The original documents are located in Box 21, folder "1/13/76 - Philadelphia, Pennsylvania (2)" of the Sheila Weidenfeld Files at the Gerald R. Ford Presidential Library.

Copyright Notice

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Gerald R. Ford donated to the United States of America his copyrights in all of his unpublished writings in National Archives collections. Works prepared by U.S. Government employees as part of their official duties are in the public domain. The copyrights to materials written by other individuals or organizations are presumed to remain with them. If you think any of the information displayed in the PDF is subject to a valid copyright claim, please contact the Gerald R. Ford Presidential Library.

materials. Please contact the Gerald R. Ford Presidential Library for access to

Some items in this folder were not digitized because it contains copyrighted

these materials.

UNITED STATES OF AMERICA GENERAL SERVICES ADMINISTRATION



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 12×12 feet and the canter section 12×18 feet.

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

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 Kiet, 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 prestigous galleries in the country.

DDB 9/10/75

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 representated 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 indicitive of her ongoing vital involvement in art. Ladies and Gentleman, Louise Nevelson.

(NEVELSON SPEAKS)

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.

THE FICE GALLERY

LOUISE NEVELSON

				-000 or 10
CH	RO	NO.	LO	GY
1000	4200	49.96	Seel fresh	79607 16

distributed to a particular distributed	
1900	Born at Kiev, Russia. Parents were Isaac Berliawsky
	and Minna Sadie Smolerank, There were four children:
	and Minna Sadie Smolerank, There were four children: Nathan, Louise, Anita and Lillian.
1905	The family moved to the United States and settled in
	Rockland, Maine, where she attended public schools. Here
	the father was a builder and ran a lumber yard.
1918	Graduated from Rockland High School.
4220	
1920	Married Charles Nevelson . Moved to New York.
4764	
	Studied painting and drawing with Theresa Bernstein and
	William Meyerwitz. Studied voice professionally with
	Metropolitan coach Estelle Liebling, Also studied
	and the first of the second of
	all of the arts. The Aller and the state of
	all of the arts.
1922	Son Myron (Mike) born.
1929-	Studied at the Art Students League with Kenneth Hayes
1930	Miller and Kimon Nicolaides,
1931	Studied for a short time with Hans Hoffman in Munich.
	Worked as an extra in films in Berlin and Vienna.
1932	Was an assistant to Diego Rivera. Studied modern dance
	with Ellen Kearns.
1933-	Exhibited in Group Shows at various New York galleries.
1934	and the second s
1935	Exhibited in group show of Young Soulptors, arranged by
	the Secession Gallery at the Brooklyn Museum.
	as part of the Works Progress Administration taught art
IA31:	As part of the Works Progress Administration taught art
a	at the Education Alliance School of Art.
1941	First one-man show at Nierendorf Gallery.
1010	
1948	Traveled to Europe (England, France , Italy)
3000	
1949-	Worked at the Sculpture Center in terra-cotta, aluminum,
1950	bronze. Observed Atelier 17 with Stanley William Hayter
	for a showt time Made ten builds to Marriag

LOUISE NEVELSON CHRONOLOGY (continued)

1953- 1955	Worked at Atelier 17, New York. Produced a series of Black Wood Landscape Sculptures.
1956	Whitney Museum of American Art acquired Black Majesty.
1957- 1959	President of New York chapter of Artists' Equity.
1957	The Brooklyn Museum acquired First Personage.
1958	Museum of Modern Art acquired Sky Cathedral.
1962-	President of National Artists' Equity. In this capacity participated in Conference of World Affairs, which included international leaders in the fields of science, government, arts, etc.
	First Vice-President of Federation of Modern Painters and Sculptors.
	Member - National Association of Women Artists Member - Sculptors' Guild
1962	Included in United States Pavilion, XXXI Biennale Internazionale D'Arte, Venice.
	Whitney Museum purchased the wall, Young Shadows.
1963	Fellowship to Tamarind Workshop, Los Angeles, completed 26 editions of lithographs.
	President , Artists' Equity.
1965	Participated in National Council on Arts and Government in Washington.
	Israel Museum, Jerusalem, acquired Homage to 6,000,000.
1966	Honorary degree - Doctor of Fine Arts - from Western College for Women, Oxford, Ohio.
1967	Major retrospective show at the Whitney Museum of American Art, New York, (March-April)
	Fellowship at Tamarind Workshop, L.A.
1969	Commissioned by Princeton University to do first monumental cor-ten steel work. (fall) ".

LOUISE NEVELSON CHRONOLOGY (continued)

1969	MacDowell Colony Medalist winner. (Sept)
	Juilliard School of Music acquires wall, Nightsphero
	Major retrospective exhibition at the Museum of Fine Arts of Houston, Texas, and at the university of Texas, College of Fine Arts, at Austin.
	One-man exhibitions at Rijkmuseum Kroller-Muller, Otterlo and Museo Civico de Torino.
1970	55' wall commissioned by Temple Beth-El, Great Neck, N.Y.
1971	Brandeis University Creative Arts Award in Sculpture Skowhegan Medal for Sculpture.
1972	Gift to the City of New York of monumental Cor-ten steel sculpture Night Presence 1 (Park Ave. between 91st St. and 92nd St.) Publication of Louise Nevelson by Arnold B. Glimcher, published by Praeger Publishers
1973 1973-5	Commission of Corten wall sculpture for Temple Israel, Boston Commission of monumental sculpture for the City of Scottsdale, Commission of monumental sculpture for the City of Binghamton, Walker Art Center organized majorvexhibition; travelled to: San Francisco Museum of Art Dallas Museum of Art High Museum of Art, Atlanta William Rockhill Nelson Gellery of Art, Kansas City
	Cleveland Museum of Art
1975	Commission for General Services Administration for Federal Commission for M.I.T.
	Two exhibitions organized by U.S.I.A.; travelled to Iran, India, Japan

LOUISE NEVELSON - ONE-MAN EXHIBITIONS

1941	Nierendorf Gallery, New York
1942	
1943	Norlyst Gallery, New York: The Circus, The Clown Is the Center of His World
	Nierendorf Gallery, New York: A Sculptor's Portraits in Paint
1944	Nierendorf Gallery, New York: Sculpture Montages.
1946	Nierendorf Gallery, New York
1950	Totte Jacobi Gallery, New York: Moonscapes
1954	Marcia Clapp Gallery, New York
1955	Grand Central Moderns Gallery, New York: Ancient Games and Ancient Places
1956	Grand Central Moderns Gallery, New York: The Forest
1958	Grand Central Moderns Gallery, New York: Moon Garden : One Esther Stuttman Gallery, New York
1959	Martha Jackson Gallery, New York: Sky Columns Presence
1960	David Herbert Gallery, New York Devorah Sherman Gallery, Chicago Galerie Daniel Cordier, Paris
1961	Martha Jackson Gallery, New York: Royal Tides Tanager Gallery, New York: The Private Myth Galerie Daniel Cordier, Paris Stantliche Kunsthalle, Baden-Baden Pace Gallery, Boston

NYEARBY

LOUISE NEVELSON - ONE-MAN EXHIBITIONS (continued)

1963	Sidney Janis Gallery, New York Hanover Gallery, London Balin-Traube Gallery, New York Martha Jackson Gallery, New York
1964	Pace Gallery, New York and Boston Gimpel-Hanover Gallery, Zurich Kunsthalle, Bern Galeria d'Arte Contemporanea, Torino
1965	Pace Gallery, New York David Mirvish Gallery, Toronto Galerie Schmela, Dusseldorf
1966 1967 1967 1968	Pace Gallery, New York Ferus-Paco Gallery, Los Angeles Whitney Museum of American Art, New York (Retrospective Rose Art Museum, Brandeis University, Waltham Arts Club of Chicago, Illinois
1969	Harcus/Krakow Gallery, Boston Museo Civico di Torino, Torino Pace Gallery, New York Galerie Jeanne Bucher, Paris Pace Columbus Gallery, Ohio Akron Art Institute, Ohio Rijksmuseum Kroller-Muller, Ottorlo, Netherlands Museum of Fine Arts, Rouston, Texas
1970	University Art Museum, University of Texas at Austin Martha Jackson Gallery, New York Whitney Museum of American Art, New York
1971	Makler Gallery, Thiladelphia
1972	The Pace Gallery, New York, "Deventh Decade danden" The Dunkelman Gallery, Toronto, Canada Parker 470, Boston , Mass: The Pace Gallery, New York
1973	Studio Marconi, Milan Moderna Museet, Stockholm Walker Art Center, Minneapolis
1974	Paluls des Beaux Arts, Brussels Musee de la Ville de Paris Neue National Galerie, Berlin San Francisco Museum of Art Dallas Museum of Art bigh Museum of Art, Atlanta
	William Rockhill Nelson Gallery of Art, Kansas City

THE PHILE GALLERY

LOUISE NEVELSON - ONE MAN EXHIBITIONS (cont'd)

1974 (cont'd)
Pace Gallery, Columbus, Ohio
Nakler Gallery, Philadelphia, Pa.
The Pace Gallery, New York

Cleveland Museum, Cleveland, Ohio
Minami Gallery, Tokyo, Japan
Galleria d'Arte Spagnoli, Florence, Italy
Harcus Krakow Rosen Sonnabend, Boston, Mass. (collages)

ory any indicate eshable. No 1.4989/Carl F. Pacegal Ry/Directors: Arnold Glimcher, Fred Mueller



NYFORAGE.

LOUISE NEVELSON - PUBLIC COLLECTIONS

Albright-Knox Gallery, Buffalo, New York Birmingham Museum of Art, Alabama Marce Boymans Van Bountagen, Rotterdam Brandels University, Waltham, Massachusetts Brooklyn Museum, New York Carnegie Institute of Arts, Pennsylvannia City Art Museum, St. Louis, Missouri Arts Club of Chicago, Illinois Art Institute of Chicago, Illinois Farnsworth Museum of Art, Rockland, Maine Musee De Grenoble, Grenoble, France Indiana University, Indiana Israel Museum, Jerusalem Jewish Museum, New York Julliard School of Music, Lincoln Center, New York Rijkmuseum Kroller-Muller, Otterlo, Netherlands Museum of Fine Arts, Houston, Texas Museum of Modern Art, New York Newark Museum, New Jersey Now York University, New York Pasedena Museum, California Queens College, New York Riverside Museum, New York Tate Gallery, London, England University of Nebraska, Nebraska Walker Art Center, Minneapolis, Minnesota Whitney Museum of American Art, New York Museum of Modern Art, Paris the University, New Haven, Connecticut Prirmont Park, Philadelphia, Pennsylvania Hospital Corporation of America, Chicago albany Mail Project, New York Temple Israel, Boston City of Binghamton, New York City of Scottsdale, Arizona City of New York Solomon R. Guggenheim Museum, New York Museum of Art, New York

Birshhorn Buseum and Sculpture Gazden

The New York Times

'I Don't Want to Waste Time,' Says Louise Nevelson at 70

By BOY BONGARTS

by 18 feat wide, though the sizes vary greatly. Some of them have the a white-walled room gets a work in you're satisfied. It's like somewhite, while a black place is built one says, "Well, I'm in love THERE is clotstered in a secret Manhattan castle a fierce,

try to improve on it."

The New Hork Times Magazine

JANUARY 24, 1971

THE NEW YORK TIMES MAY 11, 1974

Art: Nevelson Still Shines

Sculpture at Pace Is Reminiscent of Work in Fifties

By HILTON KRAMER
Almost two decades have
passed since the American

Park Ave. Gets a Nevelson Sculpture

THE NEW YORK TIMES



Louise Nevelson's work being reassembled in Seagram Building plaza, 375 Park Avenue

By GEORGE GENT

Shown in France

The sculpture, which is be-

receptive to new ideas, while the older generation prefers the status quo. To me, the



Brendennial Dawn is Louise

nevelsoris largest environmental surpxure: Secupying a space of 90 feet by 30 feet by 15 feet This

multi-Columnar sculpture projects
a mood of dawn where cool
shadowless light over exposes
every gesture. Challenging
perceptual abilities to focus on
specific areas, Brientennial Dawn's
fragmente exist as architectural
monuments from an ancient
civilization, as well as the spores
of future growth.

Within Nevelson's accurre this work continues her involvement with white scuepture that began in 1959 when she created Dawn's Wedding Feart for the museum of modern art in New York.

PATTI

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 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 parking 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 peychic 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 OMEN

cos, Richard Bruce, ak R. dge. 1944-45. Vice rep. III. Bell 1. feature writer Globe Newspapers, aylor, Falls Church, ming. Fairfax, Va., ta. 1971-— Presourning Symphony ssst., 1953-54; sec. do Bd. dirs., sec. onty Cultural Assn., 68 Recipient cup. 2, 1957. Mem. Soc., at History, Pioneer aufuat Hentage Soc., mpicman) Northern therton, Jr. J. Green Handbook, Fairfax and Arts Directory, 139 Reno Rd. NW ddg. Rd. Fairfax VA.

LIAM NETHERY), G. t. 2, 1911; d. John M. Lean; student U. her, Dec. 24, 1931; ds. Dresden, Tenn... Detroit, 1944-45; beokkeeper Martin ier. 1956-64, cashier, harier, pres. 1969-71; -1-In-chpt. 1971—). 71 mem. Wesleyan 247 Office: Lindell St

is, Aug. 27, 1916; d. Oshnosh State Tehrs. I he one room rural lear, prin. Goldfield Grade Sch., 1939-41; -1433-46; critic tehr, instr. supr. student strof edn. U. Wis, at son. 1963-—. Active Sch. Adminstrs., Am., to 1953-56) assns., Wis elementary sch. la. Kappa Delta Pi, Pin Schools, 1951; (with Administration, 1965, tem 1970; Education, let G. Eye) School strucks to profit, jours.

Reskylle, Md. Office:

HARRY H.

2. 5 N.Y.C., Apr. 30.

A Barnard Coll., 1927;

Neuberger, Mar. 7;

Neuberger, Mar. 7;

Neuberger, Mar. 7;

Normatory for Women,

Normouth County

Normouth County

Crippled Children,

1957-51; mem. exec.

Com. for N.J. Mem.

Normouth (N.Y.C.).

N. 1977-38 Office: 28 W.

ARS. MARION C. Branch, Tex., Apr. 24, 14 frashin, B.S. in Home Land Okla. State U., to Leons, Kan, State U., to Leons, Kan, State U., to Leons, Kan, State Clovis, N.M. and the economist Tex., and Channing, Tex., years, 1952-59; county leons Service, Larned, appenalist, 1962-69, to borne econs. Kan, Economist Assn., 1955-67), Bus. and Epolion Sigms Philes 1500 Fulton Plaza

MRS. RONALD C.
July 1944, d. Carlos
July 1944, d. Carlos
July 1944, d. Carlos
July 1944, d. Carlos
July 1945, d. Carlo
July 1946, d. Carlo
July 19

Havighurst) American Indian and White Children: A Social-Psychological Investigation, 1955; Society and Education, 1957, rev., 1973, Personality in Middle and Late Life, 1964; co-author: Adjustment to Retirement, 1969; Social Status in the City, 1971. Editor: Middle Age and Aging, 1968. Asso. editor Jour. Gerontology 1958-61, Human Devel., 1962-68. Contbr. chpts. to books, articles to profi. jours. Home: 5801 Dorchester Av Chicago IL 60637

NEUGENT, GWEN DOLA (MRS. LESTER D. NEUGENT), assn. exec.; b. Port Arthur, Tex., Mar. 13, 1923; d. Sebastian B. and Victoria Marie (Guidry) Nunez; grad. high sch.; m. Lester Dean Neugent, May 28, 1942; children—Lanis Dean, Cyndi Lea. Pres. Weed 'N Wish Corp., Dickinson, Tex., 1966—; sec. Dickinson C. of C., 1968-69, v.p., 1970, pres., 1971—; founder R.R. Museum Center, Dickinson, 1966, now chmn. bd. trustees. Recipient Distinguished Service citation Tex. State Hist. Survey, 1969; Spl. Radio Meritorious Service award Nat. Council State Garden Clubs, 1965; named Garden Clubs Woman of Year, 1968; Spl. Achievement award Tex. Garden Clubs, 1972; leadership award Nat. Council State Garden Clubs, 1972. Club: Weed N' Wish Garden (Dickinson). Home: 1723 Oleander Dr Dickinson TX 77539

NEUHOFER, SISTER M. DOROTHY, librarian; b. St. Joseph, Fla., June 19, 1931; d. Joseph Peter and Helen Frances (Barthle) Neuhofer; B.S. in Edn. magna cum laude, Barry Coll., 1964; M.A. in L.S., Rosary Coll., 1965. Tchr. elementary grades Fla. parochial schs., 1951-59; tchr., prin. Epiphany Cath. Sch., Venice, Fla., 1959-63; reference librarian St. Leo (Fla.) Coll., 1965-67, dir. readers' Services library, 1967—; prioress Holy Name Priory, 1972——. Mem. Am., Fla., Cath. (chmn. book week com. Fla. unit 1968-70) library assns, Am. Benedictine Acad. (sec. library sect. 1969-71; chmn. library sect. 1972——; dir. 1972——). Editor: Library World St. Leo Coll., 1965-69; Union List Cath. Periodicals, 1968. Home: Holy Name Priory San Antonio FL 33576 Office: St Leo Coll Library St Leo FL 33574

NEUMAN, DEANNE ELAINE, editor; b. Webster City, Ia., June 20, 1945; d. Bernard John and Palma Merle (Lande) Neuman; B.A. with honors in Journalism and Polit. Sci., U. Ia., 1967. Asst. editor Internat. Trade Reporter, publ. Bur. Nat. Affairs, Inc., 1967-68, mng. editor, 1968——, Mem. Theta Sigma Phi. Democrat. Club: Nat. Press (Washington). Contbg. editor Biomed. News, 1971——, Grolier Ency. Year Book. 1971, 72. Home: 2544 Ross Rd Silver Spring MD 20910 Office: 1231 25th St NW Washington DC 20037

NEUMAN, EVELYN ALMA, statistician; b. Mpls., Jan. 15, 1921; d. Gustav and Wanda (Schroeder) Neuman; student U. Minn., 1939. Typist, R.R. Howell Co., Mpls., 1939-41; stenographer Minn. Bur. Criminal Apprehension, St. Paul, 1941-43, statis, clerk, 1943-66, exec. statistician, 1966-—. Lutheran. Home: 2637 Quincy St. NE Minneapolis MN 55418 Office: 1246 University Av St. Paul MN 55104

NEUMAN, NANCY ADAMS MOSSHAMMER (MRS. MARK DONALD NEUMAN), civic leader; b. Greenwich, Conn., July 24, 1936; d. Alden Smith and Margaret (Mevis) Mosshammer; B.A., Pomona Coll., 1957; M.A., U. Cal. at Berkeley, 1961; m. Mark Donald Neuman, Dec. 23, 1958; children—Deborah Adams, Jennifer Fuller, Jeffrey Abbott. Pres. Lewisburg (Pa.) area League women Voters, 1967-70; bd. dirs. League Women Voters Pa., 1970—. Home: RD 1 Westlawn Lewisburg PA 17837

NEUMANN, CHARLOTTE GRANTZ (MRS. ALFRED K. NEUMANN), physician; b. N.Y.C., July 20, 1929; d. William and Adele (Glotzer) Grantz; A.B., Harvard, 1950. M.D., 1954, M.P.H., 1960; m. Alfred Kurt Neumann, Sept. 11, 1959; children—Frederick, Peter. Daniel. Intern Children's Hosp. Med. Center, Boston, 1954-55; resident, 1955-56; resident Bellevue Hosp., N.Y.C., 1956-57; practice medicine, specializing in pediatrics, Los Angeles; mem. staff U. Cal. at Los Angeles Hosp.; asst. prof. pediatrics, dir. ambulatory div. and child health prepayment plan U. Cal. at Los Angeles, 1970——. Cons. Bur. Nutrition State Cal., 1971-72, univ. elementary sch. U. Cal. at Los Angeles, 1965—, also child day care center, 1971, NIH, 1972—. NIH grantee, 1971——. Mem. Am. Acad. Pediatrics, Ambulatory Pediatric Soc., Los Angeles Pediatric Soc. Home: 520 20th St Santa Monica CA 90402 Office: Dept Pediatrics U Cal Los Angeles CA 90024

NEUMANN, ELIZABETH, pharm. co. exec.; b. Debrecen, Hungary, May 6, 1926; d. Benjamin and Charlotte (Tauber) Neumann; came to U.S., 1941, naturalized, 1947; A.B. in Chemistry, N.Y. U., 1948, M.S., 1947; M.D., U. Geneva (Świtzerland), 1955; postgrad. Hahnemann Med. Coll., 1961, 64. Intern, Bklyn. Jewish Hosp., Downstate Med. Center, 1958-65; med. editor, clin. research asso. Merck, Sharp & Dohme Research Labs., Rahway, N.J., 1958-64, West Point, Pa., 1965-66, cons. marketing and advt., N.Y.C., 1967-68, asst. editor Merck Manual, 1957-63; dir. med. lit. dept. Hoffman-La Roche Inc., Nutley, N.J., 1969-70; dir. translation and writing sect. Am. Hoechst Inc., Somerville, N.J., 1971—— Hon. vice-chmn. town and village com. United Jewish Appeal, 1965-70. Fellow N.Y. Acad. Medicine; mem. Am. Soc. Clin. Pharmacology and Thetapeutics, Assn. Med. Dirs., Am. Med. Writers Assn., A.M.A., N.Y. U. Alumni Club. Contbr. articles to profi. jours. Home: 4 Stanford Dr Somerville NJ 08876 Office: Route 202-206 N Somerville NJ 08876

NEUMANN, MARY CORBET (MRS. GEORGE NEUMANN), librarian; b. Seattle, Oct. 1, 1917; d. William Wakefield and Mary (Tower) Corbet; student Pa. Coll. for Women (now Chatham Coll.), 1934; B.A. (Dwight Morrow scholar), Smith Coll., 1938; M.A. (Univ. scholar), U. Mich., 1939; postgrad. Tchrs. Coll. Columbia, 1941; M.L.S., Ruigers U., 1966; m. George Francis Neumann, Jan. 5, 1944; I dau., Stephanie (Mrs. Edward J. Garstka). Tchr. English Holton-Arms Sch., Washington, 1941; information clk. Pa. R.R. Sta., N.Y.C., 1944-45; aupr. contract analysis Western Electric Co., N.Y.C., 1944-45; autr. Breskin Pub. Co., N.Y.C., 1945-46; librarian Upper Saddle River (N.J.) Schs., 1963-66, Ridgewood (N.J.) High Sch., 1966-68; dir. library No. Highlands Regional High Sch., Allendale, N.J., 1968.— Cons. Upper Saddle River Pub. Library, 1961-63. Leader Girl Scouts U.S.A., Upper Saddle River, N.J.,

NEUMAYER, ELEANOR MAY, ret. biologist; b. Grand Island Neb., Aug. 20, 1910; d. Robert and Harriet M. (Cenders) (Cend

who o who in amed

NEUMEISTER, BETTY LAURA, bus. exec.; b. Cleve., Apr. 6. 1915. d. Alex William and Laura (Schmidt) Neumeister; student pub. Cleveland Heights, O. Sec., Goggle Parts Co., Inc., 1947, and changed to Flexo Products, Inc. 1954, Westlake, O., 1933.— Mrs. Cleve. Women's Advt. Club. Edgewater Bus. and Proft. Women's Co. (sec. 1959-60). Club: Zonta (treas. Cleve. 1958-60). Home: 408 Pub. Bay Village OH 44140 Office: 24864 Detroit Rd Westlake Office.

NEUN, DORA ESTELLE, paper box mfg. exec., research chemics. Rochester, N.Y., May 9, 1892; d. Henry Philip and Grace (Level Neun; B.S. in Chemistry U. Rochester, 1912; A.M., Columbia, 1818; Ph.D., 1915. Research asst. (Carnegie Found, Grant) Prof. Henry Sherman, Columbia, 1915-17; research chemist G. W. Carnet Co. Newark, 1917-22; sec., dir. H. P. Neun Co., Inc., 1923.— Men. An Assn. U. Women, Rochester Acad. Sci., Bus. and Profit Women's Reculture of Rochester, Rochester Mus., Rochester Assn. U.N. Phillegy (Libert Control of Rochester), 1915-191, Home May Hollywood Av Rochester NY 14618 Office: 6 N Main St Fairport NY 14450

NEVELSON, LOUISE, sculptor; b. Russia; d. Issac and Minns Solows (Smolerank) Berliawsky; ed. Rockland, Me., Europe, Mexico; standwith Hans Hoffman, Germany, 1931; husband dee; 1 son. Myswevelson. One-man shows Janis Gallery, The Bienniel, Venice, Italy 1963, Martha Jackson Gallery, Pace Gallery, also in Germany London, Paris, Rome and South America, 1962-63; permanental London, Paris, Rome and South Collections, Recipient of Italy United Soc. Artists, 1959; award Chgo. Inst., 1959; Ford Found, 1967-64; permanental London, 1968-64; permanental London

NEVEU, WILMA BARBRE, librarian; b. Rayne, La., Feb. 25, 122d.
d. John Wilmer and Sylvia (Campbell) Barbre; B.A., U. SouthLa., 1946; B.L.S., La. State U., 1947; m. Durwood Herbert NaApr. 4, 1948; children—Margaret (Mrs. Bernard E. LandKathryn Lenain. Cataloger, asst. librarian Lafayette Pub. Library, 1944-48; instr., asst. librarian Sandel Library N-E, La. U., 1960-44 —
library Tulane Med. Sch., 1966-69; asst. regional br. librarian New Orleans Pub. Library, 1969-71; chiefi librarian VA Hosp. Library, Greater New Orleans Library Club. Home: 7030 Walmsley Av Morleans LA 70125 Office: 1601 Perdido St New Orleans LA 70125 Office: 1601 Perdido St

NEVILLE, EMILY CHENEY (MRS. GLENN NEVILLE), and b. Manchester, Conn., Dec. 28, 1919; d. Howell and Anne (Basel Cheney; A.B., Bryn Mawr Coll., 1940; m. Glenn Neville (dec. 1942) children—Emily Tam, Glenn H., Dessie, Marcy, Alec. Feature was N.Y. Mirror, 1941-42. Author: It's Like This, Cat. 1943 (Lee Newbery award 1954); Berries Goodman, 1965; the 17th Street Grass 1966, Traveler From A Small Kingdom, 1968; Fogarty, 1954 Address: Keene Valley NY 12943

NEVILLE, MARGARET M., educator; b. Chgo., Mar. 27, 1905.
Edward and Johanna (Morgan) Neville; A.B., DePaul U., 1973, Mar. 1930; M.A., Northwestern U., 1939; Ph.D., Loyola U., Chgo., 1930.
Mem. faculty English dept., DePaul U., Chgo., 1930.
—, prof. E. 1960.
—, chmn. dept. English, 1966.
—, Mem. Am. Assa. U. Modern Lang. Assn., Nat. Council Tehrs. of English. Rama. Catholic. Home: 7223 N Claremont Av Chicago IL 60645.

NEVILLE, MARY C., govt. ofcl.; b. Mo., Apr. 16, 1920; A.S. St. Scholastica Coll., 1940; M.S., U. Mich., 1946. Tchr. high 1940-42; supr. student tchrs. math. No. Ill. U., 1942-49; as proceed and the control of the con

NEVIN, EVELYN COOK (MRS. WILLIAM FERCISON) author, editor; b. Council Bluffs, Ia., Feb. 22, 1910; d. Bernard, Franklin and Nellie Mae (Dorton) Cook; student Wash. Start. 1929-33, N.Y. U., 1949; m. John H. Nevin, Sept. 9, 1934 (dec. 1929-33, N.Y. U., 1949; m. John H. Nevin, Sept. 9, 1934 (dec. 1929-33, N.Y. U., 1949; m. John H. Nevin, Sept. 9, 1934 (dec. 1949-1949) (dec. 1949-1949-1949) (dec. 1949-1949) (dec. 19

NEVINS, SISTER MIRIAM CATHERINE, edal. admands. N.Y.C., Dec. 31, 1930; d. John James and Margaret G. (Markerine), 1958; M.L.S., St. John's U., 1964; M.M. Manhattan Coll., 1968. Tehr., St. Dominic's Sch., 1952-55, Holy Cross Sch., 1952-61; children's lit. Dominican Coll., 1951-64; tchr., chmn. Engine and librarian Father Lopez High Sch., Daytona Beach, Fla., 1965-71; Holy Spirit Sch., Bronx, N.Y., 1971—. Mem. council Das. 1971—. Mem. Nat. Cath. Ednl. Assn., Nat. Assn. Elementary Prins. Address: 1960 University Av Bronx NY 10453

NEVILIS (EVE) LYNN (MRS. TALLY THOMAS SESSION

SEW, ANNE LATROBE (MRS. J. CIMMERMAN), civic worker; b. Evanston, II No. 6. Edward and Agnes (Bateman) New; A.J. Chotton Timmerman Sept. 30, 1933; I dau and Griffith Abbott). Editorial asst. Pictorial works: 2009 dept. J. Walter Thomson, Condition Cosmopolitan mag., N.Y.C., 1937-57, asst. 6. Condition Cosmopolitan mag., N.Y.C., 1937-57, asst. 6. Condition and edn. Nat. Recreation Assn., Nat. 10 exec. dir., 1963-65, spl. asst. to exec. vp. Internat. Social Service, Am. br., 1966-6. And the condition of the condi

MALD, CORA REGINA GEIGER (MR

Meker, b. Buffalo; d. Charles and Cora (I

Balb.) 1921-23, Cleve. Coll. Western Re

Mad. July 27, 1940. Advt. writer, accounting the second of the second

NIMBERG, DOROTHY BECK (M. 1881-RG), civic worker, b. Detroit, M. 1938, m. William C. Newberg, Nov. 3 Mrs. John Robert Bookwaiter), Robert Charles. Trustee Detroit Adventure Bocket Program for talented inne Wright Settlements, Gallery Associating House. Recipient Heart of Castrophy award. Mem. Bloomfield 2, 1965-67), Founders Soc. Detroit In Presbyn. (deaconess). Home: 431: 44013

BERG, PAULA MAJOR (MR BERG, social scientist, criminologist; and June (Major) Swalgren; B.S. i. postgrad. Hl. Inst. Tech., 1964-Paul Konrad Newberg, Apr. 23, 1 be Dir. counseling for women Kefer, inst.nl. research, 1964-70; assstrons, coordinator correction pro Cons. sociology of crimonology, ons. also analyst to corps. 1967-Found., 1962-65. Served as 1st h. Mem. Am. Assn. Criminology, Amnology, Med. Correctional Asseet and Social Sci., Am. Assn. U. W Valley (Ida.) Ski and Figure Skatiticewater Golf, Chicago Athletic (inlation of the control of

BLRN, CAPTOLIA DENT (
BLRN), educator; b. Dublin, Ga.; d
Dent; B.S., Paine Coll., 1925; Mu
ter R. Lee fellow), Columbia, 194
v511, 1954; postgrad. U. Pa., 1967
v339 (dec. Nov. 1949). Instr., P
head music dept., 1931-34; instr.
v536, instr. Sch. Music, dir. Glee (
Program, Talladega (Ala.) C
Prainfield, N.J., 1946-48; asst., p

es

nbines them ar shapes. his show are ruisite things by picked up liked those Galleries

Louise Nevelson: Dark Mysteries

By Paul Richard

Nevelson makes are menacing and mysterious. Some are white as snow and a few

She was in Washington this week to open her handsome exhibition at the Fend-



Above, Nevelson at work. Below, 'Dream House XXXII'

The Art Picture

Louise Nevelson:

Lady of Action,

Shaper of Wood

TOTAL MARIE BY BILL I

The only thing more impressive than



in 1962, and with Schwarzkopf and Fischer-Dieskau

in 1964.

At sixty-eight Gerald Moore is a rubicund, portly, and slightly bowed man, with pale gray eyes in a round face, fair hair, and the cherubic serenity of an Anglican vicar. He is five feet eight inches tall and weighs around 176 pounds. He lives in a snug cottage in Buckinghamshire with his wife, the former Enid Kathleen Richards, whom he married during World War II. In retirement Moore plans and writing giving master classes, lectuaring recording, and writing. His regression are walking golf, bridge and reading, and his pondon clubs are the Savile Club and the Marylebone Chiefel Club. A.V. ...

References

Cramophone 20:43 S '42

Mus Am 75.6+ F 15 '55 por

Gramophone 20:43 S '42
Mus Am 75:6+ F 15 '55 por
N Y Times II p15 Mr 5 '67 por
Records and Recording 10:18 My '67
Grove's Dictionary of Music and Musicians
(1955)
International Who's Who, 1966-67
Moore, Gerald. Am I Too Loud? (1962)
Who's Who, 1967

NEVELSON, LOUISE

Sept. 23, 1900- Sculptor Address: b. c/o Pace Gallery, 9 W. 57th St., New York 10019; h. 29 Spring St., New York 10012

"I don't think an 'artist' has a right to that title," American sculptor Louise Nevelson maintains, "until he finds a unique, a private way of making his statement." So distinctly individual and personal is Mrs. Nevelson's own sculptural idiom that she once remarked that if Michelangelo were to come back today he would not recognize her work as sculpture. She is a constructivist whom many art critics regard as the originator and chief exponent of environmental sculpture. Using oddments of wood mainly, but lately other materials too, bit by bit she builds up in each sculptural piece a world of mystery and metaphor and sometimes of wit, usually in boxed assemblages stacked one upon another and alongside one another in an aggregation suggesting honeycombs. Abstract wall structures more than twenty feet tall along with small, early figurative pieces were among the 113 works of Mrs. Nevelson's trailblazing career shown in a major retrospective at the Whitney Museum of American Art in New York in

Louise Nevelson was born in Kiev, Russia on September 23, 1900 to Isaac and Minna Sadie (Smolerank) Berliawsky. There were three other children in the family, Nathan, Anita, and Lillian. The Berliawskys were landowners, but in 1905 Isaac Berliawsky took his wife and children to Rockland, Maine, where his brother had earlier moved, and went into business as a builder and real estate dealer. He also ran a lumber yard—a fact that may account in part for his daughter's special feeling for wood

in her sculpture.

"I was born an artist," Louise Nevelson once explained, when asked what had led her to choose art as a career. Responsive to the encouragement of her teachers, she excelled in art at Rockland's public schools. As she recalled in a recent interview for the New York Post (March 8, 1967), "I was extremely shy—I'm not anymore—and knew what I needed. So I took drama, which I loved because it had the emotional content my work now has. I took dancing too because I was tight and frightened and it gave me freedom. My whole way of living was geared to creativity."

In 1920, two years after her graduation from high school, she married Charles Nevelson, a New Yorker who was visiting Maine. When she went to New York with her husband, she took full advantage of the opportunities that the city offered to continue her development as an artist. Exploring art in its many forms, she resumed her training in dramatics; took voice lessons briefly with Estelle Liebling, a Metropolitan Opera coach; and studied painting and drawing with Theresa Bernstein and William Meyerowitz. About this time, also, she began to acquire a long-lasting interest in philosophy and comparative religion, which has perhaps helped her to bring universally recognizable meaning to her work.

Among Mrs. Nevelson's teachers were Kenneth Hayes Miller and Kimon Nicolaides, with whom she studied at the Art Students League in New York from 1928 to 1930. She spent the following year in Europe, studying with the abstract painter Hans Hofmann in Munich and working for a time as an extra in motion pictures in Berlin and Vienna. On her return to New York, she became an assistant, along with Ben Shahn, to the Mexican painter Diego Rivera, who was then painting a mural for the New Workers' School. In 1937, under the Works Progress Administration, she taught art at the Education Alliance School of Art in New York.

Throughout the period of what she would call the "unfolding" of her style, Louise Nevelson was receptive to many "outside" influences—to cubism and expressionism, to Picasso, to African art, and to the ritualistic art of the Aztecs and Mayas, who knew how to create a sense of mystery by means of geometric forms. In 1946-47 she made two trips to Mexico and Central America and was deeply impressed by the archaeology of the countries she visit-

ed and also by their landscape.

Mrs. Nevelson began exhibiting her work in New York galleries in 1933 and was represented in a group show of young sculptors at the Brooklyn Museum in 1935. In a competition-exhibition at the A.C.A. Gallery she received only an honorable mention, but her entries won her the admiration of the art critic Emily Genauer, who recalled many years later in an article for the New York World Journal Tribune (March 12, 1967) that in her review of the show for the New York World-Telegram in the 1930's, she had found Louise Nevelson to be "the most interesting of the contest winners." She had called particular attention to "five wood sculptures conceived abstractly and with special concern for the tensions of planes and volumes."

Karl Nierendorf gave Louise Nevelson her first one-man show at his pioneering gallery in New York in 1940. Unable to sell any of her pieces, she carted them back to her loft and destroyed them. She worked in a variety of materials—plaster, terra cotta,

Art: Nevelson Still Shines

Sculpture at Pace Is Reminiscent of Work in Fifties

D. THE TON ED AMET

By HILTON KRAMER
Almost two decades have passed since the American sculptor Louise Nevelson exhibited the first of her black-painted wood constructions

in Party). An Army captain in the South elson later set up law offices in Madison, to the Democratic Party, and was elected tate in 1948. Ten years later he ran for the ship and became the first Democratic of the state in more than 25 years. He was I for a second two-year term in 1960. In dazzled the railbirds by campaigning y against Senator Alexander Wiley, a ; (78 years old) terrible-tempered conwho had served in the Senate for 24 elson won by a cool 65,000 votes, largely Wiley kept blowing up at reporters in said Nelson dryly, "He performed on "). He was re-elected in 1968 by a nearly cent plurality. Married to former Army arrie Lee Dotson (whom he met while on Okinawa), he's the father of two sons ughter.

N, LINDSEY

seen the Voice of the Mets since the team's son back in 1962, and his deep Tennessee as also sounded forth on behalf of the Bears and at such sports classics as the Open golf tourney, the Rose Bowl, the sketball championships, and the Davis als. Four times have his colleagues desigim "top sportscaster in the country." 25 May 1919 in Pulaski, Tenn., Lindsey started on radio calling University of see football games, then served in the NBC

lepartment before taking up with the Mets. of the former Mildred Lambert, and the f two daughters, he's the co-author (with shberg) of the insider's-eye-view tome ge at the Mets.

PETER

gree violently with tradition," he says. "I should go where the people are." That's ickish pianist Peter Nero is looked upon as ing of an enigma in the music business. He zz, rock, pop, or classical but is in a keyategory all his own, a category that, drawing ariety of musical styles, keeps him busy on acert trail and makes his albums consistent lers. Nero uses a line of comedy patter to get me song to the next, but he reacts strongly it's suggested that he is a comedy act. or is part of my performance," he says, "but athos, the whole gamut of emotion.

was born Bernie Nierow, 22 May 1934 in yn, the son of a social worker. Groomed for sical career, he won a Juilliard scholarship rell remembers the subway trek to get to 31 stops from Brooklyn to the upper reaches nhattan. Drawn to jazz, he competed with ng glasses and clanking silverware on the d club circuit for six years until 1960, when ned his first recording contract and made a bum his initial time out, employing a neocal touch. Now he's recorded close to 30 of in addition to writing the score for (and in) the Jane Fonda movie Sunday in New concertizing, and making guest appearances V. Married to his childhood sweetheart, a (two children), he has a hard time fitting a ion into his schedule. "Usually I say I'm 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 Berliwsky 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 appe-

tite 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

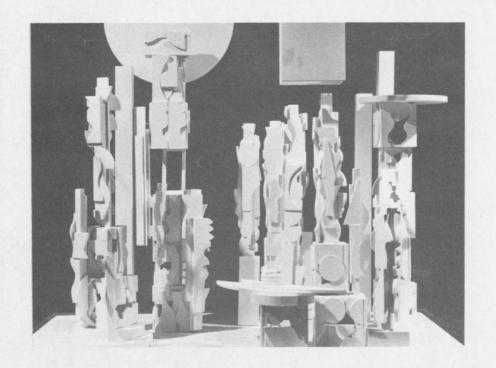
"I am," he says, "the laziest son of a bitch who ever drew breath. I sleep till one, and I'm always surprised when someone in blue rinse on a talk show says, 'You're a genius, Mr. Newley, you do so many things.' Tony Newley never realized his potential, did the things he should have done. That's why 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

NEWMAN, EDWIN

people."

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





NEVELSON BICENTENNIAL DAWN

Dedication January 1976



"I see the Bicentennial of 1976 as a rebirth as well as a birthday—a rediscovery of our strength and of our potential. It will strengthen our resolve to fulfill the promises of our forefathers. It will fortify our determination to continue to build a freer, more just, and more humane society."

President Gerald R. Ford Alexandria, Virginia December 19, 1974

PROGRAM

Prelude Music THE DOUGHBOY BAND FROM FORT DIX Anthony Stacchini, Director

Master of Ceremonies JACK ECKERD Administrator of General Services

The National Anthem

Welcoming Remarks THE HONORABLE FRANK L. RIZZO Mayor of the City of Philadelphia

Remarks
MICHAEL STRAIGHT
Deputy Chairman, National Endowment for the Arts

THE HONORABLE COLLINS J. SEITZ Chief Judge of the Third Circuit Court of Appeals

LOUISE NEVELSON MRS. GERALD R. FORD

RICENTENNIAL DAWN

Closing Music

The multi-unit sculptural environment in white-painted wood by Louise Nevelson being dedicated today was commissioned by the General Services Administration for the new U.S. Courthouse in Philadelphia. The Fine Arts Program was reactivated in 1972 to provide newly constructed federal buildings with the finest examples of contemporary American art. There are currently more than 40 artists under contract throughout the country.

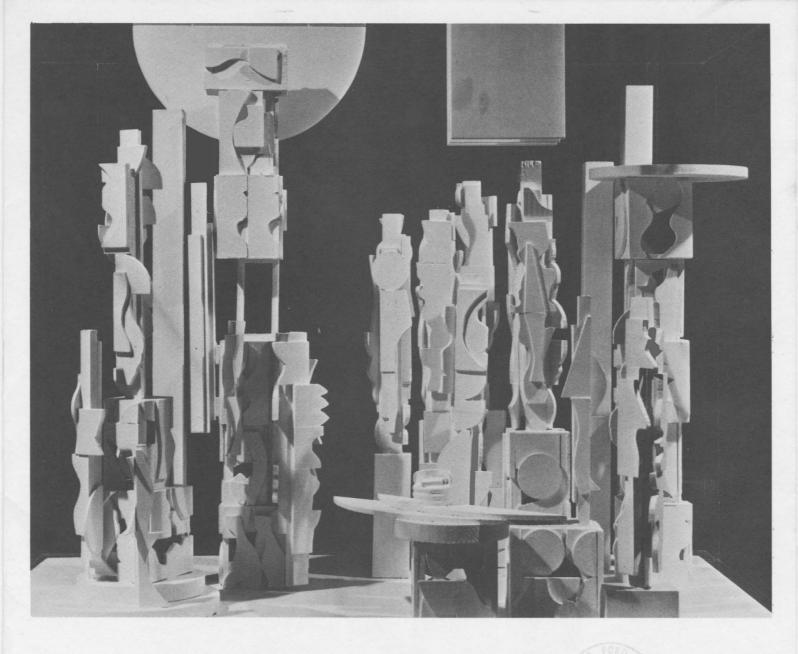
Funding for the art works is provided through reserving ½ of 1% of the estimated construction cost of each building project. Artists are selected by GSA from nominations offered by the project architect and a panel appointed by the National Endowment for the Arts.

Louise Nevelson was born in Kiev, Russia,in 1900,and at the age of 5 moved with her family to Rockford, Maine. Nevelson studied at the Art Students League in New York, with Hans Hofmann in Munich, and in 1932 was an assistant to the famous Mexican muralist, Diego Rivera. Her first solo exhibition was held in 1941 but it was not until the mid-1950's that Nevelson began to receive long

overdue recognition for her innovative, relief-like, painted wood assemblages. During the 1950's major pieces were acquired by leading museums including the Museum of Modern Art, The Whitney Museum of American Art, and the Brooklyn Museum. Since that time she has had numerous one-woman exhibitions in this country and abroad and is represented in major museums and contemporary art collections throughout the world.

Almost a decade ago Nevelson made a statement about her aims which has lost none of its relevance in the intervening years:

My total conscious search has been for a new seeing, a new image, a new insight. This search not only includes the object, but the in-between place. The dawns and the dusks. The objective world, the heavenly spheres, the places between the land and sea . . . Whatever creation man invents, the image can be found in nature. We can not see anything we are not already aware of. The inner, the outer=One . . . It is not only sculpture, it is a whole world.



NEVELSON BICENTENNIAL DAWN



"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."

"While she rarely creates works that suggest complete buildings, her walls and towers seem 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."

'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.

NEVELSON: Wood Sculptures by Martin Friedman Director, Walker Art Center Dutton Inc., New York 1973 "... it has been a very wonderful experience for me to go from one who had little or no appreciation or support for the arts to one who has learned that the arts can be very important, very vital in a community and I think, in the Nation."

Gerald R. Ford President of the United States

Title:

Bicentennial Dawn

Type of Sculpture:

Multi-Unit Sculptural Environment in

White Painted Wood

Location:

Entrance Vestibule to the Lobby of the

James A. Byrne U. S. Courthouse, Philadelphia, Pa.

In 1855, when Congress decided to decorate the interiors of the Capitol with art work, it lured an Italian artist, a refugee named Constantino Brumidi, to paint frescos for the House of Representatives committee rooms for \$8 a day. After 20 years of continuous and dedicated drawing and painting, he was earning \$10 per day. In between, he worked on a "real fresco painted on the fresh mortar" in the eye of the Capitol dome for three years for \$40,000. The commission included execution and "the necessary cartoons and every expense to the painting." It covered 4,664 square feet of concave surface. 180 feet above the floor. This was the Federal Government's largest art project to that date and would be the greatest single effort until the depression-era art programs.

In October 1934 the Section of Painting and Sculpture in the Treasury Department commissioned artists to "embellish federal buildings with murals, paintings and architectural sculpture." Four years later, it was succeeded by the Section of Fine Arts, intended to become "a permanent activity of the Government." This provided sculpture or murals for many of

the post office and courthouses being erected throughout the country in the major public works program which continued into 1941.

Ten years later, the Commission of Fine Arts was requested by the President to make a survey of the government's activities in the field of art. In a comprehensive review of the entire scope of art and government, testimony and advice was received from various organizations and individuals, including Government officials, representation of foreign governments, and private organizations in the country. As a result GSA—the building agency of the Government—was urged to make greater use of sculptures, mural paintings, mosaics, ceramics and stained glass in public buildings.

In April 1962, the Senate Committee on Public Works held hearings on S. 819 (a similar bill was introduced in the House) to provide suitable works of art in Federal buildings within the National Capital region. Though the bill reached the Senate floor, no action was taken (it was probably a victim of the closing days of the Congress). The Committee expressed support for a fine arts authorization not to exceed one-half of one percent of the total sum appropriated during the fiscal year for the design and construction of public buildings. A strong view was expressed by the Committee for the need to expend a moderate amount to provide works of art as symbols of our national heritage. This policy was deemed "advisable and entirely justified."

The strong expressions of the Committee and the report of the President's Ad Hoc Committee on federal office space with its "Guiding Principles for Federal Architecture," issued in 1962, prompted a direct policy order of the Administrator of General Services in January 1963. Specifically, it established an allowance for fine arts of one-half of one percent of the estimated construction cost of proposed buildings in the District of Columbia and around the country. This order produced an effective program of fine arts in GSA buildings. The works of some of the great American artists of the time are now a part of such structures and a part of our cultural heritage.

The Fine Arts in Federal Buildings Program was completely revitalized in 1972 when GSA renewed its commitment to commission exceptionally talented American artists to create artworks as an integral part of each new architectural design. Since that announcement. GSA has worked with the National Endowment for the Arts to strengthen this program. Selection of artists to produce works for inclusion in federal buildings is made by a cooperative procedure between the National Endowment, GSA and the project architect.

This method has ensured that the finest, freshest talents were selected to produce works of art. It also has ensured that these works are integral to building designs, exciting contributions to communities across the country and valuable additions to our common cultural heritage.

Jack Eckerd Administrator of General Services

Bicentennial Dawn, Philadelphia

My search in life has been for a new seeing, a new image, a new insight, a new consciousness. This search includes the object as well as the in-between places—the dawns and the dusks, the objective world, the heavenly spheres, the places between the land and the sea . . . Man's creations arrest the secret images that can be found in nature.

Bicentennial Dawn is a place, an environment that exists between night and day—solid and liquid—temporal and eternal substances. It can be experienced as a monument to the past as well as the spores of the future. Contemplation is the means by which we extend our awareness. Bicentennial Dawn is a contemplative experience in search of awarenesses that already exists in the human mind. The inner and the outer equal one.

Louise Nevelson

Louise Nevelson, 1975

"... art is by no means a frill but a necessity in a vigorous, self-confident culture. It should be a matter of great pride in this country that the federal government is trying . . . to seek out the very best artists in the land and to give them the opportunity and the challenge to make some sort of meaningful artistic statement in symbolic public places."

Benjamin Forgey Washington Star Staff Writer May 18, 1975



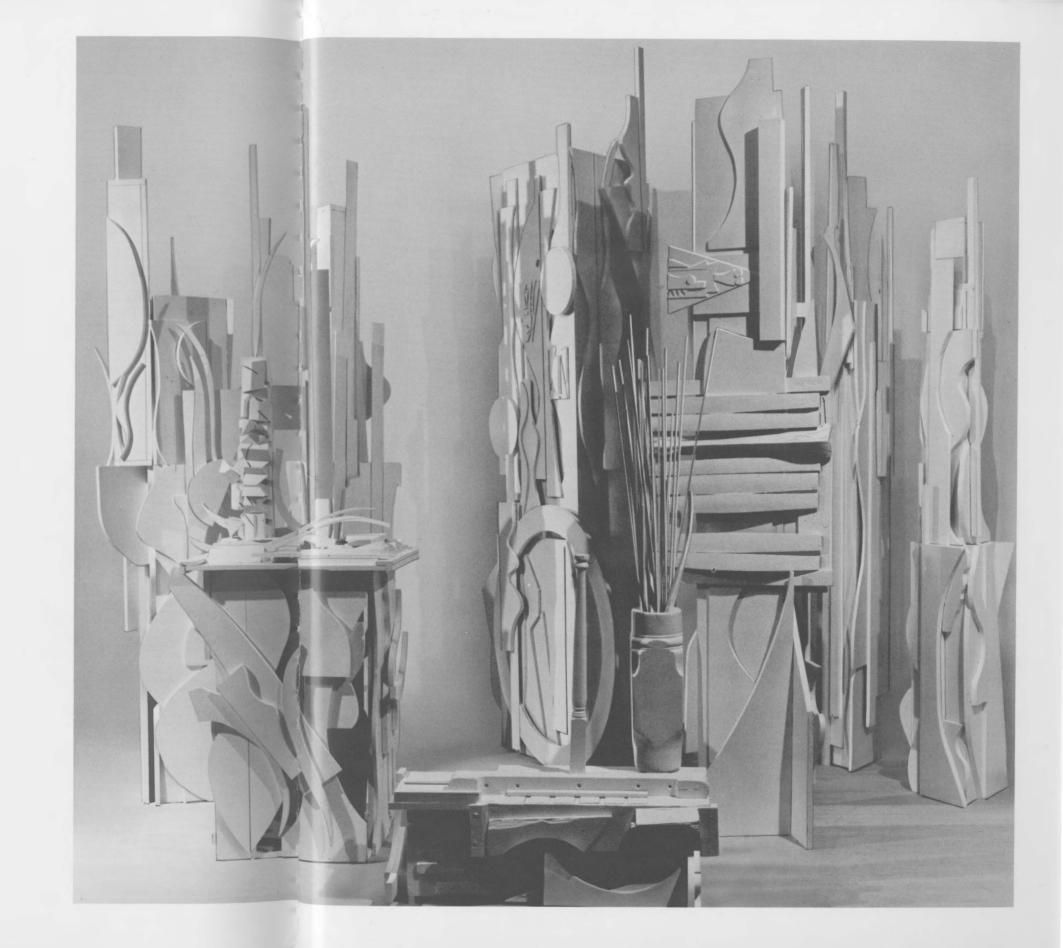
Philadelphin-

NEVELSON

DAWN'S PRESENCE - TWO MOON GARDEN + TWO 1969 - 1975

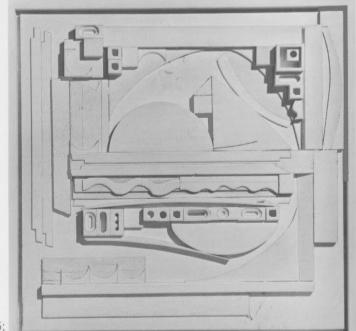
NEVELSON

THE PACE GALLERY
32 EAST 57/NEW YORK
FEBRUARY 14-MARCH 13, 1976

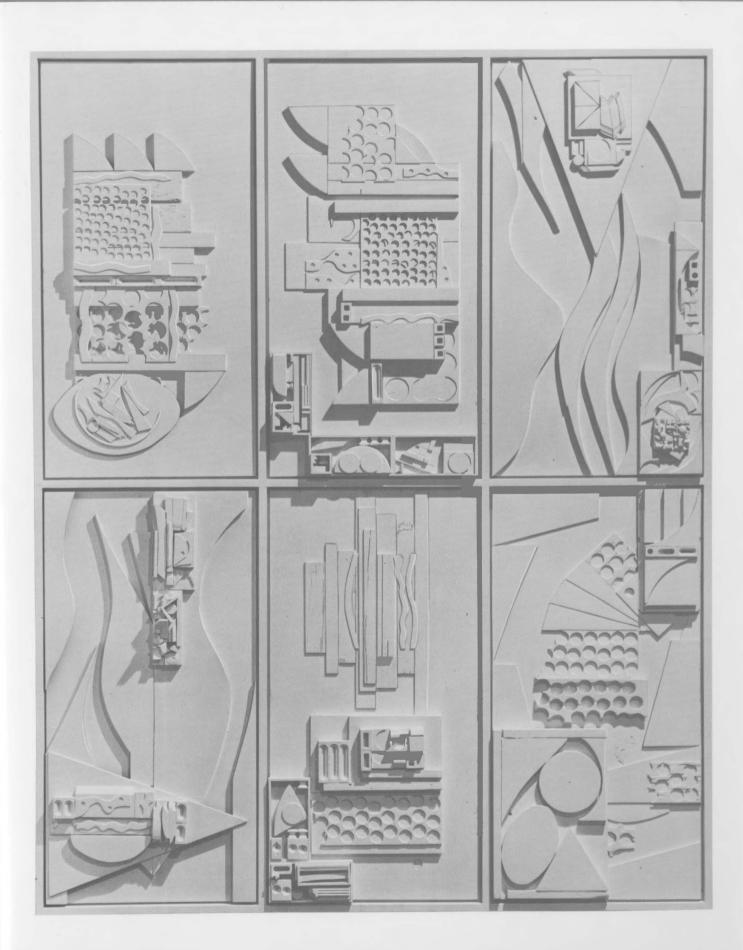


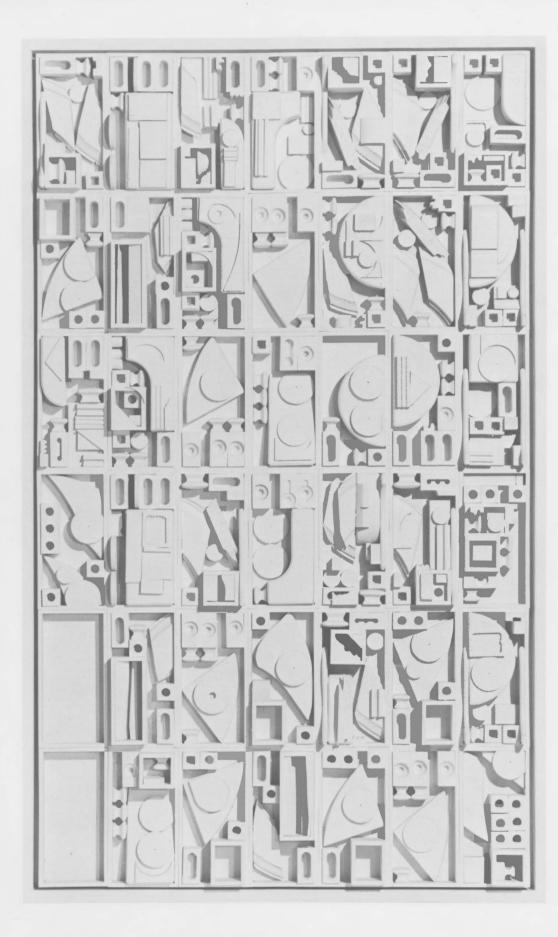
Dawn's Landscape XXXIII, 1975; ► white-painted wood; 83" x 64" x 4½"

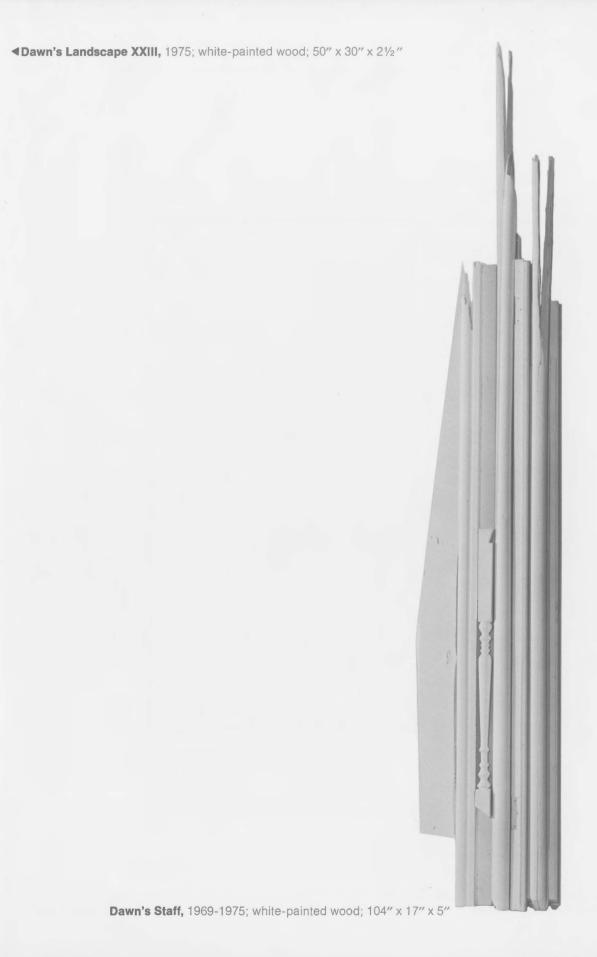
Dawn's Landscape XVIII, 1975; white-painted wood; 39" x 26" x 61/4"

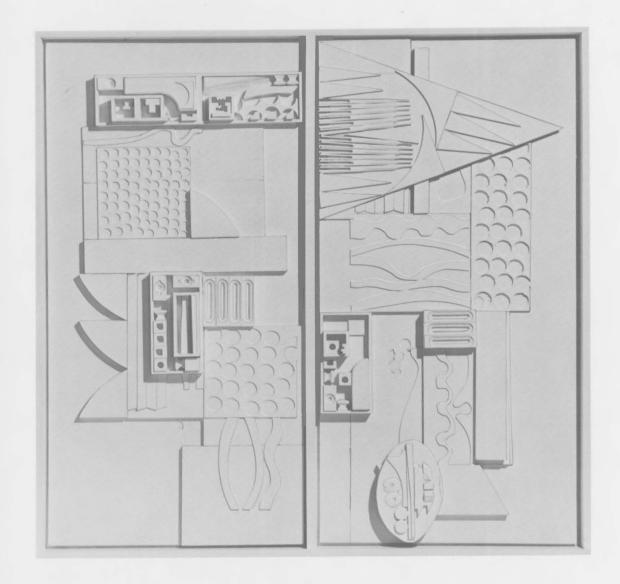


Dawn's Landscape X, 1975; white-painted wood; 26" x 26" x 3"

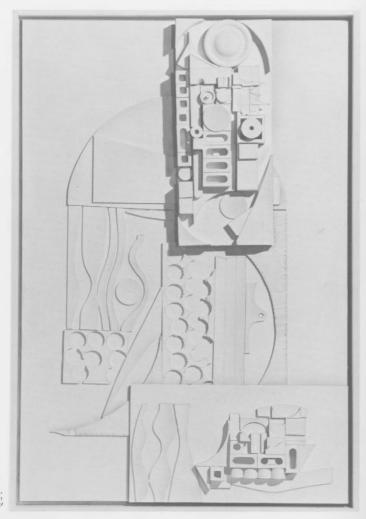




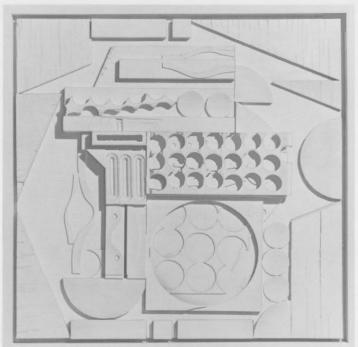




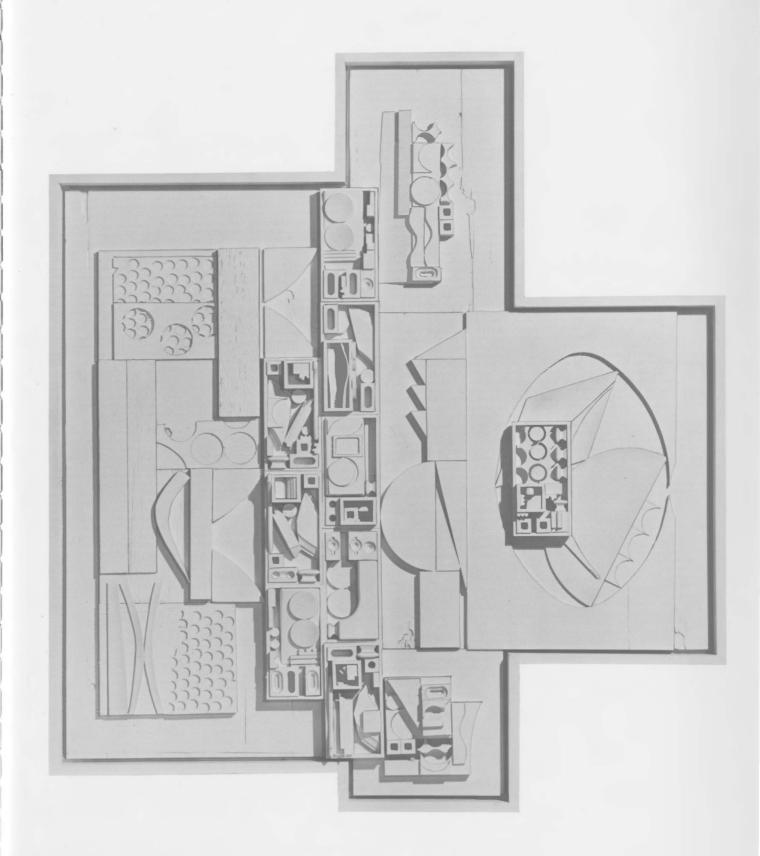




Dawn's Landscape XV, 1975; white-painted wood; 38" x 26" x 4"



Dawn's Landscape XI, 1975; white-painted wood; 26" x 26" x 3"

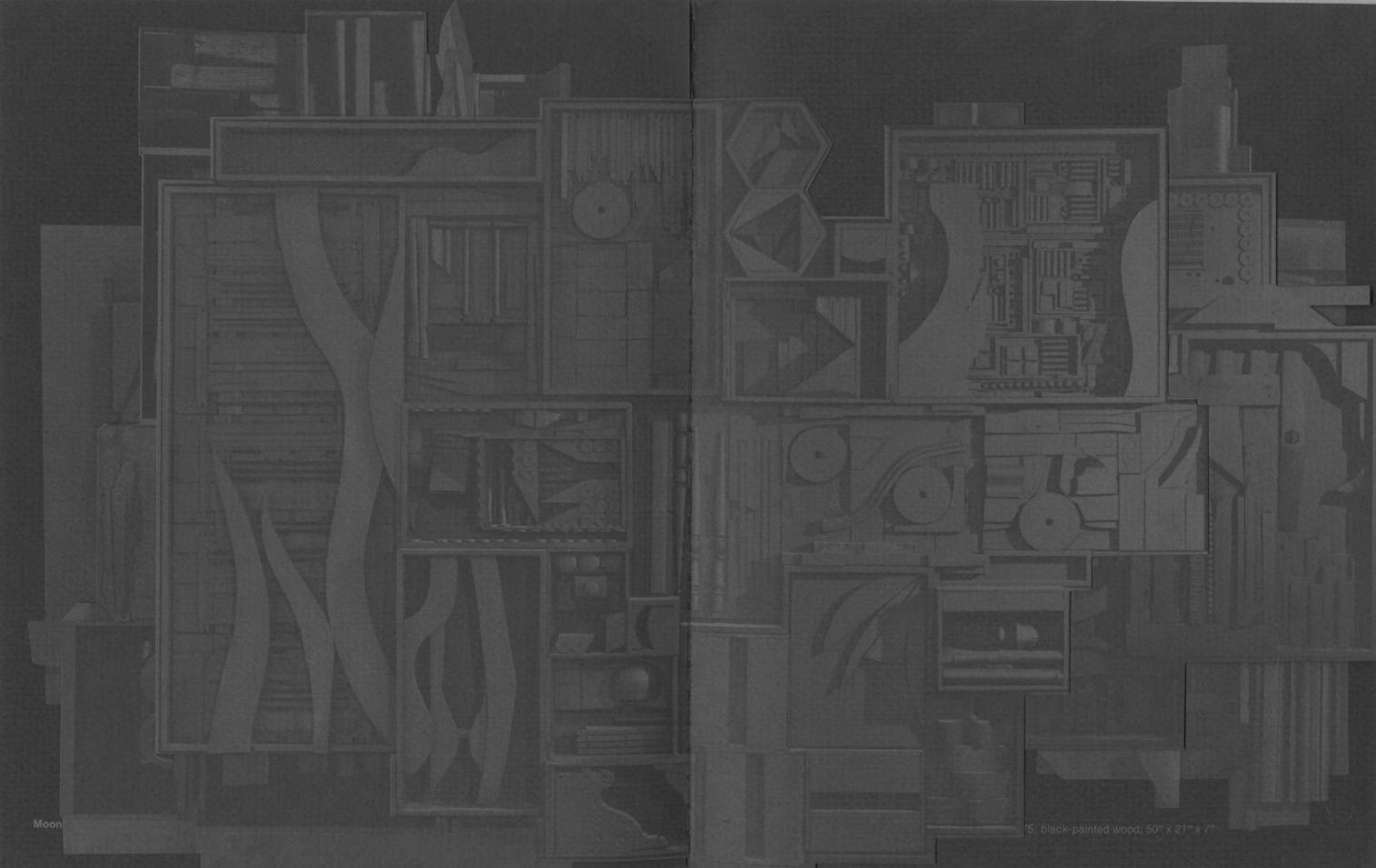


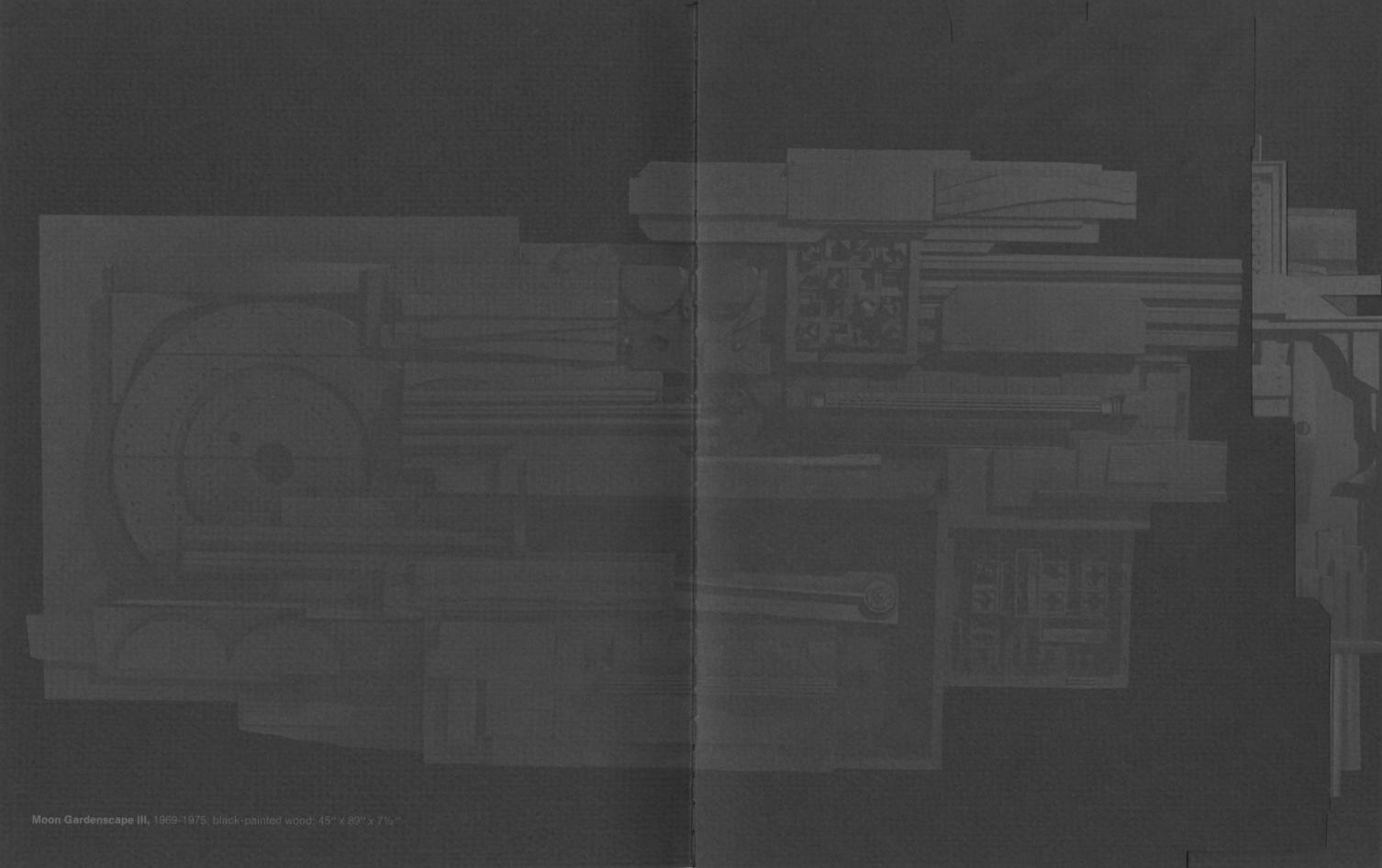
Dawn's Landscape XXVIII, 1975; white-painted wood; 531/2" x 47" x 31/2"

MOON GARDEN +TWO



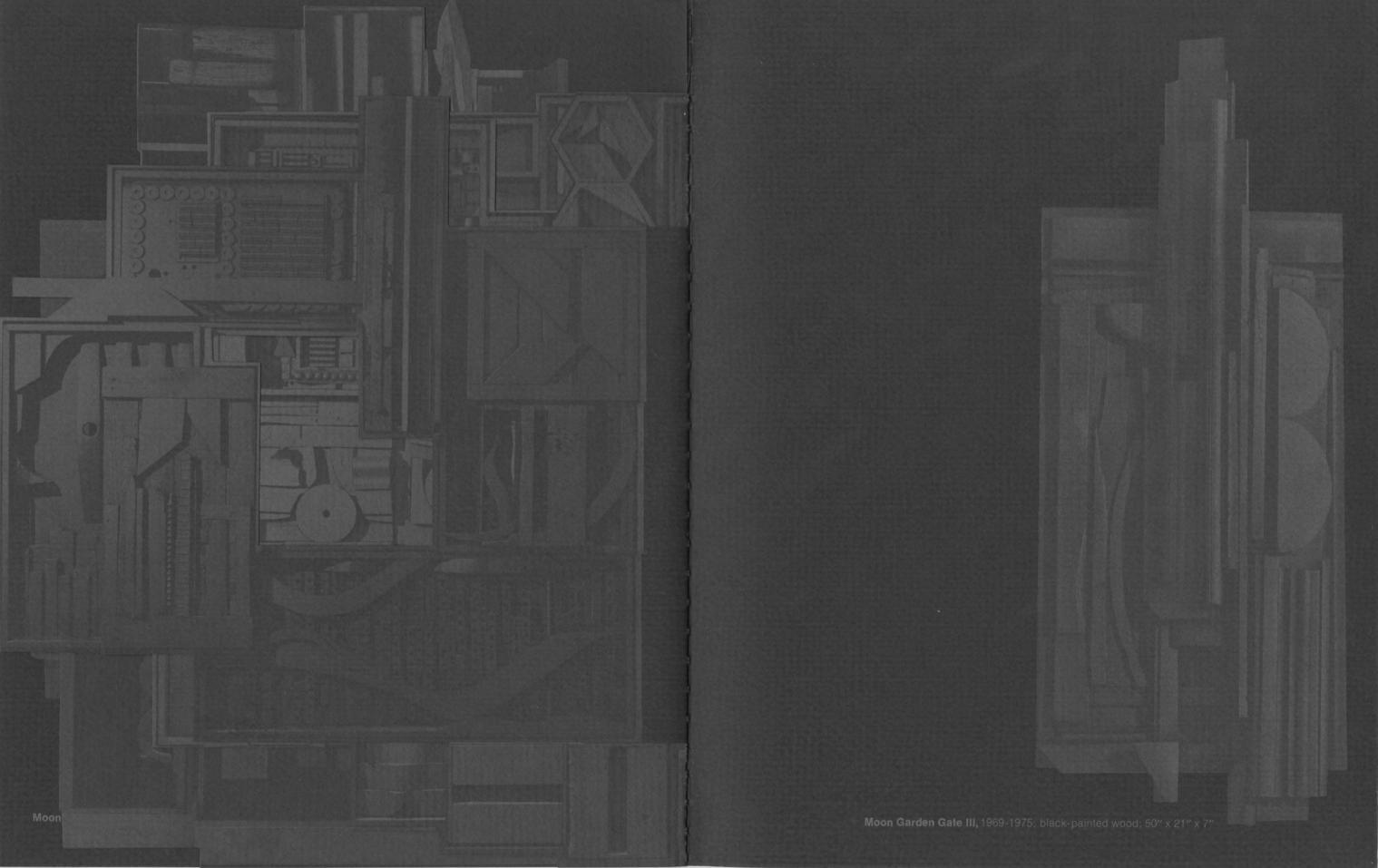
Moon Garden Gate IV, 1969; black-painted wood; 42" x 37" x 3"





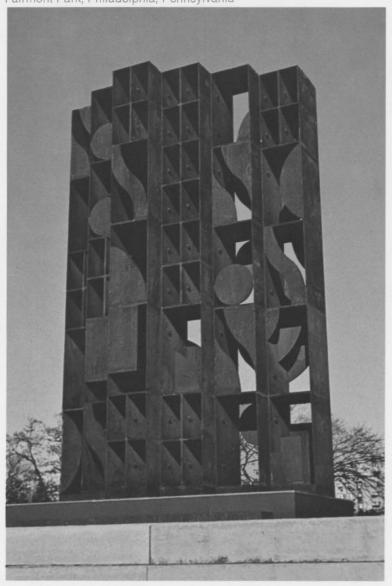




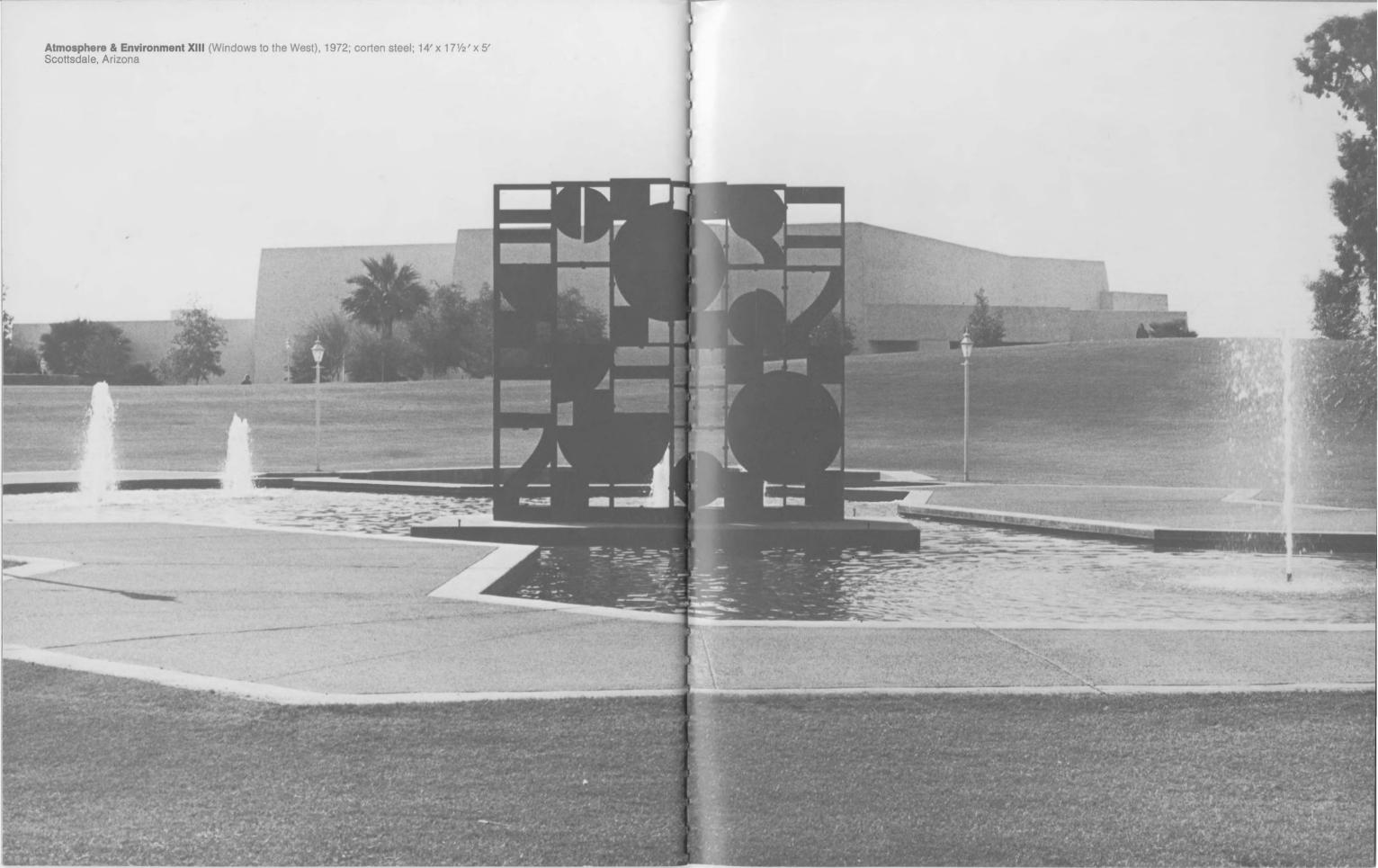


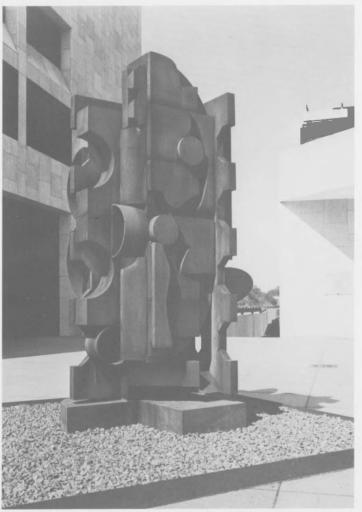


Atmosphere & Environment XII, 1969-1970; corten steel; 16'3" x 10' x 5' Fairmont Park, Philadelphia, Pennsylvania









Dawn's Column, 1973; corten steel; 14' x 6' x 4' Binghamton, New York

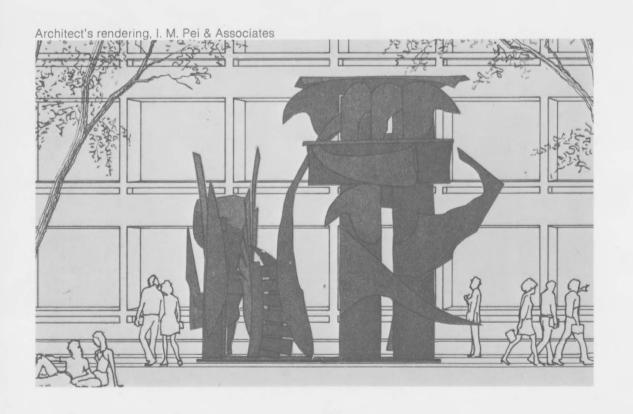




Night Tree, 1971; corten steel; 12'8" high Wichita State University; Kansas



Transparent Horizon, 1975; corten steel painted black; 20' high ▶ Massachusetts Institute of Technology; Cambridge, Massachusetts





Bicentennial Dawn, 1975 *(model pictured);* white-painted wood; 15′ x 30′ x 90′ James A. Byrne Federal Courthouse; Philadelphia, Pennsylvania

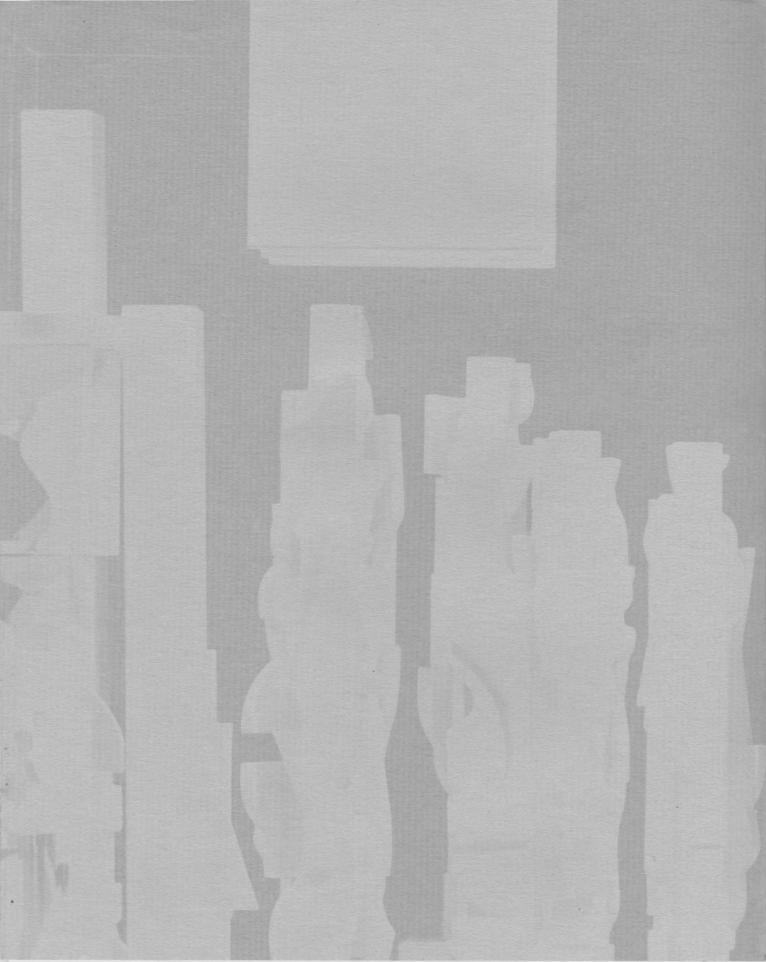
SELECTED ONE-WOMAN MUSEUM EXHIBITIONS

1960 1961 1964 1967 1968 1969	Museum of Modern Art, New York, "Dawn's Wedding Feast" Staatliche Kunsthalle, Baden Baden, Germany Kunsthalle, Bern, Switzerland Whitney Museum of American Art, New York (retrospective) Rose Art Museum, Brandeis University, Waltham, Massachusetts Arts Club of Chicago, Illinois Museo Civico di Torino, Italy Akron Art Institute, Ohio Rijksmuseum Kroller-Muller, Otterlo, Netherlands Museum of Fine Arts, Houston, Texas
1970	University Art Museum, University of Texas, Austin Whitney Museum of American Art, New York
1973	
1974	Palais des Beaux Arts, Brussels, Belgium Musee de la Ville de Paris, France Nationalgalerie, Berlin, Germany San Francisco Museum of Art, California Dallas Museum of Art, Texas High Museum of Art, Atlanta, Georgia William Rockhill Nelson Gallery of Art, Kansas City, Missouri
1975	Cleveland Museum of Art, Ohio

SELECTED MUSEUM COLLECTIONS

Albright-Knox Gallery, Buffalo, New York Art Institute of Chicago, Illinois Brooklyn Museum, New York Carnegie Institute Museum of Art, Pittsburgh, Pennsylvania Cleveland Art Museum, Ohio Galleria d'Arte Moderna, Milan The Solomon R. Guggenheim Museum, New York Hirshhorn Museum and Sculpture Garden, Washington, D.C. Israel Museum, Jerusalem Los Angeles County Museum, California Metropolitan Museum of Art, New York Museum of Fine Arts, Houston, Texas Museum of Modern Art. New York Musee d'Art Moderne, Paris, France Rijksmuseum Kroller Muller, Otterlo, Netherlands St. Louis Art Museum, Missouri Tate Gallery, London Walker Art Center, Minneapolis, Minnesota Whitney Museum of American Art, New York

© The Pace Gallery, 1976 32 East 57 Street, New York 10022 Photos by Al Mozell, Roxanne Everett, Ted Hill



UP-072

(BETTY AND SUSAN)

PHILADELPHIA (UPI) -- BETTY FORD COMMEMORATED THE NATION'S PAST AND CELEBRATED ITS FUTURE IN HER-FIRST BICENTENNIAL VISIT TO PHILADELPHIA -- AMERICA'S BIRTHPLACE.

"PHILADELPHIA IS THE RIGHT PLACE TO BEGIN THIS CELEBRATION OF THE HEART, BECAUSE HERE IDEALS WERE TRANSLATED INTO ACTION," THE FIRST LADY SAID LAST NIGHT WHILE DEDICATING A COMMEMORATIVE SCULPTURE.

"WE ARE STILL STRIVING TO ACHIEVE THOSE IDEALS, AND OUR ABILITY TO CHANGE AND GROW IS ALSO A CAUSE FOR CELEBRATION." SAID MRS. FORD.

SHE WAS HERE FOR THE UNVEILING OF "BICENTENNIAL DAWN," A CONTEMPORARY WOOD SCULPTURE BY ARTIST LOUISE NEVELSON, WHICH HANGS IN THE LOBBY OF THE JAMES A. BYRNE U.S. COURTHOUSE.

"THIS MAGNIFICENT CREATION...SYMBOLIZES BOTH THE PAST AND THE FUTURE," MRS. FORD SAID. "'BICENTENNIAL DAWN' CELEBRATES WHAT WE HAVE DONE AND WHAT WE HAVE YET TO DO."

quotes/

sheilafyi pm

PHILADELPHIA INQUIRER Friday, January 9, 1976

In Brief

First Lady To Visit City On Tuesday

Mrs. Berty Ford will come to Philadelphia next Treasing night to dedicate a Disentential sculpture in the U.S. Courthouse at Sixth and Market Streets.

Dennis Blaener, assistant regional administration of the General Services Administration, said Mrs. Ford would dedicate "Bicentennial Dawn," a major sculptural work by Louiso Nevelson.

The dedication will take place at ? nm. in the courthouse labby.

THE NEW YORK TIMES Saturday, January 10, 1976

Notes on People

York's grande dame of art, is going to meet Betty Ford and Mayor Frank Rizzo of Philadelphia. Or, perhaps, they are going to meet the spectacular sculptor, who is to celebrate her own 76th borthday in '76. She will attend a ceremony Tuesday when Mrs. Ford, making her "first Bicentennial appearance of the year," will unveil Miss Nevelson's new sculpture, "Bicentennial Dawn," commissioned for Philadelphia's new Federal Courthouse.

Look What We're Getting for the Bicen

Sculpture Commissioned Especially for 1976

By NESSA FORMAN
Bulletin Art Person

THE YEAR OF the Bicentennial is (shudder) upon us. Along with the 40-

del (Th Am Mu wit

pro sup B Phi scu for groups and through city requirement. First, those three new museums

were built on Redevelopment Authority land, requiring that one percent of the total cost of the building go for

scheduling, timing, and commissioning.

Armenian-Americans commissioned sculptor Khoren der Harootian to do a 15-foot-high bronze sculpture

Association, a nonprofit art-minded group, which has been kicking around the idea of a world sculpture garden for five or six years. This time, the setting and the timing were there, as

to c
tasi
V
der
for
cen
mo

think we're getting, through private

Private groups are faring better in possible by the Pairmount Park Art and then, as

THE EVENING BULLETIN
Philadelphia, Pennsylvania
Monday, January 12, 1976

Focus

... "Bicentennial

Dawn," the Louise Nevelson sculpture commissioned for the James A. Byrne U.S. Courthouse at 601 Market, will be unveiled officially tomorrow evening. Jack Eckerd, Administrator of General Service, will play host.

THE EVENING BULLETIN Tuesday, January 13, 1976

The Mayor Will Miss 'Bicentennial Dawn'

Bulletin Art Editor

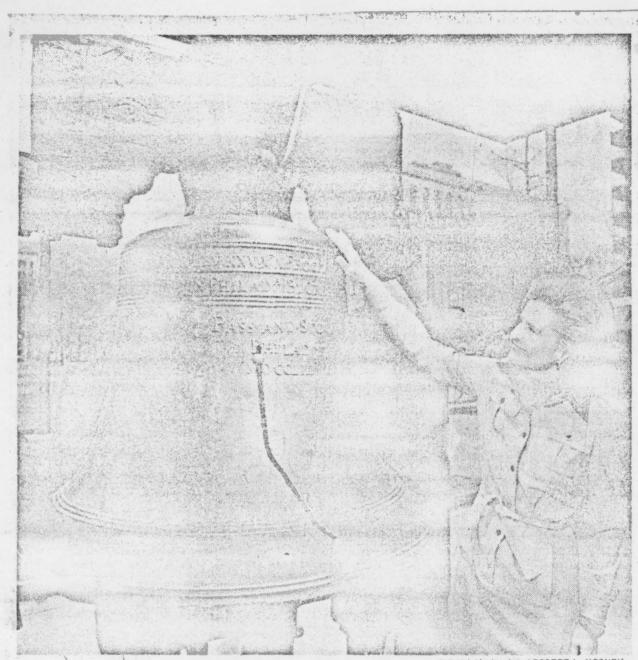
By NESSA FORMAN Ford is "a fan" of the 76-year-old artist's work, and that's why she is coming to Philadelphia

Names/Faces

Anyway, Rizzo Likes It

Mrs. Betty Ford, by all accounts, should be in Philadelphia today to do something with a large piece of sculpture entitled, "Bicentennial Dawn." Dawn is the work of Louise Nevelson, a 76-year-old sculptress. It is ready for its dedication in the lobby of the city's new \$85 million courthouse and is made up of 90 by 30 by 15 chunks of white wood — in three pieces. It cost the United States \$175,000. Mayor Frank Rizzo said Dawn "represents what our country's all about, the making of laws and the courthouse." Nevelson, who says Dawn is the high point of her career, explains "it's a contem plative experience in search off awareness that al ready 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." Betty Ford may not know that but she'll throw a light switch, a band will play, firecrackers will explode and if all goes well Dawn will remain standing. For ever and ever.

PHILADELPHIA INQUIRER Philadelphia, Pennsylvania Wednesday, January 14, 1976



Philadelphia Inquirer / ROBERT L. MOONEY

Betty Ford admires the Liberty Bell in its new setting

Praise From First Lady

She Sees Bell's Pavilion, Sculpture

Praise From First Lady

She Sees Bell's Pavilion, Sculpture

By LARRY EICHEL . Inquirer Staff Writer

Betty Ford came to Philadelphia

said, adding that she felt it was important to have art in public build-

"It is magnificent." Mrs. Ford The dedication took place at 7 p.m. in the first-floor lobby of the courthouse, which, with the addition of PHILADELPHIA INQUIRER January 14, 1976



Philadelphia Inquirer / EARNEST S. EDDOWES

Mrs. Ford with artist Louise Nevelson after unveiling of work

Mrs. Ford Praises Pavilion, Sculpture

MRS. FORD, From 1-A building that some visitors have compred to a subway station. "Some one from the same foundry that produced the original. The new bell will hang in the tower above the visitor

Betty Ford with Louise Nevelson and Miss Nevelson's sculpture, "Bicentennial Dawn."

Betty Ford Lights Bicen Dawn

By NESSA FORMAN Bulletin Art Editor

The lights, glowing red and then missioned by the General Services art and culture," she said, adding bursting into the white light of full Administration as part of its that some people do not have the sunlight simulated the dawning of a American Art for Federal Buildings time to go to museums.

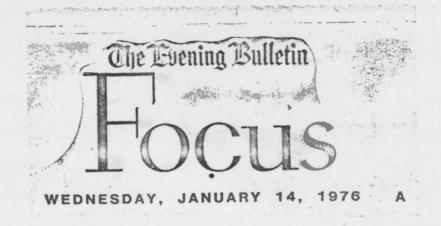
THE EVENING BULLETIN
Philadelphia, Pennsylvania
January 14, 1976

Bicentennial Dawn

Continued From First Page for the United States of America. The United States permitted a creation of first dedication of a federal Bicentennial-related artwork in the country. Mrs. Ford said this is a time for THE EVENING BULLETIN
Philadelphia, Pennsylvaina
January 14, 1976

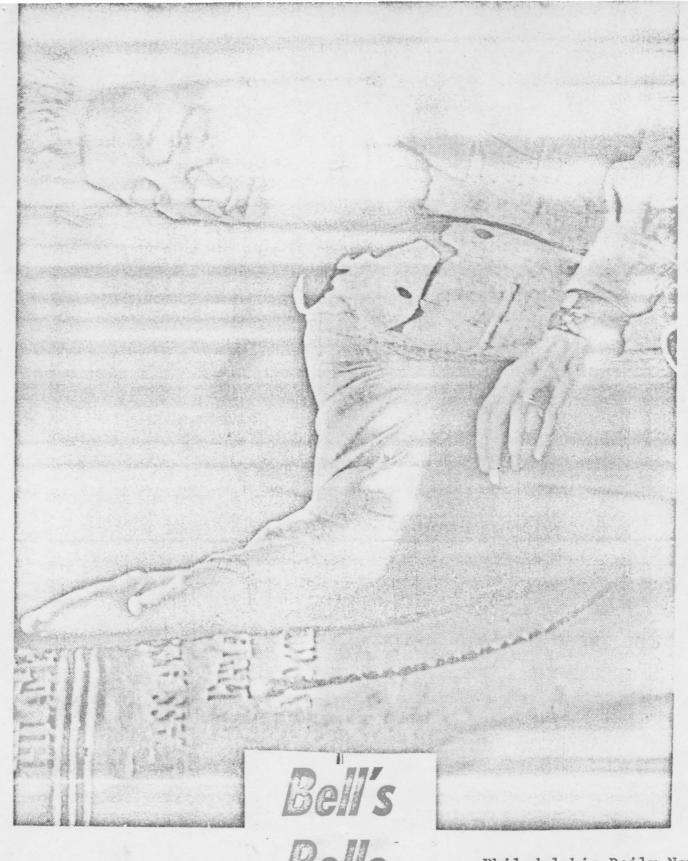


First Lady Betty Ford admires the Liberty Bell yesterday.



Band Tops Women's Lib at Sculpture

Dedication



Belle

First Lady Betty Ford was in town yesterday to inspect the Liberty Bell's new home and to dedicate "Bicentennial Dawn," a sculpture by renowned artist Louise Nevelson. Kitty Caparella sets the scene on Page 48.

Philadelphia Daily News Wednesday, January 14, 1976

Philadelphia Daily News Wednesday, January 14, 1976

People

New Dawn' in Philadelphia

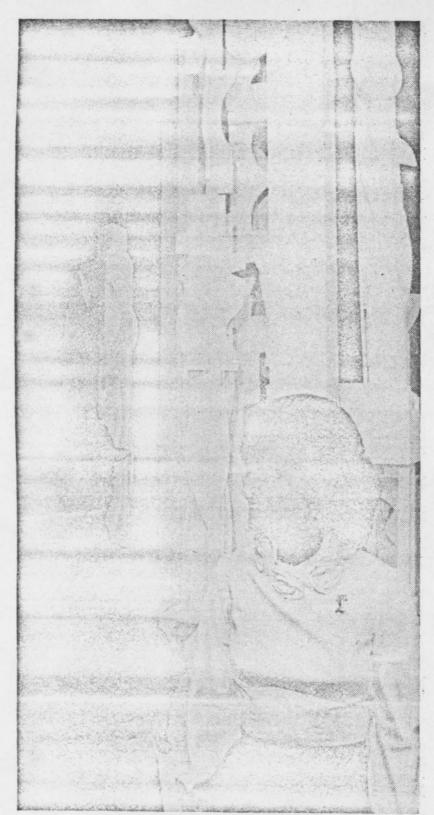
By KITTY CAPARELLA

Rarely has a piece of sculpture received such a welcome as did Louise Nevelson's "Bicentennial Dawn." the Doughboy Band from Ft. Dix, N. J., played the thunderous theme from the movie "2001."

"It is a marvelous piece and I

foot-high wooden pillars that almost touch the celing.

Most of the pillars are made of boxes of abstract configurations



Photography by Susan Welchman

Sculptress Nevelson, Mrs. Ford and a section of the three-unit sculpture, "Bi-centennial Dawn."

COURIER-POST Camden, New Jersey Wednesday, January 14, 1976

First Lady, excited by Bell, dedicates Bicentennial Dawn'

By ROBERT L. KING Courier-Post Staff

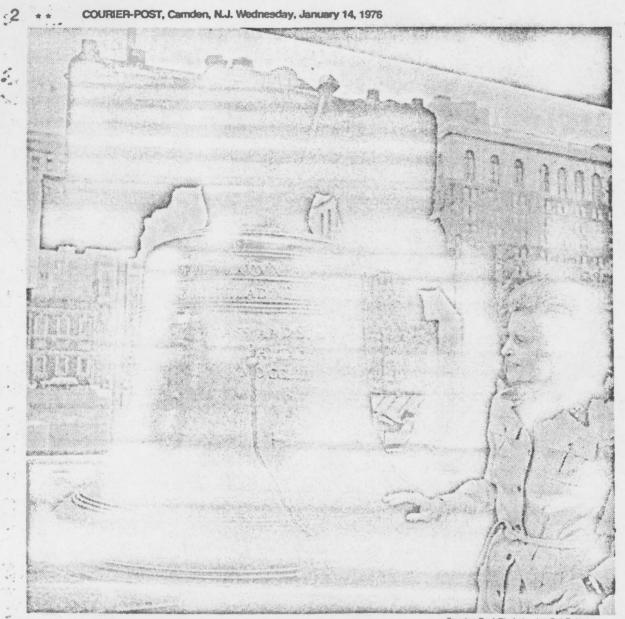
DETTE ADET DETTA A. . D.

ed in the new federal courthouse near Independence Mall.

THE ARCTRACT COTT PTERFIES

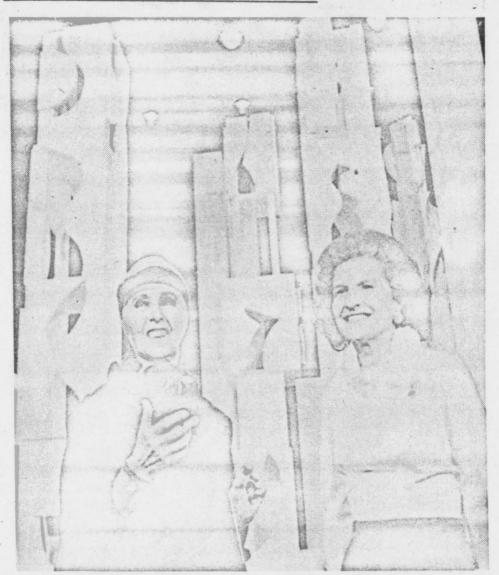
of the kind of work represented by Mrs. Nevelson's sculpture.

"I'M NOT AN artist," said Jack



BETTY FORD caresses the Liberty Bell at its new home on Independence Mall. The First Lady was in Philadelphia for the unveiling of Lois Nevelson's sculpture on Sixth Street.

4B Wed., Jan. 14, 1976 ST. LOUIS POST-DISPATCH



SCULPTURE PRESENTED: Mrs. Gerald R. Ford (right) talking with sculptress Louise Nevelson, who designed the contemporary wood sculpture "Bicentennial Dawn," shown in the background. Mrs. Ford dedicated the \$175,000 sculpture in the lobby of the new federal courthouse in Philadelphia last night. The work was commissioned by the General Services Administration. (AP Wirephoto)



The Evening Bulletin

Established 1847, William L. McLean, President and Publisher, 1895-1931
AN INDEPENDENT, LOCALLY OWNED NEWSPAPER SERVING THE
GREATER PHILADELPHIA AND SOUTH JERSEY AREA
PUBLISHED EVENING AND SUNDAY BY BULLETIN COMPANY, PHILADELPHIA, PA. 18101

ROBERT McLEAN, Chairman Emeritus ROBERT L. TAYLOR, Chairman of the Board

WILLIAM L. McLEAN, III. Editor and Publisher

JOHN G. McCULLOUGH, Editor, Editorial Page WILLIS S. HARRISON, Assistant Editor, Editorial Page

Editorial Page Staff: DOUGLAS EEDELL, JAMES JOHNSON, ARTHUR McGUIRE,

BARBARA MURPHY, CHARLES THOMSON, GORDON WHITCRAFT

News Executives—B. DALE DAVIS, Executive Editor;

Managing Editor: GEORGE KENTERA; Associate Editor: CLAUDE LEWIS

Assistant Managing Editors: SAMUEL BOYLE, MALCOLM A. DEANS, THOMAS P. FLYNN

Vice Presidents: RICHARD W. CARPENTER
JOSEPH G. ELLIOTT

JOHN H. BUHSMER

Circulation Director, JACK BETSON
Production Director, RICHARD POWERS
Advertising Director, WARREN PERRY

JOHN A. FLYNN, Treasurer; CATHERINE H. DEISS, Secretary.

18

THURSDAY, JANUARY 15, 1976

A

A celebration and reminder

Bicentennial Dawn

"Bicentennisi Dawn," the abstract, envi- through the government-supported American

The Philadelphia Inquirer living

section



♦ Thursday, Jan. 15, 1976

Bicentennial Dawn' Is Fulfillment for Soviet-Born Sculptor

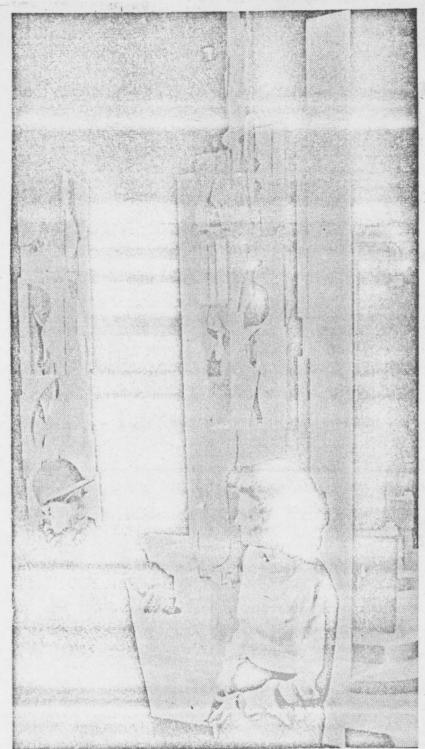
Walking past sculptor Louise Nevelson's "Bicentennial Dawn" is like strolling through the city of your dreams. It's sheer poetry. This multiunit sculpture in the enclosed vestibule of the new United States Courthouse, is a major addition to the cultural environment of Philadelphia.

Between 500 and 600 guests attended the dedication of "Bicentennial Dawn" on Tuesday evening. Beforehand they went to a cocktoil

By RUTH SELTZER



we have done and what we have vet



Philadelphia Inquirer / EARNEST S. EDDOWES

SCULPTOR Louise Nevelson talks with Betty Ford in front of "Bicentennial Dawn," which is Mrs. Nevelson's multi-unit sculptural creation in white painted wood. "Bicentennial Dawn" is in the new U. S. Courthouse in Philadelphia.



AT THE COCKTAIL reception that preceded the dedication of Louise Nevelson's "Bicentennial Dawn" sculpture at the new U. S. Courthouse in Philadelphia, Mrs. J. Welles Henderson and Mr. Henderson (center, in left

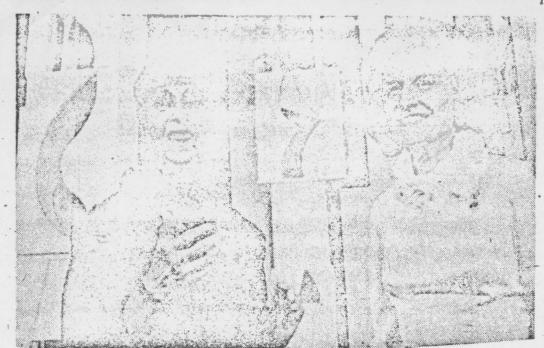


Philadelphia Inquirer / EARNEST S. EDDOWES

photo) are with Chief Judge Joseph S. Lord 3d of the U. S. District Court. In right photo, Meyer P. Potamkin (left) and David W. Scully talk with Mrs. John Wintersteen.

Sculptor Fulfilled by 'Dawn'

SCULPTURE, From 1-D her husband gave her last Oct. 15 on their 27th wedding anniversary. day for Mrs. Ford, who had a bout with the flu during the Christmas holiformer president of the Philadelphia Museum of Art. She is now on the boards of both museum and the



Louise Nevelson,
left, stands with
First Lady Betty
Ford in front of
Nevelson's \$175,000
sculpture
"Bicentennial Dawn,"
which dominates
the lobby of
Philadelphia's
new federal
court building.

Personalities

First Lady Betty Ford visited

=PEOPLE/SCENE

15, 1969. Her title was "Women-Plus."

Joan Braden, the State Department's controversial new consumer representative is in Georgetown Hospital after a week on the job. Suffering from arthritis and a pinched person she was

The Philadelphia Inquirer

An Independent Newspaper

Published Every Morning by Philadelphia Newspapers, Inc. 400 N. Broad Street, Philadelphia, Pa. 19101

SAM S. McKEEL, President CREED C. BLACK, Editor

DAVID GELSANLITER, General Manager
'EUGENE L. ROBERTS JR., Executive Editor

Friday, January 16, 1976

Page 6-A

Betty Ford's Spirit of '76

THE PHILADELPHIA INQUIRER Friday, January 16, 1976

By MARCIAROSE



She Is Fresh, Like the Dawn "Philadelphia is the begin a celebration of the Betty Ford, First Lad "because here ideals winto action." And then ant and beautiful, Mrs. switch and dedicated the ly commissioned, Bicen work of art in the national switch and dedicated the ly commissioned, Bicen work of art in the national switch and ledicated the ly commissioned, Bicen work of art in the national switch and ledicated the latest the late

In the lobby of the courthouse at Sixth Streets Tuesday nigh came up dramatically monumental white woo a simulated dawn. Outs exploded in seeming rh crescendos of the Fort band playing Space music.

Obviously enjoying was an impressive lo wearing a floor-length velvet gown with a beig UP-129

(BETTY)

WASHINGTON (UPI) -- BETTY FORD WILL MAKE HER FIRST PUBLIC BICENTENNIAL APPEARANCE TUESDAY IN PHILADELPHIA WHERE SHE WILL FLIP A SWITCH TO UNVEIL A SCULPTURE IN THE LOBBY OF THE UNITED STATES COURTHOUSE.

THE WHITE-PAINTED PINE SCULPTURE BY LOUISE NEVELSON ENTITLED "BICENTENNIAL DAWN" WAS COMMISSIONED LAST FEBRUARY BY THE GENERAL SERVICES ADMINISTRATION UNDER ITS FINE ARTS PROGRAM.

the same the selection of the second of the

UPI 01-08 04:52 PES

THE NEW YORK TIMES, SATURDAY, JANUARY to 1976

Notes on People

Separation of the Henry Fords Confirmed

In Detroit's suburban Grosse Pointe Farms, a lawyer officially confirmed yesterday the separation of Henry Ford 2d and his second wife of 10 years. Cris-

York's grande dame of art, is going to meet Betty Ford and Mayor Frank Rizzo of Philadelphia. Or, perhaps, they are going to meet the spectacular sculptor, who is to celebrate her own 76th

hour after his second cataract peration in a year. Both time the "phaco-emulsification procedure" was performed on the 68-year-old jazz musician by Dr. Charles Kelnan, who himself moon-

of Connecticut told reporters she had invited Ann Landers to dinner next Tuesday, she said it was because the advice columnist is a friend with whom she has "carried

Tuesday, January 13, 1976

Names/Faces

Hi Ho, Come to the Fair

NO18

D

BETTY FORD

PHILADELPHIA (AP) -- BETTY FORD FLIES TO AMERICA'S BIRTHPLACE TODAY TO SEE THE LIBERTY BELL IN ITS NEW GLASS HOME AT INDEPENDENCE NATIONAL PARK AND THEN DEDICATE A SCULPTURE ENTITLED 'BICENTENNIAL DAWN.'

IT'S ALL IN THE INTEREST OF HISTORY AND ART AND DEFINITELY

NONPOLITICAL, INSISTED A SPOKESWOMAN FOR THE FIRST LADY.

THE LIBERTY BELL WAS MOVED OUT OF INDEPENDENCE HALL NEW YEAR'S LESS. LET THE WOOD DRY FOR A YEAR.

01-13-76 10:09EST

UPI A - 10 WO IST PES

[P-100

(BEITY)

WASHINGTON (UPI) -- BETTY FORE SAIL TULAY SHE THINKS HER HUSBAND'S ELECTION CHANCES "LOOK REAL GOOD" AND "I DON'T REALLY HAVE A LOT OF

FAITH IN THE POLLS."

MPS. FORD SPOKE TO REPORTERS AT A LUNCHEON OF THE L.C. LEAGUE OF MASS. FORD SPOKE TO REPORTERS AT A LUNCHEON OF THE L.C. LEAGUE OF MESS. PEPUELICAN WOMEN, OF WHICH SHE HAS BEEN AN ACTIVE MEMBER FOR YEARS.

AT THE END OF THE LUNCHFON, MPS. FORD MADE IMPROMPTU PEMARKS.

"WHEN THE GOING GETS TOUCH, THE REPUBLICAN MOMEN GET GOING."

SHE SAID SHE WANTS TO ACCOMPANY HER HUSBARD "WHENEVER I CAN GO AS WORK AS HAFE AS I CAN FOR HIM" IN HIS ELECTION CAMPAIGN.

"WHENEVER I CAN GO AM

"I'LL BE SPEAKING (ON THE CAMPAIGN TRAIL) BUT I LON'I KNOW IF 1'LL BE SPEAKING ON THE ISSUES," SAID MPS. FORL. WHEN ASKED IF SHE WILL CAMPAIGN WITH FORE IN NEW HAMPSHIEF THE WEEKENL OF FEB. 7-8, SHE

SAID, "I HOPE SO."

MPS. FORD HAS FARED WELL IN THE POPULARITY POLLS BUT THE PRESIDENT HAS LOST CROUND REPENTLY. "I DON'T REALLY HAVE A LOT OF FAITH IN THE

MRS. FORD SAID THE WILL BE SITTING IN THE EXECUTIVE GALLERY NEXT YOMTAY MIGHT WHEN THE PRESIDENT DELIVERS HIS STATE OF THE UNION ACTIFESS, BUT IS NO CERTAIN WHETHER ANY MEMBERS OF THE FAMILY WILL BE UP I 71-12 25:42 FES