

**The original documents are located in Box 1, folder “1976/01/13 - Louise Nevelson Sculpture Unveiling, Philadelphia, Pennsylvania” of the Frances K. Pullen Papers at the Gerald R. Ford Presidential Library.**

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*Amptson Speech*  
Nevelson unveiling: Remarks for AFS; Friday, September 12, 1975, 12:30 p.m.


OVER THE LAST FEW YEARS--FIRST AS COMMISSIONER OF PUBLIC BUILDINGS SERVICE AND NOW AS ADMINISTRATOR OF GSA--I HAVE HAD THE PLEASURE OF PARTICIPATING IN MANY CEREMONIES IN CITIES THROUGHOUT THE COUNTRY.

BUT TODAY'S CEREMONY IS VERY SPECIAL TO ME. TODAY WE'RE UNVEILING THE MAQUETTE OF A NEW SCULPTURE CREATED BY ONE OF AMERICA'S FOREMOST CONTEMPORARY ARTISTS.

I'M VERY EXCITED ABOUT HAVING LOUISE NEVELSON PARTICIPATE IN GSA'S FINE ARTS PROGRAM. SHE IS A GIANT AMONG CONTEMPORARY AMERICAN SCULPTORS. MRS. NEVELSON HAS HAD AN IMPACT ON AMERICAN ART SINCE THE 1930S WHEN SHE PARTICIPATED IN THE FINE ARTS PROGRAM SPONSORED BY THE WORKS PROGRESS ADMINISTRATION (WPA). FEDERAL PATRONAGE OF THE ARTS WAS INSTRUMENTAL IN HELPING AMERICAN ARTISTS--LIKE LOUISE NEVELSON--SURVIVE THE LEAN DEPRESSION YEARS.

MRS. NEVELSON HAS ENTITLED HER PIECE, "BICENTENNIAL DAWN." I THINK THAT TITLE IS VERY APPROPRIATE FOR TWO REASONS. FIRST, HER SCULPTURE IS SCHEDULED FOR COMPLETION IN EARLY 1976--BEGINNING OF OUR BICENTENNIAL YEAR. SECOND, HER WORK WILL BE ON DISPLAY IN THE CITY WHERE THE AMERICAN REVOLUTION WAS BORN--THE CITY WHERE THE DECLARATION OF INDEPENDENCE WAS SIGNED AND THE CITY THAT SERVED AS THE FIRST CAPITAL OF THE UNITED STATES.

MRS. NEVELSON'S SCULPTURE IS AN OUTSTANDING EXAMPLE OF CONTEMPORARY AMERICAN ART. I'M SURE THAT THIS SCULPTURE WILL BECOME ONE OF PHILADELPHIA'S OUTSTANDING CULTURAL LANDMARKS.



THIS SCULPTURE IS JUST ONE OF MANY FINE ARTS PROJECTS NOW BEING SPONSORED BY GSA. CURRENTLY WE HAVE EITHER IN THE PLANNING STAGES OR UNDERWAY 51 SEPARATE WORKS OF ART WHICH WILL BE INSTALLED IN 38 NEW FEDERAL BUILDINGS ALL ACROSS THE COUNTRY. INCLUDED IN THESE PROJECTS ARE SCULPTURES BY ALEXANDER CALDER, CLAES OLDENBURG, MARK DI SUVERO AND ISAMU NOGUCHI. MURALS BY ILYA BOLOTOWSKY, JACK YOUNGERMAN, FRANK STELLA AND AL HELD ARE ALSO PART OF THE PROGRAM.

UNDER OUR CURRENT PROGRAM, WHICH WAS REVITALIZED JUST THREE YEARS AGO, GSA SETS ASIDE ABOUT ONE-HALF OF ONE PERCENT OF A BUILDING'S ESTIMATED CONSTRUCTION COST AND EARMARKS THESE FUNDS FOR FINE ARTS PROJECTS.

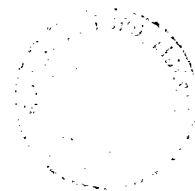
OUR GOAL IS TO SERVE AS A CATALYST--TO GIVE DEVELOPING AND ESTABLISHED ARTISTS; REGIONAL AND INTERNATIONALLY FAMOUS ARTISTS--THE CHANCE TO CONTRIBUTE TO OUR CULTURE. OUR FINE ARTS PROJECTS ARE NOT EMBELLISHMENTS. EACH OF OUR COMMISSIONS ENHANCES THE ARCHITECT'S BASIC DESIGN WHILE COMPATIBLY BLENDING WITH THE SURROUNDING NEIGHBORHOOD.

ARTISTS ARE SELECTED FOR GSA COMMISSIONS IN CO-OPERATION WITH THE NATIONAL ENDOWMENT FOR THE ARTS. NEA-APPOINTED PANELS CONSISTING OF MUSEUM DIRECTORS AND CURATORS, HEADS OF UNIVERSITY ART DEPARTMENTS AND ARTISTS, TOGETHER WITH THE PROJECT ARCHITECT MAKE NOMINATIONS AS PART OF THE SELECTION PROCESS. FINAL SELECTION DECISIONS ARE MADE BY THE ADMINISTRATOR.

I AM NOT AN ART CRITIC, BUT I DO KNOW THAT ARTISTS OFTEN HAVE THE UNCANNY

ABILITY TO REFLECT IN THEIR WORK THE TEMPER OF THEIR TIMES WHILE ALSO GIVING US A GLIMPSE OF THINGS TO COME. OFTEN ARTISTS THAT ARE AHEAD OF THEIR TIMES ARE CRITICIZED UNTIL YEARS AFTER THEY HAVE COMPLETED THEIR WORK. I DON'T BELIEVE THIS WILL BE THE CASE WITH MRS. NEVELSON'S SCULPTURE. UNDOUBTEDLY HER WORK WILL BE APPRECIATED BY THE MILLIONS OF TOURISTS WHO WILL VISIT PHILADELPHIA DURING THE BICENTENNIAL AND IN THE YEARS TO COME.

THANK YOU



FACT SHEET/LOUISE NEVELSON



ARTIST:

LOUISE NEVELSON  
New York City, New York

Louise is 75 years old and is incredibly energetic, quick-witted, vibrant, and intelligent. She's quite a character, refreshingly frank in her speech, and always wears 6 or 7 pairs of false eyelashes which look like they are ready to drop off.

Mrs. Nevelson was born in Kietv, Russia and immigrated to the U.S. when she was 5 years old. She is one of America's and the world's most renowned artists and could be considered the reigning queen of contemporary American art. She is exclusively handled by Pace Gallery of New York, one of the most prestigious galleries in the country.

DDB 9/10/75

*Keep Freedom in Your Future With U.S. Savings Bonds*



## Introduction for Louise Nevelson

LOUISE NEVELSON IS ONE OF THE GREAT SCULPTORS OF THE 20TH CENTURY; A SCULPTOR WHO IS AS MONUMENTAL AND UNCOMPROMISING AS HER ART. ALWAYS AHEAD OF HER OWN TIME, HER LIFE AS A TOTALLY COMMITTED ARTIST WAS NOT EASY, BUT TODAY HER SIGNIFICANCE AS A SEMINAL CREATIVE FORCE IN THE HISTORY OF ART IS RECOGNIZED THROUGHOUT THE WORLD. MRS. NEVELSON, ONE OF THE MOST IMPORTANT ARTISTS AMERICA HAS NURTURED, IS REPRESENTED IN ALL MAJOR MUSEUMS AND CONTEMPORARY ART COLLECTIONS THROUGHOUT THE WORLD. "BICENTENNIAL DAWN", CREATED FOR THE AMERICAN PEOPLE AT THIS TIME OF HISTORICAL IMPORTANCE, IS INDICATIVE OF HER ONGOING VITAL INVOLVEMENT IN ART. LADIES AND GENTLEMAN, LOUISE NEVELSON.

(NEVELSON SPEAKS)



ican Party). An Army captain in the South, Nelson later set up law offices in Madison, moved to the Democratic Party, and was elected to the Senate in 1948. Ten years later he ran for the governorship and became the first Democratic governor of the state in more than 25 years. He was elected for a second two-year term in 1960. In 1962 he dazzled the railbirds by campaigning vigorously against Senator Alexander Wiley, a capable (78 years old) terrible-tempered conservative who had served in the Senate for 24 years. Nelson won by a cool 65,000 votes, largely because Wiley kept blowing up at reporters in the state capitol (said Nelson dryly, "He performed on the radio"). He was re-elected in 1968 by a nearly 60 percent plurality. Married to former Army nurse Carrie Lee Dotson (whom he met while stationed on Okinawa), he's the father of two sons and a daughter. ■

## SON, LINDSEY

has been the Voice of the Mets since the team's first season back in 1962, and his deep Tennessee drawl has also sounded forth on behalf of the New York Giants and at such sports classics as the National Open golf tourney, the Rose Bowl, the basketball championships, and the Davis Cup finals. Four times have his colleagues designated him "top sportscaster in the country." Born 25 May 1919 in Pulaski, Tenn., Lindsey Nelson started on radio calling University of Tennessee football games, then served in the NBC Sports department before taking up with the Mets. The power of the former Mildred Lambert, and the mother of two daughters, he's the co-author (with Martin Hirschberg) of the insider's-eye-view tome *Inside the Mets* at the Mets. ■

## RO, PETER

disagree violently with tradition," he says. "I think we should go where the people are." That's the puckish pianist Peter Nero is looked upon as something of an enigma in the music business. He plays jazz, rock, pop, or classical but is in a key-word category all his own, a category that, drawing on a variety of musical styles, keeps him busy on the concert trail and makes his albums consistent sellers. Nero uses a line of comedy patter to get from one song to the next, but he reacts strongly when it's suggested that he is a comedy act. "Humor is part of my performance," he says, "but it's pathos, the whole gamut of emotion." He was born Bernie Nierow, 22 May 1934 in Brooklyn, the son of a social worker. Groomed for a classical career, he won a Juilliard scholarship and well remembers the subway trek to get to his 31 stops from Brooklyn to the upper reaches of Manhattan. Drawn to jazz, he competed with the clanking glasses and clanking silverware on the club circuit for six years until 1960, when he signed his first recording contract and made a solo album his initial time out, employing a neo-classical touch. Now he's recorded close to 30 of them, in addition to writing the score for (and singing in) the Jane Fonda movie *Sunday in New York*, concertizing, and making guest appearances on TV. Married to his childhood sweetheart, Marcia (two children), he has a hard time fitting a vacation into his schedule. "Usually I say I'm going to take time off and never do," he sighs. "I've

had a 30-foot power boat for seven years and have been in it 100 hours—90 hours warming up the engine." ■

## NERUDA, PABLO

"A poet who does not keep in step with the struggles against offenses to humanity," the buddhalike 1971 Nobel Prize recipient says, "is not a poet—he is only a showcase puppet for slick magazines." Cited by the Swedish Academy for "poetry that, with the action of an elemental force, brings alive a continent's destiny and dreams," he is the third Latin American to be given the coveted prize—following his high school teacher, Chile's Gabriela Mistral (1945), and Guatemala's Miguel Angel Asturias (1967). "He moved," an Academy member said, "from the introspection and despair of his youth to the outraged fighting poetry of manhood, with his eyes on a dazzling dream of the future, and from there on to bitter disappointment when the dazzle faded, and minor wisdom that comes with perception. . . . A poet of violated dignity is what he became."

Born Ricardo Eliezer Neftalí Reyes y Basoalto in Parral, Chile, 12 July 1904, the son of a railroad worker, he began writing poetry at eight and published his first poems at the age of 17 at his own expense under the pen name "Neruda" (after the Czech short-story writer Jan Neruda), which he made his official name in 1936. In the Latin American tradition, the Chilean government rewarded him in 1927 with a series of consular posts that took him to Burma, Ceylon, Java, Singapore, Argentina, and Spain. In Barcelona and Madrid during the Spanish Civil War, he found his sympathies with the Loyalists, became a Communist, and began writing socially committed poetry with a passionate lyricism strongly akin to Walt Whitman's. Of Neruda, the late Garcia Lorca observed, "A real man who knows that the reed and the swallow are more immortal than the hard cheek of a statue."

Though running afoul of ideological discipline, his immense popularity won him a seat in the Chilean Senate in 1944, a Stalin Peace Prize in 1950, membership in the Central Committee of the Communist Party of Chile, and, since the election of the Marxist government of President Salvador Allende, the post of Ambassador to France. His works range from the gently erotic *Twenty Poems of Love* to his vast *Canto General* or *General Song*, which rapidly became accepted as the leading epic of Latin American man. He can be lyrical and tender, as in his love poems and his vivid description of his summer home, "Memorial to Isla Negra," or fiercely mordant, as in his portrayal of oppression in "The Heights of Macchu Picchu" and "La United Fruit Co." Asked if Neruda's equally devoted political life allowed him time to write, his second wife, Matilde Urrutia, said, "He has to, he cannot live without it. If a day goes by that he does not have time to sit at his desk, he becomes very sad, very depressed. He gets ill, so he has to write." ■

PHOTO: JILL KREMENTZ



## NEVELSON, LOUISE

Widely considered the one great American sculptor, the "benevolent witch who has been high on her own strange arts for half a century" is also noted for her aloofness and straightforwardness. On being greeted by an "old friend" recently who





insisted he'd known her in the old days, she drew back imperiously and said, "Did you sleep with me?" The flustered friend admitted he had not. "Then you do not know me," she said, abruptly ending the colloquy.

When the painter Dubuffet first visited New York, he saw a Nevelson wall (ubiquitously black, "like the endless permutations worked through by a Samuel Beckett character") and said, "This is enough, this is all of America, I don't need to see any more." Though the venerable grande dame (who by the way likes to make up heavily and wear ruler-long false eyelashes) has drawn freely from surrealism, she has never forsaken cubism as the basic form of her work. "Surrealism was too literary for me," she says. "Now, of course, artists have become anticubistic, but the cube was like my grandfather. I was born with this objective form in me, and I never wanted to improve on it."

Born Louise Berliawsky in Russia, 23 September 1900, she immigrated with her family at the age of five to Rockland, Maine. ("My parents were young, energetic, handsome people, and we were three daughters and a son all excelling in school.") On graduating from high school she married Charles S. Nevelson, a shipowner's son, whom she later divorced a few years after the birth of their son. Thirty years of painting, sculpting, and building her wood structures followed, without her ever making a single sale. ("Now students ask me, 'How is an artist going to eat?' I say, 'Who says you have to eat? Art is more important.' I reduced my appetite so I could be independent.")

In 1921, with the Art Students League behind her, she went to Munich to study with Hans Hofmann. ("I expected more than I got.") When she returned to New York she became an assistant to Diego Rivera, who showed her first sculpture in public at the Brooklyn Museum. It was not until 1956 that she broke "through the somnolence of the art public by setting up a complete environment at the Grand Central Moderns Gallery. ("Even Life magazine came—they knew they were in a presence.") In 1970 she presented to the Whitney some of her work valued at \$350,000. ("I thought a millionaire can only give one little piece, but I, as an artist, can give much more, and it was very satisfying.")

Of the artist's worst enemy, public indifference, she says, "Don't bang your head on the billions of people on this earth—you cannot communicate with them, and there is no reason to try to communicate with them. I went on with what I had to do." Of what her work means to her personally: "It's not really for an audience, it is really for my visual eye. It is a feast—for myself." Of religion: "I take from anything. The human mind is stupid to want truth. I take it for comfort." ■

PHOTO: ALBERT L. MOZELL

## NEWHART, BOB

His sober low-key comedy style is "so diffident," said one critic, "that he can bite the hand that feeds him and make it feel like a manicure." He struck it rich almost overnight early in the 1960s with a comedy album called "The Button Down Mind of Bob Newhart" and has been drolly on and off the tube and in and out of the clubs ever since. His first regular TV series (in the 1961-62 season) won a Peabody and an Emmy, but was a casualty of the rating war. After a decade of jesting guest spots, he launched a new Bob Newhart Show in

Born George Robert Newhart in Chicago on 5 September 1929, he took law courses at Loyola University and began his working career as an accountant. "But I was a bum one," he said after cheerfully escaping from business life. "I always figured that if you came within six or eight bucks of it, you were going to be okay." The album that served as his showbiz passport (still a classic), a satiric epic of split-second timing, aimed gentle darts at such man-on-the-street types as bus drivers, real estate salesmen, driving school instructors, and 50-year employees ("I had to get half gassed to get down to this crummy joint every day"), plus a Madison Avenue braintruster who, on the eve of the Gettysburg Address, offers advice to Abe Lincoln on how to polish up his image. Writer of much of his own material, the dry-witted ex-accountant displays it regularly along the Vegas strip. He has also appeared in films, most notably as Major Major in the 1968 screen version of Joseph Heller's novel *Catch-22*. Married to the former Virginia Quinn, he's the father of two sons. ■

## NEWLEY, ANTHONY

"I am," he says, "the laziest son of a bitch who ever drew breath. I sleep till one, and I'm always surprised when someone in blue rinse on a talk show says, 'You're a genius, Mr. Newley, you do so many things.' Tony Newley never realized his potential, did the things he should have done. That's why I need Leslie Bricusse—he has plenty of ambition." In collaboration with Bricusse, the many-talented Newley (singer, actor, playwright, composer, director) has created and starred in such tune-riveted Broadway musicals as *Stop the World—I Want to Get Off*, *Roar of the Greasepaint*, *The Smell of the Crowd*, and *It's a Funny Old World We Live In*, and the *World's Not Entirely to Blame*. His musicals deal with the plight of the Little Man (who does everything from shining Napoleon's boots to pumping the organ pedals for Bach), but he maintains he is in no way an angry man. ("I don't hate anybody or anything. But I do expect to make statements about the problems of being a human being.")

A cockney Jew born in the East End of London, 24 September 1931, he left school at 14. ("The saddest thing about myself is I never read a book. I never got the habit.") Appearing as Dusty in something peculiarly English entitled *The Adventures of Dusty Bates* and then as the Artful Dodger in *Oliver Twist*, he developed a career as a singing star, and in 1961, when he was 30, he stopped West End and Broadway with *Stop the World*. His ex-wife is actress Joan Collins (two children). Though apolitical, the non-book-reader says, "Don't you think it's impossible nowadays not to be political? I'm always bothered to see actors fronting for politics, but in these days you've almost got to be. . . . The trouble with the United States is that its teaching gives the young no understanding of the European mentality or the Asian mentality. Terrifying. That's why you foul up completely and are always made fun of by stupid people." ■

## NEWMAN, EDWIN

As NBC's man in London, Rome, and Paris in the 1950s, he compiled what he later described as "a snotless record of being in the wrong place at the



NAME OF SCULPTURE: "Bicentennial Dawn"

DESCRIPTION: A multi-unit sculptural environment in wood, painted white.

LOCATION: The finished piece will be located in entrance vestibule #1 of the James A. Byrne Courthouse, facing 6th street and Independence Mall.

SIZE: It will be in three main sections, each approximately 15 feet high. The side sections will be 12 x 12 feet and the center section 12 x 18 feet.

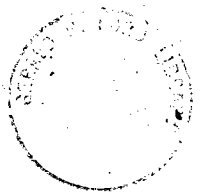


Nevelson's sculptures are phantom architecture, alluding to no single time or place. They are structures about the idea of architecture and refer to no specific historical period, even though fragments of ornamentation evocative of Doric and Ionic columns, baroque carving and Victorian finials, are imbedded in their surface. Working within the now venerable tradition of assemblage, she divested familiar objects of their original identity, absorbing them as elements within her complex, cellular structures.

~~The architectural analogy persists, and~~ While she rarely creates works that suggest complete buildings, her walls and towers <sup>SEEM</sup> to have been parts of larger structures. But if such enigmatic shapes inevitably suggest the antique and the dream world, it is the living city's forms that give meaning to her art. Her early wooden sculptures were made of ~~packing~~ crates and broken and abandoned pieces of architectural ornamentation foraged from the streets and loading docks near her studio. A relentless hoarder, she filled her working spaces with boxes of "found" treasures; with these ingredients, she hammered and glued together shapes that reflected the city's erratic modular configurations. ~~The psychic and aesthetic core of Nevelson's art remains urban.~~

If Nevelson's sculpture evokes the city's forms, it does not suggest its kinetic quality. Within it a spiritualized geometry prevails; free of urgency, her art is expressive of fragile metamorphosis, not monumentalism. She regards herself as "an architect of shadows" and ponders the city's transformation at night, when solids and voids become interchangeable.

From: Nevelson: Wood Sculptures  
by Martin Friedman  
Director, Walker Art Center  
pub. ed. Dutton Inc. N.Y. 1973



LIST TO WORK ON (PRESS PEOPLE)

Miss Victoria Donahue  
Art Editor, Inquirer

Miss Nessa Forman  
Art Editor, Bulletin

Mr. Michael Pakenham  
Editor-Wine & Foods, Inquirer

Mr. Joseph X. Dever  
Society Editor, Bulletin

Mrs. Ruth Seltzer  
Society Editor, Inquirer

Ms. Dottie Cupich  
About Town Editor, Philadelphia Magazine

Mr. & Mrs. Alan Halpern  
Editor, Philadelphia Magazine

Ms. Carol Springer  
MainLine Times

Ms. Marsha Rose  
KYW Radio

Mr. & Mrs. Creed Black  
Editor, Philadelphia Inquirer

Ms. Elizabeth Baker  
Editor, Art In America

Mr. Douglas Davis  
Art Critic, Newsweek Magazine

Mr. Paul Richards  
Art Critic, Washington Post

Mr. Benjamin Forgey  
Art Critic, Washington Star

Mr. Scott Burton  
Art In America

Grace Glueck } NY Times  
Hilton Kramer }

*Art media invited to reception*



UNITED STATES OF AMERICA  
GENERAL SERVICES ADMINISTRATION



CONTRACT AWARD  
AMOUNT:

\$175,000

CONTRACT AWARD  
DATE:

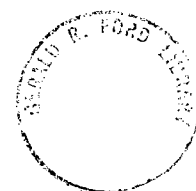
February 5, 1975

ESTIMATED CONTRACT  
COMPLETION:

January, 1976

EXPLANATION OF  
TITLE:

All of Mrs. Nevelson white pieces  
have the word Dawn in their title.  
This piece will be ready in the  
beginning of January, 1976, at the  
dawn of the bicentennial



# Telecast of Liberty Bell is decried

The telecast on Channel 10 of the "Moving of the Liberty Bell" certainly left a lot to be desired. I know the weather was inclement, but that's no excuse for such poor coverage. Had it been some act of violence or a major tragedy their cameras would have zoomed right in for a close-up of all the gory details.

Also, I think that such an historic event warranted an appearance from the President, if not in person then certainly from the White House.

I watched a live telecast of President Ford speaking from the Old North Church in Boston this past summer. What's Boston got that Philadelphia, "The Cradle of Liberty," hasn't?

Julia MacMillan  
Beverly, N.J.

With three local news stations in the city of Philadelphia, you'd think that Channel 3 or Channel 6 could have taken some of the burden off Channel 10's seemingly difficult task of covering the moving of the Liberty Bell on New Year's Eve.

A historic event that happens only once — in a way I wish it would happen again so I could see it. I foolishly believed Channel 10 and its advertising which promoted live coverage of the historical moving of the Liberty Bell.

I never expected such poor "coverage" and I never expected Channel 10 to be the only news station in-



They braved the elements to see . . .

involved. The most aggravating thing of all was suffering through Guy Lombardo's humdrum mumble in anticipation of the three second glance I got of the doors at Independence Mall opening.

Well, I waited, then while watching the ball drop in New York the Liberty Bell began its move to the new location — but how would anyone know?

The people who stayed home to be dry and watch the Liberty Bell on Channel 10 would certainly have been better off going to Independence Mall!

Diana Maureen Dilgros  
Philadelphia



. . . little more than this.

Still viewers at the scene saw more than TV spectators.

disappointed when the moving of the Liberty Bell wasn't shown. Our family showed more Bicentennial spirit than anyone on TV. We would like you to show this letter to Channel 10.

Charles, Stacey and Terry Cole  
Collingdale, Pa.

Guy, Barbara and Nicholas Guarino  
Toms River, N.J.

Marcie, Michelle and Mark Ellis  
Lansdale, Pa.

I sincerely hope my letter is one of thousands to arrive on your doorstep protesting the disgraceful performance of CBS on New Year's Eve.

I have long considered CBS a money-hungry, biased group, but never expected it would show its true colors on Bicentennial Eve by allowing a series of intelligence-insulting

shame that network television, including Channel 10's quarter hearted attempt, thought that this was an insignificant event.

If any other country had as important a patriotic event occurring, there would have been full coverage. But here in America, Formula 44 and Banquet TV dinners seem to dictate that watching the over-50 crowd dancing or the Carson interviews are more important. History was being made but America, as usual, didn't care.

Harry H. Deischer  
Professor of Education  
West Chester State College

Never have I been so upset over a historic event! The moving of the Liberty Bell must get the award as the worst TV production in history. Our ancestors must have turned over and gotten ill in their graves.

Channel 3, only a stone's throw from the big production, had to air Johnny

On New Year's Eve we had in this city a most historic event, the moving of our precious Liberty Bell, and not one of our local TV stations carried this momentous happening.

Channel 3 — Johnny Carson, who can be seen almost any night.

Channel 6 — Some mundane program, passed off as entertainment.

Channel 10 — New Year's Eve in New York.

What true Philadelphian cared about any of these programs while a once in a lifetime event was taking place in our own city. No wonder that jokes are made about Philadelphia. We had a great thing going and our TV stations completely ignored it.

As a proud Philadelphian, I was most disappointed and thoroughly disgusted. It was especially frustrating for many of us who could not possibly get in town for this important happening.

Our most outstanding patriotic sym-

MRS. FORD SCHEDULE PROPOSAL

(5:30 - 7:00 PM)

Reception - 400 people including leaders of the Philadelphia Art Community, Federal Judges, Federal Agency Heads in Philadelphia, Philadelphia art media, community leaders, art media from New York, artists, City Officials, Philadelphia educators, patrons of the Arts.

Cocktails and hors d'oeuvres will be served from 5:30 - 6:55 and 7:30 - 8:00 PM.

6:15 <sup>a</sup> 6:30 PM

Mrs. Ford arrives <sup>at Market</sup> and attends reception escorted by \_\_\_\_\_

7:00 PM

Ceremony begins.

- 1) Jack Eckerd - Master of Ceremonies
- 2) The National Anthem
- 3) Welcoming remarks by Mayor Rizzo
- 4) Introduction of distinguished guests and brief remarks on GSA Fine Arts Program by Jack Eckerd
- 5) Remarks by Chief Judge Seitz
- 6) Remarks by Michael Straight
- 7) Remarks by Louise Nevelson
- 8) Remarks by Senator Schweiker
- 9) Remarks by Mrs. Ford
- 10) The "Lighting"

7:25 PM

Ceremony concludes and food and beverage begins

7:30 PM

Mrs. Ford departs enroute home of Mrs. Bonnie Wintersteen, 100 Grays Lane #402, Haverford, Pennsylvania



8:00 PM

Arrive Mrs. Wintersteen's residence for buffet dinner;  
35 people - No media

8:45 PM

Mrs. Ford departs enroute airport

9:15 PM

Arrive Philadelphia Airport for departure

10:30 AM

1/7/76



REMARKS BY MRS. BETTY FORD

AT THE

UNVEILING OF LOUISE NEVELSON SCULPTURE  
PHILADELPHIA, PENNSYLVANIA  
TUESDAY, JANUARY 13, 1976

It is time for Americans to celebrate the greatness of our ideals, to take pride in the achievements of the past two hundred years and to reflect with promise on our future.

Sometimes we are so close to our troubles we fail to see our triumphs. I hope the Bicentennial will help us reflect on how good and strong our country is.

Many nations have made plans to honor this special anniversary, because they see how hard America works to put ideals into action.

Rejoice is an old-fashioned word, but it captures the spirit I hope America feels this year. We should rejoice in our individual freedoms, in our free enterprise system and in our representative government.

Philadelphia is the right place to begin this celebration of the heart, because here ideals were translated into action.

We are still striving to achieve those ideals, and our ability to change and grow is also a cause for celebration. The past two hundred years prove a government of free people can prevail over conflicts.

This magnificent creation by Louise Nevelson symbolizes both the past and the future. "Bicentennial Dawn" celebrates what we have done and what we have yet to do.

If our hearts are moved by our successes and challenged by our failures, future Americans will look back to 1976 with pride just as we now look back to 1776.

We can know no more of the future than those Philadelphia dreamers, but our history gives us even greater faith in our ideals, our institutions and our people.

It is 1976. Our Nation is two hundred years young, and the ideal of freedom and equality for every American remains a fresh challenge.

I light this artistic creation tonight with this thought: "Let us rejoice in liberty."



PLATFORM GUEST LIST

Mrs. Betty Ford

Louise Nevelson

Honorable Jack Eckerd  
Administrator of General Services

Honorable Frank L. Rizzo  
Mayor of the City of Philadelphia

Michael Straight  
Deputy Chairman, National Endowment for the Arts

Congressional Participants

Honorable Joseph S. Lord, III  
Chief Judge, United States District Court

Honorable Collins J. Seitz  
Chief Judge of the U. S. Court of Appeals, Third Circuit

ALVS: 9:45 am 1/7/76





News Release

*pld*  
September 12, 1975  
FOR IMMEDIATE RELEASE

Nevelson Sculpture

Model Is Unveiled

A model of Louise Nevelson's "Bicentennial Dawn," a sculpture she is creating for the new James A. Byrne Courthouse, was unveiled in Philadelphia today.

Administrator Arthur F. Sampson of the U. S. General Services Administration joined Chief Judge Joseph S. Lord III of the U.S. District Court, Mayor Frank L. Rizzo and the artist for the 12:30 p.m. unveiling in the lobby of the new courthouse.

Sampson calling Mrs. Nevelson a "giant among contemporary sculptors," noted her impact on American art since the 1930s when she participated in the fine arts program sponsored by the Works Progress Administration.

The "multi-unit environment" for the new courthouse will be sculpted in wood and painted white. Of the work, for which she will receive \$175,000, the artist has said, "Bicentennial Dawn is a contemplative experience in search of awareness that already exists in the human mind. It is a place, an environment, that exists between day and night, and can be experienced as a monument to the past as well as the spores of our future."

This sculpture, Sampson said, is one of 52 works which will be installed in 38 new federal buildings around the country. Among these works of art are sculptures by Alexander Calder, Claes Oldenburg, Mark DiSuervo and Isamu Noguchi, and murals by Ilya Bolotowsky, Jack Youngerman, Frank Stella and Al Held.

Under the GSA program, one half of one percent of a building's estimated construction cost is set aside for fine arts projects.

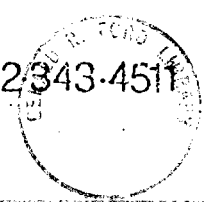
GSA's goal, Sampson said, is to serve as a catalyst, giving both developing and established artists the opportunity to contribute to our culture.

"Our fine arts projects are not embellishments," he said. Each of our commissions enhances the architect's basic design while compatibly blending with its surrounding environment."

Artists are selected for GSA commissions in cooperation with the National Endowment for the Arts. NEA-appointed panels consisting

(MORE)

U.S. General Services Administration, Washington DC, 20405 202-343-4511



of museum directors and curators, heads of university art departments and artists, together with the project architect make nominations as part of the selection process. Final selections are made by the GSA Administrator.

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LIBRARY



A handwritten signature, possibly 'JLD', is written in dark ink.

GSA #6545  
September 12, 1975  
FOR IMMEDIATE RELEASE

Sculpture, Mural Commissioned

For Philadelphia Federal Building

A stainless steel sculpture worth \$175,000 and a \$30,000 mural have been commissioned by the U.S. General Services Administration for the new federal complex in Philadelphia.

Commissions of art for the William J. Green Federal Building and James A. Byrne Courthouse were announced today by GSA Administrator Arthur F. Sampson at the model unveiling of sculptress Louise Nevelson's "Bicentennial Dawn" in the new courthouse lobby.

The stainless steel water-oriented sculpture for the pool in the federal complex plaza will be created by David Von Schlegell, 45, director of studies in sculpture at Yale University since 1971.

Native Philadelphian Charles Searles will create an interior mural for the lobby area outside the cafeteria in the federal building. A painter and educator, Searles, 38, serves on the board of the Philadelphia Northern Arts Council and on the exhibition committee of the Pennsylvania Academy of Fine Arts.

Both men have considerable art backgrounds. Von Schlegell studied painting at the Art Students League in New York City and became interested in sculpture in 1963. Since then he has received several commendations including the Blanche E. Coleman and Carnegie International Awards and a Guggenheim Fellowship. Searles studied at the Fleicher Art Memorial and the Pennsylvania Academy of Fine Arts. His works have been shown as part of several Black American art shows at the Brooklyn Museum, Philadelphia Civic Center, Whitney Museum, and Columbia University.

Under the GSA fine arts program, to which these commissions are the latest additions, GSA sets aside about one-half of one percent of a building's estimated construction cost for funding works by contemporary American artists.

All artists selected for GSA commissions are chosen in cooperation with the National Endowment for the Arts. NEA-appointed panels consisting of museum directors and curators, heads of university art departments and artists, together with the project architect, make nominations as part of the selection process. Final selections are made by the GSA Administrator.

# # #

You are cordially invited  
to attend a reception  
preceding the  
dedication

of

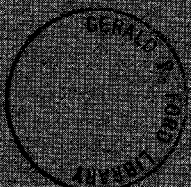
"Bicentennial Dawn"

five-thirty o'clock

in the evening

601 Market Street

Philadelphia, Pennsylvania



NEVELSON  
BICENTENNIAL DAWN

**The Honorable Jack Eckerd, Administrator of General Services  
requests the honor of your presence at the ceremonies to**

**dedicate the sculpture**

**"Bicentennial Dawn"**

**by**

**Louise Nevelson**

**for the**

**James A. Byrne U.S. Courthouse  
at seven o'clock in the evening  
Tuesday, the thirteenth of January  
nineteen hundred and seventy-six**

**601 Market Street**

**Philadelphia, Pennsylvania**

**RSVP (215) 597-9613**



**NEVELSON**  
**BICENTENNIAL DAWN**

Administrator  
General  
Services  
Administration

Washington, DC 20405

Official Business  
Penalty For Private Use, \*300

Postage and Fees Paid  
U.S. General Services Administration  
GSA-361

