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Nevelson

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Dedication of Sky Landscape II

Remarks by
Ralph Lazarus, Chairman of the Board
Federated Department Stores, Inc.
January 22, 1980

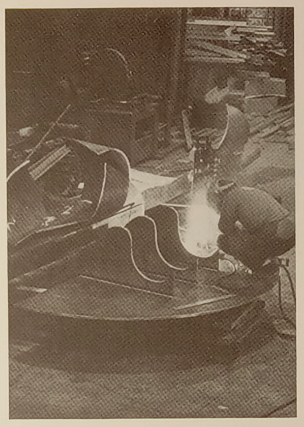
This sculpture is for the people of Cincinnati. It is a symbol of our pledge to do our best to help make the future bright for all Cincinnatians.

In a larger sense, it is a symbol of our pledge to all American cities. Our divisions serve most of the major cities of our country. Many of them have been doing so for more than one hundred years. One hundred years from today we will still be serving America's cities and the people who live and work in them. Our commitment is deep. And it is as lasting as I expect this fine piece of art to be.

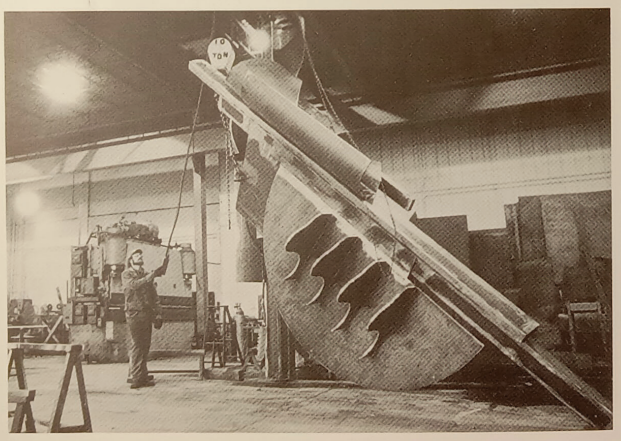
We chose Louise Nevelson to design this sculpture because she is uniquely an urban artist. Louise Nevelson Park is one of the most interesting threads in the fabric of New York City. Her works also grace cities as large as Los Angeles and as small as Bloomington, Indiana. Each is different. Yet each says something fundamental about urban life as it is today and as it will be in the future. Each is complex, optimistic and enduring.

These are also the characteristics of Cincinnati and other American cities. Urban life is complex. We see and hear about the problems in the news every day. The problems are very real. There are no simple solutions. But people from all segments of life can solve complex problems by working together. Together we can build the kind of consensus solutions that lead to harmony and peace. This is a time for builders. No person and no single-interest group can build alone. Together we can.

1



2



3

4

Knowing this makes us optimistic. With a building spirit, and with the harmony and peace it can bring, cities will endure.

Mrs. Nevelson calls this sculpture "Sky Landscape II." We think it is an appropriate addition to the landscape of Cincinnati. We hope all of our fellow citizens will enjoy it.

"Louise Nevelson's confidence in her own artistic talents has provided her the astonishing energy with which she has carried out her prolific career.

"From early student days to her work with Diego Rivera in the early 1930's, through a determined development of her own style, critical acclaim came quickly for Nevelson, but formal recognition by museums and collectors had to wait until the 1950's when major exhibitions and purchases began to bring her international attention.

"Nevelson's style embodies many 'schools' of thought — Cubism, Surrealism, Constructivism — but her statement remains her own: a joy in the discovery of the wholeness and uniqueness of all things great and small.

"We are honored to have the opportunity to live with a labor of one of the world's great artists and people."

Robert Stearns
Director
The Contemporary Arts Center

Photo Captions

1 Fabricator at Lippencott Foundry, North Haven, Connecticut, referring to the maquette (model) of Sky Landscape II before construction begins.

2 Sky Landscape II in its early stages of fabrication.

3 Sky Landscape II being hoisted into an upright position at the foundry for the final steps of construction.

4 Mrs. Nevelson and fabricator discussing final refinements of Sky Landscape II at Lippencott Foundry.

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FEDERATED DEPARTMENT STORES, INC.
7 WEST SEVENTH STREET
CINCINNATI, OHIO 45202

1979

January 30, 1980

Ms. Amy Baker
The Art Advisory Service
The Junior Council of The Museum
of Modern Art
11 West 53rd Street
New York, NY 10019

Dear Amy:

Enclosed please find the printed publicity surrounding Louise Nevelson and Sky Landscape II. In addition to the enclosed, we received favorable coverage from two of Cincinnati's three television stations.

It was very pleasant to meet you and have you as part of the dedication on January 22nd. Reactions to the event indicate that it was a success. We're pleased that you could participate.

Thank you for all your help and cooperation.

Best regards,

Meg Whittemore

Meg Whittemore
Projects Manager
Public Relations

/aw

Enclosures

(513) 579-

ABRAHAM & STRAUS, BROOKLYN, NEW YORK
BLOOMINGDALE'S, MANHATTAN, NEW YORK
BOSTON STORE, MILWAUKEE, WISCONSIN
BULLOCK'S, LOS ANGELES, CALIFORNIA
BULLOCK'S NORTH, PALO ALTO, CALIFORNIA
BURDINES, MIAMI, FLORIDA
FILENE'S, BOSTON, MASSACHUSETTS
FOLEY'S, HOUSTON, TEXAS
GOLD CIRCLE, COLUMBUS, OHIO
GOLD TRIANGLE, MIAMI, FLORIDA
GOLDSMITH'S, MEMPHIS, TENNESSEE
LAZARUS, COLUMBUS, OHIO
LEVY'S, TUCSON, ARIZONA
I. MAGNIN, SAN FRANCISCO, CALIFORNIA
RALPHS, LOS ANGELES, CALIFORNIA
RICH'S, ATLANTA, GEORGIA
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FEDERATED DEPARTMENT STORES, INC.
222 WEST SEVENTH STREET
CINCINNATI, OHIO 45202

THE FEDERATED BUILDING
SPAC(E) DEPARTMENT
PROJECT ADMINISTRATION

October 30, 1979

Ms. Amy Baker
Art Advisory Service
The Junior Council of The Museum of Modern Art
11 West 53 Street
New York, New York 10019

Re: The Federated Building/Nevelson Sculpture

Nevelson Sculpture

Amy:

On October 23, 1979, we made our presentation to the Architectural Review Board of the City of Cincinnati to obtain their approval for the placement of the Nevelson sculpture on the sidewalk in the front of our office tower. All the members of the board were most enthusiastic and very pleased that we were proposing such an exciting piece of work by an artist of such stature to be enjoyed by the people of the City of Cincinnati. They were so pleased that they recommended that we consider lighting the work so that it will be visible and prominent for an extended period of time throughout the day. I do not know whether this has been considered or offered as a possibility by the artist. However, I concur that the work deserves this offering. The decision, of course, is for Ms. Nevelson. Would you please present this proposition to Ms. Nevelson for her consideration. We will be glad to provide technical assistance in the form of lighting consultant and engineering to carry out the logistics of the program.

I am enclosing an architect's rendering of the front of the building which shows the sculpture in relation to the building and existing lighting poles available for acceptance of the lighting equipment. We were given verbal approval at the review meeting that the lighting fixtures could be incorporated into the City lighting poles. There was no provision in the sculpture base or foundation for uplighting or for the recessing of a lighting source below the sculpture. While this is not entirely out of the question, the cost of this approach would probably be greater than the overhead approach. Ms. Nevelson's opinion would obviously carry considerable weight relative to this decision.

I would like to repeat that this was only a suggestion by the Architectural Review Board and that the decision is up to Ms. Nevelson as to whether or not to pursue this possibility. I will be willing to assist you in any way I can toward a resolution to this question.

Respectfully,

John H. Duteil
Project Manager
JHD:mb

cc: Mr. F. Lazarus III, Mr. J. B. Selonick, Mr. F. Taliaferro

ABRAHAM & STRAUS, BROOKLYN, NEW YORK
BLOOMINGDALE'S, MANHATTAN, NEW YORK
BOSTON STORE, MILWAUKEE, WISCONSIN
BULLOCK'S, LOS ANGELES, CALIFORNIA
BULLOCK'S NORTH, PALO ALTO, CALIFORNIA
BURDINES, MIAMI, FLORIDA
FILENE'S, BOSTON, MASSACHUSETTS
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The Art Advisory Service
The Junior Council of The Museum of Modern Art

11 West 53 Street, New York, New York 10019 Telephone: (212) 956-6114 Cable: Modernart, New York

A variety of contemporary points of view are represented in this selection of nine artists, all with distinct artistic personality. We have concerned ourselves with artists of proven reputation; any one of which would make an excellent choice for the commission. All are established and acknowledge in the art world; each could fulfill your need in a special, unique way. Realistic and abstract subject matter is presented.

Both Claes Oldenburg and Roy Lichtenstein are major American artists of international reputation. In their art, everyday objects are transformed. Their subjects come from our popular culture and they can be loosely grouped under the heading of "Pop Art". Claes Oldenburg makes common objects monumental by stream-lining their design and by vastly increasing their scale: a clothes-pin, or baseball bat, or a light-plug twenty feet high, is amazing. For Roy Lichtenstein it is the distinct style of the comic strip cartoon and the sophisticated art deco designs of the thirties that are his primary visual sources. His pieces are like cartoons, clear and vivid representations of things with strong outline and precise execution. His most recent sculpture of objects from still-life subjects is multi-colored.

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Rather than making reference to a thing we use or a style we recognize, the French artist Arman makes direct use of the common object itself by actually incorporating it physically in his work. He assembles materials--clock wheels, ties, car parts. His immediate suggestion in response to the question of a commissioned piece for you was a sculpture composed of shopping bags. The multiplication of like or similar objects, usually fixed in a transparent material, causes us to look at them in a new way.

Also inexhaustible and varied are possibilities of abstract sculptural form without reference or representation.

Louise Nevelson is the grand Lady of American sculpture, holding a unique place in our art history. While her's is also an art of assemblage, it differs from Arman in that she collects together and organizes shapes and forms, not objects. The filled compartments of the structure are visual conglomerates in which differing shapes come into general agreement.

George Sugarman and Alexander Liberman are also known for their large-scale sculpture in which the abstract dominates. George Sugarman works extremely well with color and his forms in cut metal are free moving and inter-locking. The pieces can be playful, enamelled in several bright

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colors, retaining a degree of cut and folded informality although vast in size and physical weight. Alexander Liberman, on the other hand, masses similarly shaped units in his sculpture. These units, as well as the total piece, are three-dimensional. The series of similar shapes builds architecturally into a formal composition. The colored surface of the sculpture is an integral part of the work itself, the strong dominant color emphasizing the strength of the total form.

Ellsworth Kelly's sculptures are clear and near-perfect statements of colored form. Kelly, who is considered a modern master, creates single unit pieces in which form, color and proportion are balanced with a sure and elegant hand indicating the total control exercised by the artist.

Brightly colored opaque and clear prisms make light itself a visual factor in the work of Charles Ross. The clear prisms reflect sunlight or direct artificial light and cast a rainbow spectrum of color; this is enhanced by the colored units. Changes in the sources of light, - the weather, passing traffic, spotlights at night, etc. - allow the sculpture to quietly become an active part of its setting.

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Lastly, we suggest that you consider the important conceptual works of Sol Lewitt. Here the main concern is with the ideas underlining visual form. The artist functions as the architect/ engineer in exploring all the possible permutations of the grid formation, the basic module of which is a white enamel cube. The system is easily identifiable. The logic of these sculptural works would make an interesting compliment to the geometric orientation of the building.

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The Art Advisory Service
The Junior Council of The Museum of Modern Art

11 West 53 Street, New York, New York 10019 Telephone: (212) 956-6114 Cable: Modernart, New York

ELLSWORTH KELLY

White sculpture 1968
Epoxy on aluminum
94 x 100 x 41"

Blue Green 1968
Epoxy on aluminium
104 x 108 x 67"

Blue White angle
Epoxy on aluminum
72 x 36 x 72"

Yellow Blue 1968
Epoxy on steel

SOL LEWITT

8 Unit Cube '76
Baked enamel on aluminum
10 6" x 10' 6" x 10' 6"

Installation
Hammarskjold Plaza
March/May 1966

Installation
Hammarskjold Plaza
March/May 1966

5 Modular Units 1971
Baked enamel on steel
5' 6" x 5' 6" x 24'

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ALEXANDER LIBERMAN

4 maquettes for Alexander Liberman sculptures

ROY LICHTENSTEIN

Modern Head
Metal wood, polyurethane
30' high

Glass V 1977
Painted bronze
70 1/2 x 38 x 18"
Ed. of 3

LOUISE NEVELSON

#5595 Voyage 1975
Painted cor-ten steel
30' 9" x 5' 7"

Irams Parent Horizon 1975
Painted cor-ten steel
10' high

Night Presence IV 1972
Cor-ten steel
22' high

Atmosphere and Environment II 1969 - 1970
Cor-ten steel without base
195 x 120 x 60"

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CLAES OLDENBURG

Alphabet/Good humour
Painted fiberglass and bronze 1975
12' x 5' 7" x 31"
On base 5' x 5'
Ed. of 2

Typewriter Eraser
Aluminum ferro cement stainless steel 1976
8' x 7' 2" x 5' 7"
Ed. of 3

Bat column
Welded steel bars
100' high

Geometric Mouse
Steel aluminum 1977
18' high

Clothes Pin 1976
45' high

CHARLES ROSS

Prism Wall
Muybridge Window 1969 - 1970

Detail Prism Installation
27 Prisms each 1' x 9' 1976

Full Scale Model
Solar Spectrum 1973

Prism installed Susan Caldwell Gallery 1977

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GEORGE SUGARMAN

Baltimore Federal 1975 - 1977
50 x 50
4 slides

El Segunde complex

Vite Castle
Brussels, Belgium 1975
18' high

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The Junior Council of The Museum of Modern Art

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Once the artist--and a particular work by him--is selected in proposal form it will be possible to define a working budget. Until then, we have outlined costs in a general and very approximate way as follows:

A. Proposal (up to two)	$ 10,000
B. Commission (includes proposal, fabrication cost)	100,000
C. Transportation of sculpture to site	2,000
D. Site preparation, installation	3,500
E. Travel, hourly charges, misc. back-up	4,000
F. General supervision (Art Advisory Svs)	5,000
G. Photography	500
	$125,000
Contingency	5,000

A. Proposals: Up to three proposals for possible sculptures will be made, with one being selected for the commission (and included in the commission fee). A payment of $5,000 is suggested for each proposal requested. The proposals will be the property of Federated Department Stores; they have independent value as artworks.

B. Commission: In our discussions with artists and their dealers we have indicated a commission of "about one hundred thousand dollars"; this will allow us some room for discussion. Within the group of artists represented in the selection prices vary...and this may be reflected in the proposals. But they vary within the limits set by the commission. Note: The commission paid to the artists includes the costs of fabrication.

C. Transportation: These costs will depend on the size, material, and composition, etc., of the sculpture selected. Transport is usually done by the fabricator, and if possible, will be included within the commission.

D. Site preparation, installation: Again, depending on the piece selected, a base or structural support may be needed. (Lighting is not included.) Once fabrication of the piece is underway, and the givens of weight and dimension firmly set, these can be detailed and any needed construction prepared in advance of the installation date. On arrival of the sculpture, trained assistance and back-up labor will be required. Also some equipment rental (such as a crane, etc.) may be needed. The Art Advisory Service will coordinate.

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E. Travel, hourly charges, misc. back-up:To be kept to the minimum.

F. Art Advisory Service:Outlined in our exchange of letters.

G. Photography:We suggest that a series of photographs document the project during fabrication and installation.

Note: There are four important headings not covered above:

1. Legal services: It is important that your legal staff prepare and approve agreements and contracts. Responsibilities and liabilities (including time schedules and payments) need to be clearly understood and stated.

2. Permits:Local permits may be needed and should be in hand in advance of the installation procedure.

3. Insuranee:As mentioned, the sculpture isthe artist's responsibility until it leaves the place of fabrication. At that point you will need to be certain that it is protected under your policies.

4. Bookkeeping:We suggest that a simple voucher system be instituted with all invoices addressed to you care of the Art Advisory Service. We will approve, varify as correct, and then pass on to you these invoices for payment. In this, as in all other matters, we will act as a double check.

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The Art Advisory Service
The Junior Council of The Museum of Modern Art

11 West 53 Street, New York, New York 10019 Telephone: (212) 956-6114 Cable: Modernart, New York

Kathleen Keller
237 Elizabeth Street
New York, New York 10012

Oct. 23,1979

Dear Kathleen:

We are pleased that you have consented to do a series of photographs documenting the fabrication of the piece by Louise Nevelson that was commissioned by Federated Department Stores.

We expect that this will involve three trips to Lippincott in order to record the important stages of fabrication.

As we discussed, you will receive $500 for these services. We would appreciate it if you would sign a copy of this letter for our records.

We look forward to having you work with us on this exciting project.

Sincerely yours,

Amy Baker

Amy Baker
Consultant
Art Advisory Service

AB/sp

Kathleen Keller
Kathleen Keller

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The Art Advisory Service
The Junior Council of The Museum of Modern Art

11 West 53 Street, New York, New York 10019 Telephone: (212) 956-6114 Cable: Modernart, New York

To: James B. Selonick, Federated Department Stores, Inc.
John H. Duteil, Federated Department Stores, Inc.
Francis T. Taliaferro, RTKL Associates Inc.

Re: FEDERATED DEPARTMENT STORES: SCULPTURE PROJECT BUDGET - August 24, 1979

Total funds available at start of project.....$130,000.
(please refer to original budget outline included with presentation April 19, 1979).

A.	Proposals	-0-	
B.	Commission	$100,000	
C.	Transportation, installation	3,400 (*)	
D.	Site preparation (base)	3,500 (**)	
E.	Travel, hourly charges		
	to July 31: 35 hours	2,625 (billed)	
	August 1 - August 24: 7 hours	525 (actual)	
	August 24 to completion: 25 hours	1,875	
F.	General supervision	5,000 (billed)	
G.	Photography	500	
		$117,425.....	$117,425

Cost to date not included in original outline:

H.	Additional presentations requested by Federated Department Stores beyond first ten proposals: 7 hours	$ 525 (billed)...	$ 525

Total allotted to date.....$117,950

Total available as needed.....$ 12,050 (***)

(*) Figure given by Don Lippincott for transportation (crating, trucking, loading and unloading), equipment (crane), and labor (one skilled man from Lippincott plus driver). It also includes insurance for the piece and the people during these functions.

(**) To be confirmed by RTKL Associates Inc. The cost not available as of 8/28/79. Don Lippincott's engineering department will send specifications to RTKL. Sculpture to be simply attached by means of a series of bolts driven deep into the concrete base sided with stone.

(***) Part of this amount could be used for the purchase of the maquette should that become possible.

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THE MUSEUM OF MODERN ART S LANG THE ART ADVISORY SERVICE
11 WEST 53 ST
NEW YORK NY 10019

THIS MAILGRAM IS A CONFIRMATION COPY OF THE FOLLOWING MESSAGE:

2129566114 TDMT NEW YORK NY 124 08-28 0341P EST
PMS JOHN H DUTEIL, TLX 214575
FEDERATED DEPARTMENT STORES INC 7 WEST 7 ST
CINCINNATI OH 45202
RE FEDERATED DEPARTMENT STORES: SCULPTURE PROJECT BUDGET - AUGUST 24, 1979
TOTAL FUNDS AVAILABLE AT START OF PROJECT $130,000 (PLEASE REFER TO ORIGINAL BUDGET OUTLINE INCLUDED WITH PRESENTATION APRIL 19, 1979)

A. PROPOSALS	$0
B. COMMISSION	$100,000
C. TRANSPORTATION INSTALLATION	$ 3,400
D. SITE PREPARATION (BASE)	$ 3,500
E. TRAVEL, HOURLY CHARGES	
TO JULY 31: 35 HOURS	$ 2,625
AUG. 1 TO AUG. 24: 7 HOURS	$ 525
AUG. 24 TO COMPLETION:	
25 HOURS	$ 1,875
F. GENERAL SUPERVISION	$ 5,000
G. PHOTOGRAPHY	$ 500
TOTAL	$117,425

COSTS TO DATE NOT INCLUDED IN ORIGINAL OUTLINE:

H. ADDITIONAL PRESENTATIONS REQUESTED BY FEDERATED DEPARTMENT STORES BEYOND FIRST 10 PROPOSALS: 7 HOURS	$ 525
TOTAL ALLOTED TO DATE	$117,950

TOTAL AVAILABLE AS NEEDED $ 12,050

LETTER FOLLOWS
AMY BAKER, THE ART ADVISORY SERVICE, THE MUSEUM OF MODERN ART
11 WEST 53 ST
NEW YORK NY 10019

5241 (11/78)

TO REPLY BY MAILGRAM, SEE REVERSE SIDE FOR WESTERN UNION'S TOLL - FREE PHONE NUMBERS

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FEDERATED DEPARTMENT STORES, INC.
222 WEST SEVENTH STREET
CINCINNATI, OHIO 45202

August 10, 1979

Federal Express

Ms. Amy Baker
The Art Advisory Service
The Junior Council of the
Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Re: Sculpture for Federated Department Stores, Inc.
Headquarter Office Building
Cincinnati, Ohio

Dear Ms. Baker:

After our last discussion on August 9, I have revised the draft of the letter agreement to incorporate your comments. As you can see, it is still styled as a letter from Pace to Federated.

Inasmuch as there still seems to be some question as to the overall price I felt that it would be most expedient from a time standpoint to get this draft to you so that once all business points are resolved Pace can immediately send the letter to Mr. Selonick.

As I indicated in my letter of August 1 I would appreciate it if you would return the letter agreement, upon execution by Pace and Ms. Nevelson, together with a detailed statement of all costs involved so that we can evaluate the final budget figure.

Very truly yours,

Klaus M. Ziermaier
Assistant Counsel

KMZ/mb
Enclosures
cc: James B. Selonick (w/encl.)
Francis T. Taliaferro " "
Robert H. Scott, Jr. " "

ABRAHAM & STRAUS, BROOKLYN, NEW YORK
BLOOMINGDALE'S, MANHATTAN, NEW YORK
BOSTON STORE, MILWAUKEE, WISCONSIN
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RTKL Associates Inc. / Architecture / Planning-Urban Design / Engineering / The Village Square / Village of Cross Keys / Baltimore, Md. 21210 / (301) 435-6000

May 22, 1979

Ms. Amy Baker
The Art Advisory Service
The Junior Council of The
Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Amy:

After reviewing the work of the various sculptors which you prepared for consideration for the Federated Department Stores Headquarters Building in Cincinnati, Ohio, I can report that my client has selected Louise Nevelson as the artist they wish to commission for this very important piece of sculpture. This letter will authorize you to proceed with the commissioning of Ms. Nevelson.

I am completing a package of documents including plans, elevations and photos of the building to show Ms. Nevelson. I would also like your advice on the schedule of events to follow:

I assume that a meeting will be arranged (between Ms. Nevelson, Mr. Selonick, me, and you) to discuss the commission.

I assume that Ms. Nevelson will want to visit the site personally and I am also certain that my client would like to properly host that visit.

During one of our meetings, you reviewed a checklist of items you would complete such as contracts, fabrication costs, shipping, insurance policy, photo record, etc. I think you should finalize that list and, if possible, give me some indication as to the possible time schedule you feel we should follow.

I will restate that the total budget for this commission is $125,000, including your services.

Needless to say, I am overjoyed with this selection and am looking forward to working with you and Ms. Nevelson on this project.

Sincerely,

RTKL ASSOCIATES INC.

Francis T. Taliaferro, FAIA
Chairman

cc: Mr. James B. Selonick

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FEDERATED DEPARTMENT STORES, INC.
222 WEST SEVENTH STREET
CINCINNATI, OHIO 45202

JAMES B. SELONICK
SENIOR VICE PRESIDENT

May 14, 1979

Ms. Sandra Lang
The Art Advisory Service
The Junior Council of The Museum of Modern Art
11 West 53 Street
New York, NY 10019

Dear Sandra:

Many thanks for the recent issue of Art News. It was most thoughtful of you and Amy, and I enjoyed reading the story on Louise Nevelson. She is truly a remarkable person. I look forward to working with you both over the coming months.

Best Wishes.

Sincerely,

JBS/maw

ABRAHAM & STRAUS, BROOKLYN, NEW YORK
BLOOMINGDALE'S, NEW YORK, NEW YORK
BOSTON STORE, MILWAUKEE, WISCONSIN
BULLOCK'S NORTH, PALO ALTO, CALIFORNIA
BULLOCK'S SOUTH, LOS ANGELES, CALIFORNIA
BURDINE'S, MIAMI, FLORIDA
FILENE'S, BOSTON, MASSACHUSETTS
FOLEY'S, HOUSTON, TEXAS
GOLD CIRCLE, COLUMBUS, OHIO
GOLD KEY, COSTA MESA, CALIFORNIA
GOLD TRIANGLE, MIAMI, FLORIDA
GOLDSMITH'S, MEMPHIS, TENNESSEE
LAZARUS, COLUMBUS, OHIO
LEVY'S, TUCSON, ARIZONA
I. MAGNIN & CO., SAN FRANCISCO, CALIFORNIA
RALPHS, LOS ANGELES, CALIFORNIA
RIKE'S, DAYTON, OHIO
SANGER-HARRIS, DALLAS, TEXAS
SHILLITO'S, CINCINNATI, OHIO

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Joyce Schwartz
Pace Gallery
32 East 57th Street
New York, New York 10022

May 14,1979

Dear Joyce:

Enclosed is a photograph of the projected site for the sculpture for Federated Department Stores Headquarters which Amy thought you would like to see.

If we can be of any further assistance, please do not hesitate to call.

Sincerely,

Susan Putterman
Assistant
Art Advisory Service

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Mr. Kenneth Walker
President
Walker-Group Inc.
304 East 45th Street
New York, New York 10017

May 10,1979

Dear Ken:

Our presentation to Federated Department Stores resulted in their choice of Louise Nevelson for the commission. Everyone is very pleased and Pace Gallery is drafting a letter contract to complete this phase of the project. In fact, there is an exciting possibility already on hand- a maquette for a piece that Louise may feel is right for Cincinnati. Since she will be at Lippincott this summer on other works, our timing is excellent.

Thank you again for your support with this project.

Sincerely,

Sandra Lang
Coordinator
Art Advisory Service

SL:sp
Enclosures

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Mr. Francis T. Taliaferro
Chairman of the Board
RTKL Associates Inc.
The Village of Cross Keys
Baltimore, Maryland 21210

May 10,1979

Dear Mr. Taliaferro,

We are pleased that the project continues to progress so smoothly. Enclosed is our invoice for April. We would appreciate it if we could receive payment by June 30,1979 which ends our fiscal year.

We look forward to completing the next phase of your project. If you have any further questions, please do not hesitate to call.

Sincerely,

Sandra Lang
Coordinator
Art Advisory Service

SL:sp

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The Art Advisory Service
of The Junior Council of The Museum of Modern Art

11 West 53 Street, New York, New York 10019 Telephone: (212) 956-6114 Cable: Modernart, New York

Sold to: Mr. James B. Selonick
Federated Department Stores, Inc.
Cincinnati, Ohio 45202

c/o Mr. Francis T. Taliaferro
RTKL Associates Inc.
The Village of Cross Keys
Baltimore, Maryland 21210

COPY W/ ORIGINAL LETTERS

No.

Date May 3,1979

Terms Net/10 days

Description	Amount	
PROFESSIONAL FEES- APRIL 1979		
Curatorial Time - Preparation of presentation of selected sculptors proposed for site at Federated Department Stores Headquarters Cincinnati, and actual presentation to Mr. J. Selonick and Mr. F. Taliaferro, Thursday, April 19, 1979, thirty-one hours (31) @ $75.00	$2325.00	
- Preparation of additional proposals, seven hours (7) @ $75.00	525.00	
SUB-TOTAL	$2850.00	
See invoice dated April 3,1979 PREVIOUS BALANCE	$5000.00	
TOTAL DUE		$7850.00

Please make check payable to The Museum of Modern Art and send to The Art Advisory Service.

Thank you.

ORIGINAL INVOICE

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Sandy

May 1, 1979

Mr. Francis T. Taliaferro
Chairman of the Board
RTKL Associates Inc.
The Village of Cross Keys
Baltimore, Maryland 21210

Dear Mr. Taliaferro,

As requested, we enclose three additional suggestions for Mr. Selonick's file. With the selection of Louise Nevelson, we pass these on to you for future reference.

We are very pleased, and look forward with great pleasure to the completion of your fine project; all is well, there are no problems.

Sincerely,

Amy

Amy Baker
Advisor

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Mr Francis T. Taliaferro
Chairman of the Board
RTKL Associates Inc.
The Village of Cross Keys
Baltimore, Maryland 21210

April 3, 1979

Dear Mr. Taliaferro

Thank you very much for your confirmation letter. Enclosed is our invoice for $5000 to be paid in advance as a commission, in accordance with our letter to you dated March 12, 1979.

The preparations are going very well and we think you will agree that there are several exciting choices for you. We are delighted that this project is going forward.

We will call your office at the end of this week with further details. If it is agreeable with you Amy will meet you in Washington with the proposal next Tuesday, April 10, in order to go over the selections.

Sincerely,

Sandra Lang
Coordinator
Art Advisory Service

SL/sp
Enclosure

Called Friday 4/6 to say Amy would not be coming
Amy called him Monday, 4/9/79
New presentation scheduled for Thursday, April 19 in NYC

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The Art Advisory Service of The Junior Council of The Museum of Modern Art

11 West 53 Street, New York, New York 10019 Telephone: (212) 956-6114 Cable: Modernart, New York

Sold to: Mr. Francis T. Taliaferro
RTKL Associates Inc.
The Village of Cross Keys
Baltimore, Maryland 20210

COPY w/ ORIGINAL LETTER

No.

Date April 3, 1979

Terms

Description	Amount	
Commission to be paid at commencement of project to find a sculptor for Federated Department Stores Headquarters Office Building, Cincinnati, Ohio (in accordance with our letter to you dated March 12, 1979).	$5000.00	$5000.00

Please make check payable to The Museum of Modern Art and send to The Art Advisory Service.

Thank you.

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walker group inc
304 East 45 Street, New York, N.Y. 10017 Telephone: (212) 689-3013

April 2, 1979

Ms. Sandy Lang
Museum of Modern Art
11 West 53rd Street
New York, New York 10019

RE: Federated Corporate Headquarters
Job Number 5164

Dear Sandy:

As soon as you and Amy have received the documentation from RTKL, call me so we can set up a review meeting.

Sincerely yours,

Kenneth Walker, A.I.A.

KW/lj

IMPT. - structural engineer

Structural luis →
Installer → they're resp. for permits
→ shipping
→ insurance

taxes

Lippincott depended on art

1) comm. to date →

photo record for PD of installation

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RTKL

RTKL Associates Inc. / Architecture / Planning-Urban Design / Engineering / Village of Cross Keys / Baltimore, Md. 21210 / (301) 435-6000

Francis T. Taliaferro, FAIA
Chairman of the Board

March 30, 1979

Ms. Amy Baker
The Art Advisory Service
The Junior Council of
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Re: Sculptor for Federated Office Building

Dear Amy:

With respect to my letter to you of March 26, 1979, please note that the total budget will be $125-130,000.00 instead of $155,000.00.

Sincerely,

Francis T. Taliaferro

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RTKL Associates Inc. / Architecture / Planning-Urban Design / Engineering / Village of Cross Keys / Baltimore, Md. 21210 / (301) 435-6000

Francis T. Taliaferro, FAIA
Chairman of the Board

March 29, 1979

Ms. Amy Baker
The Art Advisory Service
The Junior Council of the Museum of
Modern Art
11 West 53rd Street
New York, New York 10019

Re: Sculptor for Federated Department
Stores Headquarters Office Building

Dear Amy:

As promised, here is the package of documents for you to show the prospective sculptors.

The orange dot on the top picture denotes the location for the sculpture.

Sincerely,

Francis T. Taliaferro

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BUDGET: no leeway
install = shipping
taxes? → Lippincott

RTKL Associates Inc. / Architecture / Planning-Urban Design / Engineering The Village Square / Village of Cross Keys / Baltimore, Md. 21210 / (301) 435-6000

March 26, 1979

Ms. Amy Baker
The Art Advisory Service
The Junior Council of The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Re: Sculptor for Federated Department Stores
Headquarters Office Building

Dear Amy:

As a result of our telephone conversation and your letter of March 12, 1979 (copy enclosed), I am authorizing you to proceed with the search for a sculptor for the Federated Department Stores Headquarters Office Building in Cincinnati, Ohio. As discussed, we wish you to find a sculptor of reputation who is not too controversial, yet contemporary in his art; and you understand that the total budget, including the sculpture, the sculptor's commission, your commission and expenses, and any cost for fabrication, shipping, and installation, will not exceed $155,000.00.

I understand that your services will be generally as outlined in the attached letter, paragraphs a, b, c, etc. I further understand that you will try to have a preliminary report and preliminary time-table for this commission to me by Tuesday, April 10th, so that I can discuss the status of the project with Mr. Selonick.

We are preparing a package of documents, including photos of the building, for you to show the prospective sculptors and will have that in your hands by the 30th of March.

I am looking forward to working with you on this commission.

Sincerely,

RTKL ASSOCIATES INC.

Francis T. Taliaferro, FAIA
Chairman of the Board

cc: James B. Selonick - SR VP
Rudolph J. Dobeck } FED TECH.
Thomas J. Lehnen } PJT DIR
Edward P. Haladay } RTKL
Thomas C. Gruber }
Kenneth Walker — W/G

Matt Szczepanowski

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The Art Advisory Service
The Junior Council of The Museum of Modern Art

11 West 53 Street, New York, New York 10019 Telephone: (212) 956-6114 Cable: Modernart, New York

Mr. Francis T. Taliaferro
Chairman of the Board
RTKL Associates Inc.
The Village of Cross Keys
Baltimore, Maryland 21210

March 12,1979

Dear Mr. Taliaferro:

The opportunity to complete a major architectural project and to serve the community is a most fortunate combination. We at The Art Advisory Service are very pleased to be asked to participate. A major piece of sculpture, commissioned by Federated Department Stores, would be an important art asset for Cincinnati.

In order for you and Mr. Selonick to consider a variety of equally valid possibilities selected from the spectrum of contemporary sculpture, we suggest the following:

a) After a thorough search we will prepare for you a presentation of works by eight sculptors whom we feel meet all the desired requirements of aesthetic quality, architectural space and budget considerations.

b) From this first listing (which would include photographs, documentation and background material), not more than three artists would be selected to make preliminary sketches. It is consistent with professional practice that these sketches be commissioned, and that they would then become part of your collection.

c) From the sketches, an artist would be selected to whom the commission would be given, and at that time a formal agreement would be made for purchase, fabrication and installation.

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Mr. Francis T. Taliaferro
RTKL Associates Inc.
March 12,1979

To coordinate selection, fabrication and installation, The Art Advisory Service would ask the following fee structure. As a commission, to be paid at the beginning of the program, $5000. This would confirm both your commitment and our obligation. Staff time will be billed at a cost of $75/hour for time spent in New York City, and when required, $150/day for supervision and discussions held outside of the city, plus expenses. It is understood that these fees would be billed monthly.

We are very enthusiastic about the project and would be pleased to be involved. We would endeavor to utilize our best contacts and services in order to ensure that the work of art selected by Federated Department Stores is an important one.

If you have any further questions, please do not hesitate to write or call Amy Baker or me at (212) 956-6114.

Sincerely yours,

Sandra Lang
Coordinator
Art Advisory Service

SL/sp
Enclosures

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Ken -

On receiving our letter dated March 12, 1979, Mr. Taliaferro telephoned to ask how we would work 1) the timing of the project (how soon presentation, how long for commission, when begin fabrication), and 2) how much of our time each stage (a,b,c,) would require.

Amy spoke to him directly and estimated a) the presentation would require 40 hours (@ $75 = $3000).
b) negotiating the commissions would be about 10 hours for each artist chosen (3 at most)- (3 artists x 10 hours @ $75 = $2250).
c) time for the final agreement, overseeing & fabrication would depend on sculptor chosen and where the piece was being fabricated.

Amy indicated to Mr. Taliaferro that we would negotiate the best possible price for the sculpture, and that the initial $5000 was the only commission we would receive; any discount fromtthe gallery/artist would be passed on to Federated Department Stores.

At this point Mr. Taliaferro came back to us with the total budget figure of $155,000 (corrected to $125,000 - $130,000), stating that we must take everything out of that figure. (See his confirmation letter dated March 26).

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Joyce Schwarz
Pace Gallery
32 East 57th Street
New York, NY 10022

July 24, 1979

Dear Joyce;

Please find enclosed the materials you lent us for the initial sculpture presentation. With the help of these materials we were able to present Federated Department Stores with several strong possibilities for their commission and, as you know, we were very pleased with their choice of Louise Nevelson.

Thank you for your continuing cooperation.

Sincerely,

Sandra Lang
Coordinator
Art Advisory Service

SL:lk
Enclosure

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Leo Castelli Gallery
ATT: Leo Castelli
420 West Broadway
New York, New York 10012

July 12,1979

Dear Leo:

With the help of the materials we collected from you we were able to present our client with eight strong possibilities for their commission.

After several meetings and long discussions, they have made a decision, with the commission being granted to Louise Nevelson. We feel, however, that the discussion may provide future possibilities and we are certain that positive interest has been created.

We very much appreciate your cooperation with us!

Sincerely,

Amy Baker
Consultant
Art Advisory Service

AB:sp
Enclosures

P.S. The slides that are not included will be returned at a later date.

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Leo Castelli Gallery
ATT: Leo Castelli
420 West Broadway
New York, New York 10012

July 12,1979

Dear Leo:

With the help of the materials we collected from you we were able to present our client with eight strong possibilities for their commission.

After several meetings and long discussions, they have made a decision, with the commission being granted to Louise Nevelson. We feel, however, that the discussion may provide future possibilities and we are certain that positive interest has been created.

We very much appreciate your cooperation with us!

Sincerely,

Amy Baker
Consultant
Art Advisory Service

AB:sp
Enclosures

P.S. The slides that are not included will be returned at a later date.

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The Willard Gallery
ATT: Miani Johnson
29 East 72nd Street
New York, New York 10021

July 12,1979

Dear Miani:

With the help of the material we collected from you we were able to present our client with eight strong possibilities for their commission.

After several meetings and long discussions, they have made a decision, with the commission being granted to Louise Nevelson. We feel, however, that the discussion may indeed provide future possibilities and we are certain that positive interest has been created.

We very much appreciate your copperation with us!

Sincerely,

Amy Baker
Consultant
Art Advisory Service

AB:sp
Enclosure

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Andre Emmerich Gallery
ATT: Dorsey Waxter
41 East 57th Street
New York, New York 10022

July 12,1979

Dear Dorsey·

With the help of the materials we collected from you we were able to present our client with eight strong possibilities for their commission. After several meetings and long discussions, they have made a decision, with the commission being granted to Louise Nevelson.

We feel, however, that the discussion may indeed provide future possibilities and we are certain that positive interest has been created.

We very much appreciate your cooperation with us!

Sincerely,

Amy Baker
Consultant
Art Advisory Service

AB:sp
Enclosure

P.S. The slides that are not included will be returned to you at a later date.

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John Weber Gallery
ATT: John Weber
420 West Broadway
New York, New York 10012

July 12,1979

Dear John:

With the help of the materials we collected from you we were able to present our client with eight strong possibilities for their commission.

After several meetings and long discussions, they have made a decision, with the commission being granted to Louise Nevelson. We feel, however, that the discussion may indeed provide future possibilities and we are certain that positive interest has been created.

We very much appreciate your cooperation with us!

Sincerely,

Amy Baker
Consultant
Art Advisory Service

AB:sp
Enclosure

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George Sugarman
21 Bond Street
New York, New York 10012

July 12,1979

Dear George:

With the help of the material we received from you we were able to present our client with several strong possibilities for their commission.

After several meetings and long discussions, they have made a decision, with the commission being granted to Louise Nevelson. We feel, however, that the discussion may indeed provide future possibilities and we are certain that positive interest has been created.

We very much appreciate your cooperation with us!

Sincerely,

Amy Baker
Consultant
Art Advisory Service

AB:sp
Enclosure

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Charles Ross
383 West Broadway
New York, New York

July 12,1979

Dear Charles:

With the help of the material we received from you we were able to present our client with several strong possibilities for their commission.

After several meetings and long discussions, they have made a decision, with the commission being granted to Louise Nevelson. We feel, however, that the discussion may indeed provide future possibilities and we are certain that positive interest has been created.

We very much appreciate your cooperation with us!

Sincerely,

Amy Baker
Consultant
Art Advisory Service

AB:sp
Enclosure

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E.P.Gurewitsch Works of Art, Inc.
55 East 74th Street
New York, New York 10021

July 12,1979

Dear Mrs. Gurewitsch:

With the help of the material we received from you we were able to present our client with eight strong possibilities for their commission.

After several meetings and long discussions, they have made a decision, with the commission being granted to Louise Nevelson. We feel, however, that the discussion may indeed provide future possibilities and we are certain that positive interest has been created.

We very much appreciate your cooperation with us!

Sincerely,

Sandra Lang
Coordinator
Art Advisory Service

SL:sp
Enclosures

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The Art Advisory Service
The Junior Council of The Museum of Modern Art

11 West 53 Street, New York, New York 10019 Telephone: (212) 956-6114 Cable: Modernart, New York

Leo –
Arman – 380 W. Bdway, Mrs. G (from me)
✓ Miani
Charles (Ross – 383 W. Bdy)
Dorsey –
~~Amy will act in the materi~~
John
George 21 Bond.

Dear

With the help of the material(s) we rcvd collected from you we were able to present our client with eight strong possibilities for their commission. After several meetings and long discussions, they have made a decision, with the commission being granted to Louise Nevelson. We feel however that the discussion may indeed provide future possibilities and we are certain that positive interest has been created. svl

We very much appreciate your cooperation with us! ~~appreciated~~

Sincerely,

Amy Baker
Consultant
Art Advisory Service

AB:sp
Enclosures

P.S. Tho s/i ~~& photos~~ [illegible] mt inter [illegible] [illegible] [illegible] a [illegible] date. Leo

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To Patrick Cunningham
Graphics

From Carol Blake / Sahdra Lang

Date April 13,1979

Re Artist list for presentation

Here is a list of the first seven artists-- it is an incomplete list, however:

- ARMAN
- GEORGE SUGARMAN
- CLAES OLDENBURG
- CHARLES ROSS
- LOUISE NEVELSON
- SOL ~~LE WITT~~ Lewitt
- ALEXANDER LIBERMAN

Lichtenstein
Kelly
~~Stella~~
Dine

Thank you for all the time and attention you have given to this project.

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The Museum of Modern Art

To William Rubin, Painting & Sculpture

From Carol Blake, Art Advisory Service

Date May 10,1979

Re AAS Sculpture Commission

Federated Department Stores has decided on Louise Nevelson. We submitted information on the following 12 artists for the presentation:

Louise Nevelson
George Sugarman
Claes Oldenburg
Arman
Roy Lichtenstein
Alexander Liberman
Ellsworth Kelly
Charles Ross
Sol Lewitt
George Rickey
Tony Rosenthal
Robert Murray

We appreciate your concern and support.

Thank you.

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Call Carla →

↑ sending me to LN → photos site plans – etc.

The Art Advisory Service
The Junior Council of The Museum of Modern Art

11 West 53 Street, New York, New York 10019 Telephone: (212) 956-6114 Cable: Modernart, New York

← end of June, early July →

Once the artist--and a particular work by him--is selected in proposal form it will be possible to define a working budget. Until then, we have outlined costs in a general and very approximate way as follows:

A. Proposal (up to two)	~~$ 10,000~~
B. Commission (includes proposal, fabrication cost)	100,000 + 12,000
~~C. Transportation of sculpture to site~~	~~2,000~~
D. Site preparation, installation	3,500
E. Travel, hourly charges, misc. back-up	4,000
F. General supervision (Art Advisory Svs)	5,000
G. Photography	500
	$125,000
Contingency	5,000

112-117
Lippincott

A. Proposals: Up to three proposals for possible sculptures will be made, with one being selected for the commission (and included in the commission fee). A payment of $5,000 is suggested for each proposal requested. The proposals will be the property of Federated Department Stores; they have independent value as artworks.

B. Commission: In our discussions with artists and their dealers we have indicated a commission of "about one hundred thousand dollars"; this will allow us some room for discussion. Within the group of artists represented in the selection prices vary...and this may be reflected in the proposals. But they vary within the limits set by the commission. Note: The commission paid to the artists includes the costs of fabrication.

C. Transportation: These costs will depend on the size, material, and composition, etc., of the sculpture selected. Transport is usually done by the fabricator, and if possible, will be included within the commission.

38
75
190
266
2850

D. Site preparation, installation: Again, depending on the piece selected, a base or structural support may be needed. (Lighting is not included.) Once fabrication of the piece is underway, and the givens of weight and dimension firmly set, these can be detailed and any needed construction prepared in advance of the installation date. On arrival of the sculpture, trained assistance and back-up labor will be required. Also some equipment rental (such as a crane, etc.) may be needed. The Art Advisory Service will coordinate.

Summer Plans
May 11th → Venice – Sept. 15
California → [redacted] bathroom

Taliaferro
LN →
AB →
Pace →

LIPPINCOTT

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E. Travel, hourly charges, misc. back-up:To be kept to the minimum.

F. Art Advisory Service:Outlined in our exchange of letters.

G. Photography;We suggest that a series of photographs document the project during fabrication and installation.

Note: There are four important headings not covered above:

1. Legal services: It is important that your legal staff prepare and approve agreements and contracts. Responsibilities and liabilities (including time schedules and payments) need to be c early understood and stated.

2. Permits:Local permits may be needed and should be in hand in advance of the installation procedure.

3. Insuranee:As mentioned, the sculpture isthe artist's responsibility until it leaves the place of fabrication. At that point you will need to be certain that it is protected under your policies.

4. Bookkeeping:We suggest that a simple voucher system be instituted with all invoices addressed to you care of the Art Advisory Service. We will approve, varify as correct, and then pass on to you these invoices for payment. In this, as in all other matters, we will act as a double check.

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The Art Advisory Service
The Junior Council of The Museum of Modern Art

11 West 53 Street, New York, New York 10019 Telephone: (212) 956-6114 Cable: Modernart, New York

Mr. Frank Talioferro
RTKL
The Village of Cross Keys
Baltimore, Maryland 21210

March 12,1979

Dear Mr. Talioferro:

The opportunity to complete a major architectural project and to serve the community ~~are~~ is a most fortunate combination. We at The Art Advisory Service are very pleased to be asked to participate. A major piece of sculpture, commissioned by Federated Department Stores, would be an important art asset for Cincinnati.

In order for you and Mr. Salonic to consider a variety of equally valid possibilities selected from the spectrum of contemporary sculpture, we suggest the following:

a) After a thorough search, we will prepare for you, a presentation of works by eight sculptors whom we feel meet all the desired requirements of aesthetic quality, architectural space and budget considerations.

b) From this first listing (which would include photographs, documentation and background material) not more than three artists would be selected to make preliminary sketches. It is consistent with professional practice that these sketches be commissioned, and that they would then become part of your collection.

c) From the sketches, an artist would be selected to whom the commission would be given, and at that time a formal agreement would be made for purchase, fabrication and installation.

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Mr. Frank Talioferro
RTKL
March 12,1979

To coordinate selection, fabrication and installation, The Art Advisory Service would ask the following fee structure. As a retainer commission, to be paid at the beginning of the program, $5000. This would confirm both your commitment and our obligation. Staff time will be billed at a cost of $75/hour for time spent in New York City, and when required, $150/day for supervision and discussions held outside of the city, plus expenses. It is understood that these fees would be billed monthly.

We are very enthusiastic about the project and would be pleased to be involved. We would endeavor to utilize our best contacts and services in order to ensure that the work of art selected by Federated Department Stores is an important one.

If you have any further questions, please do not hesitate to write or call Amy Baker or me at (212) 956-6114.

Yours sincerely,

Sandra Lang
Coordinator
Art Advisory Service

SL/sp
Enclosures

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M.O.M.A. textural

a few examples of projects

TALIA

Thursday set up meeting (recommend sculptors)

Taliaferro

Frank Tolever

Jim Salonic

RTKL 12:00

(301) 435-6000

Federated Dept. Stores

21-story office bldg.

Headquarters - Cincinnati

(tapestry like things) single strands - crisp - clear not lumpy

arch 12:00

firm

1

can spend

1) lobby low ceiling

2) sidewalk area

Amy Shirley

3/27	J. BROWN GS.							
3/28	Sugarman							
/29	Emmerich							
/30	CASTELLI, WEB ROSS							
/31	NEVELSON LEWITT							
4/3								
/4								
/5								
/6			[illegible]	2½	RW + Tal.	1½	bros	[illegible]
/11			GRAPHICS	1				
/12		4	"	2½				
/13	writing	3						
/14								
/15								
/16	LOBELL	1	LOBELL	1	LOBELL	1	bro's	1
/17	books	3½	BOOKS	9½			bros	1½
/18	3-8	5		2½		4		
/19	book/PRES	5		2				
/20		31						
/21								
/22								
/23								
/24								
/25					w/ Taliaferro	1		
/26								
/27	lunch	3	lunch	3	lunch	3		

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Amy Shirley

Lobby - warm & intimate
tapestry?
art?

wants to see other installations →

sculptors - more heroic size
beacon

start 10:00 - lunch 12:00

3/27	J. BROWN GS							
3/28	Lyarman							
/29	Emmerich							
/30	CASTELLI, WE ROSS							
/31	NEVELSON LEWITT							
4/3								
/4								
/5								
/6								
/11			GRAPHICS	1				
/12		4	"	2½				
/13	writing	3						
/14								
/15								
/16	LOBELL	1	LOBELL	1	LOBELL	1	bro's	1
/17	books	3½	BOOKS	9½			bros	1½
/18	3-8	5		2½		4		
/19	book/PRES	5		2				
/20		31						
/21								
/22								
/23								
/24								
/25					w/ Taliaferro	1		
/26								
/27	lunch	3	lunch	3	lunch	3		

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TIME SHEET

Frank Tolever

misplaced

AAS brochure

Fee structure

RTKL ARTIST

The Village of Cross Keys

Baltimore, MD

$150,000 21210

see how we charge estimate of cost to find young sculptor w/ name

there after 1882

	Amy								Shirley
3/27	J. BROWN GSA	1							
3/28	Lugarman	1							
/29	Emmerich	1							
/30	CASTELLI, WEBER ROSS	3							
/31	NEVELSON LEWITT	2							
4/3		1½							
/4									
/5									
/6									
/11									
/12		4							
/13	writing	3							
/14									
/15									
/16	LOBELL	1	LOBELL	1	LOBELL	1	bro's	1	
/17	books	3½	BOOKS	9½			bros	1½	
/18	3-8	5		2½		4			
/19	book/PRES	5		2					
/20		31							
/21									
/22									
/23									
/24									
/25					w/ Taliaferro	1			
/26									
/27	lunch	3	lunch	3	lunch	3			

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FE

Amy Shirley

$125,000 — $150,000

(TOTAL $185,000)

up in air on pole or series of poles
lighting stds & trees
(taller)

CLIENT: wants feeling of pcs pied recognised by artwork

3/27	J. BROWN GSA							
3/28	Lugarman							
/29	Emmerich							
/30	CASTELLI, WEBER ROSS							
/31	NEVELSON LEWITT							
4/3								
/4								
/5								
/6								
/11								
/12		7						
/13	writing	3						
/14								
/15								
/16	LOBELL	1	LOBELL	1	LOBELL	1	bro's	1
/17	books	3½	BOOKS	9½			bros	1½
/18	3-8	5		2½		4		
/19	book/PRES	5		2				
/20		31						
/21								
/22								
/23								
/24								
/25					w/ Taliaferro	1		
/26								
/27	lunch	3	lunch	3	lunch	3		

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FE

Amy

Shirley

Amy →

Jim Zinn

WA + plexi

→ chrome frames

Teleprompter

ALS Meg } Magic Flute
Hockney }

3/27	J. BROWN GSA	1							
3/28	Sugarman	1							
/29	Emmerich	1							
/30	CASTELLI, WEBER ROSS	3							
/31	NEVELSON LEWITT	2							
4/3		1½							
/4									
/5									
/6									
/11									
/12		4							
/13	writing	3							
/14									
/15									
/16	LOBELL	1	LOBELL	1	LOBELL	1	bro's	1	
/17	books	3½	BOOKS	9½			bros	1½	
/18	3-8	5		2½		4			
/19	book/PRES	5		2					
/20		31							
/21									
/22									
/23									
/24									
/25					w/ Taliaferro	1			
/26									
/27	lunch	3	lunch	3	lunch	3			

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TIME SHEET
FEDERATED DEPT. STORES

	Amy		Carol		Sandy		Susan		Shirley
3/27	J. Brown GSA	1							
3/28	Spearman	1							
3/29	Emmerich	1							
3/30	CASTELLI, WEBER ROSS	3			–				
3/31	NEVELSON LEWITT	2							
4/3		1½		1½		1½			
4			book	1		1			
5			galleries	1½					
6			KW & galls	2½	KW + Tal.	1½	bios	6	
11			GRAPHICS	1					
12		4	"	2½					
13	writing	3							
14									
15									
16	LOBELL	1	LOBELL	1	LOBELL	1	bios	1	
17	books	3½	BOOKS	9½			bios	1½	
18	3-8	5		2½		4			
19	book/pres	5		2					
20		31							
21									
22									
23									
24									
25					w/ Taliaferro	1			
26									
27	lunch	3	lunch	3	lunch	3			

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	Amy		Carol		Sandy	Sharon	Shirley
4/28	calling	1					
4/29							
5/1	(additional appts)	3/7	appts	4			
5/2	race-projects	1					

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George Rickey Workshop
Box 235 R.D. 2
East Chatham, New York 12060
October 29, 1980

Art Lending Service
The Museum of Modern Art
11 West 53 Street
New York, NY 10019

Dear Art Lending Service:

Please accept these photocopies of our chronology on George Rickey and of our catalogue lists. I have given you those that cover the years from 1978 to the present.

Mr. Rickey has written in the recent years the following articles:

"Ich bin ein Berliner" in Artgallery. June/July, 1978. pp. 70-72.
George Rickey ; skulpturen material technik. Catalogue in German and English from the exhibition at the Amerika Haus Berlin, 27 Apr. - 9 Jun., 1979.
"Bernard and Francois Baschet ; sonorous sculptures." for exhibition at Staempfli Gallery, Feb. 12 - Mar. 8, 1980.

I wonder if you realize that you have misspelled Mr. Rickey's name.

Sincerely,

Gail Behrens

Gail Behrens

Encs.

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Copy to Amy

General Services Administration Public Buildings Service Washington, DC 20405

Please excuse erratic typing - this was done in a hurry by our secretary before I left for a trip.

March 28, 1979

Amy Baker
Art Advisory Service
MOMA
21 West 53rd Street
New York, NY 10019

Dear Amy:

It was very nice to talk to you today and your project sounds very interesting.

Some things to keep in mind in figuring out costs:

- materials
- labor - artist's and assistants
- site preparation including base, if any, structural supports if necessary, landscaping
- artist's time
  - telephone
  - fee
- maquette
- construction/fabrication
- travel if necessary
- per diem for artists and assistants
- shipping
- installation
  - time
  - labor
  - equipment
  - lighting
- insurance
- photographs if required
- gallery fee

Enclosed is a listing of projects where contracts have been awarded and our standard contract.

Some artists to consider (for a major sculpture) that are not on the listing would be:

Robert Irwin	Ellsworth Kelly
Ronald Bladen	Don Judd
Richard Serra	Sol LeWitt
Kenneth Snelson	Michael Hall
Jackie Winsor	

Hope this will be helpful to you. Please call if you have any questions. I will be away but back in the office May 1.

Julie

JULIE BROWN-Project Manager-Art-in-Architecture Program

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Copy for Amy Baker

THE PACE GALLERY

August 16, 1979

Mr. James B. Selonick
Senior Vice President
Federated Department Stores, Inc.
7 West Seventh Street
Cincinnati, Ohio, 45202

Dear Mr. Selonick:

As exclusive contractual agents for Louise Nevelson, we are writing to set forth the conditions and specifications under which, the artist, Louise Nevelson, proposes to produce a sculpture for Federated Department Stores, Inc.(Federated). The Sculpture will be created for its site in Cincinnati, Ohio, in front of the Federated Department Stores Headquarters building at 7 West Seventh Street, Cincinnati, Ohio 45202.

Louise Nevelson prespared three maquettes for sculptures she considered suitable and which you have seen. The artist has visited the site to confirm the appropriateness of her sculpture, and by your execution hereof, you shall confirm your previous selection of the maquette chosen by Federated, a photo copy of which is attached. The sculpture shall be approximately 18 feet high including the concrete and granite base and shall substantially conform to the selected maquette.

Same (different wording)

The sculpture will be fabricated in cor-ten steel, painted black, under the supervision of Louise Nevelson and The Pace Gallery of New York, Inc. (Pace) to be completed for delivery from the fabricator to Federated within nine (9) months after payment of the first installment as hereinafter provided, (which delivery together with appropriate insurance shall be perfomed by Federated or its designee and paid for by Federated and is not included in the purchase price). The date for completion of the sculpture is subject to any delays resulting from industrial strikes which may affect the material suppliers or any other events beyond Pace's control.

The purchase price of the completed sculpture is $100,000. The purchase price also does not include preparation of the site, such a laying a foundation or fabricating a concrete and granite base for the sculpture, should it be necessary, all of which shall be paid for and performed by Federated

added

32 EAST 57TH STREET / NEW YORK, NEW YORK 10022 / TELEPHONE:(212)421-3292 / CABLE:PACEGALRY / ARNOLD B. GLIMCHER, PRESIDENT

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Prior to installation of the sculpture. The purchase price also does not include installation of the sculpture which will be performed and paid for by Federated or its designee.

The purchase price for the sculpture shall be payable in three installments as follows: $35,000. payable upon your execution of this letter agreement; the second installment in the amount of $35,000. shall be paid upon completion of the sculpture at the fabricator; the third installment in the amount of $30,000. shall be paid upon the earlier of, a) installation at the site in Cincinnati, b) thirty(30) days after Pace notifies Federated that the sculpture is complete.

Title to the sculpture, free and clear of all liens and encumbrances, shall pass to Federated upon completion of installation and payment in full of the purchase price thereof and Pace shall deliver a bill of sale in form reasonably acceptable to Federated.

wording change

The artist shall retain ownership of all maquettes and sketches. Should the maquette become available for sale at any time under the control of the Pace Gallery of New York, Inc. Federated shall have the right of first refusal.

The photographic and all other reproduction rights of the sculpture are reserved by Louise Nevelson provided, however, that Federated shall have the right to take or permit the taking of photographs of the sculpture and to use or permit the use of such photographs for any legitimate purpose other than for the sale of such photographs or their use with or in any merchandise offered for sale. Without limitation, Federated shall expressly have the right to use photographic reproduction of the sculpture in its annual report or other reports to its shareholders, officers, directors, employees, or to the public, in any brochure describing the sculpture or the office building or regarding the sculpture itself. Federated will not have the right to make a poster for sale of the sculpture image.

Should Louise Nevelson become incapacitated prior to completion of fabrication and assembly, Federated may, at its option, (by notice in writing to Pace), cancel this agreement without further liability. In the event.

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of Cancellation any and all payments theretofore paid hereunder by Federated to Pace shall be retained by Pace and any and all moneys theretofore accruing hereunder shall be paid to Pace, and the artist shall retain ownership of maquettes, sketches and sculpture. I the event Federated does not elect to cancel this agreement, The Pace Gallery, under the directorship of Arnold Glimcher, will assume the responsibility of supervising final completion of the sculpture to assure that the finished work reasonably represents the artist's intentions and creative spirit.

Notices given under this agreement shall be deemed given when mailed certified United States Mail, return receipt requested, postage prepaid and addressed as follows:

If to Pace

The Pace Gallery of New YOrk, Inc.
32 East 57th Street
New York,New York 10022

ATtention: President

If to Federated:

Federated Department Store, Inc.
7 West 7th Street
Cincinnati, Ohio 45202

Attention: Mr. James B. Selonick
Senior Vice President

Addresses for the purpose of notice may be changed by the giving of a notice of the new address.

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This agreement constitutes the entire agreement between the parties and there are no understandings (oral or in writing) with respect to the subject matter of this agreement which are not expressed in this agreement. This agreement may not be changed, waived or discharged except in writing executed by the party aginst whom enforecement of the change, waiver or discharge is sought. This agreeement shall be binding on the parties to this agreement, their successors, and assigns, and legal representatives; provided, howver, that neither Pace nor Federated may assign its rights, duties or obligations under this agreement by operation or law or otherwise without the prior written consent or the other party.

If the forgoing correctly sets forth our understanding, please so signify by signing, at the place indicated below, and returning to me the enclosed copy of this letter. YOur execution and return of the copy of this letter shall constitute this a valid, binding, and enforceable agreement between us.

Very Truly yours,

The Pace Gallery of New York, Inc.

by _____
President/Arnold B. Glimcher

Agreed to:

Federation Department Stores, Inc.

by _____
James B. Selonick
Senior Vice President

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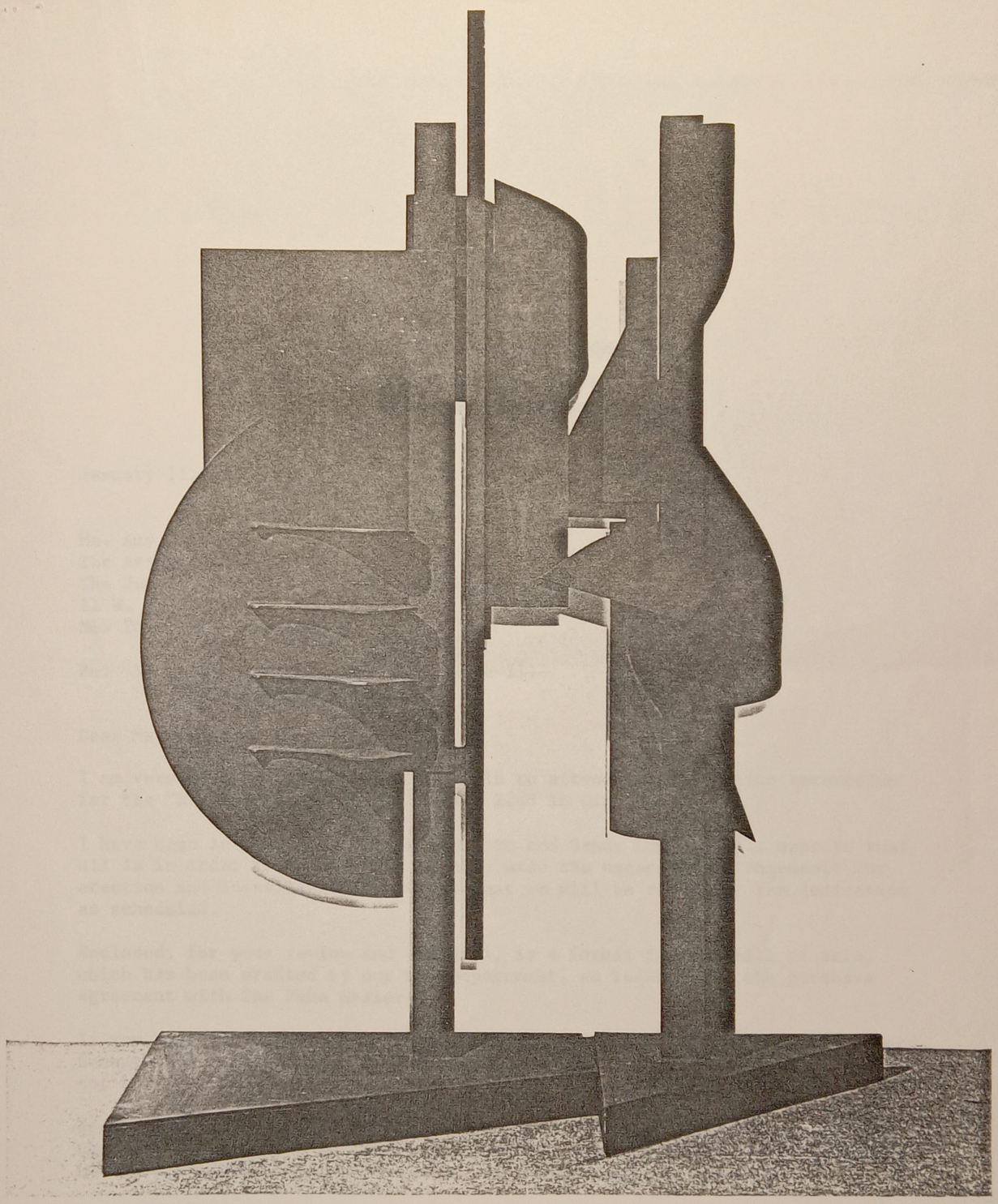

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[redacted]

January 11, 1980

Ms. Amy Baker
The Art Advisory Service
The Junior Council of the Museum of Modern Art
11 W. 53 Street
New York, New York 10019

Re: Nevelson Sculpture (Sky Landscape II)
for [redacted]

Dear Ms. Baker:

I am very pleased that you will be able to attend the dedication ceremonies for the "SKY LANDSCAPE II" on January 22nd in Cincinnati.

I have been in touch with Don Lippencott and Sandy Lange and it appears that all is in order from your end. I have made the necessary arrangements for erection and installation to assure that we will be ready for the dedication as scheduled.

Enclosed, for your review and approval, is a format for the bill of sale, which has been drafted by our Law Department, as required by the purchase agreement with The Pace Gallery.

If you have any questions as to this document, please address them to me, and forward this material to The Pace Gallery so that it can be expedited and not hold up final payment.

Again, I will be looking forward to seeing you in Cincinnati. I understand that all arrangements are being made through our Public Relations Department, however, if I may be of any service, do not hesitate to contact me.

Respectfully,

[redacted]
Project Manager

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BILL OF SALE

KNOW ALL MEN BY THESE PRESENTS, that Louise Nevelson and The Pace Gallery of New York, Inc., in consideration of the sum of [redacted] ($100,000.00), to them paid by [redacted] Stores, Inc., the receipt whereof is hereby acknowledged, have bargained, sold, granted and conveyed, and by these presents do bargain, sell, grant and convey unto the said [redacted], its successors and assigns the original work of art created by Louise Nevelson, consisting of an 18 foot sculpture fabricated in cor-ten steel, painted black, and entitled "SKY LANDSCAPE II". A photocopy of the maquette which served as the model for said sculpture is attached hereto, for identification only, as Exhibit A.

TO HAVE AND TO HOLD the same unto the said [redacted], its successors and assigns forever; and the said Louise Nevelson and The Pace Gallery of New York, Inc. for themselves and for their respective heirs, executors, administrators, successors and assigns do hereby covenant with the said [redacted] Department Stores, Inc. that they are the true and lawful owners of the said described sculpture hereby sold, and have the full power to sell and convey the same; that the title, so conveyed, is clear, free and unencumbered; and further that they do warrant and will defend the same against all claims and demands of all persons and entities.

IN WITNESS WHEREOF, the undersigned have hereunto set their respective hands as of the ____ day of _____, 1980.

THE PACE GALLERY OF NEW YORK, INC.

_____ By_____

Louise Nevelson Arnold B. Glimcher, President

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[redacted]
Project Manager
[redacted]

January 30,1980

[redacted]

Please find enclosed a copy of the invoice from our photographer, Kate Keller, for her services during the fabrication of the Nevelson sculpture at Lippincott. We have forwarded the original to [redacted] of your Special Projects department.

Also enclosed please find our invoice covering all expenses to date. As we discussed, there are no further expenses forthcoming.

The maquette exhibition at Pace Gallery will open May 3, 1980, and run for approximately one month.

Thank you again for your cooperation. Congratulations to [redacted] on acquiring such a wonderful sculpture!

Sincerely,

Sandra Lang
Administrator
Art Advisory Service

SL:sp
Enclosures

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The Art Advisory Service
The Junior Council of The Museum of Modern Art

11 West 53 Street, New York, New York 10019 Telephone: (212) 956-6114 Cable: Modernart, New York

[redacted]

December 3, 1979

Dear Mr. [redacted]

Louise Nevelson was very pleased to learn of [redacted]'s concern for lighting the new sculpture in front of The [redacted] Building.

After studying the plans, she felt the existing streetlights with regular lighting would provide suitable illumination for the piece.

Sincerely,

Amy Baker
Consultant
Art Advisory Service

AB/sp

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[redacted]

THE [redacted] BUILDING
SPAC(E) DEPARTMENT
PROJECT ADMINISTRATION

October 30, 1979

Ms. Amy Baker
Art Advisory Service
The Junior Council of The Museum of Modern Art
11 West 53 Street
New York, New York 10019

Re: [redacted] Nevelson Sculpture

Nevelson Sculpture
Amy:

On October 23, 1979, we made our presentation to the Architectural Review Board of the City of [redacted] to obtain their approval for the placement of the Nevelson sculpture on the sidewalk in the front of our office tower. All the members of the board were most enthusiastic and very pleased that we were proposing such an exciting piece of work by an artist of such stature to be enjoyed by the people of the City of [redacted]. They were so pleased that they recommended that we consider lighting the work so that it will be visible and prominent for an extended period of time throughout the day. I do not know whether this has been considered or offered as a possibility by the artist. However, I concur that the work deserves this offering. The decision, of course, is for Ms. Nevelson. Would you please present this proposition to Ms. Nevelson for her consideration. We will be glad to provide technical assistance in the form of lighting consultant and engineering to carry out the logistics of the program.

I am enclosing an architect's rendering of the front of the building which shows the sculpture in relation to the building and existing lighting poles available for acceptance of the lighting equipment. We were given verbal approval at the review meeting that the lighting fixtures could be incorporated into the City lighting poles. There was no provision in the sculpture base or foundation for uplighting or for the recessing of a lighting source below the sculpture. While this is not entirely out of the question, the cost of this approach would probably be greater than the overhead approach. Ms. Nevelson's opinion would obviously carry considerable weight relative to this decision.

I would like to repeat that this was only a suggestion by the Architectural Review Board and that the decision is up to Ms. Nevelson as to whether or not to pursue this possibility. I will be willing to assist you in any way I can toward a resolution to this question.

Respectfully,

[redacted]
Project Manager
JHD:mb

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To: James B Selonick, Federated Department Stores
John Duteil, Federated Department Stores
Francis T. Taliaferro, RTKL Associates

FEDERATED DEPARTMENT STORES: SCULPTURE PROJECT BUDGET. AUGUST, 1979

Total funds available at start of project.....$130,000.
(please refer to original outline as reference)

A.	proposals:	-0-		
B.	commission:	$100,000.		
C,D.	Transport, installation	$3,400	(2)	
	site preparation (base)	$3,500	(2)	
E.	Travel, hourly charges to date 42 hrs	$3,150		$2625
	to completion: 25 hrs	$1,650		2,025
F.	General supervision	$5,000	(1)	billed
G.	Photography	$500		.....$117,100.

costs to date not included in orginial outline
additional ~~suggestions~~ presentations
H. ~~proposals~~ requested by Federated beyond first ten time charges: 7 hrs $525 (1) billed. .....$ 525.

(17,950)
Total alloted to date....$118,625.

Total avaialbe as needed..$12,~~375~~. (4)
$12,050

(1) ~~acuual~~ billed cost
(2) figure given by Don Lipponcott for transporation (crating, trucking loading and unloading), equipment (crane), and labor (one skilled man from Lipponcott plus driver). It also includes insurance for the piece and the people during these functions
(3) To be confirmed by RTKL. Cost not available as of 8/28/79. Don Lipponcott's engineering department will send specifications to RTKL. Sculpture to be simply attached ~~into a concret base (sided with stone)~~ by means of a series of bolts driven deep into the concrete. base sided with stone.
(4) Part of this amount could be used for the purchase of the macquette should that become possible.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ALS/AAS	VI.206

The Art Advisory Service
The Junior Council of The Museum of Modern Art

11 West 53 Street, New York, New York 10019 Telephone: (212) 956-6114 Cable: Modernart, New York

RECEIVED
JUN 26 1980
JAMES B.
SELONICK

To: Amy Baker
Looks fine except for the spelling corrections - a bit Picasso was spectacular - a but strenuous after the wedding events, but worth the effort. Many thanks to you and Sandy.
Fondly,
Jim

Mr. James B. Selonick
Senior Vice President
Federated Department Stores, Inc.
Seven West Seventh Street
Cincinnati, Ohio 45202

June 18, 1980

Dear Mr. Selonick:

We are updating our folder explaining the benefits of the Art Advisory Service for distribution to prospective corporate clients. We would like to include a case history of Federated Department Stores with other case histories of our clients.

If you approve of the enclosure, we would be very pleased to make it part of our brochure.

If you have any questions or corrections, please do not hesitate to let us know.

We have greatly enjoyed working with you and we very much appreciate your interest and support.

Sincerly,

Amy Baker

Amy Baker
Consultant
Art Advisory Service

AB/tb
Enclosure

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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FEDERATED DEPARTMENT STORES

PROBLEM: Nationally-known corporation is researching sculptors for major commission withinspecific budgetary guidelines to grace the entrance of their new headquarters building in Cincinnatti, Ohio.

NEEDED: Important sculpture by established artist who is available for commission with completion of piece within nine months. Sculptor's work must compliment Bauhaus-style headquarters building and be suitable for public sidewalk installation.

SOLUTION: After gathering extensive information on a wide variety of contemporary sculptors, the Art Advisory Service presented Federated Department Stores with a selection of 12 artists whose work, time schedule and budget fulfilled the requirements. Federated Department Stores selected Louise Nevelson from this presentation, and approved her maquette of "Sky Landscape II" for their building's entrance. The Art Advisory Service then acted as advisor to Federated in its arrangements with the artist's gallery, the architects and engineers, the city of Cincinnatti, Lippincott Foundry. The entire project was completed under budget and within the time scheduled.

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	ALS/AAS	VI.206

Mr. James B. Selonick
Senior Vice President
Federated Department Stores, Inc.
Seven West Seventh Street
Cincinnati, Ohio 45202

June 18, 1980

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Sincerly,

Amy Baker
Consultant
Art Advisory Service

AB/tb
Enclosure

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FEDERATED DEPARTMENT STORES

PROBLEM: Nationally-known corporation is researching sculptors for major commission within specific budgetary guidelines to grace the entrance of their new headquarters building in Cincinnatti, Ohio.

NEEDED: Elegant sculpture by renowned artists who is available for commission and completion of piece within nine months. Sculptor's work must complement Bauhaus-style headquarters building and be suitable for public sidewalk installation.

SOLUTION: After gathering extensive information on a wide variety of contemporary sculptors, the Art Advisory Service presented Federated Department Stores with a selection of 12 artists whose works, time schedule and budget fulfilled the established requirements. Federated Department Stores selected Louise Nevelson from this presentation, and approved her maquette of "Sky Landscape II" for their building's entrance. The Art Advisory Service then acted as advisor to Federated in its arrangements with the artist's gallery, the architects and engineers, the city of Cincinnatti, Lippincott Foundry. The entire project was completed under budget within one year.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ALS/AAS	VI.206

Mr. John Duteil
Federated Department Stores, Inc.
7 West Seventh Street
Cincinnati, Ohio 45202

May 21, 1980

Dear Mr. Duteil:

Please find enclosed your check for $91.38 in payment of our invoice dated January 28, 1980. We received payment on this invoice and deposited the check on April 30, 1980.

I believe our statements to you may have crossed in the mail with the receipt of the first check; I regret any inconvenience this may have caused you.

We hope you are all enjoying your new Nevelson sculpture. With many thanks for your interest and support,

Sincerly,

Sandra Lang
Administrator
Art Advisory Service

SL/tb

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ALS/AAS	VI.206

Meg Whittemore
Special Projects Coordinator
Federated Department Stores, Inc.
7 West Seventh Street
Cincinnati, Ohio 45202

January 21,1980

Dear Meg:

Please find enclosed the last contact sheets covering the last stage of painting the Nevelson piece. Please let us know if you would like any further prints from any of the contact sheets.

Hope all goes well for the dedication!

Sincerely,

Sandra Lang
Administrator
Art Advisory Service

SL/sp

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ALS/AAS	VI.206

January 21,1980

The following is a list of individual photographs which Federated Department Stores has ordered to date:

SHEET #	PHOTOGRAPH #	DESCRIPTION
#12	#16	Louise & worker in front of sculpture
#13	#6A	Close-up of Louise
#2	#14	Macquette & worker
#9	#13 & 13A	Piece with pulley
#7A	#20A	Welding phase

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Joyce Schwarz
Pace Gallery
32 East 57th Street
New York, New York 10022

January 30,1980

Dear Joyce:

Please find enclosed our copies of the contact sheets covering the fabrication at Lippincott of the Nevelson sculpture for Federated Department Stores.

If you wish to order any 8 x 10 prints, @$5.00 each, please send me a list of those images desired.

Please return the contact sheets at your earliest convenience.

Thank you again for your cooperation.

Sincerely,

Sandra Lang
Administrator
Art Lending/Art Advisory Service

SL:sp
Enclosures

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ALS/AAS	VI.206

Meg Whittemore
Coordinator of Special Projects
Federated Department Stores, Inc.
7 West Seventh Street
Cincinnati, Ohio 45202

January 28,1980

Dear Meg:

Please find enclosed the invoice from our photographer, Kate Keller, for her services during fabrication of the Nevelson sculpture at Lippincott. I understand this invoice is to be submitted to your department.

Please let us know if you wish to order any more prints from the contact sheets.

Hope you are enjoying the new installation.

Sincerely,

Sandra Lang
Administrator
Art Lending/Art Advisory Service

SL/sp

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ALS/AAS	VI.206

Mr. John Duteil
Project Manager
Federated Department Stores, Inc.
7 West Seventh Street
Cincinnati, Ohio 45202

January 30,1980

Dear Mr. Duteil:

Please find enclosed a copy of the invoice from our photographer, Kate Keller, for her services during the fabrication of the Nevelson sculpture at Lippincott. We have forwarded the original to Meg Whittemore of your Special Projects department.

Also enclosed please find our invoice covering all expenses to date. As we discussed, there are no further expenses forthcoming.

The maquette exhibition at Pace Gallery will open May 3, 1980, and run for approximately one month.

Thank you again for your cooperation. Congratulations to Federated on acquiring such a wonderful sculpture!

Sincerely,

Sandra Lang
Administrator
Art Advisory Service

SL:sp
Enclosures

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ALS/AAS	VI.206

FEDERATED DEPARTMENT STORES, INC.
7 WEST SEVENTH STREET
CINCINNATI, OHIO 45202

RALPH LAZARUS
CHAIRMAN

January 7, 1980

Ms. Amy Baker
Art Advisory Service
The Junior Council of
The Museum of Modern Art
11 West 53rd Street
New York, NY 10019

Dear Ms. Baker:

I would like to invite you to attend the dedication of our Louise Nevelson sculpture on January 22, 1980.

Ceremonies will begin at 12 noon outside the main entrance of our new office building at 7 West Seventh Street. Luncheon will be served in our dining room on the 21st floor following the dedication. You will also have an opportunity to hear Louise Nevelson speak following the luncheon. The dedication festivities should run no later than two o'clock.

We hope to see you and would appreciate your returning the enclosed card indicating you can attend.

Sincerely,

Ralph Lazarus

Enclosure

ABRAHAM & STRAUS, BROOKLYN, NEW YORK
BLOOMINGDALE'S, MANHATTAN, NEW YORK
BOSTON STORE, MILWAUKEE, WISCONSIN
BULLOCK'S, LOS ANGELES, CALIFORNIA
BULLOCK'S NORTH, PALO ALTO, CALIFORNIA
BURDINES, MIAMI, FLORIDA
FILENE'S, BOSTON, MASSACHUSETTS
FOLEY'S, HOUSTON, TEXAS
GOLD CIRCLE, COLUMBUS, OHIO
GOLD TRIANGLE, MIAMI, FLORIDA
GOLDSMITH'S, MEMPHIS, TENNESSEE
LAZARUS, COLUMBUS, OHIO
LEVY'S, TUCSON, ARIZONA
I. MAGNIN, SAN FRANCISCO, CALIFORNIA
RALPHS, LOS ANGELES, CALIFORNIA
RICH'S, ATLANTA, GEORGIA
RIKE'S, DAYTON, OHIO
SANGER-HARRIS, DALLAS, TEXAS
SHILLITO'S, CINCINNATI, OHIO

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_____ Yes, I will be happy to attend the Nevelson sculpture dedication ceremony and luncheon.

_____ No, I will not be able to attend.

Signed _____

Affiliation _____

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ALS/AAS	VI.206

VOICE the village

CENTERFOLD

September 19—25

Art for Borrowing

Can I Show You a Little Something in a Matisse?

Since you can't afford to move, and since there are no apartments to move into anyway, you are undoubtedly starting to look with loathing at your own four walls. We have a suggestion. Cover them with art.

You don't have to buy it—you can borrow it: from two months to a year, sometimes for a fee, sometimes for free (sort of), depending on where you go.

How about Walker Evans for two months for $40? Or, if you detest photography, you can choose from over 700 works in other media, framed and ready to go as part of the Museum of Modern Art's Art Lending Service.

"We have prints, photographs, and direct media—anything applied directly to the paper, such as drawings. And sculpture," says Sandra Lang, MOMA's coordinator of the art-lending and art-advisory services. "We're just like a library," she says. "People can come in and rent something for two months. Right now, we're renting around 100 works a month."

"There are other art lending programs" says Lang, "but we're the only one that functions as we do: rent with the option to buy. It's a way of starting out if you're unsure of your taste, or if you're not sure how a work will look at home. Take it home and try it out. If you like it, you can buy it."

Don't start making room on your walls for *Guernica* and *The Starry Night*, however.

"Many people think that these works are from the museum's collection," Lang says, "but . . . they're not. Although there are some works by artists represented in MOMA's collection, all the works are on consignment from galleries and artists. The museum takes a commission on any sales—usually 20 per cent if it's from a gallery, 30 per cent if it's from the artist. It doesn't cost any more to buy the work from us. It's the same price you'd pay for the piece if you bought it from the gallery."

If you're worried that you might get carried away with your rental and end up buying it, the concern is a valid one. MOMA sells 70 per cent of what it rents.

Although the rental collection is open to the public for browsing, you must be a member of the museum to actually borrow—but membership can run you as little as $35 a year. The rental fee is about 10 per cent of the work's purchase price, and you can apply that fee to the purchase if, at the end of your two months (no extensions), you decide you can't live without it. The museum takes care of the insurance, but you'll be responsible for transporting the work.

Renting from MOMA has its limits: they don't loan oils, for example. According to Lang, the wear and tear of transporting the works makes it difficult to keep oils in good condition.

The Whitney on the other hand, loans nothing *but* oils. (Apparently, they know something about moving art that MOMA doesn't.) To borrow from their collection, you must be either a Friend of the Whitney or a member of the Whitney Circle.

Friendship with the Whitney costs $250. If you're under 30, or can convince *them* that you are, become a Junior Friend for $100. Entrance into what the Whitney calls its Circle (what one staffer describes as the "inner sanctum") costs $1000.

If your tax status allows you the luxury of such dear friendship, one of its benefits can be the loan of an oil from the Whitney's collection, but, cautions Ruth Schnitzer, associate officer for development, they may even take it back before you're tired of it.

"It can be recalled if the museum needs it," she says, "and we'll replace it with something else. The loans are predicated on the museum's need of any individual work. Obviously, there are some things you can't borrow at all."

According to Schnitzer, the lending service is very popular with the Whitney's corporate members, who can borrow one work for each $1000 contribution to the museum. Among private individuals (whose membership entitles them to borrow one work per year) the service is not as widely used.

Another art-lending sleeper is the Jewish Museum where you can borrow from the world's largest collection of Judaica—ancient to contemporary.

"We've had a lending policy in effect for quite some time," says Joan Hartman, an executive officer at the museum, "but we haven't really been taken up on it."

If you are a large contributor (the museum will consider you large if you give them $2500 or more), you can borrow a ceremonial object for Rosh Hashanah.

"Higher category members," Hartman says, "can, with curatorial approval, borrow from the permanent collection. Provided the piece was not given to us on a restricted basis, you can have it for as long as a year. And it *is* a loan."

Some museums have an actual lending gallery," says Hartman, "but we don't. It's just a policy we have because we were asked; it's not something we really feature." She could think of only a few examples of current loans: The Jewish Home for the Aged in the Bronx, and the Israeli ambassador to the United Nations. If you want to be the first on your block, you can call 860-1888, or visit the Jewish Museum at 1109 Fifth Avenue.

To take a Paul Klee print home, go to the Museum of Modern Art's Art Lending Service at 21 West 53rd Street, on the sixth floor (next to the Penthouse Restaurant, which also displays rental/sale works), or call Sandra Lang at 956-6114.

For American art from the Whitney's collection at 75th and Madison, you can call Nancy McGary, registrar, 794-0627.

—Sylvia Helm

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Kate

× 7250

$500

credit (can have neg)

3 trips

6 & w stills 35 m/m

[4 trips]

wants in hand

5 and 10 sets per image

PRESS PACKAGE

{provide press cof stills

{copy

OR SELL NEBS

last week in January

advised:

after shooting done

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	ALS/AAS	VI.206

Meg Whitmore
Public Relations Projects Coordinator
Federated Department Stores, Inc.
7 West Seventh Street
Cincinnati, Ohio 45202

January 7,1980

Dear Meg:

Please find enclosed the glossy photographs you requested. Charges for Kate Keller's services and these prints will be forthcoming.

Amy is looking forward to coming down on January 22 for the dedication ceremony.

Thank you for your cooperation.

Sincerely,

Sandra Lang
Administrator
Art Advisory Service

SL/sp

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ALS/AAS	VI.206

Meg Whitmore
Public Relations Projects Coordinator
Federated Department Stores, Inc.
7 West Seventh Street
Cincinnati, Ohio 45202

December 21,1979

Dear Meg:

Please find enclosed a set of contact sheets documenting the fabrication of the Nevelson sculpture thus far completed. Kate has also included some prints. You will note there are some great shots with Louise and the men from Lippincott. The last stage, the painting of the piece, will be done the first or second week in January.

The contact sheets are all numbered so that you can order any of the images you might want for your press kit. The cost of each print is $2.50 up to ten prints of each image ordered.

Hoping this finds you in the very best of holiday spirits,

Sincerely,

Sandra Lang
Coordinator
Art Advisory Service

SL/sp
Enclosures

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	ALS/AAS	VI.206

Mr. John Duteil
Project Manager
Federated Department Stores, Inc.
7 West Seventh Street
Cincinnati, Ohio 45202

December 3, 1979

Dear Mr. Duteil:

Louise Nevelson was very pleased to learn of Federated's concern for lighting the new sculpture in front of The Federated Building.

After studying the plans, she felt the existing streetlights with regular lighting would provide suitable illumination for the piece.

Sincerely,

Amy Baker
Consultant
Art Advisory Service

AB/sp

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HAVEN BUSINESS FORMS, INC. R1931

The Art Advisory Service of The Junior Council of The Museum of Modern Art

11 West 53 Street, New York, New York 10019 Telephone: (212) 956-6114 Cable: Modernart, New York

Sold to:

Mr. James B. Selonick
Federated Department Stores, Inc.
Cincinnati, Ohio 45202

c/o Mr. Francis T. Taliaferro
RTKL Associates Inc.
The Village of Cross Keys
Baltimore, Maryland 21210

No.

Date November 14,1979

Terms Net 10 days

Description	Amount	
PROFESSIONAL FEES - October 1979		
Curatorial Time - Consultation time associated with locating appropriate photographer, October 22-25, one hour	$75.00	
TOTAL DUE		$75.00

Please make check payable to The Museum of Modern Art and send to The Art Advisory Service.

Thank you.

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Joyce Schwarz
The Pace Gallery
32 East 57th Street
New York, N.Y. 10022

November 16, 1979

Dear Joyce:

Re: Lighting of Nevelson Sculpture
The Federated Building, Cincinnati, Ohio

Please find enclosed a copy of the plan showing the Nevelson sculpture in relation to the front of The Federated Building and the existing street lights.

Federated Department Stores has been given approval by the Architectural Review Board of the City of Cincinnati to incorporate lighting fixtures into the City lighting poles if necessary.

Thank you for your cooperation.

Sincerely,

Sandra Lang
Coordinator
Art Lending Service

SL/sp
Enclosures

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Mr. John Duteil
Project Manager
Federated Department Stores, Inc.
7 West Seventh Street
Cincinnati, Ohio 45202

November 15,1979

Dear Mr. Duteil:

We are delighted that the Architectural Review Board of the City of Cincinnati has enthusiastically accepted the proposal for the Nevelson sculpture.

We appreciate your concern in assuring that the piece be lighted properly. We have passed on the architect's drawings of the front of the new building to Louise Nevelson for her consideration.

As the piece continues being fabricated I am sure she will focus on the question of overhead lighting.

As soon as we have any further information from Ms. Nevelson we will contact you further.

Sincerely,

Amy Baker
Consultant
Art Advisory Service

AB/sp

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ALS/AAS	VI.206

Mr. Best
Federated Department Stores
7 West Seventh Street
Cincinnati, Ohio 45202

October 29,1979

Dear Mr. Best:

Enclosed please find a copy of the letter we sent to Kathleen Keller, the photographer for the Museum.

When the photographs documenting the various stages of fabrication of the piece commissioned by Federated Department Stores have been completed we will forward them to you.

If you have any questions, please do not hesitate to call.

Sincerely yours,

Amy Baker
Consultant
Art Advisory Service

AB/sp

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FEDERATED COSTS

	COST TO M.O.MA.	ACTUALLY CHARGED TO FEDERATED	AMY - $100/hr	STAFF - $50/hr	COST TO MOMA NOW
Amy					
up to presentation 40 hours	@$30/hr. $1,200	$3,000	$4,000	-	@$50/hr $2,000
remainder of project	@$30/hr. 390	975	1,300		@$50/hr 650
Carol (donated to MOMA)					
≈20 hours (actual salary)	266	(part of fee)	-	-	266
(x 2.5)	666			$1,000	666
Sandy					
≈30 hours (actual salary)	390	(part of fee)	-	$1,500	390
(x 2.5)	975	-	-		975
Presentation Book Costs	965	(part of fee)	-	-	≈ $1,500
		+ $5,000 fee			

less other overhead?

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Federated paid

Up Front Fee	$5,000
Plus Amy's time (53 hours total)	3,975
	$8,975

Less Actual Expenses

Presentation materials, etc.	$ 965
Amy	1,590
	$6,420

BUT = 'Other' Expenses	(at actual salary rates inc £/B)	(at actual salary rates x 2·5)
- Carol - 20 hours	$ 266	$ 666
- Sandy - 30 hours	$ 390	$ 975
	$ 656	$1,641

	$6,420
	1,641
	$4,779 NET PROFIT

less other overhead?

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GSA Art-in-Architecture Program 1972 – March, 1979

STATUS CODES

A : A-E Proposal Received
B : Site Reviewed and Proposal Approved
C : Request for NEA Panel Sent
D : NEA Nominations Received
E : Artist Selected By Administrator
F : Contract Negotiated
G : Contract Awarded
H : Art Concept Reviewed and Approved
J : Pre-Installation Inspection Made
K : Installation - (date)
L : Dedication - (date)

PROJECT-LOCATION	SUBJECT	(BUDGET) AWARD AMT	ARTIST	STATUS
Akron, OH (FB)	1) Exterior sculpture 2) Exterior sculpture	$ 22,000 $ 68,000 (R&A-78)	William King Robert Morris	K -7/19/78 H
Albany, NY (Leo W. O'Brien FB)	Sculpture		------	A
Anchorage, AK (CT/FOB)	1) Sculpture in atrium 2) Wall works in entrance lobby 3) Second Floor	99,000 80,000 93,000 11,000	Robert Hudson Dan Flavin Sam Francis Alvin Amason	E G E G E G E G
Ann Arbor, MI (FOB)	Tapestry in main entrance lobby - "Firedrake"	$ 15,500	Sherri Smith	K - 2/13/78
Atlanta, GA (Richard B. Russell FB/CT)	1) Painted construction 2) Interior sculpture 3) Two interior murals 4) Exterior Sculpture	$ 50,000 $ 45,000 $110,000	Sam Gilliam Lloyd Hamrol Jennifer Bartlett ------	F F E B
Baltimore, MD (Edward A. Garmatz FB/CT)	Painted aluminum sculpture on plaza - "Baltimore Federal"	$ 98,000	George Sugarman	L - 5/1/78
Baltimore, MD (SSA Metro West)	1) Sculpture 2) Mural in lobby 3) Lightworks at tunnel		------ ------ ------	D D D
Baltimore, MD (Woodlawn-SSA Computer Center)	Earthwork	$150,000	Richard Fleischner	G
Batesville, AR (FB)	Sculpture	(R&A-79)	------	A
Bethesda, MD (NIH-Lister Hill)	1) Exterior sculpture 2) Glass wall in lobby		------ ------	C C
Blaine, WA (Peace Arch Border Station)	Glass Wall	$ 11,500	Dale Chihuly	F
Bridgeport, CT (CT/FOB)	Exterior metal sculpture	(R&A-79)	------	C
Buffalo, NY (FOB)	Sculpture on plaza "The Restaurant"	$ 60,000	George Segal	L - 5/27/76

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STATUS CODES

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G : Contract Awarded
H : Art Concept Reviewed and Approved
J : Pre-Installation Inspection Made
K : Installation - (date)
L : Dedication - (date)

PROJECT-LOCATION	SUBJECT	(BUDGET) AWARD AMT	ARTIST	STATUS
Carbondale, IL (FOB)	Sculpture on plaza	$17,000	----Jackie Tenara	F
Charlotte Amalie, VI (CT/FOB)	Sculpture in courtyard	$ 35,000	Ned Smythe	K - 3/27/78
Chicago, IL (BOP)	------		------	-
Chicago, IL (FOB)	Painted steel sculpture on plaza - "Flamingo"	$250,000	Alexander Calder	L - 10/25/74
Chicago, IL (SSA Great Lakes Program Center)	1) Four enamel murals in lobby - "Chicago Murals - 1976" 2) Painted steel sculpture on plaza - "Batcolumn"	$ 45,000 $100,000	Ilya Bolotowsky Claes Oldenburg	L - 10/28/76 L - 4/14/77
Columbia, SC (Strom Thurmond FB/CT)	1) Tapestry in lobby-CT 2) Sculpture on main plaza	$ 25,000 $ 65,000	Marla Mallet Barbara Neijna	G H
Columbus, OH (FOB/PF)	Exterior enamel mural "Correlation: Two White Line Diagonals and Two Arcs with a Sixteen-Foot Radius"	$ 70,000	Robert Mangold	K - 4/26/78
Dayton, OH (CT/FOB)	1) Neon wall sculpture - "Red Incomplete Circles for Dayton" 2) Sculpture on plaza "Gateway"	$ 23,000 $ 17,000	Stephen Antonakos Joseph Konzal	K - 3/15/78 K - 3/15/78
Detroit, MI (BOP)	------		------	-
Detroit, MI (Patrick V. McNamara FB)	Sculpture on plaza		------	D
Eugene, OR (CT/FOB)	Painted aluminum sculpture on plaza - "Trapezoid E"	$ 20,000	Robert Maki	L - 8/07/75
Fairbanks, AK (FOB/PF)	1) Exterior sculpture - main entrance 2) Exterior	$70,000 $21,000	Tom Doyle Gerald Conaway	
Fayetteville, AR (FB)	Sculpture	(R&A-79)	------	A

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PROJECT-LOCATION	SUBJECT	(BUDGET) AWARD AMT	ARTIST	STATUS
Florence, SC (John L. McMillan FB/CT)	Mural in lobby - "Moonlight on the Great Pee Dee"	$ 12,600	Blue Sky	L - 4/21/78
Fort Lauderdale, FL (CT/FOB/PF)	1) Painting 2) Interior wall sculpture 3) Exterior Wall sculpture	$ 3,500 $ 8,500 $ 65,000	Lynne Gelfman Doug Moran Sylvia Stone	H J G
Grand Rapids, MI (CT/FOB)	Steel sculpture on plaza lawn - "Motu"	$ 40,000	Mark di Suvero	L - 6/4/77
Haines, AK (Border Station)	Carved wooden panels	($ 12,000)	Carmen Quinto	E
Hawthorne, CA (FB)	Sculpture	$ 57,500 (R&A-79)	Red Grooms	F
Honolulu, HI (Prince Jonah Kuhio Kalanianaole FB/CT)	1) Fiber sculpture in entrance lobby - "Group Eleven-1977" 2) Tapestries in vestibule entrance to courtrooms "Fiber Sculpture One" and "Fiber Sculpture Two" 3) Kinetic sculpture in front of building - "Two Open Rectangles Excentric" 4) Sculpture in courtyard "Barking Sands"	$ 15,000 $ 10,000 $ 65,000 $ 40,000	Ruthadell Anderson Snaryn Amii Mills George Rickey Peter Voulkos	L - 6/24/77 L - 6/24/77 L - 6/24/78 L - 6/24/78
Houma, LA (Allen J. Ellender FB/CT)	Exterior wall-mounted kinetic sculptural screen - "Cane Dance"	$ 13,500	Lin Emery	K - 3/27/77
Huron, SD (FOB)	Exterior sculpture	$ 25,600	Guy Dill	G
Indianapolis, IN (FOB)	Exterior wall mural around first floor of building "Color Fuses"	$ 75,000	Milton Glaser	K - 7/15/75
Jackson, MS (FOB)	1) Interior artwork to be hung on entrance screenwall 2) Sculpture in plaza	$ 30,000 $ 50,000	William Christenberry Ed McGowin	H H
Las Cruces, NM (CT/FOB)	Painted steel sculpture on plaza - "Solirio"	$ 12,000	William Goodman	K - 1/15/75

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PROJECT-LOCATION	SUBJECT	(BUDGET) AWARD AMT	ARTIST	STATUS
Lincoln, NE (FOB)	27 prisms suspended through openings on mezzanine level to main first floor lobby "Origin in Colors"	$ 65,000	Charles Ross	K - 8/19/76
Louisville, KY (FOB)	Painted aluminum sculpture on plaza - "Louisville Project"	$ 50,000	Robert Howard	K - 4/14/77
Madison, WI (CT)	------		------	-
Manchester, NH (Norris Cotton FB)	Sculpture on plaza	$ 35,000	Louise Bourgeois	K - 4/28/78
Marfa, TX (Border Patrol Station HQ)	Mural in Waiting Room	$ 6,500	Roberto Rios	H
Memphis, TN (Clifford Davis FB)	Murals in lobby	(R&A-78)	------	D
Miami, FL (CT)	Interior mural			D
Midland, TX (CT/FOB/USPS)	Aluminum and concrete sculpture on plaza "Tribute to the American Soldier"	$ 15,000	John Queen	K - 10/7/75
Moscow, ID (FB)	Murals in lobby	(R&A-79)	------	A
Nashville, TN (FOB)	Interior bronze bas-reliefs "The Three Presidents from Tennessee"	$ 30,000	Leonard Baskin	L - 11/23/77
Newark, NJ (FOB)	Sculpture	(R&A-79)	------	A
New Bedford, MA (Hastings Keith FB)	Sculpture on plaza "Sea Flower"	$ 9,000	James Surls	K - 4/27/78
New Haven, CT (FOB)	Sculpture on plaza	$ 50,000	Alexander Liberman	H

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PROJECT-LOCATION	SUBJECT	(BUDGET) AWARD AMT	ARTIST	STATUS
New Orleans, LA (Hale Boggs FB)	1) Three tapestries "Orientalisch," "Intervals" and "Untitled"	$ 4,650	Silvia Heyden	K - 7/26/76
	2) Tapestry in lobby "Journey Two"	$ 1,700	Annette Kaplan	K - 7/26/76
	3) Painted steel sculpture in front of building "Out of There"	$ 35,000	Clement Meadmore	K - 7/26/76
	4) Tapestry - "Cumulus"	$ 750	Ann Mitchell	K - 7/26/76
	5) Cor-ten sculpture in courtyard - "Silent Struggle"	$ 33,000	Lucas Samaras	K - 7/26/76
	6) Tapestry - "Two Columns"	$ 1,000	Carol Shinn	K - 7/26/76
	7) Painted dimensional canvas - "Water Holes"	$ 4,200	Terry Welden	K - 7/26/76
New York, NY (BOP)	------		------	-
New York, NY (Customs CT & FB Annex)	1) Sculpture		------	A
	2) U.S. Seal	(R&A-79)	------	A
New York, NY (Foley Square CT Annex)	1) Sculpture		------	A
	2) Bas-relief	(R&A-79)	------	A
	3) Mural		------	A
	4) Tapestries		------	A
Norfolk, VA (FOB/PF)	Sculptural environment incorporating natural elements	$ 50,000	Athena Tacha	F
Oklahoma City, OK (Alfred P. Murrah FB)	1) Wood sculpture - "Stellar Wheel"	$ 1,000	Michael Anderson	L - 6/7/78
	2) Fiber work - "31 Flavors"	$ 3,000	Sally Anderson	L - 6/7/78
	3) 2 fiber works - "Through the Looking Glass" and "Carnival"	$ 1,600	Anna K. Burgess	L - 6/7/78
	4) Tapestry - "Soaring Currents"	$ 1,400	Karen Chapnik	L - 6/7/78
	5) 2 photographs - "Cowboy in Coffee Shop" and "Winter Scene"	$ 400	Curt Clyne	L - 6/7/78
	6) Bronze sculpture - "Storm"	$ 3,200	Richard Davis	L - 6/7/78
	7) 2 photographs - North of Cunningham's" and "Columbines at Cascade Canyon"	$ 400	Albert Edgar	L - 6/7/78
	8) Plexiglas sculpture "Untitled"	$ 4,200	Fred Eversley	L - 6/7/78
	9) 2 photographs - "Morning Mists " and "Charon's Sentinels"	$ 375	David Halpern	L - 6/7/78
	10) Fabric construction "Morning at Taos"	$ 450	Betty Jo Kidson	L - 6/7/78
	11) Fiber work - "Double Layers"	$ 750	Jane Knight	L - 6/7/78

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PROJECT-LOCATION	SUBJECT	(BUDGET) AWARD AMT	ARTIST	STATUS
Oklahoma City, OK (continued)	12) Fiber work in main entrance lobby "Sky Ribbons : An Oklahoma Tribute"	$ 28,500	Gerhardt Knodel	L - 6/7/78
	13) Fiber work - "Synthetic Fibers"	$ 400	Deena Madole	L - 6/7/78
	14) Quilt - "Oklahoma Quilt"	$ 1,500	Terrie H. Mangat	L - 6/7/78
	15) Brass sculpture - "Palm Tree Coil"	$ 2,800	Jerry McMillan	L - 6/7/78
	16) 2 fiber works - "Canyon Wall #2" and "October"	$ 600	Joyce Pardington	L - 6/7/78
	17) Black marble sculpture "Lookout From San Bois"	$ 6,500	Charles Pebworth	L - 6/7/78
	18) Fiber work - "Untitled"	$ 800	Rebecca Petrie	L - 6/7/78
	19) Wood and copper sculpture "Cowboy Hat"	$ 700	Charles Pratt	L - 6/7/78
	20) 3-part wind sculpture "Untitled"	$ 13,000	William Scott	L - 6/7/78
	21) Ceramic sculpture "Monolith"	$ 300	Franklin Simons	L - 6/7/78
	22) Bronze sculpture - "Rider in the Distance"	$ 4,000	Grant Speed	L - 6/7/78
	23) Fiber work - "Precise Notations"	$ 750	Bud Stalnaker	L - 6/7/78
	24) Wood relief - "A Fallen Oak Tree"	$ 2,100	James Strickland	L - 6/7/78
	25) Fingerweaving "Sunburst"	$ 600	Melanie VanDenbos	L - 6/7/78
	26) 2 ceramic Indian figure sculptures, both "Untitled"	$ 250	Carol Whitney	L - 6/7/78
Orlando, FL (CT/FOB)	Sculpture in plaza pool "Artifact"	$ 30,000	Geoffrey Naylor	L - 2/18/78
Philadelphia, PA (James A. Byrne CT- William J. Green FB)	1) 3-part painted wood sculpture in lobby "Bicentennial Dawn"	$175,000	Louise Nevelson	L - 1/13/76
	2) Mural opposite 2nd floor cafeteria entrance "Celebration"	$ 30,000	Charles Searles	L - 6/6/77
	3) Steel and water sculpture in pool - "Voyage of Ulysses"	$175,000	David von Schlegell	L - 6/6/77
Philadelphia, PA (SSA Mid-Atlantic Program Center)	Two companion murals in lobby "Order/Disorder/Ascension/ Descension"	$ 126,000	Al Held	L - 6/6/76
Pittsfield, MA (FOB)	Sculpture on plaza	$ 9,500	Jim Buchman	H

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PROJECT-LOCATION	SUBJECT	(BUDGET) AWARD AMT	ARTIST	STATUS
Portland, OR (Custom House)	Stained Glass Panels		------	A
Portland, OR (FOB)	1) Basalt sculpture on plaza "River Legend"	$ 65,000	Dimitri Hadzi	K - 9/27/76
	2) Tapestry in lobby "Rumi's Dance"	$ 33,000	Jack Youngerman	K - 6/16/76
Richmond, CA (SSA Western Program Center)	1) Tapestry - "Spatial Ikat III"	$ 27,000	Lia Cook	K - 12/15/76
	2) 2-part exterior bronze sculpture - "Richmond Cycle"	$ 70,000	Richard Hunt	K - 12/15/76
	3) Tapestry - "Odyssey"	$ 18,000	Janet Kuemmerlein	K - 12/15/76
	4) Tapestry - "Inner Glyphs Out"	$ 20,000	Gyongy Laky	K - 12/15/76
Roanoke, VA (Richard H. Poff FB)	Cor-ten sculpture on plaza "Force One: Consciousness Is Crucial"	$ 58,000	John Rietta	L - 1/10/76
Rochester, NY (CT/FOB)	Painted steel sculpture on lawn in front of courthouse "Equilateral Six"	$ 45,000	Duayne Hatchett	L - 12/03/75
St. Paul, MN (CT/FOB)	Cor-ten sculpture on plaza "Protagoras"	$ 42,500	Charles Ginnever	L - 5/28/76
San Diego, CA (BOP)	------		------	-
San Diego, CA (CT/FOB)	1) Cast acrylic sculpture in lobby - "Axial incidence"	$ 65,000	Bruce Beasley	L - 8/6/76
	2) Exterior 2-part painted steel sculpture "Excalibur"	$ 98,000	Beverly Pepper	L - 8/6/76
Sandpoint, ID (FB)	Wall-mounted wood sculpture	(R&A-79)	------	C
Santa Rosa, CA (FB)	Fiber sculpture in lobby "Cloud Series"	$ 17,500	Lenore Tawney	L - 5/24/78
Seattle, WA (FOB)	1) Copper-clad sculpture, lower plaza - "Seattle Project"	$ 11,000	Harold Balazs	K - 3/1/76
	2) Bronze sculpture, south terrace - "Freedom"	$ 11,000	Philip McCracken	K - 10/28/76
	3) 5-part granite sculpture, upper plaza - "Landscape of Time"	$100,000	Isamu Noguchi	L - 9/9/75

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PROJECT-LOCATION	SUBJECT	(BUDGET) AWARD AMT	ARTIST	STATUS
Seattle, WA (NOAA Western Regional Center)	1) Sculpture 2) Sculpture 3) Wall-hanging 4) ------		------ ------ ------ ------	A A A -
South Bend, IN (FB)	------		------	
Syracuse, NY (CT/FOB)	Sculpture	(R&A-78)	------	
Topeka, KS (CT/FOB)	1) Spectral environment 2) Exterior sculpture	$ 50,000 ($ 19,000)	Rockne Krebs Rosemarie Castoro	H E
Tucson, AZ (FB)	------	(R&A-79)	------	A
Van Nuys, CA (FOB)	Painted steel sculpture "Highline"	$ 15,000	Lyman Kipp	K - 7/7/76
Washington, DC (Forrestal Bldg.)	Exterior sculpture	(R&A-78)		
Washington, DC (Hubert H. Humphrey Bldg.)	1) Tapestry in lobby "Floating" 2) Tapestry opposite cafeteria entrance "Evolutionary Notes to WK" 3) Painted steel sculpture on plaza "Shorepoints I" 4) Tapestry in lobby "Symphony"	$ 21,000 $ 7,000 $ 64,000 $ 16,000	Marcel Breuer Annette Kaplan James Rosati Jan Yoors	K - 8/15/77 K - 9/30/76 K - 9/21/77 K - 8/15/77
Washington, DC (Labor Bldg.)	1) 4 murals in lobby - "The History of Labor in America" 2) Exterior painted steel sculpture - "She Who Must Be Obeyed"	$150,000 $ 98,000	Jack Beal Tony Smith	L - 3/4/77 K - 10/23/76
Washington, DC (Old Post Office)	------	(R&A-79)	------	-
Wenatchee, WA (FB)	Bas-relief	(R&A-79)	------	A

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PROJECT-LOCATION	SUBJECT	(BUDGET) AWARD AMT	ARTIST	STATUS
Williamsport, PA (FB)	Interior wallwork	(R&A-79)	------	
Wilmington, DE (CU/CT/FOB)	Painted aluminum relief in lobby - "Joatinga"	$ 34,000	Frank Stella	L - 6/20/75
Winston-Salem, NC (CT/FOB)	Cor-ten sculpture on plaza "Location"	$ 55,000	Rudolph Heintze	K - 9/15/77

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Form of Commission Agreement Between Artist and Patron

(Date)

Mr. Wilbur Client
New York, New York

Dear Mr. Client:

This will confirm our Agreement regarding my commission to execute for you a sculpture (the "Sculpture") to be entitled "Blue Retreat" taken from an existing sculpture of the same title, a sketch of which from two vantage points is attached to this Agreement and made a part hereof.

It is understood and agreed that I will execute the Sculpture in Bronze (Muntz Metal), thirty (30) feet in length by nine (9) feet, ten (10) inches in height and will make two trips to your home in Montauk, New York at your expense (you are to arrange to have me driven to, accommodated at, and driven back); and will on the first trip supervise the firm, which you shall hire to make and install the foundation, in the installation of the foundation for the Sculpture, and on the second trip will supervise the installation of the Sculpture by said firm. The Sculpture will be completed approximately one (1) year from the date of your acceptance of this Agreement, and will be delivered to you f.o.b., my studio, New York, N. Y.

I agree to disassemble the Sculpture for shipment to Montauk and to cause the Sculpture to be reassembled at your home in Montauk for installation on your lawn and perform any necessary rewelding.

Subsequent to the execution of the Sculpture, I shall prepare a plan plus detailed written instructions for said firm retained by you relative to the construction of the foundation for the Sculpture on your lawn.

In consideration of the foregoing, it is understood and agreed that you will pay me the sum of Twenty-five Thousand Dollars ($25,000), which sum shall be your sole obligation to me for all of my services and expenses to be rendered hereunder, including the time I spend consulting with the firm you hire as to how the

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foundation for the Sculpture is to be erected and as to how the Sculpture is to be set into the foundation. Said sum of Twenty-five Thousand Dollars ($25,000) will be payable as follows:

1. Ten Thousand Dollars ($10,000) upon the signing of this Agreement;
2. Five Thousand Dollars ($5,000) after I have certified to you in writing that the Sculpture is one-third completed and you have verified the same; and
3. The balance of Ten Thousand Dollars ($10,000) after I have certified to you in writing that the Sculpture has been executed and you have verified that the Sculpture is completed.

Execution of the Sculpture for purposes of this Agreement shall mean that the Sculpture is assembled, welded and finally completed at my studio in New York, N. Y. in the form in which the Sculpture will finally appear on your lawn in Montauk after installation thereof is completed.

During the period the Sculpture is in my studio in the course of preparation and until delivery to you, I agree at my expense to keep same fully insured against fire and theft, and in the event of any loss resulting from these causes to apply the insurance proceeds from such loss to replacing the Sculpture at no cost to you, by reason of such loss, but only to the extent that you have already made payment under this Agreement.

In the event of my death before completion of the Sculpture, the same, in whatever stage of completion, shall belong to you without any obligation on your part for additional payment to me or my estate beyond any made theretofore by you to the time of that event.

You shall pay all expenses, including insurance, of shipping the Sculpture from my studio in New York, N. Y. to your home in Montauk, New York. However, I shall bear the expense of crating or otherwise covering the Sculpture with necessary protective covering as shall be suitable and necessary for the movers to transport the Sculpture to Montauk.

It is understood and agreed that you shall have the right to inspect the Sculpture at my studio in New York, N. Y. during reasonable hours at such time as I advise you that the Sculpture is one-third completed and again at such time as the Sculpture has been executed.

I claim that I have heretofore made expenditures and performed substantial services in connection with the Sculpture. In further consideration hereof, my fees for such services and any and all claims of every kind and nature which I may have against you, except such claims as may arise under this Agreement, are hereby waived and released by me upon your acceptance of this Agreement.

This Agreement shall also constitute the entire Agreement between me and you relating to the subject matter of this Agreement and may not be changed orally.

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If the foregoing is acceptable to you, please countersign the enclosed copy of this letter in the space provided and return it to me at your early convenience.

Sincerely,

John Artist

ACCEPTED AND AGREED TO THIS
_____ DAY OF _____, 19____

_____
Wilbur Client

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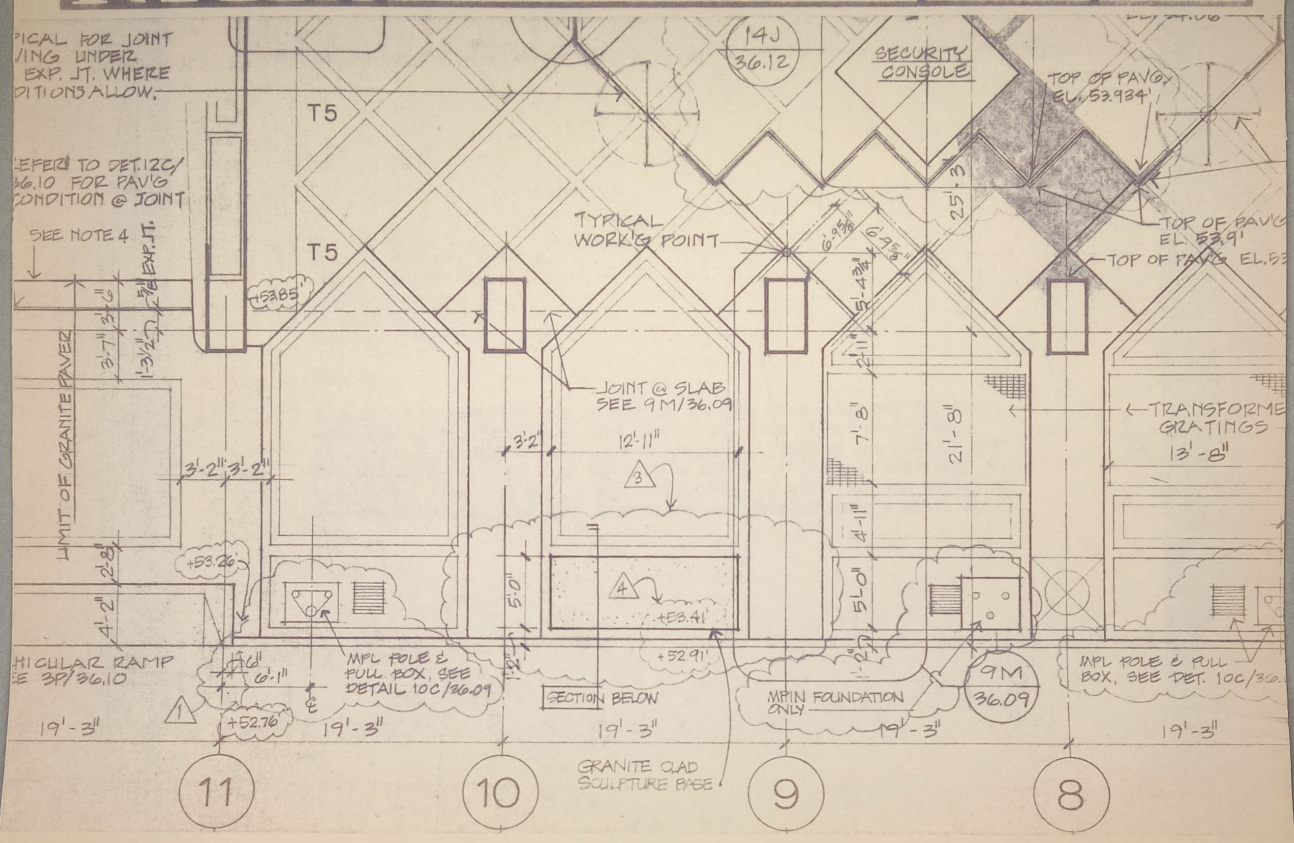
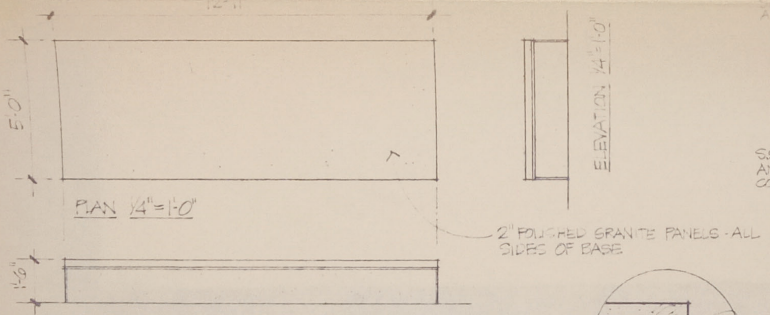
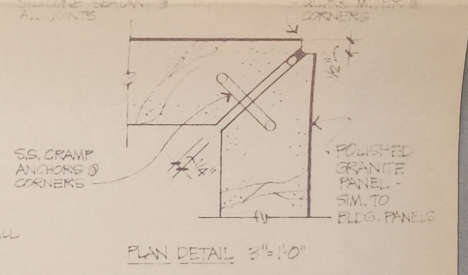
RTKL

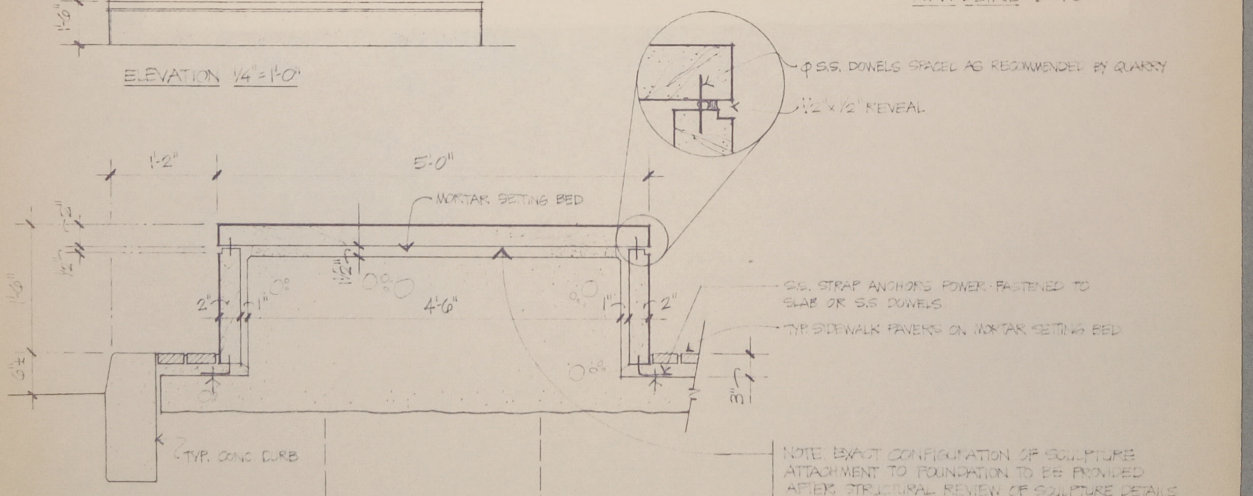
BASE FOR SEVENTH ST. SIDEWALK SCULPTURE
LOCATION & DETAILS
FEDERATED H.Q. OFFICE BLDG.

SCALE AS NOTED
DATE 8/24/79
JOB NO. 77-028.00









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RTKL Associates Inc. / Architecture / Planning-Urban Design / Engineering / The Village Square / Village of Cross Keys / Baltimore, Md. 21210 / (301) 435-6000

May 31, 1979

Ms. Amy Baker
The Art Advisory Service
The Junior Council of the
Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Amy:

I hope the enclosed package of slides, photos, renderings and drawings will give Louise Nevelson a good look at the site of her next piece of sculpture. Unfortunately, the construction fence at the base of the building will not come down for another month - a visit to the site before that time will not be very productive. I will keep you posted on when the contractor pulls it down and we can then schedule a visit to the site.

Sincerely,

RTKL ASSOCIATES INC.

Francis T. Taliaferro, FAIA
Chairman of the Board

Enclosures

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RTKL Associates Inc / Architecture / Planning-Urban Design / Engineering / The Village Square / Village of Cross Keys / Baltimore, Md. 21210 / (301) 435-6000

August 24, 1979

Ms. Amy Baker
The Museum of Modern Art
21 West 53rd Street
New York, New York 10019

Dear Amy:

Enclosed please find a copy of the sculpture base drawing. If, for any reason, you or the artist have any comments on this, please notify us immediately.

Sincerely,

RTKL ASSOCIATES INC.

Ed (H)

Edward P. Haladay, AIA
Principal

cc: Frank Taliaferro
John Monts
John Duteil

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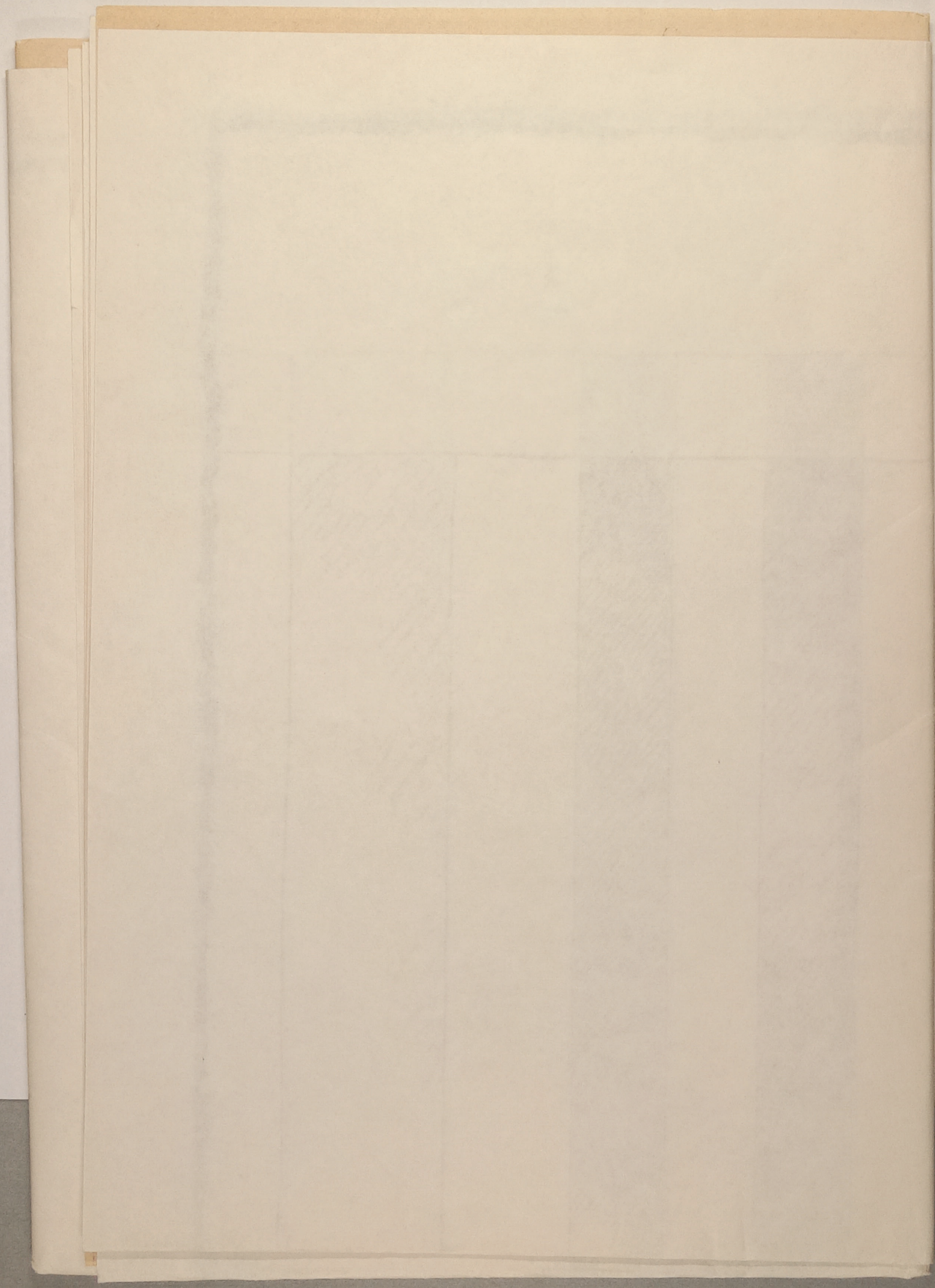

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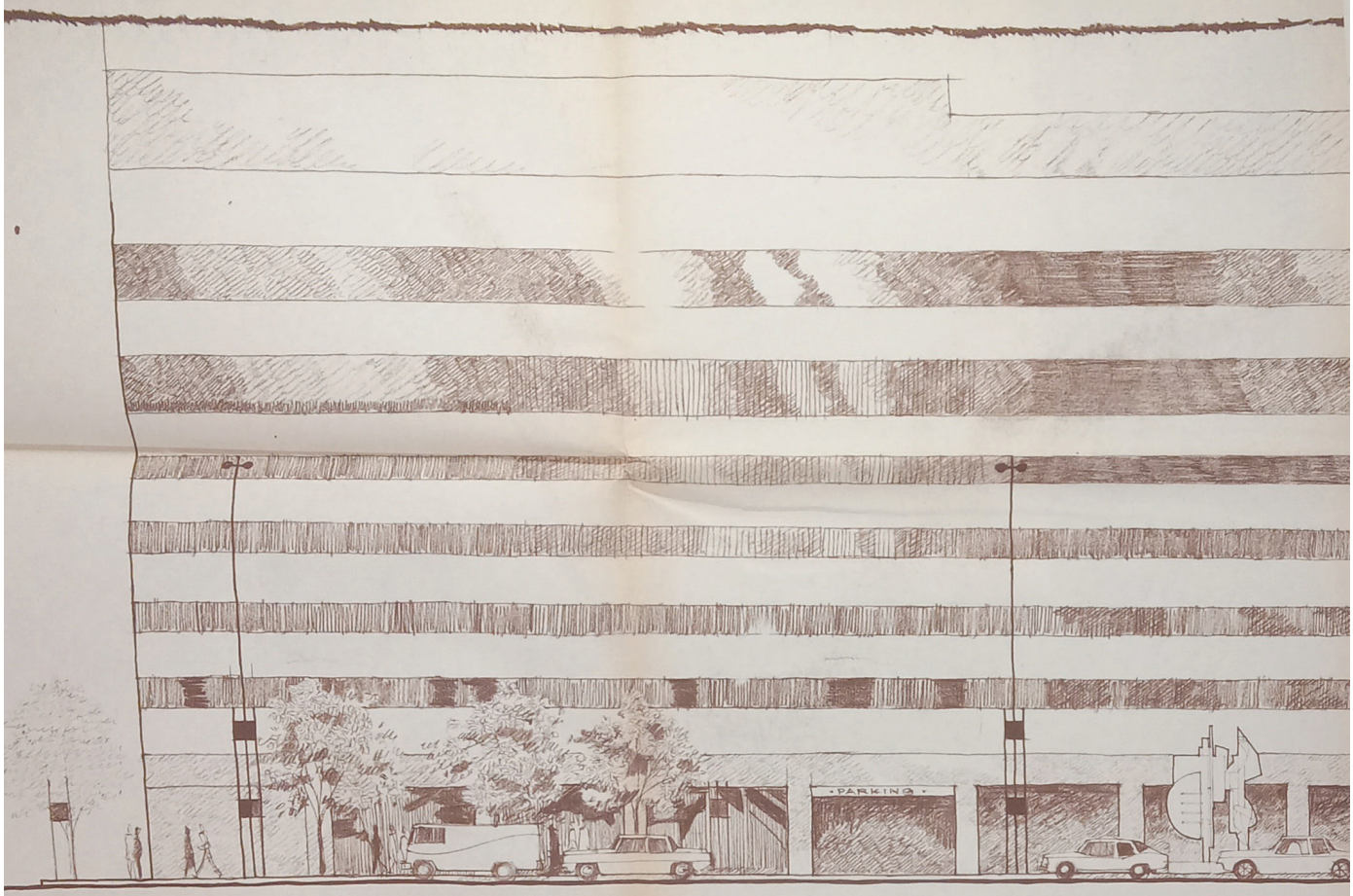

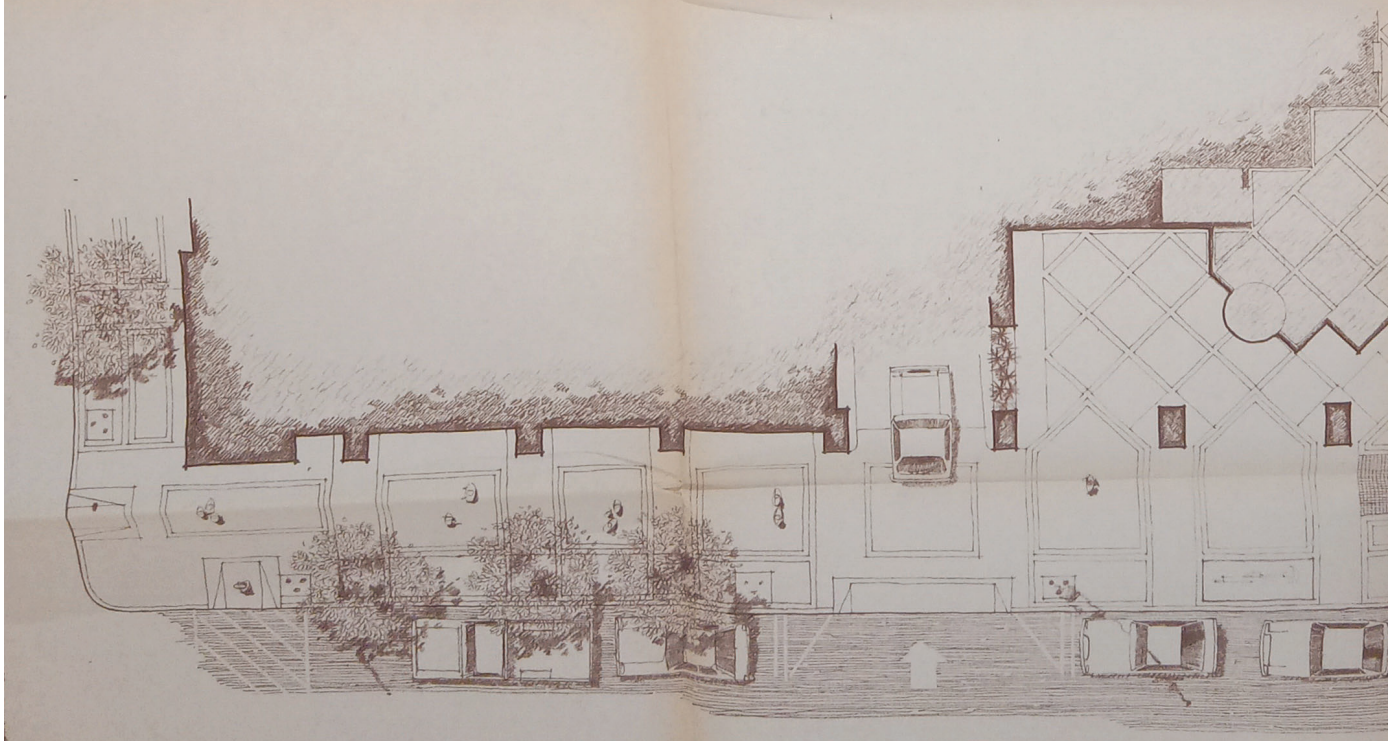

PLAN & ELEVATION AT SCALE 1/8:12 OF THE NORTH FACADE OF THE FEDERATED BUILDING, CINCINNATI, OHIO

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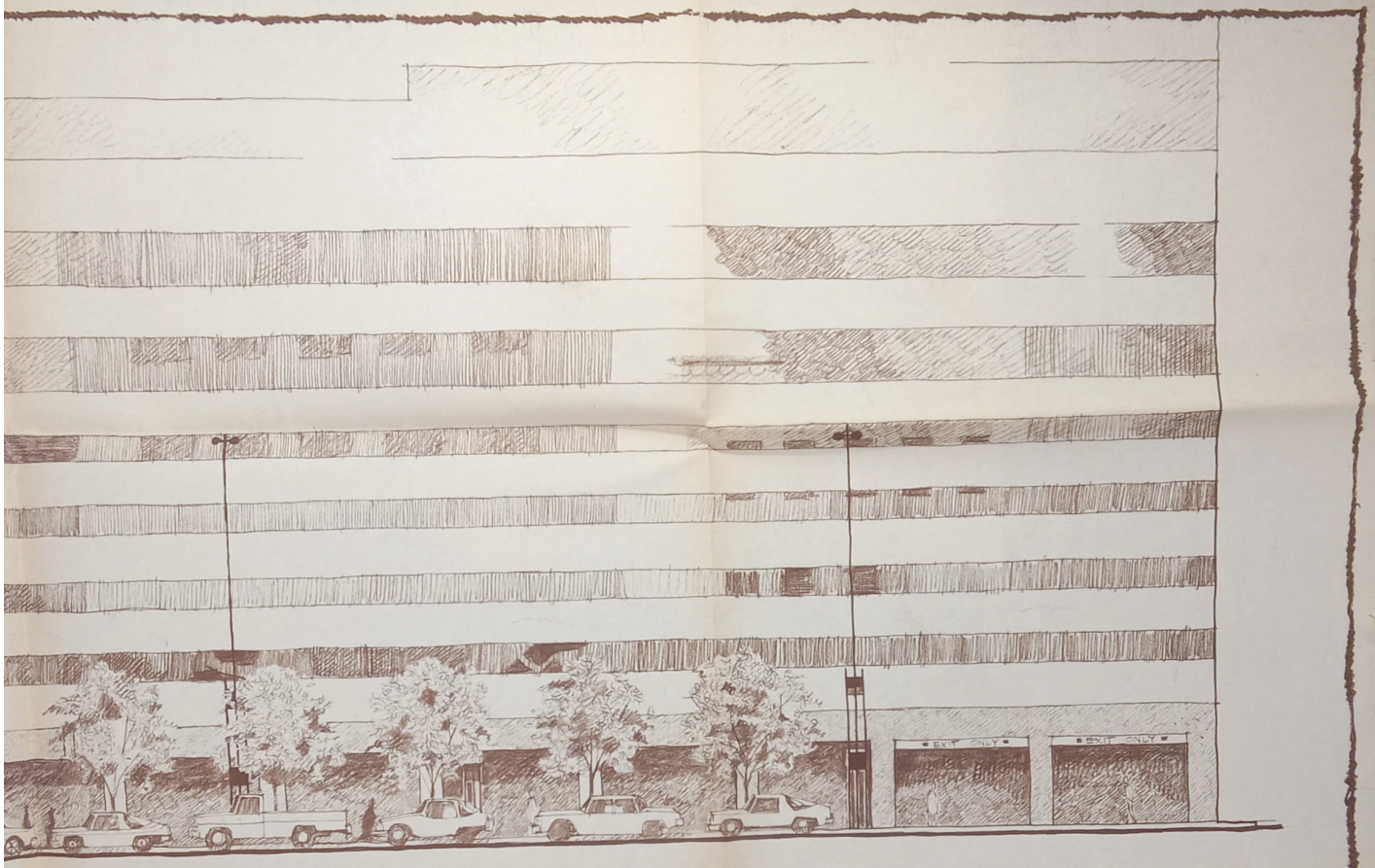

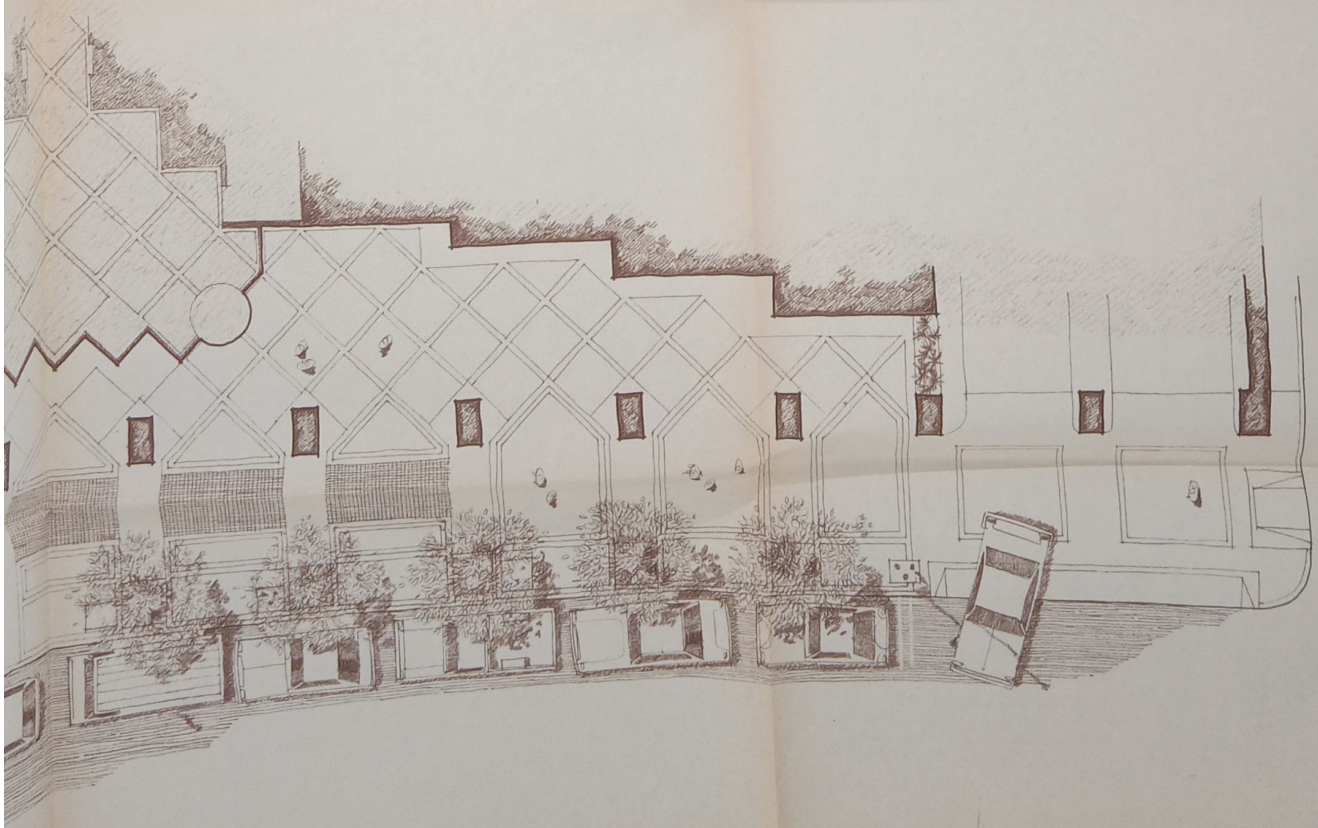

RTKL ASSOCIATES, ARCHITECTS - BALTIMORE, MARYLAND DRAWN BY NICHOLAS KLISE

REVISED 9/27/79
MARCH 26, 1979

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Sculpture To Mark Federated

18-Foot Steel Work By Louise Nevelson

BY OWEN FINDSEN
Enquirer Art Critic

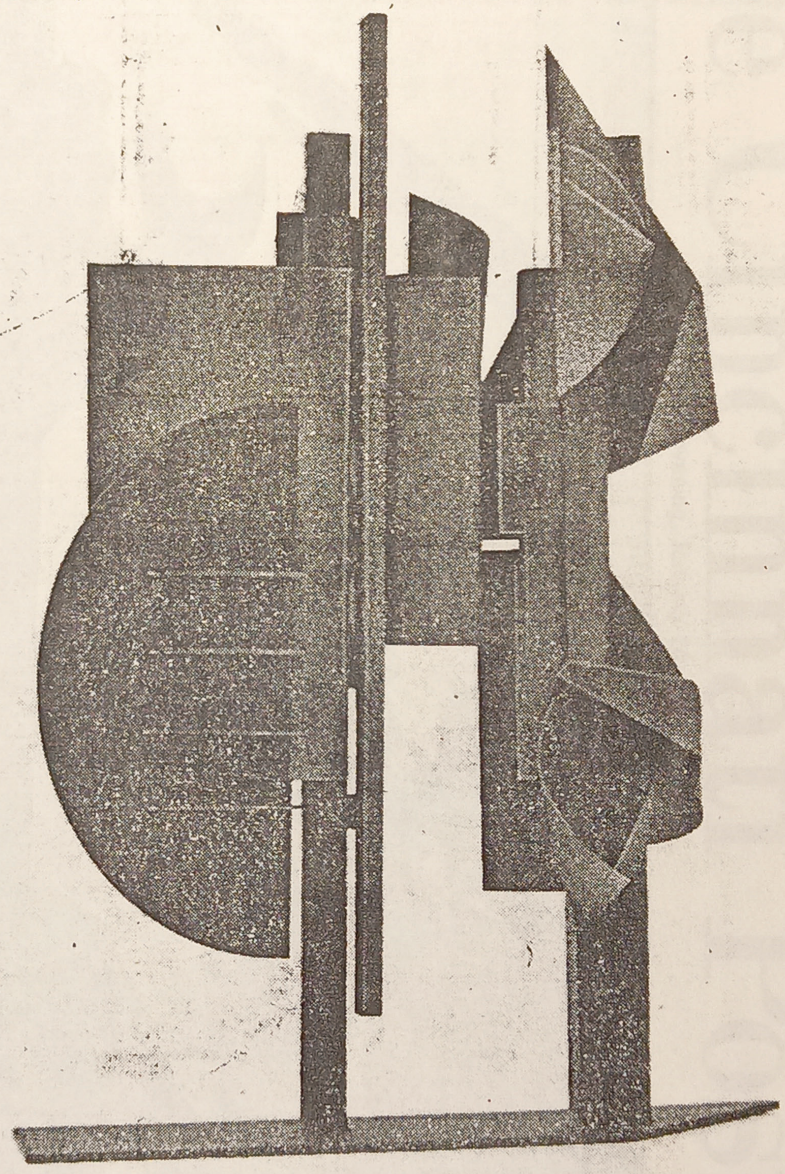
The City of Cincinnati has approved installation of a large steel sculpture by Louise Nevelson at the entrance of the new Federated Department Stores' offices at 7 W. Seventh St. The sculpture will be erected in mid-January.

Nevelson, 80, is the grande dame of American art and possibly America's most important living sculptor. Born in Kiev, Russia, in 1899, Nevelson came to the United States with her family in 1905 and has lived and worked in New York City since 1920.

Titled "Sky Landscape II," the work will be 18 feet high and will be made of sheet steel, painted black. The work is being fabricated from a wooden maquette made by the artist. Nevelson was selected as the artist to be commissioned for the project by Federated Board Chairman Ralph Lazarus, who worked from a list of artists supplied by the Museum of Modern Art's Junior Council.

The sculpture will be mounted on a concrete base already in place at the building's entrance.

Louise Nevelson is best known for her compartmented wall structures of the 1960s. In New York she has large outdoor works in Central Park and in Nevelson Park, which is named for her. One sculpture and several prints by the artist are in the Cincinnati Art Museum. This is her first commission in Cincinnati.



SKY LANDSCAPE II, an 18-foot-high sculpture, will be installed at the main entrance to Federated Department Store's corporate headquarters. It weighs 3,800 pounds.

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The Cincinnati Post

Wednesday evening, January 16, 1980

Photographer: BRUCE CRIPPEN

Sidewalk art b[illegible]

A sculpture by Louise Nevelson was installed today in front of Federated Department Stores' new headquarters on Seventh Street. The black steel work is more than 20 feet high.

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THE ENQUIRER

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A Gannett Newspaper

FEDERATED

Fresh sculpture becomes symbol of urban vitality

THE DEDICATION of a piece of urban sculpture, Sky Landscape II, this week was, in effect, a capstone for the completion of the headquarters building of Federated Department Stores Inc.

Mounted on the building's Seventh Street side, the sculpture is a distinctive contribution to the further beautification of downtown Cincinnati. More than that, it is, as Federated chairman Ralph Lazarus suggested at the dedication, "a symbol of our pledge to do our best to help make the future bright for all Cincinnatians."

Federated Department Stores has an old and deep commitment to the major cities of America. That commitment is fulfilled not only by the presence of Federated's retail installations in cities across the nation, but also by the active and constructive participation of Federated personnel in the civic, cultural and philanthropic life of every Federated community.

Sky Landscape II is the handiwork of 80-year-old Louise Nevelson, whose sculpture has adorned U.S. cities as large as New York and as small as Bloomington, Ind. In enlisting her remarkable talent for Cincinnati, Federated becomes one more contributor to the esthetic quality of downtown Cincinnati's environment and helps set an additional standard to challenge others.

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News from Federated Department Stores, Inc.

Cincinnati, Ohio 45202

FOR IMMEDIATE RELEASE

December 19, 1979
CONTACT: Meg Whittemore
513/579-7700

CINCINNATI, December 19, 1979 -- The City of Cincinnati has approved the installation of an original Louise Nevelson sculpture at the main entrance to Federated Department Stores' home office building on 7 West Seventh Street.

Attached is a series of questions and answers about the sculpture and other aspects of the arts program Federated has undertaken.

For further information or a tour of the building, please contact Meg Whittemore, Federated Public Relations Project Manager.

# # # #

ABRAHAM & STRAUS, *Brooklyn, New York* BLOOMINGDALE'S, *New York, New York* BOSTON STORE, *Milwaukee, Wisconsin* BULLOCK'S, *Los Angeles, California* BULLOCK'S NORTHERN CALIFORNIA, *Palo Alto, California* BURDINES, *Miami, Florida* FILENE'S, *Boston, Massachusetts* FOLEY'S, *Houston, Texas* GOLD CIRCLE, *Columbus, Ohio* GOLD TRIANGLE, *Miami Florida* GOLDSMITH'S, *Memphis, Tennessee* LAZARUS, *Columbus, Ohio* LEVY'S, *Tucson, Arizona* I. MAGNIN, *San Francisco, California* RALPHS, *Los Angeles, California* RICH'S, *Atlanta, Georgia* RIKE'S, *Dayton, Ohio* SANGER-HARRIS, *Dallas, Texas* SHILLITO'S, *Cincinnati, Ohio*

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In a continuing effort to support the arts, Federated Department Stores, Inc., has developed a graphic and fine arts program for its home office building in Cincinnati.

Included in the program are regional artists, graphic artists, world-renowned sculptress Louise Nevelson, and internationally known Dutch artist Karel Appel.

LOUISE NEVELSON SCULPTURE

1. Who is Louise Nevelson?

   Louise Nevelson, 80, is a New York City sculptress. Her work includes paintings, prints and sculptures. Her sculptures are usually large and exhibited outdoors.

   Ms. Nevelson's sculptures are displayed in New York, Cambridge, Massachusetts, Scottsdale, Arizona, San Francisco, and in museums throughout the world.

2. Why was Louise Nevelson commissioned by Federated?

   During the construction of the new home office building it was decided by the Federated corporate management that a sculpture placed outside the main entrance to the building would be an appropriate addition to the fine arts program being developed. That program included a work by a major artist for display in the lobby, contemporary graphics throughout the operating floors of the building, and a selection of work produced by regional Ohio artists for display on the 20th and 21st floors.

   Ms. Nevelson was chosen because her work best complemented the contemporary image of the building's exterior.

3. How was Ms. Nevelson chosen?

   The Art Advisory Service of The Junior Council of The Museum of Modern Art, New York, New York, supplied a list of several artists and sculptors. Ms. Nevelson was chosen from that list by Federated's chairman of the board, Ralph Lazarus.

4. When was she commissioned?

   Ms. Nevelson was commissioned in June, 1979 through her agent, The Pace Gallery of New York, Inc.

5. When was it decided to add a sculpture to the building plans?

   Erecting a piece of major artwork outside the building entrance was not included in the original plans for the building. Inclusion of the Nevelson sculpture occurred with the development of the arts program.

6. What will it look like?

   The sculpture is named Sky Landscape II and stands 18 feet high, is ten feet wide and three feet deep. While its appearance is exemplary to other Nevelson works, its actual lines and form do not resemble any of the sculptures' former pieces.

   It is contemporary, painted black and made from several different sized shapes and pieces.

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7. Is there a Sky Landscape I?

Yes. Ms. Nevelson made the maquettes for Both Sky Landscape I and Sky Landscape II in 1976. Neither sculpture resembles the other. The sculptress frequently uses similar names for her pieces but that does not mean that the pieces are part of a series.

8. When will it arrive in Cincinnati?.

The sculpture is tentatively scheduled to arrive in Cincinnati in mid-January 1980.

9. Where will it be placed?

The sculpture will be permanently placed on the expanded sidewalk of Seventh Street, northeast of the building lobby, outside the main entrance.

10. Will the artwork be lighted at night?

The piece will be lighted only by the existing streetlights.

11. What other works has Ms. Nevelson done?

Nevelson is probably best known for her compartmentalized wooden assemblages of the 1960's. She has been active in the print and paint media over the past several years. Most recently, however, her monumental steel sculptures have monopolized her time.

Some of her sculptures are exhibited in Central Park, New York City, the chapel in the Citicorp Building, New York City, Nevelson Park, New York City, Embarcadero Center, San Francisco, Massachusetts Institute of Technology, and the United States General Services Administration, Philadelphia.

Her one-woman exhibits have been held around the world.

12. What is the sculpture made of?

The artwork is made of cor-ten steel, an alloy. The finished piece is painted black.

13. How was it made?

The first step was to make a "maquette," a wooden scale model of the sculpture. Since the finished piece included many smaller pieces, the maquette is used as a pattern.

The model serves as a direct guide when cutting the sculpture from steel. That step is handled by the Lippincott Foundry in North Haven, Connecticut.

Under the supervision of Ms. Nevelson, the steel pieces are welded, one by one, until the sculpture is completed. The work is then painted black.

14. Where was it made?

The maquette was designed in Ms. Nevelson's studio in New York City. The fabrication of the final artwork was conducted at the Lippincott Foundry in North Haven, Connecticut.

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15. Is there anything else like it in Cincinnati?

This is an original Louise Nevelson sculpture and the only one of its kind in Cincinnati.

The Cincinnati Art Museum owns seven Nevelson prints and one sculpture. The sculpture is a 1974 piece, a wooden assemblage, entitled Nightscape III. It is on display at the museum. The prints are available for viewing by appointment.

16. Will it rust?

The sculpture is painted black and therefore will not rust.

17. How will it be shipped to Cincinnati?

The sculpture will be transported by truck.

18. Once the sculpture arrives, how long will it take to install?

It will take about one full week to install the piece. It will be permanently anchored into a concrete slab. The slab will then be faced with granite.

19. How much does the sculpture weigh?

The estimated weight is 3,800 pounds.

20. General biography of Louise Nevelson:

1899: Born in Kiev, Russia.
1905: Family moves to United States. Settled in Rockland, Maine.
1918: Graduated from Rockland High School.
1920: Married Charles Nevelson. Moved to New York.
1941: First one-woman show at Nierendorf Gallery, NYC.
1966: Honorary degree, Doctor of Fine Arts, from Western College for Women, Oxford Ohio
1969: Commissioned by Princeton University to do first monumental cor-ten steel work.
1972: Honorary degree, Doctor of Fine Arts, Rutgers University, New Brunswick New Jersey.
1973: Commission of cor-ten steel sculpture, entitled Sky Covenant, for Temple Israel, Boston, Massachusetts.
Commission of Atmosphere and Environment XIII (Windows to the West) for Scottsdale, Arizona.
Commission of cor-ten steel sculpture, entitled Dawn's Column, for Binghamton, New York.
1975: Commission, entitled Bicentennial Dawn, for U.S. General Services Administration, James A. Byrne Federal Courthouse, Philadelphia, Pennsylvania.
Commissioned by I. M. Pei for Massachusetts Institute of Technology, Cambridge, Massachusetts, cor-ten steel sculpture, painted black, entitled Transparent Horizon.
1976: Commission, entitled Sky Tree, for Embarcadero Center, cor-ten steel sculpture, painted black.

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KAREL APPEL TAPESTRY

1. Who is Karel Appel?

   Karel Appel is an internationally known Dutch artist. Appel is most often referred to as an Abstract Expressionist painter because of his bold, forceful use of color in abstract forms. Most of his paintings are done on a large scale.

2. What is the name of the tapestry?

   The work is entitled Smiling Together.

3. What is the tapestry made of?

   The piece is made of handwoven silk.

4. Is the artist a painter or a weaver?

   Karel Appel is a painter. This tapestry was taken from an acrylic painting done by Appel.

5. How was the painting transformed into the tapestry?

   Modern Masters Tapestries, Inc., is a New York firm that works with the artist in translating from paint to woven form. Modern Masters conferred with Appel during the process.

6. Where is the tapestry displayed?

   Smiling Together is located at the rear of the elevator lobby.

7. What are its dimensions?

   The dimensions are eight feet by six feet six inches.

8. How was the Appel tapestry chosen.

   Under the guidance of the Art Advisory Service of The Junior Council of The Museum of Modern Art in New York, eight to ten artists were presented as possible candidates. From that list, Appel was chosen by Federated's senior management.

9. Why was a tapestry chosen over a painting?

   The intention for the lobby area was to highlight and brighten a rather austere environment by introducing texture and warmth. It was felt that Appel's tapestry accomplished both intentions.

10. How long does it take to translate a painting into a tapestry?

    The process takes about three to four months, according to Modern Masters Tapestries.

11. When was the tapestry installed?

    The artwork was hung in early September.

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12. What is Appel's background?

The artist was born in Amsterdam and studied at the Royal Academy of Fine Arts in Amsterdam. After World War II he and fellow artists formed a group called CoBrA. Its purpose was to speak out against the atrocities of war. The group also rebelled against the geometric art that was popular at that time.

Appel's style is contemporary, large and abstract. He uses color boldly. Besides his primary medium of painting, Appel does sculpture and wall reliefs.

13. Where has he exhibited?

Appel's work is exhibited in museums throughout the world, including the Museum of Modern Art and the Guggenheim Museum in New York.

14. Is this a one-of-a-kind tapestry?

Our Smiling Together is one of ten tapestries produced in a limited edition.

15. General biography of Karel Appel:

1921: Born in Amsterdam.
1940-
1943: Studied at the Royal Academy of Fine Arts, Amsterdam.
1946: First one-man exhibition at the Beerenhuis in Groningen, Holland.
1949: The mural Questioning Children commissioned for the cafeteria of the City Hall of Amsterdam.
1953: The Palais des Beaux-Arts gives first one-man exhibition in Brussels, Belgium.
1954: The U.N.E.S.C.O. prize is awarded to Appel in Venice.
1957: First trip to America and Mexico.
1960: Appel becomes the youngest artist to receive the Guggenheim International Award.
1971: Appel begins a series of large-scale sculptures in polychromed aluminum in the United States.

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OHIO ARTISTS

1. How were they chosen?

   Regional artists were contacted. Twenty-five artists were included in a list compiled by the director of the Cincinnati Contemporary Art Center. Works from each artist were delivered to Federated's home office building where final selections were made.

2. What media are displayed?

   Many media are represented - acrylics, oils, watercolors, collages, prints, even beeswax on canvas. There are no sculptures or photographs included.

3. Where are the works displayed?

   The original artworks are hung on the walls of the 20th and 21st floors.

4. How many artists are represented?

   In all, there are twenty-one artists represented.

5. What are the central themes exhibited?

   There are no "themes" as such. All of the works are contemporary in nature.

6. What was the criteria used in selection?

   The selections were based upon how well the painting complemented the rust color of the walls and the available lighting situation. Subject matter was also a consideration.

7. How long did it take to make the final selections?

   The initial review process began in September with final selection approved in late October.

8. When were the pieces displayed?

   The paintings were hung on display on October 24, 1979, for the Federated board meeting and the Civic Reception.

9. What is the philosophy behind using regional artists?

   Federated supports any opportunity to highlight the community artists and their contribution to Cincinnati. As part of its arts program, Federated strove to take part the increasingly important artistic efforts in this community.

10. Are the paintings owned by Federated?

    Yes.

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11. Will the paintings be rotated?

The works will be rotated periodically.

12. What are the names of the artists whose work is displayed?

Tony Bachelor	20th Floor
Tom Bartushintz	20th Floor
Dan Boldman	21st Floor
Darrell Brothers	21st Floor
Mildred Fischer	20th Floor
Stuart Fink	20th Floor
Stuart Goldman	20th Floor
Ali Hansen	20th Floor
Dennis Harrington	20th Floor
Frank Herrmann	20th Floor
Lance Kinz	20th Floor
Robert Knipshield	20th &21st Floors
Kim Krause	21st Floor
Kate Maynard	20th Floor
Anne Miotke	20th Floor
Connie McClure	20th Floor
Sandy Rosen	21st Floor
John Stark	20th Floor
Michael Scott	21st Floor
John Stewart	20th Floor
McCrystal Wood	20th Floor

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POSTER ART

1. Where are the poster art graphics displayed?

   The framed posters are displayed throughout the operating floors of Federated's home office building.

2. What kind of subject matter is reflected in the selection?

   There is no central theme to the posters. Many are reproductions of art exhibit notices. All of the graphics reflect the contemporary nature of the office furniture and decor.

3. Who selected the graphics?

   The Walker Group, New York, made the selections for the wall hangings.

4. How long did the selection process take?

   Thirty days.

5. How many graphics are displayed?

   Between 200 and 225 are displayed throughout the operating floors of the building.

6. Were the graphics purchased?

   All of the graphics were purchased by Federated.

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The Art Advisory Service
The Junior Council of The Museum of Modern Art

11 West 53 Street, New York, New York 10019 Telephone: (212) 956-6114 Cable: Modernart, New York

Once the artist--and a particular work by him--is selected in proposal form it will be possible to define a working budget. Until then, we have outlined costs in a general and very approximate way as follows:

A. Proposal (up to two)	$ 10,000
B. Commission (includes proposal, fabrication cost)	100,000
C. Transportation of sculpture to site	2,000
D. Site preparation, installation	3,500
E. Travel, hourly charges, misc. back-up	4,000
F. General supervision (Art Advisory Svs)	5,000
G. Photography	500
	$125,000
Contingency	5,000

A. Proposals: Up to three proposals for possible sculptures will be made, with one being selected for the commission (and included in the commission fee). A payment of $5,000 is suggested for each proposal requested. The proposals will be the property of Federated Department Stores; they have independent value as artworks.

B. Commission: In our discussions with artists and their dealers we have indicated a commission of "about one hundred thousand dollars"; this will allow us some room for discussion. Within the group of artists represented in the selection prices vary...and this may be reflected in the proposals. But they vary within the limits set by the commission. Note: The commission paid to the artists includes the costs of fabrication.

C. Transportation: These costs will depend on the size, material, and composition, etc., of the sculpture selected. Transport is usually done by the fabricator, and if possible, will be included within the commission.

D. Site preparation, installation: Again, depending on the piece selected, a base or structural support may be needed. (Lighting is not included.) Once fabrication of the piece is underway, and the givens of weight and dimension firmly set, these can be detailed and any needed construction prepared in advance of the installation date. On arrival of the sculpture, trained assistance and back-up labor will be required. Also some equipment rental (such as a crane, etc.) may be needed. The Art Advisory Service will coordinate.

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E. Travel, hourly charges, misc. back-up:To be kept to the minimum.

F. Art Advisory Service:Outlined in our exchange of letters.

G. Photography;We suggest that a series of photographs document the project during fabrication and installation.

Note: There are four important headings not covered above:

1. Legal services: It is important that your legal staff prepare and approve agreements and contracts. Responsibilities and liabilities (including time schedules and payments) need to be c early understood and stated.

2. Permits:Local permits may be needed and should be in hand in advance of the installation procedure.

3. Insuranee:As mentioned, the sculpture isthe artist's responsibility until it leaves the place of fabrication. At that point you will need to be certain that it is protected under your policies.

4. Bookkeeping:We suggest that a simple voucher system be instituted with all invoices addressed to you care of the Art Advisory Service. We will approve, varify as correct, and then pass on to you these invoices for payment. In this, as in all other matters, we will act as a double check.

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ART/ARCHITECTURE

Nevelson Was Born An Artist

Enquirer photos BY MIKE KEATING

LOUISE NEVELSON, above and her "Sky Lanscape" below

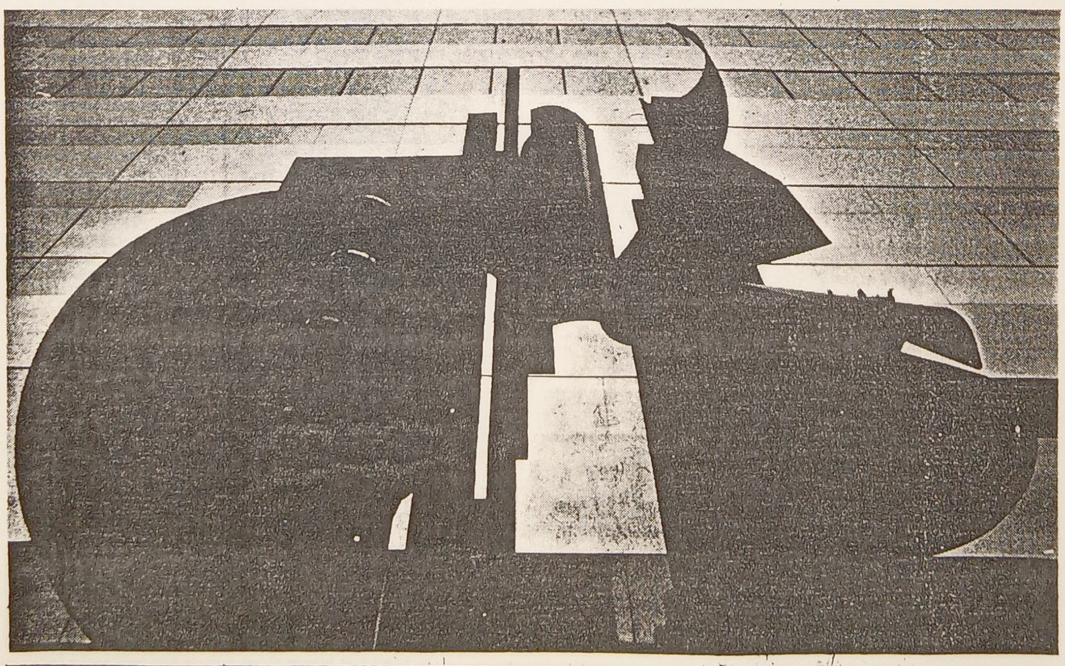
BY OWEN FINDSEN
Enquirer Art Critic

The leading lady of American art, Louise Nevelson, came to Cincinnati Tuesday to see her sculpture "Sky Landscape II" dedicated to the people of Cincinnati by Federated Department Stores. Unsatisfied to see her art in the gloom of winter, she promised to return in the spring "when everything is in bloom."

"This time of year we have trees but they're pretty barren and so it is a little difficult for people to see it the way it will be seen. We will have to get some greenery that is different from the trees that are there. I'd like to get an evergreen that is green the year around to warm it all up."

NEVELSON AT 81 still works in the foundry with the fabricators who make her metal sculptures, although it is acceptable for artists to make their works as small maquettes in paper or cardboard and then allow others to actually create them. Nevelson is not committed to any one way of working and has produced some works this way, but most often she prefers to be "a little bit out of the past" and work with the fabricators on the final version herself.

Her works reflect the extra effort. As a work of art is enlarged in scale and altered in material it requires changes, "maybe just an inch here and there," says Nevelson, but it is these subtle adjustments that make the difference between a mechanically enlarged design and one that has been treated as a living design until completion.



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The Cincinnati work contains such subtle touches that sets it apart from many similar public works.

"SKY LANDSCAPE II" stands on Seventh Street at the front entrance of the new Federated Building. The large black abstract construction is mounted on a marble based designed so that people can sit on it. "You could almost call it a miniature park," she said.

The new sculpture has already generated the expected complaints from people who want all sculpture to be a bronze figure of a man on a horse . . . something they can easily "understand."

The artist is not concerned that some people will not understand her art. "This may sound brutal but I think people should grow up. When they go to hear Beethoven for the first time they don't expect to understand it . . . and Beethoven created a world out of eight notes. People who want to understand Beethoven go to hear his music year after year and are no satisfied to just learn the tune. So why should anybody just look at a thing and come to a conclusion? We are really mature enough in our time to use our eyes more intelligently than most people do."

Her sculpture is black, Nevelson explained, because "black encompasses all colors and is the aristocrat of colors. No matter what you put under it, it stands up and makes a statement. Black is never black. Do you know that if you were keen enough to see it that every second there's a little change. Summer or winter, morning or evening, the color depends on when you are looking at that color."

BORN IN Kiev, Russia in 1899, Nevelson, then Louise Berliawsky, came to America with her family in 1905. They settled in Rockland, Maine, where the Jewish immigrants were treated as social outcasts. The weather was as cold as the welcome, and Louise found herself spending most of her school hours in the art room. "I thought that room was the warmest in the school. Later I figured out that it was not the room that was warm, it was me."

Art was a warm place for Nevelson. It was a part of the blueprint of her life. "What I'm saying is that I didn't become an artist, I was an artist." She even knew that she would be a sculptor, because, as she explained to her teacher, "I don't want color to help me."

Nevelson has also been a painter, printmaker, actress and dancer. At times she has claimed that it was the fact that her father operated a lumber yard that made her start to assemble objects into art. But she has also stated that she never visited the lumber yard and did not make such works as a child.

SHE MOVED to New York in 1920. By 1931 she was in Germany studying with Hans Hofmann, who was later to become an important teacher in the United States. Back in New York she was an assistant to Diego Rivera. Her portrait of Rivera was exhibited at the Contemporary Arts Center last fall.

Nevelson's best known work is a form of sculptural collage. Wooden boxes painted a single color, black, white or gold, are filled with found and made objects in wood, like furniture legs turned on a lathe or simply wood scraps. These works become walls or pillars, and have even been built into room or chapel. These environments are reminiscent of some of the architectural interiors of Frank Lloyd Wright.

But though she is known for these collage works (a small one is in the Cincinnati Art Museum Collection) she does not like to be confined to this one manner of working. "I make collages and I have recently decided that I am myself a collage."

SOME OF her collage works are used in outdoor environments, one in a New York park is named after her; but such a work would not have been suitable for the Cincinnati installation. The placement of the work on a sidewalk close to a large building required a work that can be viewed from a variety of standpoints. Unfortunately the dark and light bands of the building fragment the sculpture and make it unviewable from across the street. In fact, there is no way to view the work properly.

Another flaw in the plan is the same that affects the George Rickey work in front of the Central Trust Center. Sculpture works best when there is the greatest use of shadows. The north side of a building never gets the sun in our hemisphere so we will miss some interesting plays of light.

North light is marvelous for paintings, but bad for sculpture. It flattens it. And as Nevelson says, the gloom of winter doesn't help. We will look forward to spring and to Louise Nevelson's return. She has expressed a willingness to meet with Cincinnati artists at that time. The dedication was a closed affair and Nevelson was witheld from her many admirers, who are justly miffed. Let us hope that the oversight is corrected during her next visit to Cincinnati in the spring.

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Louise Nevelson

A most uncommon woman

B. J. Foreman

art

She smokes cigars, wears big hats and outrageous inch-long false eyelashes. She shows up in elaborately zany costumes. A most uncommon woman, the Martha Graham of American sculpture. "Some of us are made for the grand gesture" she remarked some years ago. Louise Nevelson certainly was. At 80 years of age, she is still making sculpture—the latest in Cincinnati.

"Sky Landscape II," the new Nevelson piece in front of Federated Department Stores' corporate headquarters on Seventh Street, was formally dedicated today.

Nevelson is one of American's most famous and admired and sought after living artists. She felt, she says, that she had such a destinyeven as a child. Born in Russia, she immigrated to America at age four, and grew up in Rutland, Maine, where her father owned a lumberyard.

At age 20, she married Charles Nevelson, a shipping broker. They had a son(who is also a sculptor). She later left her husband, and when her son was nine, she left him with family in Rutland and went to Munich, Germany to study with the great teacher Hans Hoffman.

It was not until age 42 that she had her first real exhibit. Through the intervening years her work had the look of several other artists, and it wasn't until the late 1950s that her truly mature style evolved. The work of the 50s was sculpture in the round, comprised of simple organic shapes. Her work then became more two-dimensional.

She is best known for the compartmentalized wooden relief sculptures of the 1960s. These incorporated found objects, wooden fragments from old houses and furniture that she was able to scavenge for economy's sake.

Her influences have been as diverse as African and American Indian art, nature, religions of the world and (especially in the Federated piece) the "black supporting columns in subway stations.". Her work often has the abstracted look of totemic art of primitive cultures, and emotes much of the same primal mystery.

During the 60s her fame skyrocketed. In the early 60's her small pieces sold for about $1000. By the end of the decade, they commanded six times that; her large pieces brought about $45,000. Just last year, her five-story high "Sky Tree" for San Francisco's Embarcadero Center cost $250,000.

The sixties brought her financial independence. She reveled in new materials, plexiglass and metals. She started doing monumental sculpture, the first one a commission for Princeton University.

Nevelson is more interested in the process of her work than in the perfection of the product. She credits her prolific output and spontaneity to this.

Nevelson was in Cincinnati last June to survey the Seventh Street site. The work started with a wooden model called a maquette which was made in her New York studio. From this, a Connecticut foundry fabricated the cor-ten steel piece.

While her earlier work related to Dadaist construction and cubist collage, the newer monumental pieces are decidedly more landscape oriented, albeit in a muchabstracted sense. Her subject matter is nature, with sky, trees, dawn and dusk figuring prominently in her titles.

Nevelson has carried a romantic strain through several decades of America sculpture. Her work has been unique and growing, which has been the thing which has set her apart from many other artists.

How?

"I've always had the courage to throw myself into things," she replies.

B. J. Foreman is art writer for The Post.