jobs and a decline in unemployment—could not be sustained at as fast a pace in the fourth quarter and in early 1976.

The report of the slowed

The Fed said yes! industrial 116.5 p average April lov The c that "in fairly consum durable but we than in months business slightly creased

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NEW settled sluggish the ma next m NQEW woes. The 30 ind 2.44 stretch



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# JETLINER

BY DONALD SANDERS

WASHINGTON (AP) -- BETTY FORD HAILED A NEWLY PAINTED JETLINER DESIGNED BY ALEXANDER CALDER AS "AN ATTRACTIVE, BIGGER THAN LIFE REMINDER THAT 1976 IS OUR BICENTENNIAL YEAR."

THE FIRST LADY TOOK PART IN A DEDICATORY CEREMONY TODAY AT DULLES INTERNATIONAL AIRPORT FOR THE "FLYING COLORS" BOEING 727 WHICH BRANIFF INTERNATIONAL COMMISSIONED CALDER TO PAINT.

HE HAS DONE IT IN A KIND OF FLYING FLAG DESIGN, WITH RED AND BLUE WAVE-LIKE DESIGNS ON THE WHITE BACKGROUND.

"PURELY IN ART TERMS, THE PLANE IS A GREAT SUCCESS," SAID DIRECTOR J. CARTER BROWN OF THE NATIONAL GALLERY OF ART. BROWN WAS ONE OF THE MUSEUM DIRECTORS WHO HELPED TO CHOOSE THE FINAL DESIGN FROM AMONG FOUR WHICH WERE PAINTED ON MODELS BY CALDER, 77, INVENTOR OF THE MOBILE AND THE STABLE AND PERHAPS AMERICA'S BEST KNOWN LIVING SCULPTOR.

BRANIFF PAID CALDER A REPORTED \$100,000 TO DO THE DESIGN AND TO SUPERVISE THE FINAL PAINTING AT ITS DALLAS HEADQUARTERS LAST WEEK. A RALPH NADER CONSUMER GROUP HAS COMPLAINED TO THE CIVIL AERONAUTICS BOARD THAT THE PROJECT WILL BE A FACTOR IN RAISING AIR FARES AND HAS ASKED THE BOARD TO ASSURE THAT PASSENGERS DO NOT HAVE TO PAY FOR THE VENTURE.

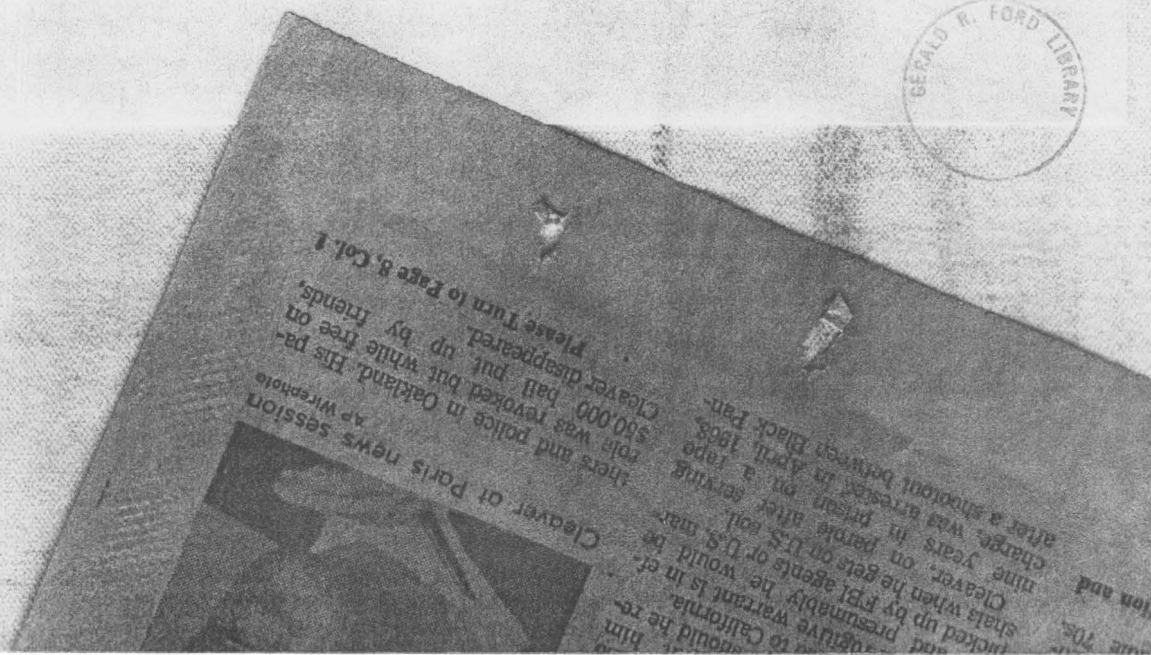
"BECAUSE IT WILL STIMULATE TRAFFIC FOR BRANIFF AND BECAUSE THERE ARE NO ABNORMAL COSTS INVOLVED IN THE PROJECT, AND BECAUSE THE ART WORKS WILL ACTUALLY INCREASE IN VALUE," BRANIFF RESPONDED, "THE END RESULT WILL BE A SALUTARY EFFECT FOR ALL CONCERNED. REVENUES WILL BE INCREASED AND EXPENSES REDUCED."

MRS. FORD SAID, "I PARTICULARLY APPROVE OF THIS COMBINATION OF BUSINESS AND THE ARTS."

JOHN WARNER, HEAD OF THE AMERICAN REVOLUTION BICENTENNIAL ADMINISTRATION, SAID THE PROJECT SHOWS "WHAT INITIATIVE AND IMAGINATION CAN DO IF WE KEEP GOVERNMENT OUT OF IT."

BRANIFF PLANS TO PUT THE PLANE INTO REGULAR DOMESTIC SERVICE WITHIN A FEW DAYS, AND SAYS IT WILL FLY BETWEEN 40 CITIES ON THE ROUTE'S 15,000-MILE SYSTEM. IT BEARS THE NAME "CALDER" SOME 14 FEET LONG, BUT NOT THE BRANIFF NAME.

11-17-75 17:38EST



## Newsmakers-----

# Betty Ford Praises the Mobilest Mobile

—First Lady **Betty Ford** hailed a newly painted jetliner designed by artist **Alexander Calder** as "an attractive, bigger than life reminder that 1976 is our bicentennial year." She added, "I particularly approve of this combination of business and the arts." Mrs. Ford was taking part in a ceremony at Dulles International Airport, near Washington, for the "Flying Colors" Boeing 727, which Braniff International commissioned Calder to paint in a flag pattern, with red and blue wave-like designs on the white background. "Purely in art terms, the plane is a great success," said Director J. Carter Brown of the National Gallery of Art. Braniff reportedly paid Calder 77 creator of satuary

