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File

THE WHITE HOUSE
WASHINGTON

Dear Mrs. Ford,

This is a nice letter from Ansel Adams thanking you and inviting you to come to the two lectures he will be giving at the Metropolitan Museum of Art in New York on October 9th and 11th. Depending upon the time of his October 9th lecture, would you like to have him included as a guest for the reception in your honor at the National Academy of Design?

ANS

Ansel Adams included in National Academy of Design reception guest list.

 Think not

✓ Sold Natl. Acad. of Design & they will invite him.

Thank you,

susan

What an honor it is
for me to receive

"Po - Ford" - go together -

You well know how I
feel about the state
of women in the U.S.

Welch



For immediate release
Monday, October 6, 1975

Black Lamee knit
with silver thread
Satin blouse

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

First Lady Betty Ford has been elected a Fellow for Life of the National Academy of Design, New York. She will receive her diploma and the National Academy's Sesquicentennial Medal Thursday, October 9 at 7:00 P.M. The Academy is located at 5 East 89th Street.

She will attend a reception in her honor that evening and receive a private preview of the Academy's exhibit, "A Century And A Half Of American Art: 1825-1975." Mrs. Ford was selected because of her interest in the arts, according to Academy President Alfred Easton Poor. She is only the third wife of a President to receive the honor in the 150-year history of the National Academy, the first national organization of professional artists in the U.S. Mrs. Eleanor Roosevelt was named in 1934 and Mrs. Calvin B. Coolidge in 1925.

The exhibit Mrs. Ford will preview is an official New York State Bicentennial event which opens to the public October 11 through November 16. It includes more than 200 paintings, watercolors, graphics, sculpture and architecture.

The Academy was created to educate art students and provide facilities to exhibit the works of professional artists.

Academicians and associates of the Academy are elected on the basis of recognized excellence, with the total number of national academicians limited to 125 painters, 50 sculptors, 25 architects, 25 graphic artists, and 25 aquarelists (watercolorists). There are also some 275 associates representing almost every State in the Nation. Over the past 150 years the National Academy's members have included among the painters Audobon, Durand, Rembrandt Peale, Remington, Sargent, and the Wyeths; sculptors Aitken, Fraser, and Saint-Gaudens; and architects John Russell Pope and Frank Lloyd Wright.

Modelled after the Royal Academy of Arts in London, the National Academy was founded in 1825 by 15 artists, including Samuel F. B. Morse, inventor of the telegraph, noted portrait painter, and the Academy's first president.

#

Press contact for credentials: Warren Weiner, 215/561-8181

For immediate release
Monday, October 6, 1975

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Office of the Press Secretary to Mrs. Ford

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#

Press contact for credentials: Warren Weiner, 215/561-8181



PATTI

THE WHITE HOUSE

WASHINGTON

September 29, 1975

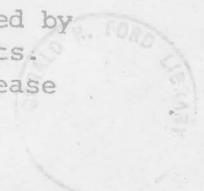
MEMORANDUM TO: PETER SORUM
FROM: SUSAN PORTER
SUBJECT: Action Memo

Mrs. Ford has accepted the following out-of-town invitations in New York City on Thursday, October 9 and Friday, October 10, 1975:

Thursday, October 9, 1975

EVENT: Reception
GROUP: National Academy of Design
DATE: Thursday, October 9, 1975
TIME: 6-8:00 p.m. (though this occasion will be dressy, the women will be wearing short dresses)
PLACE: National Academy of Design
1083 5th Avenue
New York, New York 10028
CONTACT: Mr. Alfred Poor, President
(212) 826-8984
Mrs. Sheila Lyne (Mr. Poor's office)
Ms. Alice Melrose, Director
(212) 369-4880
COMMENTS: The National Academy of Design is opening its 150th anniversary exhibit entitled "A Century and a Half of American Art." Their gala opening will be Friday evening, October 10th but because Mrs. Ford cannot attend that evening, they will have a special champagne Reception night in her honor and present to her at that time their 150th Anniversary Medal and Diploma and a certificate for her election by their Board as a Fellow for Life of the Academy.

Prior to Mrs. Ford's attendance at the Reception, she will meet with Mr. Christi and Mr. Albert Capraro for personal appointments. Her departure time will be determined by your decision on the logistics of these appointments. When Mrs. Ford's hotel is determined, would you please



tell Sheila Lyne of Mr. Poor's office as Mr. Poor would like to have flowers in Mrs. Ford's room when she arrives. The file is attached. Thank you.

Friday, October 10, 1975

EVENT: Dedication of the New Arts for Living Center of the Henry Street Settlement Urban Life Center

GROUP: Henry Street Settlement Urban Life Center

DATE: Friday, October 10, 1975

TIME: 10:30 a.m. Festivities begin
12:00 noon Dedication

PLACE: Henry Street Settlement
265 Henry Street
New York, New York 10002

CONTACT: Mr. David Kaufelt
(212) 766-9220
Mr. Bertram Beck, Executive Director
(212) 766-9200

COMMENTS: The new Arts for Living Center of the Henry Street Settlement Urban Life Center has been built to provide residents of this Lower East Side neighborhood and the city as a whole with opportunities in a variety of art forms: dance, drama, music, painting, sculpture, crafts, etc. Henry Street is one of the oldest and most extensive neighborhood centers and offers a compelling testimony, as Mr. Beck's letter states, to the ways in which neighborhood art center programs tap a vital source of creativity in our culture. This Dedication is seen as a celebration of the growing role of the arts in community life throughout our country. The Governor, Mayor and Nancy Hanks and a variety of other distinguished persons will participate in the Dedication.

Mrs. Ford's plans for the rest of the weekend are still under discussion. Therefore, I will be in touch when they are clarified. The file is attached. Thank you.

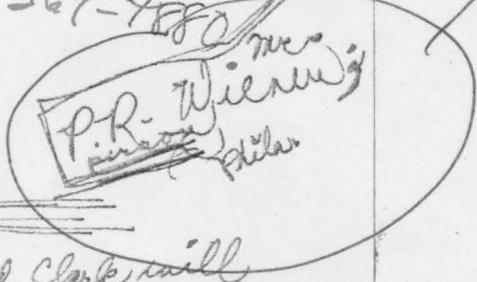
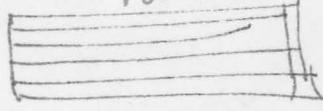
c: BF Staff
Red Cavaney
Warren Rustand
James Connor
William Nicholson
Kathleen Ryan
Rex Scouten
Staircase

press
contact

THE WHITE HOUSE
WASHINGTON

0: (212) 826-8984
or 1880
country:
M & E
(212) (201) 291-0378
369-4880

Mr. Pover



Oct 10th
Nov. 12th



Fred Clark will
lecture on
turnover

68 Budget
add:
Joseph Dillier
Lawrence Rockefeller
Present at 9:00
BT suggest
+ not critic



THE WHITE HOUSE

WASHINGTON

Dear Mrs. Ford,

You have been elected a Fellow for Life of the National Academy of Design. This is a very high honor from a very fine organization. This fall they will be opening an exhibition entitled "A Century and a Half of American Art". At the opening they would like to present you with a 150th Anniversary Medal and Diploma. You are also invited to serve as Honorary Chairman of the exhibition.

~~_____~~ Lend name

~~_____~~ Regret

(THEY HAVE DROPPED THIS PART NOW)

Do you wish to attend?

p-e-BF

~~_____~~ Yes, attend

~~_____~~ Consider attending when their date is firm

~~_____~~ Regret

Thank you,

susan



NATIONAL ACADEMY OF DESIGN

July 16, 1975

*acknowledged
receipt of letter
by phone
J.P.*

1083 Fifth Avenue
New York, N. Y. 10028
212-369-4880

Dear Mrs. Ford:

OFFICERS

Alfred Easton Poor
President
Michael Lantz
1st Vice President
Aaron Shikler
2nd Vice President
Colleen Browning
Corresponding Secretary
Edward Laning
Recording Secretary
Umberto Romano
Asst. Corr. Secretary
Daniel E. Greene
Treasurer
Frank Mason
Assistant Treasurer

COUNCIL

Mario Cooper
Joseph Hirsch
Robert S. Hutchins
Hans Jelinek
Joseph Kiselewski
Ethel Magafan

DIRECTOR

Alice G. Melrose



1825
1975

I have the honor to inform you that at a meeting of the council of the National Academy of Design held on May 5th you were unanimously elected a Fellow for Life of the Academy. As you may know in this pre-bicentennial year, the National Academy of Design, founded in 1825, is having its 150th Anniversary, which will be commemorated by our forthcoming exhibition entitled, "A Century and a Half of American Art" which will have a gala opening and champagne Reception on October 10th at which time it would be appropriate to present you with your 150th Anniversary Medal and Diploma, and if you consented, to have you serve as Honorary Chairman. The National Academy of Design has been designated as an official Bi-Centennial Project by the State of New York.

This Exhibition of Painting, Sculpture, Graphic Arts and Architecture will be held in our own galleries at 1083 Fifth Avenue. As you know, all the famous American Painters, Sculptors, and Architects from the Academy's founding, down to the present day, have either been N.A. or A.N.A. Painter members of the Academy include one of the Academy's founders and its first President, Samuel F. B. Morse, the Inventor of the Telegraph and a great Portrait Painter; John James Audubon, Asher Durand, and others of the Hudson River School; Winslow Homer, Cecilia Beaux, Thomas Eakins, Robert Henri and John Singer Sargent.

Amongst the roster of distinguished Sculptors who were members of the Academy and whose work will be shown in this Retrospective Exhibition are the names of Horatio Greenough, Albert Thorvaldsen, Daniel Chester French, Malvina Hoffman, F. W. MacMonnies, Paulanship, Augustus Saint-Gaudens, and Ivan Mestrovic. The Architects



Alice Melrose, Director

NATIONAL ACADEMY OF DESIGN

-2-

will be represented by Charles F. McKim, John M. Carrere, William A. Delano, Bertram Goodhue, Eliel Saarinen, and Mies Van Der Rohe. Others who have made their mark in the Art World, though perhaps not elected N. A. or A. N. A., have received their training at the School for Painting, Sculpture and the Graphic Arts, which the Academy has maintained since its founding.

With your busy schedule I know that it is difficult to set aside a definite date this far in advance, but, if the tenth of October is not possible, perhaps we could set aside a special date at your convenience for the presentation to you of the Medal and Diploma, or, better still, November 12th, the date of the 6th Edwin Austin Abbey lecture to be given this year by Lord Clark which will be preceded by a small private dinner at the Knickerbocker Club for the members of the Council of the National Academy and a few well known patrons of the Arts. If you would be good enough to honor us with your presence at this dinner and lecture, it would add greatly to the occasion.

With the hopes that you will do the Academy the honor of accepting this Medal and Diploma in person, I am

Most sincerely yours,



Alfred Easton Poor, N. A.
President

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

AEP:er

FILE ON HENRY STREET SETTLEMENT
BF EVENT, Oct. 10, 1975

THE WHITE HOUSE
WASHINGTON

W MR. BECK:

- THEY'RE DELIGHTED
BF COMING

- MR. DAVID KAUFELT,
IS CONTACT (+
STAYS IN TOUCH
WITH MR. BECK)
(212) 766-9220

- FESTIV. BEGIN
AT 10:30

- ACTUAL DEDICA.
AT 12:00 W GOV
MAYOR, ETC.

HENRY STREET SETTLEMENT URBAN LIFE CENTER

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

Bertram M. Beck
Executive Director
Atkins Preston
Associate Executive Director
Miss Helen Hall
Director Emeritus

OFFICERS

Herbert L. Abrons
Chairman
John Morning
President
George B. Munroe
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Mrs. David L. Guyer
Mrs. William G. Hamilton
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H. Miles Jaffe
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Eric R. Roper
Mrs. Florence Rubin
Benjamin P. Schoenfein
Timothy Seldes
Mrs. Claire Stevens
Mrs. Frederick M. Warburg

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H. Patrick O'Dea
Henry Street Friends Committee
Sidney Jaffe
Henry Oldtimers
Mrs. Frances Primus
Neighborhood Board

HONORARY DIRECTORS

David G. Baird
Winslow Carlton
Mrs. Gabriel Hauge
Mrs. Alfred Winslow Jones
Mrs. Leon Keyserling
Richard K. Korn
Arthur B. Krim
Mrs. Herbert H. Lehman
Joseph I. Lubin
Hyman Schroeder

August 14, 1975

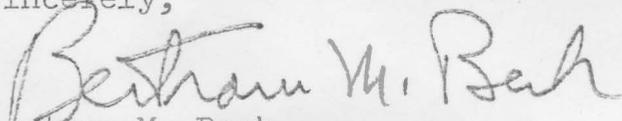
Ms. Susan Porter
The White House
Washington, D.C.

Dear Ms. Porter:

We were very pleased to receive your letter informing us that Mrs. Ford hopes to attend the Dedication of Henry Street Settlement's Arts for Living Center on October 10th. Meanwhile, I thought that Mrs. Ford might be interested in the enclosed article from the New York Times by architectural critic Ada Louise Huxtable describing the extraordinary quality of the building and its significance to the community.

We are looking forward to hearing from you further when Mrs. Ford's plans are more firm.

Sincerely,


Bertram M. Beck
Executive Director

BMB/lf
enc.

ARCHITECTURE VIEW

ADA LOUISE HUXTABLE

Henry Street's New Building— An Urban Triumph

The arts for Living Center—the new building of the Henry Street Settlement on Grand Street on the lower East Side—sums up in its name everything that urban archi-

objective remains the same as it has for the last 80-odd years—a kind of triumph of its own when it is fashionable to turn all values upside down—to improve the quality of life in an area of urban poverty. The

wrapped around the plaza, are visible. This public area carved out of the building, flowing in from the street, yet part of itself, demonstrates architecture as art in the very best sense.

The aim is equally clear in the design. It is actually a basic shell for people to live in. The shell holds many multi-purposed spaces for changing needs. Arranged in a circle around the entrance arc, all of these performance spaces, instructional areas are related continuously through large areas of glass on the exterior or smaller, sometimes eccentrically placed, windows above.

This gives immediate orientation to the building. To state a basic fact simply, nothing like this can be closed or hidden. The design is to turn energies commonly directed toward other interests and pursuits. These are today's societal norms, with their roots in the past. A too-high concealing wall outside the adjoining Bialystoker Synagogue

BF PENDING TO CONSIDER (Oct.10)
Henry Street Settlement DedicaNYC

MORNING

ATTEND — No —

7/24
16/

July 24, 1975

Dear Ms. Beck,

Your gracious letter to Mrs. Ford inviting her to participate in the dedication of the New Arts for Living Center on October 10th in New York is greatly appreciated. Although Mrs. Ford is hoping to have the opportunity to attend, because the schedule for that period has not been fully determined, may we be in communication with you as soon as Mrs. Ford's plans are more firm?

I am sure Mrs. Ford would also want me to convey her encouragement and greetings to all who are involved in preparations for this important occasion.

With warmest best wishes,

Sincerely,

Susan Porter
Appointments Secretary
for Mrs. Ford

Ms. Bertram M. Beck
Executive Director
Henry Street Settlement Urban Life Center
265 Henry Street
New York, New York 10002

c: VBF Pending (October 10, NYC)
William Seidman/Roger Porter
WHe: Nancy Hanks



SP/ba

THE WHITE HOUSE

WASHINGTON

Dear Mrs. Ford,

You are invited to participate in the dedication of the new Arts for Living Center in New York on October 10th. This is an invitation which was already brought to your attention this spring but because this letter has recently come in, I thought you should see it. I ^{also} received a call from Roger Porter of Bill Seidman's staff saying that Mr. Seidman would like to endorse this as an excellent project. Nancy Hanks also greatly hoped that you could participate. The attached letter is a very good one. They hope this dedication can be less the dedication of a magnificent building and more a celebration of a growing role in the arts throughout the country. Hope you can.

X Attend October 10

 Regret

Probably - sounds good B.F.

Thank you,

[Signature]
susan



HENRY STREET SETTLEMENT URBAN LIFE CENTER

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

June 23, 1975

no file

(212)

Bertram M. Beck
Executive Director
Atkins Preston
Associate Executive Director
Miss Helen Hall
Director Emeritus

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John Morning
President
George B. Munroe
Chairman,
Executive Committee
Mrs. Arnold S. Askin
Mrs. David L. Guyer
Mrs. William G. Hamilton
Mrs. Edward R. Murrow
Irwin Jay Robinson
Samuel Schneeweiss
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Mrs. Leon Keyserling
Richard K. Korn
Arthur B. Krim
Mrs. Herbert H. Letman
Joseph I. Lubin
Hyman Schneider

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

Dear Mrs. Ford:

We are writing to ask that you honor us on October 10, 1975, with your presence at the dedication of our new Arts for Living Center here on the Lower East Side in New York City. Should this be possible, the dedication will be scheduled in the morning at a time convenient to you. The participation of Miss Nancy Hanks, Chairwoman of the National Endowment on the Arts has been assured and Miss Hanks joins us in the hope that you can be with us.

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

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

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

to make this theme manifest in the dedication ceremonies which we would, of course, want to plan with your associates.

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

We very much hope that you will be with us and look forward to hearing from you.

Sincerely,


Bertram M. Beck
Executive Director

Susan Gowell
Mrs. Papers

10/7/75
2:00 pm

MRS. FORD'S VISIT TO
NEW YORK CITY
Thursday and Friday
October 9th and 10th, 1975

Thursday, October 9, 1975

- 9:00 am Mrs. Ford boards motorcade on South Grounds.

MOTORCADE DEPARTS South Grounds en route
Andrews AFB.

[Driving time; 25 minutes]
- 9:25 am MOTORCADE ARRIVES Andrews AFB.

Mrs. Ford boards Jetstar.
- 9:30 am JETSTAR DEPARTS Andrews AFB en route LaGuardia
Airport, New York City.

[Flying time: 50 minutes]
- 10:20 am JETSTAR ARRIVES LaGuardia Airport,
(Marine Air Terminal).

Mrs. Ford boards motorcade.
- 10:25 am MOTORCADE DEPARTS LaGuardia Airport en route
Waldorf-Astoria Hotel.

[Driving time: 25 minutes]
- 10:50 am MOTORCADE ARRIVES Waldorf-Astoria.

Mrs. Ford will be met by:
- 11:00 am Mrs. Ford arrives Suite.

PERSONAL/STAFF TIME: 7 hours, 40 minutes

NOTE: Mr. Capraro will be in the Suite ready to
begin and will depart at 3:00 pm. Mr. Christie will
arrive at 3:30 pm for his appointment.

6:40 pm Mrs. Ford departs Suite en route motorcade for boarding.

6:45 pm MOTORCADE DEPARTS Waldorf-Astoria en route
National Academy of Design (1083 5th Avenue).

[Driving time: 15 minutes]

7:00 pm MOTORCADE ARRIVES National Academy of Design.

Mrs. Ford will be met by:

Mr. Alfred Poor, Academy President

Mrs. Ford, escorted by Mr. Poor, proceeds to
Huntington Room and takes her place with Mrs. Poor
in the Receiving Line.

7:05 pm Receiving Line begins.

OPEN PRESS COVERAGE
ATTENDANCE: 75

7:15 pm Receiving Line concludes.

Mrs. Ford will informally greet guests.

7:30 pm Mrs. Ford joins Mr. Poor for presentation of 150th
Anniversary Medal and Diploma.

7:37 pm Mrs. Ford responds.

FULL PRESS COVERAGE

7:40 pm Response concludes.

7:42 pm Mrs. Ford, escorted by Mr. Poor, departs Huntington
Room for informal tour of Galleries.

7:55 pm Mrs. Ford bids farewell to Mr. Poor and proceeds to
motorcade for boarding.

8:00 pm MOTORCADE DEPARTS National Academy of Design en
route Waldorf-Astoria.

[Driving time: 15 minutes]

8:15 pm MOTORCADE ARRIVES Waldorf-Astoria.
Mrs. Ford proceeds to Suite.

O V E R N I G H T

Friday, October 10, 1975

10:45 am Mrs. Ford departs Suite en route motorcade for
boarding.
10:50 am MOTORCADE DEPARTS Waldorf-Astoria en route
Arts for Living Center (466 Grand).

[Driving time: 20 minutes]

11:10 am MOTORCADE ARRIVES Arts for Living Center.

Mrs. Ford will be met by:

Bertram M. Beck, Executive Director, Henry
Street Settlement

Mrs. Ford, escorted by Mr. Beck, proceeds inside
building to greet:

Herbert L. Abrons, Board Chairman, Henry Street
Settlement

Mrs. Robert L. (Dale) Burch, Dedication Chairman

Mrs. Winslow (Margaret) Carlton, Chairman,
Arts for Living Council

George Monroe, Arrangements Chariman

Mrs. George (Eleanor) Monroe

Mrs. Betram (Deborah) Beck

Mark Tilley, Director, Arts Prog

Lo Yi Chen, Building Architect

11:15 am Mrs. Ford, escorted by Mr. Beck, Mr. Tilly and Mr.
Chen proceeds on an informal tour of facilities.

NOTE: Tour will include photo exhibits, pottery room, music room, painting studio and art exhibits.

11:40 am Mrs. Ford concludes tour and proceeds to holding room.

PERSONAL/STAFF TIME: 10 minutes

11:50 am Mrs. Ford departs holding room en route dais assembly area.

11:51 am Mrs. Ford arrives dais assembly area to informally greet guests.

11:59 am Mrs. Ford joins dais processionsl to platform.

OPEN PRESS COVERAGE

ATTENDANCE: 500

12:00 noon Opening remarks by Bertram Beck.

12:02 pm National Anthem.

12:05 pm Introduction of distinguished guests by Herbert Abrons Master of Ceremonies.

12:08 pm Remarks by Senator Jacob Javits (R-N. Y.)

12:12 pm Remarks by Governor Hugh Carey .

12:16 pm Remarks by Mayor Abraham Beame.

12:20 pm Introduction of Mrs. Ford by Herbert Abrons.

NOTE: Carmen Vega, a community resident now on the Henry Street Staff will present Mrs. Ford with a sample of artwork from the Arts for Living Center.

12:24 pm Mrs. Ford response.

FULL PRESS COVERAGE

12:26 pm Remarks conclude.

12:26 pm Thank you by Mr. Beck.

12:27 pm Mrs. Ford departs dais en route motorcade for boarding.

12:30 pm MOTORCADE DEPARTS Arts for Living Center en route Marine Air Terminal, LaGuardia Airport.

[Driving time: 25 minutes]

12:55 pm MOTORCADE ARRIVES Marine Terminal.

Mrs. Ford boards Jetstar.

1:00 pm JETSTAR DEPARTS LaGuardia Airport en route Andrews AFB.

[Flying time: 50 minutes]

NOTE: Luncheon will be served en route.

1:50 pm JETSTAR ARRIVES Andrews AFB.

Mrs. Ford boards Air Force One.

NATIONAL ACADEMY OF DESIGN

THURSDAY, OCTOBER 9, 1975

NEW YORK CITY

- 1 -

I AM VERY HONORED TO ACCEPT
YOUR SESQUINTENNIEL MEDAL
AND TO BECOME A FELLOW FOR LIFE
OF SUCH A SIGNIFICANT ORGANIZATION.



THE NATIONAL ACADEMY OF DESIGN
IS NOTED FOR SOME VERY IMPORTANT "FIRSTS" --
YOU WERE THE FIRST NATIONAL ORGANIZATION
OF PROFESSIONAL ARTISTS
AND THE FIRST ARTS SCHOOL IN THE UNITED STATES
GOVERNED EXCLUSIVELY BY PROFESSIONAL ARTISTS.
THESE ARE BOTH VERY IMPORTANT
IN THE WORLD OF ART.

- 3 -

BUT I THINK IT'S ALSO SIGNIFICANT
THAT THE NATIONAL ACADEMY
WAS THE FIRST ART ORGANIZATION IN THE UNITED STATES
OPEN TO WOMEN MEMBERS,
AND THE FIRST TO ACCEPT WOMENT STUDENTS.
FOR THESE "FIRSTS" I PERSONALLY THANK YOU.

TO THOSE OF YOU INVOLVED IN THE NATIONAL ACADEMY
I WANT TO SAY THAT YOUR PROFESSIONALISM,
YOUR WELL-KNOWN STANDARDS OF EXCELLENCE,
AND ALL YOU CONTRIBUTE TO THE WORLD OF ART
MAKES THIS HONOR ESPECIALLY MEANINGFUL TO ME.

- 5 -

I WISH YOU A VERY HAPPY ONE HUNDRED AND FIFTIETH BIRTHDAY,
AND FOR THE SAKE OF QUALITY ART IN THE UNITED STATES,
MANY HAPPY RETURNS OF THE DAY.

#

151 ANNUAL SESSION

**NATIONAL ACADEMY
SCHOOL OF FINE ARTS**

5 EAST 89 ST., NEW YORK, N. Y. 10028
212-369-4880

1975-1976



The National Academy School of Fine Arts

The National Academy of Design and its school were founded in 1825 by Samuel Finley Breese Morse, noted portrait painter and inventor of the telegraph. The school opened with a class of twenty students on November 15, 1826, in a room of the Philosophical Society of New York, located in the Old Alms House, City Hall Park. It was the first art school in New York.

The school moved several times before 1865, when, together with the Academy, it opened in an impressive structure on Fourth Avenue at 23rd Street, just about the center of Manhattan in those days. The building was dubbed "Doge's Palace" because it bore a vague resemblance to that celebrated palace in Venice. When this "Doge's Palace" was sold to the Metropolitan Life Insurance Company in 1899, the Academy moved to the Fine Arts Building on West 57th Street, while the school was established on Amsterdam Avenue at 109th Street. The school was heavily damaged by fire and had to be discontinued in 1948.

In October, 1950, classes opened in temporary quarters in the new buildings of the Academy. The Academy had opened its present galleries, the generous gift of Archer M. Huntington, on January 8, 1942, a few weeks after Pearl Harbor. Plans for a new school building were prepared, but it was not until November, 1959, that the School of Fine Arts opened its doors at 5 East 89th Street. Designed by William and Geoffrey Platt, noted architects, the half-million-dollar edifice is the first new fine arts school erected in the New York Metropolitan area since the turn of the twentieth century. Skylight studios, air-conditioning, all modern facilities characterize the school. Students of all ages, from 17 up, study drawing, painting, sculpture, graphic arts in morning, afternoon and evening classes. The faculty consists of members of the National Academy dedicated to teaching as well as to their respective branches and styles of art. Prizes amounting to more than \$3,000 are awarded annually to gifted students, and many scholarships are available.

151 ANNUAL SESSION

NATIONAL ACADEMY SCHOOL OF FINE ARTS

5 EAST 89 ST., NEW YORK, N. Y. 10028

212-369-4880

1975-1976

National Academy of Design 1975-76

OFFICERS

President: Alfred Easton Poor, N.A.
First Vice-President: Michael Lantz, N.A.
Second Vice-President: Ethel Magafan, N.A.
Corresponding Secretary: Umberto Romano, N.A.
Recording Secretary: Eric Isenburger, N.A.
Assistant Corresponding Secretary: Xavier Gonzalez, N.A.
Treasurer: Daniel E. Greene, N.A.
Assistant Treasurer: Frank Mason, N.A.

MEMBERS OF COUNCIL

Mario Cooper, N.A.	Hans Jelinek, N.A.
Joseph Hirsch, N.A.	Joseph Kiselewski, N.A.
Robert S. Hutchins, N.A.	William A. Smith, N.A.

FACULTY OF THE
SCHOOL OF FINE ARTS

Raymond Breinin, N.A.	Hugh Gumpel, A.N.A.
Granville W. Carter, N.A.	Serge Hollerbach, A.N.A.
Gaetano Cecere, N.A.	Joseph Hirsch, N.A.
Mario Cooper, N.A.	Eric Isenburger, N.A.
Harvey Dinnerstein, N.A.	Hans Jelinek, N.A.
Frank Eliscu, N.A.	Michael Lantz, N.A.
Edmond J. FitzGerald, A.N.A.	Umberto Romano, N.A.
EvAngelos Frudakis, N.A.	

SCHOOL COMMITTEE

Umberto Romano, N.A., *Chairman*
Chen Chi, N.A.
Cleo Hartwig, N.A.
Joseph Kiselewski, N.A.
Ogden M. Pleissner, N.A.
Alfred Easton Poor, P.N.A., *Ex officio*
Daniel E. Greene, N.A., *Ex officio*

STAFF

Alice G. Melrose, *Director*
Kathleen Zimmerman, *Registrar*



Schedule of Classes.

151st Session September 15, 1975—May 28, 1976

Monday Through Friday

9 A.M.—12 NOON

SERGE HOLLERBACH, A.N.A.—Oil Painting I (Life, Still Life, Portraiture, Composition.)
HARVEY DINNERSTEIN, N.A.—Oil Painting II (Life, Still Life, Portraiture, Composition.)
JOSEPH HIRSCH, N.A.—Drawing I (Life, Anatomy.)
EvANGELOS FRUDAKIS, N.A.—Sculpture I (Life Figure, Portrait, Anatomy, Composition, Casting, Carving.)

1 P.M.—4 P.M.

UMBERTO ROMANO, N.A.—Oil Painting III (Life, Still Life, Portraiture, Composition.)
ERIC ISENBURGER, N.A.—Oil Painting IV (Life, Still Life, Portraiture, Composition.)
EDMOND J. FITZGERALD, A.N.A.—Drawing II (Life, Anatomy.)
HANS JELINEK, N.A.—Graphic Arts
FRANK ELISCU, N.A.—Sculpture II (Life Figure, Portrait, Anatomy, Composition, Casting, Carving.)
GAETANO CECERE, N.A.—Sculpture IIA (Life Figure, Portrait, Anatomy, Composition, Casting, Carving.)
MARIO COOPER, N.A.—Watercolor Painting (Life, Still Life, Landscape outdoors, weather permitting.)

4:30 P.M.—6:30 P.M.

LIFE SKETCH CLASS—No instructor. Nude and Costume Models.

7 P.M.—10 P.M.

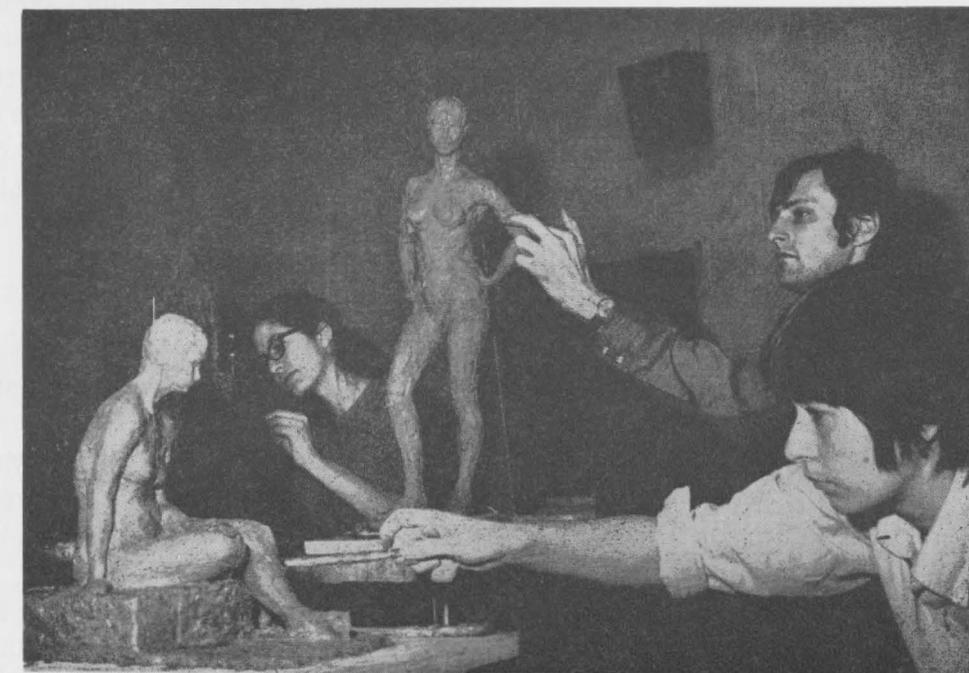
HUGH GUMPEL, A.N.A.—Oil Painting V (Life, Still Life, Portraiture, Composition.)
MICHAEL LANTZ, N.A.—Sculpture III (Life Figure, Portrait, Anatomy, Composition, Casting, Carving.)
GRANVILLE W. CARTER, N.A.—Sculpture IIIA (Life Figure, Portrait, Anatomy, Composition, Casting, Carving.)

Tuesday, Wednesday and Thursday

7 P.M.—10 P.M.

RAYMOND BREININ, N.A.—Oil Painting VI (Life, Still Life, Portraiture, Composition.)

The above schedule of classes and instructors is subject to change without notice.



INSTRUCTORS

All members of the faculty are Academicians or Associates of the National Academy. All are practicing artists of national reputation; many are connected with New York's finest art galleries and many are represented in museums and private collections. Instruction is by individual criticism twice a week of classroom work. Each student is encouraged and guided in the development of his or her creative ability. The instructor is in full charge of his class.

MONITOR

The monitor is in charge of the class when the instructor is not present. It is the duty of the monitor, in collaboration with not less than three members of the class, to pose the model and allocate the students' places in relation to the model. The monitor will inform the students of the instructors' requirements, and keep order in the classroom.

STUDIO FACILITIES

There are four north skylighted studios, three for painting and one for the graphic arts workshop with 26' high ceilings, on the second floor. In the basement there are two 15' skylighted studios, one is a fully equipped sculpture workshop and the other a drawing and watercolor studio, as well as two large locker rooms that provide adequate storage facilities for student's equipment and work. An elevator serves all floors and the building is airconditioned throughout. A student lounge and exhibition gallery is included on the first floor.

ADMISSION

The School offers an inspiring haven for those who are interested in the serious study of art as well as for those non-matriculated students who seek a method of self-expression and a release of creative energy.

Previous training is not a prerequisite for entering. Beginners as well as advanced students 17 years of age and over are admitted. Each applicant is interviewed at the time of registration and is guided and advised in selection of course of study.

The School is approved by the New York State Department of Education; for the training of Veterans in compliance with Public Law 89-358, and for the training of non-immigrant alien students.

The matriculated student whose objective is to be a professional artist (including the student receiving Veterans benefits) has a choice of one of four programs leading to a professional certificate on graduation:

- Fine Arts Painting (3 years)
- Fine Arts Sculpture (3 years)
- Graphic Arts (2 years)
- Fine Arts Watercolor Painting (2 years)

Applicants for this program must present a portfolio of work in addition to the other requirements.

COURSE OF STUDY

The following curriculum is suggested as the minimum requirement for the matriculated student working for a professional certificate in one of the following areas:

I. *Fine Arts Painting* (Life, Portraiture, Composition)

1st year—Basic Drawing, study of the human figure, anatomy	540 hrs.	
Basic Painting, from life, composition, color	<u>540 hrs.</u>	1,080 hrs.
2nd year—Advanced Drawing, continued study of the human figure at an advanced level, composition and expression	540 hrs.	
Intermediate Painting, Development of individual style	<u>540 hrs.</u>	1,080 hrs.
3rd year—Advanced Painting, pursue special projects—portrait, mural, still life, figure-mature approach to the medium	<u>540 hrs.</u>	540 hrs.
	TOTAL HOURS	<u>2,700 hrs.</u>

II. *Fine Arts Sculpture* (Life, Figure, Portrait Modeling, Anatomy, Composition, Casting, Carving)

1st year—Basic Drawing, study of the human figure, anatomy	540 hrs.	
Basic Sculpture, Clay Modeling from Life	<u>540 hrs.</u>	1,080 hrs.
2nd year—Advanced Drawing, Continued study of the human figure at an advanced level, composition and expression	540 hrs.	
Intermediate Sculpture, Clay Modeling—bas relief, composition and portraiture	<u>540 hrs.</u>	1,080 hrs.
3rd year—Advanced Sculpture, pursue special projects—casting, carving (wood, stone)	<u>540 hrs.</u>	
	<u>540 hrs.</u>	
TOTAL HOURS		<u>2,700 hrs.</u>



III. *Graphic Arts* (Woodcut, Lithography, Etching, Silk-screen)

1st year—Basic Drawing, study of the human figure, anatomy	540 hrs.	
Graphic Arts, Introduction to the medium	<u>540 hrs.</u>	1,080 hrs.
2nd year—Advanced Drawing, continued study of the human figure at an advanced level, composition and expression	540 hrs.	
Advanced Graphic Arts, Expression and refinement in the various media of Graphic Arts (Woodcut, Lithography, Etching and Silkscreen)	<u>540 hrs.</u>	1,080 hrs.
		<u>1,080 hrs.</u>
TOTAL HOURS		<u>2,160 hrs.</u>

IV. *Fine Arts Watercolor Painting* (Life and Still Life)

1st year—Basic Drawing, study of the human figure, anatomy	540 hrs.	
Watercolor Painting, basics and control of watercolor medium	<u>540 hrs.</u>	1,080 hrs.
2nd year—Advanced Drawing, continued study of human figure at an advanced level, composition and expression	540 hrs.	
Watercolor Painting, advanced composition and expression—mastery of the watercolor medium	<u>540 hrs.</u>	1,080 hrs.
		<u>1,080 hrs.</u>
TOTAL HOURS		<u>2,160 hrs.</u>

CERTIFICATES

Students matriculated in the professional certificate program will be awarded a certificate upon satisfactory completion of the three year (2,700 hrs.) or two year (2,160 hrs.) curriculum and provided the terms of the enrollment agreement have been met.

Non-matriculated students can upon satisfactory completion of at least 540 hours of study (or in the case of the three-night-a-week course—324 hours of study) and provided the terms of the enrollment agreement have been met, qualify for a course completion certificate at the conclusion of the school term.

A transcript of all pertinent data will be given on request.

REGISTRATION

Registration begins on Wednesday, September 10, 1975. The fall term starts on September 15 ending January 23, 1976, and the winter term on January 26 ending May 28, 1976. Non-matriculated students may enroll any day in any month Monday through Friday 9:00 A.M. to 8:30 P.M.

Part time (monthly) registration is permitted in those classes not filled by full-time students.

REGISTRATION FEE

A registration fee of \$5 is charged all students when they first enroll at the School. This fee never has to be paid again.

**TUITION
(per course)**

DAY CLASSES	\$64 a month; or \$272.00—(270 hrs.) one semester; or \$544.00 (540 hrs.) two semesters.
EVENING CLASSES	\$59 a month; or \$250.75—(270 hrs.) one semester; or \$501.50 (540 hrs.) two semesters.
THREE NIGHT-A-WEEK CLASS	\$41 for four consecutive weeks; or \$184.50—(162 hrs.) one semester; or \$369.00—(324 hrs.) two semesters.
SKETCH CLASS	\$1.50 per session (2 hrs.) \$1.00 per session for enrolled students.

SCHEDULE OF FEES

Fees for Matriculated Students are as follows—

FEES—TWO DAY COURSES (1080 hrs.)		FEES—ONE DAY COURSE (540 hrs.)	
registration fee payable on initial enrollment only	\$ 5.00	registration fee payable on initial enrollment only	\$ 5.00
Tuition Fee	\$1088.00	Tuition Fee (Day)	\$544.00
Total Cost (per yr.)	\$1093.00	Total Cost (per yr.)	\$549.00

FEES—COMBINATION ONE DAY-ONE EVENING COURSE (1080 hrs.)		FEES—ONE EVENING COURSE (540 hrs.)	
registration fee payable on initial enrollment only	\$ 5.00	registration fee payable on initial enrollment only	\$ 5.00
Tuition Fee	\$1045.50	Tuition Fee (Evening)	\$501.50
Total Cost (per yr.)	\$1050.50	Total Cost (per yr.)	\$506.50

Cost of all supplies is borne by the student.

LOCKERS

Steel lockers are available at a rental charge of 75¢ a month or any part of a month. When a student leaves the school he must vacate the locker and return the key. Any property of the student remaining in the locker or rack will be considered abandoned after two months' absence.

PAYMENT

Registration fee, tuition and locker rent are payable in full before the student may enter the class. Students registering for the first time in the term after the first day of any month are charged on a prorated basis for the balance of the month/semester. Tuition for students electing to pay by the month is due during the last week of the preceding month.

REFUNDS

In case of withdrawal before the commencement of the term or the first class day indicated on the students receipt/contract, 100% of the tuition paid will be refunded by check promptly. In case of withdrawal before the completion of a term, once begun, tuition paid will be refunded by check promptly in accordance with the terms of the student's enrollment agreement. The registration fee and locker rent are not refunded. As a general rule there are no credits for absences. Exceptions must be reviewed by the Director and will be acted on accordingly.

SCHOOL REGULATIONS

The School Committee reserves the right to dismiss a student who disregards rules and principles, or for any other reason it deems sufficient, without assigning any reason. Complaints may be addressed to the School Committee or to the Director. Rules and regulations are posted in the elevator and in corridors. No student may use a classroom, models, or school facilities for private purposes of any kind.

ATTENDANCE

Prompt and regular attendance is required. Students desiring to qualify for a certificate of completion may not have accumulated absences of more than 10% of the length of the course including penalty for accumulated tardiness and early leaving. There is currently no provision for make-up work.

PROGRESS REPORTS

The instructors have the authority to determine the grades each student is to receive for the work done under their supervision:

E—Excellent progress (90 or above)

S—Satisfactory (80 to 90)

F—fair (75 to 80)

U/S—Unsatisfactory progress

Progress reports will be filed with the Director by the instructor at least four times a year. Those students not making satisfactory progress will be notified and counseled by the instructor. Failure to show improvement will make the student ineligible for a certificate of completion in the course.

CREDIT FOR PREVIOUS TRAINING

Students desiring credit for fine arts instruction received at another art school or college must present a transcript of their record along with a representative portfolio of work for evaluation by the instructor(s) under whom they plan to study.

RESPONSIBILITY

The School is not responsible for the loss of or damage to the personal property of any student howsoever occurring.

PLACEMENT SERVICE

The School does not provide a placement service. It is to be understood that the School cannot promise or guarantee employment to any student or graduate.

SEMINARS

Will be conducted during the fall and winter on a broad range of related subjects. Schedule will be announced in October.

MURAL WORKSHOP

When a sufficient number of students with the requisite qualifications indicate their desire for a class and/or series of lectures in mural decoration, this workshop will be reestablished.

NATIONAL ACADEMY GALLERIES

The National Academy Galleries are around the corner from the School at 1083 Fifth Avenue. The eleven galleries are open from September to June, with changing group exhibitions of oil, watercolor, sculpture, drawings and prints. The National Academy, Allied Artists of America, Audubon Artists, American Watercolor Society, National Society of Painters in Casein and Acrylic, and the National Association of Women Artists are regular exhibitors. There are occasional special exhibitions. Students are admitted free upon showing their class receipts.

SCHOOL EXHIBITIONS

There are two exhibitions of classroom work held each year. The midterm exhibition is held in the school during the last two weeks in January, at which time the Dr. Ralph Weiler cash awards are presented. The second exhibition is held the last two weeks in May in two galleries of the National Academy, at which time the principal prizes and medals are awarded. Awards and Scholarships are listed on pages 30 and 34. Rotating class exhibitions of students' work are also on view in the Student Lounge through the year.

LOCATION

The School and Galleries are conveniently located within walking distance of the Fifth, Madison and Lexington Avenue buses at 89th and 90th Streets and the 86th and 96th Street crosstown buses. The Lexington Avenue I.R.T. subway express stop is at 86th Street.

HOLIDAYS

The School will be closed on the Wednesday evening before Thanksgiving Day, Thanksgiving Day, Christmas Eve, Christmas Day, Friday, December 26, New Year's Eve, New Year's Day, Friday, January 2, 1976, and on Washington's Birthday. The School is open at all other times except the last two weeks of August and the first week of September.

SUMMER SESSION

There is a 12-week summer session with morning and afternoon classes in drawing, painting and sculpture in June-July-August. The matriculated student wishing to accelerate his program can earn from 180 to 360 hours per summer and in three summer sessions complete the equivalent of one of the three years required for the professional certificate. The registrar or director will be glad to discuss this option with you. A folder with full information is available in the Spring.

Veterans interested in this program should also consult the registrar or director on this option.



Graphic Arts Workshop

life drawing
painting
portraiture
composition

7 p.m. - 10 p.m.
Tues., Wed., Thurs.



RAYMOND BREININ

Born Vitebsk, Russia. Studied: under Uri Penn (first teacher of Chagall) and Chicago Academy of Fine Arts. Awards: Art Inst. of Chicago (7), Pennsylvania Academy (2), Artists for Victory, Ecclesiastical Art Guild; Purchase Prize, University of Illinois; Art: USA, 1958; Bloomington Art Ass'n, etc. Represented: Metropolitan Museum of Art, Brooklyn Museum, Art Inst. of Chicago, Phillips Collection, Boston Museum of Fine Arts, Fogg Museum, John Herron Art Inst., Museums of San Francisco, Newark, Zanesville; Williams Collection, American Academy of Arts & Letters, U.S. State Department; Encyclopaedia Britannica, E. Lilly Co., National Gallery, Scotland, Museum of Modern Art, New York; San Diego Museum, Calif.; Cranbrook Academy of Art; University of Illinois; International Business Machines; Capehart Collection etc. Murals: Winnetka High School, Elgin State Hospital, U.S. Post Office, Wilmette, Illinois; Ambassador and Sherman Hotels, Chicago. Settings and costumes for Ballet Theater. Artist-in-residence, Univ. Southern Illinois. Instructor, Univ. of Minn., Art Students League, etc.; Member: Academician, National Academy of Design.



*life figure and
portrait modeling
anatomy
composition
carving
casting*

7 p.m. - 10 p.m.

GRANVILLE W. CARTER

Born Augusta, Maine. Studied: Coburn Classical Inst., Portland School of Fine & Applied Art, N.Y.C. School of Industrial Art, National Academy, Grande Chaumière, Paris, Scuola del Circolare Internazionale, Rome. Worked with Herbert Haseltine, Bryant Baker, Joseph Kiselewski, Sidney Waugh. Awards: First Prize and Honorable Mention N.A.D. School; Tiffany Fellowships, 1954, 1955; Lindsey Morris Memorial Prize, 1966. Henry Hering Memorial Medal for Collaborative Architectural Sculpture 1968; Gold Medal, American Artists Professional League, Grand National, Lever House, 1970. Works: Limestone St. Augustine of Canterbury for Outer Aisle Bay, heroic figures of Archangels Michael and Gabriel and 31 bosses, depicting the Passion, for Washington Cathedral; James Fenimore Cooper, Jane Addams, Thomas A. Edison, George Washington, and Stonewall Jackson, N.Y. Univ. Hall of Fame; terracotta capitals, Hofstra Univ.; Street & Smith Publications, Bamburger's Student Award Medal, John Fleming Medal, American Inst. of Geonomy & Natural Resources; Pilgrim Society Gold Medal, Cessna Aircraft Corp., Mack Truck Corp.; A. F. Davis Silver Medal; American Welding Soc., American Inst. of Chemical Engineers Medal and Plaque; Plaques for Edison Museum and Home National Historical Site, West Orange, N.J. American-Canadian Centenary of Friendship Medal, National Commemorative Society, Tower Dedication Medal, Washington Cathedral, Sesquicentennial Medal for the State of Maine, Monumental bust in bronze of Alexander T. Stewart, Garden City, N.Y. Heroic sized bronze group West Texas Pioneer Family for Lubbock, Texas. Recently commissioned heroic sized Equestrian Monument of Gen. Casimir Pulaski for Hartford, Conn. Fellow, National Sculpture Society and American Artists Professional League, Academician National Academy of Design.

*life figure and
portrait modeling
anatomy
composition
casting
carving*

1 p.m. - 4 p.m.



GAETANO CECERE

Born in New York. Studied: National Academy, Beaux Arts Institute of Design, three-year fellowship, American Academy in Rome. Monuments executed: Statue of John Frank Stevens, Summit, Mont. War memorials: Astoria, N. Y., Plainfield, Clifton, Princeton, N. J. Two large groups, N. Y. World's Fair 1939. Statues of James Pinckney Henderson and General Sidney Sherman for the State of Texas; Rural Free Delivery Statue, Post Office Dep't; tablet for League of Women Voters and four marble medallions, Capitol, Washington, D.C.; two stone reliefs, Federal Reserve Bank, Jacksonville, Fla.; Pediment group; Stambaugh Auditorium, Youngstown, Ohio; heroic Lincoln monument, Milwaukee, Wis.; Oudenarde, Belgium. Medals: Soldiers Medal of Valor, U.S.A., Columbia Broadcasting System, American Academy in Rome, Medalist Society, Colgate W. Darden Medal, etc. Awards: Richard Memorial Prize, Allied Artists of America—1970; Council of American Artists Societies Prize—1971; Barnett Prize, N.A.D., Lindsey Memorial Prize, James McClees Prize, Pennsylvania Academy, Garden Club Prize. Patrick Henry Medal, 1968; Ami Francais Award, Audubon Artists, 1969. Represented: Grand Central Art Galleries, N. Y., Norton Art Gallery, West Palm Beach, Fla., Brookgreen Gardens, S. C. Member: National Academy, Audubon Artists, National Sculpture Society, Allied Artists of America, Beaux Arts Institute (former director, Dep't of Sculpture). Taught: Washington University, St. Louis, Mo.; Associate Professor, Mary Washington College, U. of Virginia, Fredericksburg until 1964.



*life and still-life
painting in
watercolor*

1 p.m. - 4 p.m.

MARIO COOPER

Born Mexico City. Studied, Chouinard Art Institute; Otis Art Institute, Los Angeles, Calif.; Grand Central School of Art; Columbia University; Student of F. Tolles Chamberlain, Oronzio Maldarelli, Harvey Dunn, Frank Mechau. Studied Japanese painting with Shinji Ishikawa. Awards: Harriet Sanford Stuart Memorial Purchase Prize, American Watercolor Society 1955; Brooklyn Society of Artists 1955; Allied Artists of America, Grumbacher Prize, 1956; Emily Lowe Prize, American Watercolor Society, 1956; Adolph and Clara Obrig Prize, National Academy of Design, 1956; Ranger Fund Purchase, 1956; Herb Olsen Award, American Watercolor Society, 1959. Medal of Achievement from the Institute of Art of Mexico—1970; The A.W.S. Litt Award—1971; Gold Medal of Honor, Audubon Artists, 1974; Gold Medal of Honor, American Watercolor Society, 1974; Many first prizes and gold medals in sculpture. Represented, Paintings: Collection, U.S. Air Force; Metropolitan Museum of Art; The Butler Museum, Johnston, Ohio; Utah State University; Lehigh State University, Pa.; National Academy of Design; Sculpture: Professional Cross, Chapel of Intercession, St. Martins Church, N.Y.; St. Luke's Hospital, Denver, Colorado. Illustrated stories, P. G. Wodehouse, Quentin Reynolds, Gouverneur Morris, Clarence Buddington Kelland, Erich Maria Remarque. Commission to document Apollo 10 and Apollo 11 flight to the moon for the National Gallery and N.A.S.A.; Member: National Academician, National Sculpture Society, Allied Artists of America, Society of Illustrators, Art Students League; Fellow, Royal Society of Arts, England; President, American Watercolor Society, former President, Audubon Artists. Salmagundi Club; Knight of Mark Twain; Canadian Society of Painters in Watercolour. Author: **Flower Painting in Watercolor; Painting and Drawing The City, Cooper Painting in Watercolor.**

*life drawing
painting
portraiture
composition*

9 a.m. - 12 noon



HARVEY DINNERSTEIN

Born, New York City, Studied, Moses Soyer; Tyler Art School of Temple University; Art Students League with Yasuo Kuniyoshi and Julien Levi. Awards, Temple Gold Medal, Pennsylvania Academy of Fine Arts, 1950; Louis Comfort Tiffany Foundation Grant, 1948 and 1961; Childe Hassam Purchase Award, American Academy of Arts and Letters, 1974. Represented, Pennsylvania Academy of Fine Arts, Philadelphia; National Academy of Design, N.Y.; New Britain Museum of Art, New Britain, Conn.; Chase Manhattan Bank, N.Y.; Brooklyn Museum, Brooklyn, N.Y.; Parrish Art Museum of Southampton, Long Island; Everson Museum of Syracuse University; Penn State University Museum of Art, Penna.; Martin Luther King Labor Center, N.Y.C.; University of Texas; Louisiana State University, Baton Rouge, La.; Montclair Art Museum, Montclair, New Jersey; and numerous private collections. Member, National Academy of Design.

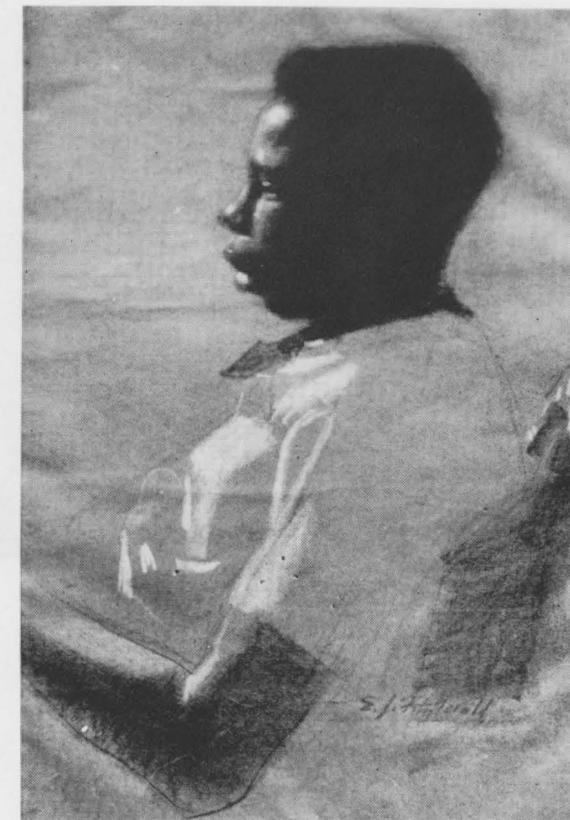


life figure
 portrait modeling
 anatomy
 composition
 casting
 carving
 1 p.m. - 4 p.m.

FRANK ELISCU

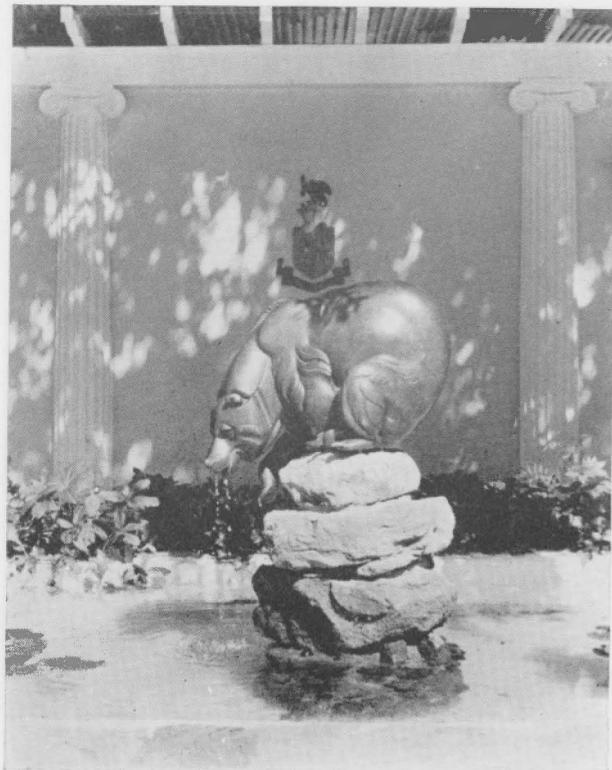
Born, New York City. Studied, Beaux Arts Institute of Design; Pratt Institute. Awards, Bennet Prize for sculpture, 1953; Moore Prize, 1950; Architectural League, 1955; silver medal, 1958. Represented, St. Christopher Chapel, N.Y.C.; New York Bank, N.Y.C.; Temple Sinai, Tenafly, N.J.; Brookgreen Gardens, S.C.; Heisman Memorial Trophy; Headley Museum, Lexington, Kentucky; Santa Paula Library, California; Aeronautical Hall of Fame; Cornell Medical College; St. Francis for Steuben Glass Co.; Bankers Trust Bldg., N.Y.; Stations of the Cross, Seminary in Virgin Islands. Member, Academician, National Academy of Design; past president of National Sculpture Society. Author, "Wax, Three Techniques"; "Direct Wax Sculpture" and "Slate and Soft Stone Sculpture".

life drawing
 anatomy
 1 p.m. - 4 p.m.



EDMOND J. FITZGERALD

Born, Seattle, Washington. Studied, California School of Fine Arts, and with Mark Tobey and Eustace P. Ziegler. Awards, National Society of Mural Painters; First Award, 1946; National Academy of Design, Ranger Fund, 1953; Salmagundi Club, Nineteen Awards (Oil, Watercolor, Graphic); Hudson Valley Art Association, Five Awards (Oil, Watercolors); Art U. S. A. 1958, Grand Award (Oil); Allied Artists of America, Three Awards, 1957, 1959, 1962 (Oil); American Watercolor Society; Four Awards, 1961, 1969, 1970, 1972. Represented, Paintings—Seattle Art Museum; Frye Museum; New Britain Museum; Swope Museum; Washington State College; George Washington University; White House; U. S. Naval War College and Navy Combat Art Collection. Murals—Seamen's Church Institute, N.Y.; Chemical Construction Corporation, N.Y.; Freeport Sulphur Co., N.Y.; American Museum of Natural History; White Laboratories, Kenilworth, N. J.; Cranford Junior College, N. J.; National Bank, Union, N. J.; Post Offices, Ontario, Ore.; Colville, Wn.; Preston, Idaho; Joseph Curran Plaza Building, N. Y. Member, Associate, National Academy; National Society of Mural Painters; American Watercolor Society; Allied Artists of America; Artists Fellowship; Salmagundi Club. Author, *Painting and Drawing in Charcoal and Oil, and Marine Painting in Watercolor.*



life figure and
portrait modeling
anatomy
composition
casting
carving

9 a.m. - 12 noon

EvANGELOS FRUDAKIS

Born: Rains, Utah. Studied: Greenwich Workshop, New York (started at age 13), Beaux Arts Institute, Pennsylvania Academy of the Fine Arts (5 years). Assistant to Paul Manship and Jo Davidson. Awards: Three prizes, one Cresson European Scholarship, Special Citation of Achievement, Pennsylvania Academy of the Fine Arts; Barnett Prize, National Academy, N.Y. 1948; Scheidt Scholarship P.A.F.A., Philadelphia 1949; Demarest Trust Fund, Pittsburgh, Pa. 1949; Tiffany Scholarship, New York 1949; Prix de Rome for 2 years 1950-52; Gold Medals, Fellowship P.A.F.A. 1949-54-56; Silver Medal, DaVinci Alliance 1955; First Prize, Sculpture—Regional Council, Philadelphia 1955; Proctor Prize, National Academy, N.Y. 1957; Sculpture House Award, Allied Artists of America 1959; Best Portrait Sculpture, N.A.C.-N.S.S., New York 1961; John Gregory Award, National Sculpture Society 1963; National Fountain Competition, Little Rock, Arkansas 1965; Elizabeth N. Watrous Gold Medal, N.A.D., 1968; Dessie Greer Prize, N.A.D. 1970; Therese-Edwin H. Richards Prize, N.S.S., 1972; Gold Medal, N.S.S., 1972. Works John F. Kennedy Portrait Memorial, Atlantic City, N.J.; Icarus and Daedalus Fountain, Little Rock Library; Fishing Bear, John F. Lewis Collection, Philadelphia; Bronson, Woodmere Art Gallery; Many portrait busts, memorial plaques, coins and medals. Member: National Academician, National Academy of Design; Fellow, National Sculpture Society, New York; Fellow, American Academy in Rome; Hon. Member American Institute of Commemorative Arts; N.Y.; Woodmere Art Gallery; Allied Artists of America, Inc.

life drawing
painting
portraiture
composition

7 p.m. - 10 p.m.



HUGH GUMPEL

Born New York. Studied: Columbia University, Art Students League, Grande Chaumière, Paris. Exhibits in national and one-man shows. Awards: two Louis Comfort Tiffany Fellowships, 1956-1958; Arthur Hill Memorial Prize, 1955, 1957; Ralph B. Moulton Prize, New York City Center First Prize, 1956; Westchester Arts & Crafts Prize, 1955, 1956; Gold Medal of Honor, Hudson Valley Art Association, American Artist Magazine Medal, 1957; Salmagundi Club Prize, 1958; Joseph Mayer Prize, Audubon Artists, 1959, Grand Award with Gold Medal of Honor, American Watercolor Society, Claire Stout Award, American Watercolor Society, 1972, Walter Biggs Award, N.A.D., 1972; Arches Award, American Watercolor Society, 1974; William Paton Prize, National Academy, 1973. Member: Associate National Academy, American Watercolor Society. Mural: Public Works Administration Building, Albany, N.Y., 1964. Represented: Art Institute of Zanesville, Ohio, New York Hospital, Sumner Foundation, Ethical Culture Society, etc.



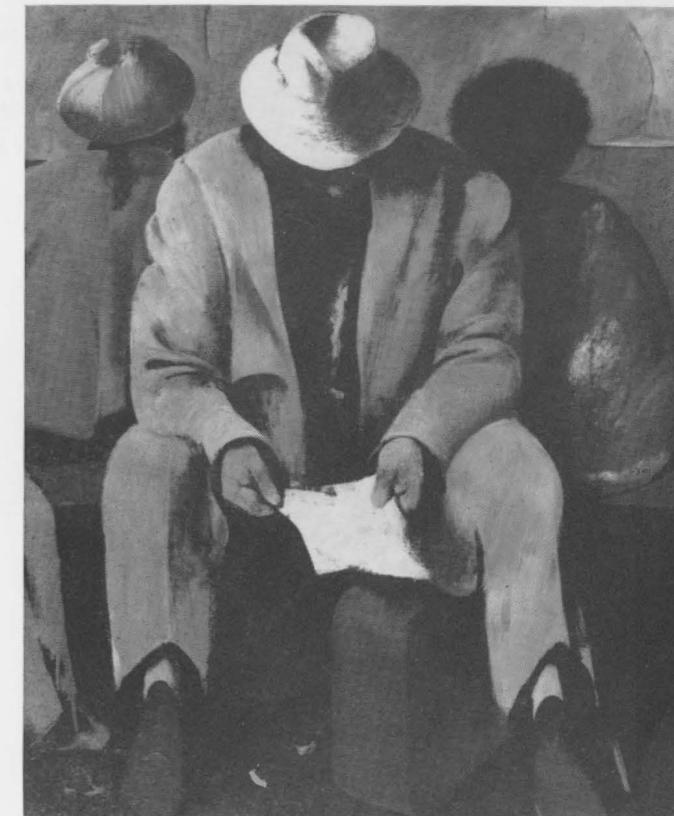
*life drawing
anatomy
9 a.m. - 12 noon*

JOSEPH HIRSCH

Born: Philadelphia, Pa. Studied: Philadelphia College of Art on scholarship and later with George Luks. Awards: prizes, Pennsylvania Academy of Fine Arts, 1934; Institute of International Education, 1935, 1936; Guggenheim Fellowship, 1942-43, 1943-44; Library of Congress, 1944, 1945; Grant, American Academy of Arts and Letters, 1947; Fulbright Fellowship, 1949; Metropolitan Museum of Art, 1950; Art Institute of Chicago, 1951; gold medal, Alumni Assoc. of Philadelphia Museum School of Art, 1958; Carnegie Institute, 1947; Altman award, 1959, 1967; Ranger Fund award, 1964, Carnegie Prize, 1968, National Academy of Design; purchase prize, Butler Institute of American Art, 1964; Purchase Awards: Davidson College Print Competition, 1972, 1973; Oklahoma Art Center, 1974. Represented: Whitney Museum of American Art; Museum of Modern Art; Philadelphia Museum of Art; Boston Museum of Fine Arts; Corcoran Gallery of Art; Addison Gallery of American Art, Mass.; Library of Congress; University of Arizona; Encyclopaedia Britannica; IBM; Walker Art Center; Dallas Museum of Fine Arts; Nelson Gallery of Art; Dartmouth University; Springfield Museum of Art; American Academy of Arts and Letters; Chrysler Corp.; Brown University; Utah State Agricultural College; University of Oklahoma; University of Georgia; Museum of Military History, Wash., D.C.; Metropolitan Museum of Art; University of Southern Illinois; Johnson Collection, Racine, Wisconsin; murals, Benjamin Franklin High School, Philadelphia, Pa.; Philadelphia Municipal Court Building; Documentary Paintings, U.S. Govt. Exhibited nationally and internationally. Recent exhibitions include one-man exhibition at Forum Gallery, 1971; exhibited a group of drawings and prints: Kendall Gallery, Wellfleet, Mass., 1972; RST Gallery, Scottsdale, Arizona, 1973; Art Harris Gallery, Los Angeles, 1973; University of Maine, 1973. Taught: painting at the Chicago Art Institute's School; the American Art School; the Art Students League in New York; artist in residence at Dartmouth College, Utah and Utah State Universities, Brigham Young University. Member: National Institute of Arts and Letters; Academician, National Academy of Design.

*life drawing
painting
portraiture
composition*

9 a.m. - 12 noon



SERGE HOLLERBACH

Born, Pushkin, Russia. Studied, Munich Academy of Fine Arts, West Germany; Art Students League, N.Y.C. under Ernest Fiene; American Art School, N.Y.C. under Gordon Samstag. Awards, Adolph & Clara Oberg Prize, N.A.D., 1971, 1973, 1975; Rocky Mountain National Watermedia Award, 1975; Lena Newcastle Memorial Award; American Watercolor Society, 1973; Medal of Merit, National Society of Painters in Casein & Acrylic, 1972, 1974; American Academy of Arts & Letters Purchase Awards (Childe Hassam Fund), 1968, 1969; National Academy of Design Prize, 1965; National Arts Club Gold Medal, 1963. Represented, Bridgeport Museum of Art, Science, and Industry, Conn.; St. Paul Gallery of Art, Minnesota; The Oklahoma Museum of Art; Norfolk Museum of Arts and Sciences, Virginia; Georgia Museum of Art; Seton Hall University Art Gallery, South Orange, N.J. Member, Associate, National Academy of Design; Allied Artists of America; American Watercolor Society; Audubon Artists; National Society of Painters in Casein; New Jersey Society of Painters & Sculptors; Philadelphia Watercolor Club.



life drawing
painting
portraiture
composition

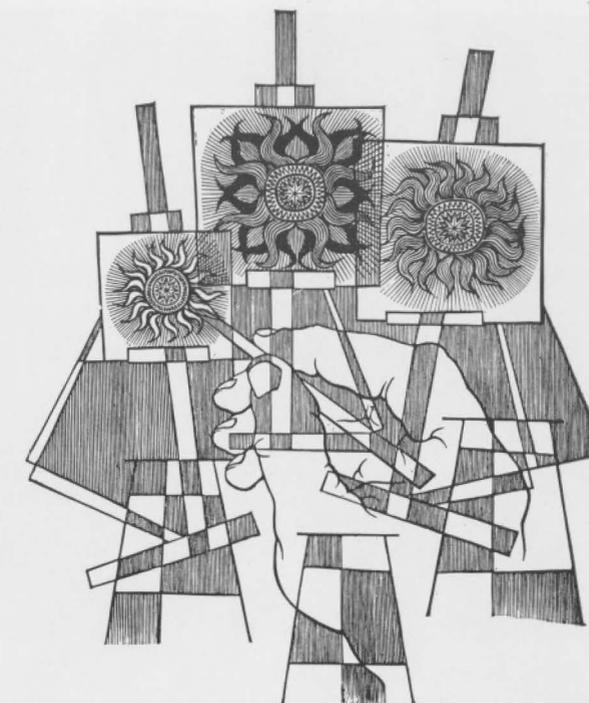
1 p.m. - 4 p.m.

ERIC ISENBURGER

Born, Frankfurt-on-Main, Germany. Studied, Germany. Eight one-man shows at the Knoedler Galleries, N.Y. Also one-man shows at: McClee's, Philadelphia, The Baltimore Museum of Art; De Young Memorial Museum, San Francisco; Francis Taylor Galleries and Associated American Artists Galleries, Los Angeles, California; The Springfield Museum, Springfield, Mass.; Fine Arts Center, Colorado Springs; John Herron Art Institute, Indianapolis, Ia. and many others. Awards, National Academy of Design Prize, 1945; Third Prize, Carnegie Institute, Pittsburgh, 1947; Medal of Honor, Pepsi-Cola Annual, 1948; First Prize and Gold Medal, Corcoran Gallery of Art, Washington, D.C., 1949; Childe Hassam Purchase, American Academy of Arts and Letters, 1955; Edwin Palmer Memorial Prize, N.A.D., 1957, Henry Ward Ranger Purchase, N.A.D., 1957; The Thomas R. Proctor Prize, 1963; Salmagundi Club Prize, 1966; Macy's New York Award, Audubon Artists, 1969; The Edwin Palmer Memorial Prize, 1970; Jane Peterson Medal and Prize, Audubon Artists—1971, The Andrew Carnegie Prize, 1972, N.A.D. Represented: Museum of Modern Art; Pennsylvania Academy of the Fine Arts; Corcoran Gallery of Art; John Herron Art Institute; De Young Memorial Museum, San Francisco, Calif.; Wadsworth Atheneum, Hartford, Conn.; Swarthmore College, Pennsylvania; University of Virginia, Mary Washington College, Fredericksburg, Va.; William E. Scott Collection, Fort Worth Art Center, Texas; Mount Holyoke College; Mishkan Leomant Museum, Ein Hod, Israel, Encyclopedia Britannica Collection; Bezalel Museum, Jerusalem; Painting acquired for Permanent Collection of Philharmonic Hall, Lincoln Center—the Green Room, N.Y. 1972; Artist in residence, 1973, Mary Washington College, Fredericksburg, Va.; Member, National Academy of Design, Audubon Artists.

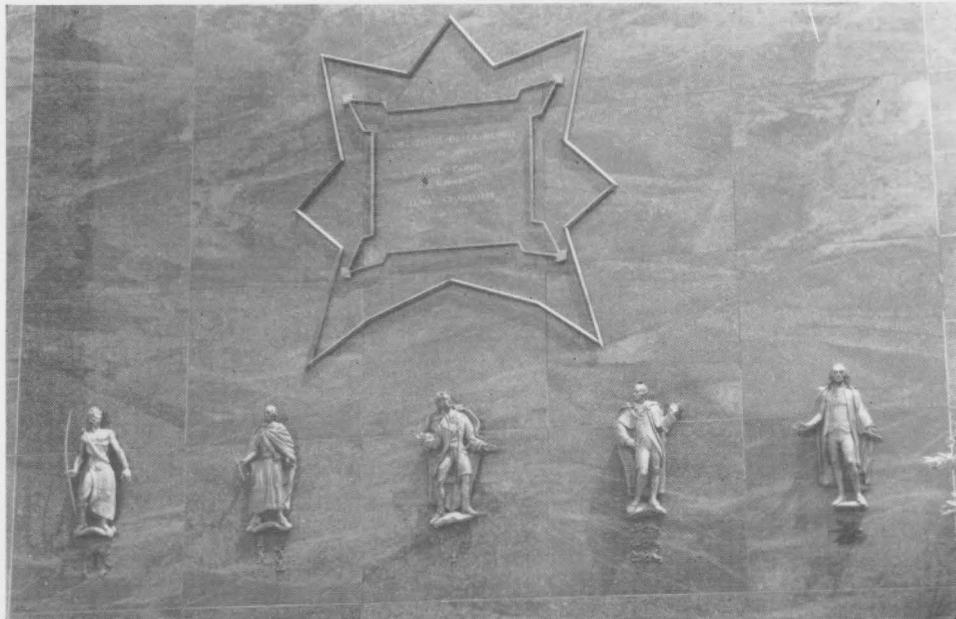
graphic arts

1 p.m. - 4 p.m.



HANS JELINEK

Born Vienna, Austria. Studied Academy of Applied Arts, Vienna; University of Vienna. Prizes and Awards: First Prize, National Graphic Arts Exhibition, Artists for Victory; Pennel Prize, 3rd National Exhibition of Current American Prints, Library of Congress; Tiffany Award for Graphic Art, 1947; Paul Sachs Prize, Boston Printmakers; Audubon Artists Medal and Award for Creative Graphics; Anonymous Prize, 10th Annual, Boston Printmakers; Ramona Teiner Prize, Boston Printmakers; Peoples Prize, Art Association of Newport; Samuel Finley Breese Morse Medal, 1974, National Academy; Honorable Mentions, San Francisco Museum of Fine Arts; Mint Museum, North Carolina; Laguna Beach Art Gallery, California; Audubon Artists; American Artists Group; etc. Represented in the Permanent Collections of: The Metropolitan Museum of Art, New York; Victoria and Albert Museum, London; The Library of Congress; The New York Public Library; The Philadelphia Museum; Nelson A. Rockefeller Collection; Cooper Union Museum; Virginia Museum of Fine Arts; Smithsonian Institution; Swarthmore, Williams, Dartmouth Colleges and many others. Exhibited in National and International Exhibition of Drawings and Prints in Europe, Asia, The Middle East and the United States, including; Royal Society of Etchers and Gravers, London; Victoria and Albert Museum, London; Kunsthaus, Zuerich; Academies of Rome, Naples, Florence, Bologna, Venice, Milan; Museum of Modern Art, Lubljana, Yugoslavia; Museums in West Germany, Switzerland, The Netherlands etc. In the United States: The Metropolitan Museum of Art; San Francisco Museum of Fine Arts; Carnegie Institute; The Library of Congress; Boston Museum of Fine Arts; The Cincinnati Museum; Virginia Museum of Fine Arts; Denver Museum of Art; U.S. National Museum, Smithsonian Institution and many others. Formerly member of the art faculty, New School for Social Research, Professor of Art, The City College of the City University of New York, 1948 to present. Member, National Academy, Benjamin Franklin Fellow Royal Society of Arts, England; Society of American Graphic Artists; Member of Council, National Academy of Design, others.



*life figure
 portrait modeling
 anatomy
 composition
 casting
 carving*

7 p.m. - 10 p.m.

MICHAEL LANTZ

Born, New Rochelle, New York. Studied, National Academy, 1924-26; Beaux Arts Institute of Design, 1928-1931. Awards, Bronze and Silver Medals, Beaux Arts Institute of Design; Winner of National Competition, Two Equestrian Groups at Federal Trade Commission Building, Washington, D.C., 1938; Mrs. Louis Bennett Award, 1947; Lindsey Morris Memorial Award, 1950; First Prize, National Competition, Golden Anniversary Medal of the City of New York, 1948, Silver Medal, International Exhibition, Madrid, Spain. The J. Sanford Saltus Medal, Elizabeth Watrous Gold Medal, 1970, National Academy of Design; Golden Plate Award of American Achievement, Dallas, Texas. Represented: Medals Hall of Fame at N.Y.U., Andrew Jackson, William Tecumseh Sherman, Nathaniel Hawthorne; Brian Blaine Reynolds Medal, American Academy of Achievement. Exhibition Piece, Christmas Font of Steuben Glass; Medal Society of Medalists John and Salome; 29 seals, Pan American World Health Center; Madonna for Church of our Lady of Sorrow, Tacoma Park, Maryland; Battle Monument, St. Avold, France; S.S. United States, Cabin Class Dining Room; Spring Hill Avenue Synagogue, Mobile, Alabama; Sculptural Outlines, Interior Howard Trust Co., Burlington, Vermont; Medal, Forbes Magazine; Sculptural Outlines, Milwaukee Municipal Building, Milwaukee, Wisconsin; National Guard Memorial Building, Washington, D.C.; Two Chapels, St. Peter and St. John Vianney, Cathedral of "Mary Our Queen," Baltimore, Maryland, Architect's Building, Albany, N.Y., Medals for "The Hall of Fame" at N.Y. University: "Edgar Allan Poe" Oliver Wendell Holmes Sr., John Paul Jones. National Academician, Fellow and President National Sculpture Society, 1970-73; 1st Vice President, National Academy; Editor, National Sculpture Review.



*life drawing
 painting
 portraiture
 composition*

1 p.m. - 4 p.m.

UMBERTO ROMANO

Born, Italy. Studied, National Academy of Design and in Italy; Awards: Peabody Prize, Chicago Art Institute; Pulitzer Prize; Crowninshield Award, Stockbridge; Tiffany Foundation Medal; Atheneum Prize, Connecticut Academy; First Prize and Portrait Prize, Springfield Art League; Honorable Mention, Chicago Art Institute; Lewis Prize, North Shore Arts Association; Suydam Silver Medal; Carnegie Award, Saltus Gold Medal of Merit, Isidor Gold Medal, National Academy of Design; First Prize, Emily Lowe Prize, The Lillian Cotton Prize, Allied Artists of America; First Prize, Rockport Art Association, Mass.; Grumbacher Purchase Award, Audubon Artists; Gold Medal of Honor, Allied Artists of America; Gold Medal of Honor, and Gold Medal, Popular Award, Century Association, N.Y.C.; Represented: many private museum and university collections: Fogg Art Museum; Worcester Art Museum; Springfield Museum of Fine Arts; Addison Gallery; Rhode Island School of Design; Clark Collection; Goodyear Collection; San Diego Museum; Mount Holyoke College, Mass.; Tel Aviv Museum; Cincinnati Museum; Smithsonian Institute; National Academy; University of Maine; Chrysler Museum; Corcoran Gallery; Whitney Museum; Pennsylvania Academy of Fine Arts; University of Miami; Evansville Museum, Illinois; Brandeis University; Norfolk Museum, Va.; Cornell University; Syracuse University; State House, Boston, Mass.; 5 Murals, Springfield, Mass. Post Office; Mosaic Mural, Municipal Court House, NYC; 64 One-Man shows in United States and Canada and Europe since 1928; formerly head of Worcester Art Museum School; Member: Academician, National Academy of Design; Audubon Artists.

SCHOLARSHIPS

A number of full term scholarships are available through funds contributed by Joseph S. Isidor, Colonel Michel Jacobs Memorial Fund, Allen Tucker Scholarship Fund, Allied Artists of America, American Watercolor Society, and anonymous friends of the School.

Three full term merit scholarships in sculpture are awarded with the approval of the National Sculpture Society.

In addition the following merit scholarships will be available in the 151st term:

The Leon Kroll Scholarship in Oil Painting

The Lucrezia Bori Scholarships in any medium for a student under 30 years of age.

Mabel Grimes Memorial Scholarship

Ralph Fabri, N.A. Scholarships

The Arthur B. Phillips and Melville A. Phillips Scholarships

Hermon Wick Memorial Gift—scholarships for students of the traditional school

Applications for full term merit scholarships should be filed with the Director



STUDENTS' EXHIBITION

SCHOLARSHIPS (continued)

AWARDS

NONE OF THE PRIZES MAY BE AWARDED TWICE TO THE SAME STUDENT

by mid-August. Each applicant is asked to submit a portfolio of work and letters of recommendation for review by the School Committee. Forms and complete details can be obtained from the Registrar in the School Office.

Scholarships are given only to students for whom payment of the regular tuition would be financially difficult. The scholarship may be withdrawn due to poor attendance or unsatisfactory work.

DR. RALPH WEILER CASH PRIZES—Five \$100 cash awards. May be awarded in any medium.

ALBERT N. HALLGARTEN TRAVELING SCHOLARSHIP OF \$1,000. May be awarded in any medium to an American under 35 years of age who has been attending the School for not less than six months. May not be divided.

EDWARD MOONEY TRAVELING SCHOLARSHIP OF \$1,000. May be awarded in any medium to an American under 35 years of age who has been attending the School for not less than six months. May not be divided.

JULIUS HALLGARTEN PRIZE OF \$100. No restrictions. May be awarded in any medium.

ALBERT H. BALDWIN PRIZE OF \$100. Restricted to graphic arts. Classroom work only.

TWO LOUIS LaBEAUME MEMORIAL PRIZES OF \$100 each. No restrictions. May be awarded in any medium.

LUCREZIA BORI PRIZE OF \$100. May be awarded in any medium to a student under 30 years of age.

THE HARRIET WHITNEY FRISHMUTH PRIZE OF \$200. Restricted to a classical, traditional sculpture by a student under 35 years of age. The work judged for this prize must be modeled or carved from life, in class, and its medium can be plaster, terra cotta, wood, bronze, marble or any substance that can be modeled.

THE WILLIAM AUERBACH-LEVY PRIZE of \$100 for a figure composition.

CATHARINE LORILLARD WOLFE ART CLUB PRIZE OF \$100. May be awarded to a student working in a representational manner — any media — including sculpture.

MARY HINMAN CARTER PRIZE OF \$50. No restrictions. May be awarded in any medium.

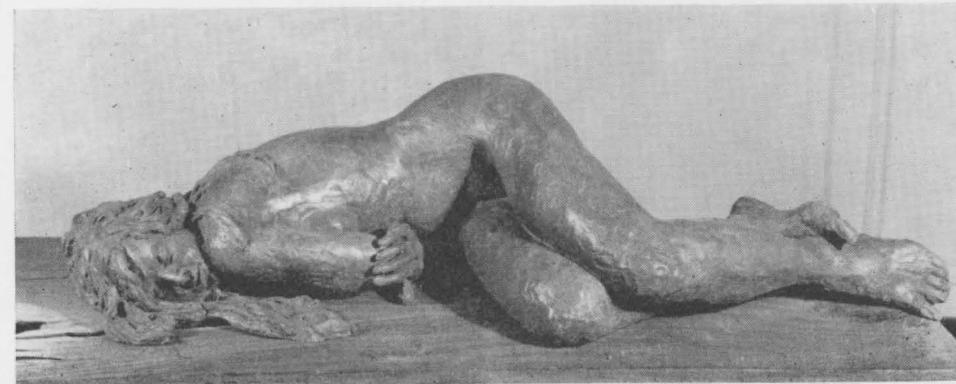
THREE JAMES A. SUYDAM BRONZE MEDALS. May be awarded in any medium. No restrictions.

CHARLES LORING ELLIOTT SILVER MEDAL. Restricted to a drawing. Classroom work only.

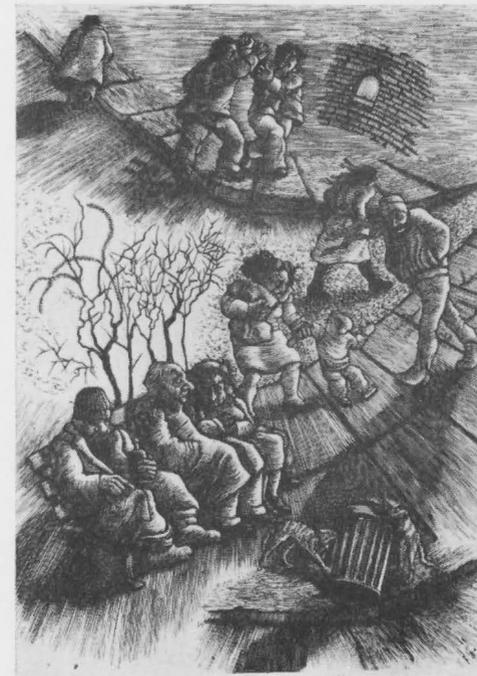
TWO HELEN SMITH PRIZES OF \$25 EACH. For the most creative compositions in sculpture.



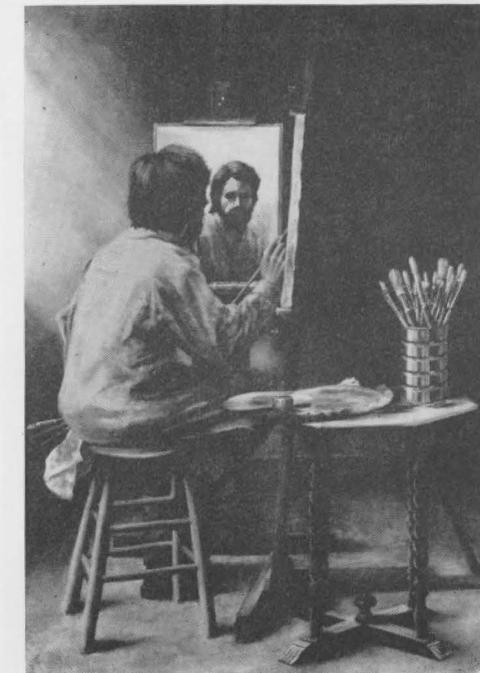
LINDA CRAWFORD
1974-75 Louis La Beaume
Memorial Prize



ANDREA RIMBERG
1974-75 Albert N. Hallgarten
Traveling Scholarship



PAULA GOODMAN
1974-75 Albert H. Baldwin Prize



ANDREW LATTIMORE
1974-75 Edward Mooney
Traveling Scholarship

SCHOOL PRIZES AND SCHOLARSHIPS AWARDED RECENTLY

**ALBERT N. HALLGARTEN
TRAVELING SCHOLARSHIP**

1970-71—\$1,000—Jerry Luisi
1971-72—\$1,000—Carol Bermel
1972-73—\$1,000—Wendy Reed
1973-74—\$1,000—James Rogers
1974-75—\$1,000—Andrea Rimberg

ALBERT H. BALDWIN PRIZE

1970-71—\$100—James Kruszewski
1971-72—\$100—Charles Kiene
1972-73—No Award
1973-74—\$100—Ralph Allen
1974-75—\$100—Paula Goodman

LUCREZIA BORI PRIZE

1971-72—\$100—Franz Franc
1972-73—\$100—Nancy Buirski
1973-74—\$100—Greg Wyatt
1974-75—\$100—Ralph Allen

MARY HINMAN CARTER PRIZE

1970-71—\$50—Marion Meyer
1971-72—\$50—Edna Landa
1972-73—\$50—Mary Beth McKenzie
1973-74—\$50—Leslie Lee
1974-75—\$50—Dorothy DiGeronimo

EDWARD MOONEY

TRAVELING SCHOLARSHIP

1970-71—\$1,000—Annamarie Dunne
1971-72—\$1,000—Mary Beth McKenzie
1972-73—\$1,000—James Rogers
1973-74—\$1,000—Peter Rubino
1974-75—\$1,000—Andrew Lattimore

JULIUS HALLGARTEN PRIZE

1970-71—\$100—Lorraine Grace
1971-72—\$100—Daniel Braunstein
1972-73—\$100—Dorothy DiGeronimo
1973-74—\$100—Carol Rosett
1974-75—\$100—Sybil D'Orsi

CHARLES LORING ELLIOTT

SILVER MEDAL

1970-71—Virginia Lieberfreund
1971-72—Ann Cary Fishburn
1972-73—Leslie Lee
1973-74—Lorraine Grace
1974-75—Julia Cohen

LOUIS LA BEAUME

MEMORIAL PRIZES

1970-71—\$100—Dorothy Schubart, Philis Raskind
1971-72—\$100—Zohra Lampert, Don Ventura
1972-73—\$100—Toby Bart, Stephen LoMonaco
1973-74—\$100—Faith Gitlow, Justin George
1974-75—\$100—Rhoda Yanow, Linda Crawford

CATHARINE LORILLARD WOLFE ART CLUB PRIZE

1973-74—\$100—Ronald Sherr
1974-75—\$100—Bunny Adelman

S.T.Y. SCULPTURE PRIZE

1969-70—\$100—Hope Wyatt
1970-71—\$100—Mickey Bogen
1971-72—\$100—Philis Raskind
1972-73—Discontinued

HARRIET WHITNEY FRISHMUTH PRIZE

1970-71—\$200—Joan Bugbee
1971-72—\$200—Wendy Reed
1972-73—\$200—Anne-Marie Pictet
1973-74—\$200—Mary Beth McKenzie
1974-75—\$200—Anthony Antonios

WILLIAM AUERBACH-LEVY PRIZE

1970-71—\$100—Paul Flanagan
1971-72—\$100—Lee Bacon Norris
1972-73—\$100—Debby Regan
1973-74—\$100—Julia Cohen
1974-75—\$100—James Rogers

HELEN SMITH PRIZES

1971-72—\$25—Joan Gers, Fleur Palau
1972-73—\$25—Arthur Glickman, Don Ventura
1973-74—\$25—Elizabeth Milleker, Joseph A. Finelli
1974-75—\$25—Deborah Regan

JAMES AUGUSTUS SUYDAM

BRONZE MEDALS

1970-71—Toby Bart, Lester Gunter, Gloria Schloss
1971-72—Angelo Grado, Annamarie Dunne, Claire Hooton
1972-73—Martha Peskin, Sonja Sagal, Rose Sherling
1973-74—Jose Yap, Jr., Debby Regan, Andrea Rimberg
1974-75—Justin George, Phyllis Malkin, Faith Gitlow

TIFFANY FOUNDATION

1971-72—Don Ventura, Hyo Chong Yoo, Gerlind Lwowski
1972-73—Toby Bart, Bill Derin, Elizabeth Milliker
1973-74—Natalie Hirsch, Dan Hofstadter, Jose Yap, Jr.
1974-75—Michael Smith, Jose Yap, Jr., James Rogers

ALLEN TUCKER

SCHOLARSHIP FUND

1970-71—Harry Venezia, Pat Mahon, Annamarie Dunn
1971-72—Gloria Schloss, Edith Kannensohn
1972-73—David Ajootian, Franz Franc, Margit Malstrom
1973-74—Andrew Lattimore, David Ajootian
1974-75—Vicki Harrison, Edith Kannensohn

AMERICAN WATERCOLOR SOCIETY

SCHOLARSHIP

1969-70—Carol Bermel
1971-72—Dorothy Tegnazian
1974-75—Linda Crawford

WASHINGTON SQUARE ASSOCIATION

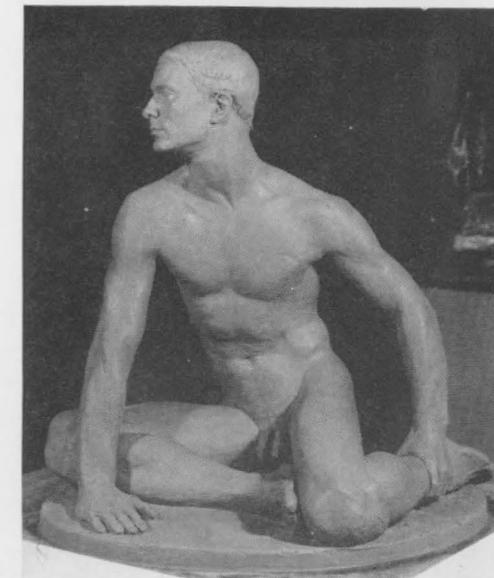
1969-70—Azelio Paolini, Susan Asbury, Eugenia Ayres
1971-72—Charles Fillizola, Sue Schiller
1972-73—Esther Krichensky
1974-75—Margaret Manna



JULIA COHEN
1974-75 Charles Loring Elliott
Silver Medal



RALPH ALLEN
1974-75 Lucrezia Bori Prize



ANTHONY ANTONIOS
1974-75 Harriet Whitney
Frishmuth Prize

**DR. RALPH WEILER
MIDTERM PRIZES**

- 1972—oils—Randi Bull, Dolores Friedman
sculpture—Timothy Winship
graphics—Susan Schiller
watercolor—Bernyce Winick
1973—oils—Lee Bacon Norris, George Heyer,
Debby Regan, Miriam K. Ross
sculpture—Sonja Sagal
1974—oils—Dan Baxter, Isabelle Brooks, James Rogers
sculpture—Greg Wyatt
graphics—Faith Gitlow
1975—oils—Janice Choy, Charles Rosenthal, Andrew
Lattimore
sculpture—Fleur Palau
graphics—Ralph Allen

**YOUTH'S FRIENDS ASSOCIATION
SCHOLARSHIPS**

- 1969-70—Mardee Hoff Foster, Ellis Wallach
Edith Kannensohn
1970-71—Ellis Wallach, Edith Kannensohn, Sylvia Lochan

**NATIONAL SCULPTURE SOCIETY
MERIT SCHOLARSHIPS**

- 1970-71—Joan Bugbee, Caroline W. Cochran,
Vickie Harrison
1971-72—Joan Bugbee, Natalie Hirsch,
Claire Hooton, Philis Raskind

- 1972-73—Natalie Hirsch, Don Ventura, Philis Raskind
1973-74—Justin George
1974-75—Justin George, Bunny Adelman, James Azarello

LUCREZIA BORI SCHOLARSHIP

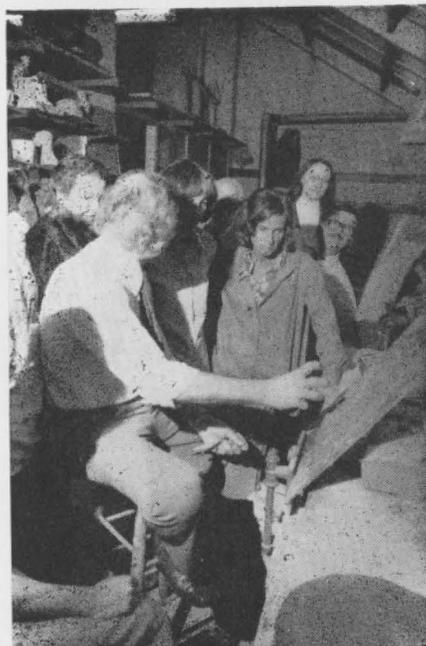
- 1971-72—Carol Bermel, Annamarie Dunne,
Mary Beth McKenzie
1972-73—James Rogers, Mary Beth McKenzie,
Blanche LeBron
1973-74—James Rogers, Blanche LeBron, Dan Baxter
1974-75—Blanche LeBron, Deborah Regan, Marilyn Cole

LEON KROLL SCHOLARSHIP

- 1971-72—Charles Kiene
1972-73—Paul Flanagan
1973-74—Martha Peskin
1974-75—Julia Cohen

ALLIED ARTISTS OF AMERICA SCHOLARSHIP

- 1971-72—Dolores Friedman (1st term)
Rose Sherling (2nd term)
1972-73—Dorothy DiGeronimo
1973-74—Dorothy DiGeronimo
1974-75—Dorothy DiGeronimo



Ivan LeLorraine Albright, N.A.
Junius Allen, N.A.
Thomas Anshutz, A.N.A.
Tore Asplund, N.A.
William Auerbach-Levy, N.A.
Peggy Bacon, A.N.A.
Saul Baizerman
William A. Baziotes
Ben Benn
Elias Bolotowsky
Robert Brackman, N.A.
Francis Scott Bradford, A.N.A.
J. G. Brown, N.A.
Byron Browne
George de Forest Brush, N.A.
Paul Cadmus
Gaetano Cecere, N.A.
William Merritt Chase, N.A.
Asa Cheffetz, N.A.
Howard Chandler Christy
Frederick S. Church, N.A.
Carlo Ciampaglia, N.A.
John E. Costigan, N.A.
Russell Cowles
Allyn Cox, N.A.
Jaspar F. Cropsey, N.A.
M. I. Danforth, N.A.
Sidney E. Dickinson, N.A.
Ralph Fabri, N.A.
Walter Farndon, N.A.
Jerry S. Farnsworth, N.A.
Ernest Fiene, N.A.
Leo Friedlander, N.A.
Emil Ganso
Sanford R. Gifford, N.A.
Aaron Goodelman
Arshile Gorky
Adolph Gottlieb
William Gropper
O. Louis Guglielmi
Charles W. Hawthorne, N.A.
Thomas Hicks, N.A.
Carl R. Holty
Winslow Homer, N.A.
Thomas Hovenden, N.A.
William S. Jewett, A.N.A.
Samuel Frost Johnson
Bernard Karfiol
Joseph Kiselewski, N.A.
Leon Kroll, N.A.
Michael Lantz, N.A.
Tom Lee
Harry Leith-Ross, N.A.
Jonas Lie, N.A.
Georg Lober, N.A.
Louis Lozowick, N.A.
Luigi Lucioni, N.A.

Frederick W. MacMonnies, N.A.
Oronzio Maldarelli, A.N.A.
Joseph Margulies
Homer D. Martin, N.A.
Jan Matulka
Alfred H. Maurer
William C. McNulty
William Meyerowitz, N.A.
Jo Mielziner
Barse Miller, N.A.
William Sidney Mount, N.A.
Alice H. Murphy, A.N.A.
George Glenn Newell, N.A.
Ruth Nickerson, N.A.
Kimon Nicalaides
John Noble, Jr., N.A.
Ivan G. Olinsky, N.A.
Tosca Olinsky, N.A.
Walter Pach
Robert Philipp, N.A.
Charles A. Platt, N.A.
Priscilla Roberts, N.A.
Theodore Robinson
Hugo Robus
Norman Rockwell
Umberto Romano, N.A.
Theodore Roszak
Ernest Roth, N.A.
Albert Pinkham Ryder, N.A.
Margery Ryerson, N.A.
Augustus Saint-Gaudens, N.A.
Gordon Samstag, N.A.
Helen Sawyer, N.A.
Concetta Scaravaglione
Gertrude Schweitzer, N.A.
Ben Shahn
Jacob Getlar Smith
Isaac Soyer
Moses Soyer, N.A.
Raphael Soyer, N.A.
William Steig
Maurice Sterne, N.A.
Agnes Tait
Abbott Handerson Thayer, N.A.
Ethel Traphagen
John Henry Twachtman
George W. Twibill, N.A.
Yvonne Twining
Abraham Walkowitz
Anita Weschler
Carleton Wiggins, N.A.
Guy Wiggins, N.A.
Keith Shaw Williams, N.A.
Sol Wilson, N.A.
Andrew Winter, N.A.
Cullen Yates, N.A.
William Zorach

**AN ABBREVIATED LIST OF FOR-
MER STUDENTS OF THE NATIONAL
ACADEMY SCHOOL OF FINE ARTS**

*Since 1826, many of our best known
artists, including those prominent in
contemporary styles, have studied in
our school.*



HISTORY AND PRINCIPLES OF THE

NATIONAL ACADEMY OF DESIGN



FOUNDED IN 1825

1083 FIFTH AVENUE, NEW YORK, NEW YORK 10028

ABOUT THE NATIONAL ACADEMY OF DESIGN

Fifteen young artists banded together on November 8, 1825, to organize an art institution which would be governed only by artists, not laymen. Their aim was to develop arts of the highest standards. The name of the organization was *The New York Drawing Association*. On January 19, 1826, the more impressive as well as more valid name, *The National Academy of the Arts of Design*, was chosen. Later in the year, fifteen more artists joined the first group to constitute the Thirty Founders. On April 5, 1828, the group was granted a charter by a special act of the New York State Legislature, as the *National Academy of Design*. It should be understood that "design" in those days was the exact translation of the French word "dessin"—"drawing." Drawing was, and by most artists still is, considered the foundation of all the fine arts.

Some historians suggest that the National Academy of Design was actually founded in 1802, as the *New York Academy of Fine Arts*, organized by Chancellor Robert Livingston, whose brother, Edward, was that Academy's first president. It wasn't until 1816 that the society held its first exhibition, under the presidency of DeWitt Clinton, Mayor of New York City, later Governor of the State of New York. The exhibition took place in what had

formerly been the Alms House, on Chambers Street—just about the center of the city at the time.

An artist of real ability, Colonel John Trumbull (1756-1843), succeeded DeWitt Clinton. Colonel Trumbull had served as an aide-de-camp of General George Washington. His portrait of the general hangs in City Hall, alongside a full-length portrait of General Lafayette by Samuel F. B. Morse, one of the Founders, and the first president, of the National Academy of Design. Curiously, but perhaps not surprisingly, it was John Trumbull who caused irritation, "alienation" among young artists with his military-autocratic behavior. As they were unable to obtain any sympathetic cooperation from him, those young artists founded a new institution.

Samuel Finley Breese Morse, who later became world-famous as the inventor of the telegraph, had what William Cullen Bryant called "an organized mind." Morse was the man who established an association managed entirely by its own artist members. A popular portraitist, Morse was extremely versatile. He wrote poetry, did sculpture, gave lectures on arts and sciences, while painting a great many portraits. He also helped organize the *New York Journal of Commerce*, the first business publication in the United States. He was generous, and gave the young

Academy more money than he could reasonably afford. He bequeathed to the Academy funds later used for offering a Samuel F. B. Morse Medal in every class of the Academy's Annuals.

The Academy's first exhibition was held in 1826, in a 25 by 50-foot room, "brilliantly illuminated by gas," on Broadway at Reade Street. The Council of the Academy formally greeted Governor DeWitt Clinton, Mayor Philip Hone, judges of the courts, the faculty of Columbia College, and many other personages at a reception. Unfortunately, the financial



OLD ALMS HOUSE (building on the left)
Photograph Courtesy New York Historical Society

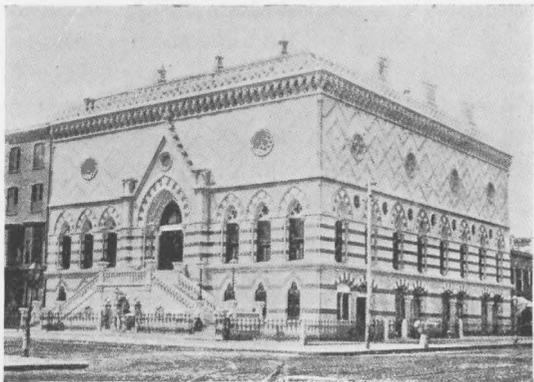
results were bad. Every member was assessed seven dollars to meet the deficit. The 1827 exhibition, however, showed great profit, and the success of the annual exhibitions grew bigger every year until 1847, when the new Art Union, with its free exhibitions, became a formidable competitor.

As a result, the Academy erected a building of its own on Broadway, south of Amity Street, with huge galleries, which attracted such crowds that an even larger space was needed. A splendid and unique building was dedicated in 1863 at 23rd Street and Fourth Avenue. It was soon called "The Doge's Palace" as it had obviously been inspired by that celebrated building in Venice. P. B. Wight of Boston was the architect. The imposing place remained the Academy's headquarters until 1897, when the Metropolitan Life Insurance Company began to assemble properties for its majestic office building, inspired by the Campanile of Venice, now a landmark.

The Academy then purchased property in what seemed to be a desirable location: on Cathedral Parkway, across the street from where the Cathedral Church of St. John the Divine was being erected. The Academy found temporary space in the Fine Arts Building at 215 West 57th Street, sharing the elegant new edifice with the Artists League of New York, and the Art Students League. Construction at the Cathedral Parkway site was delayed by the

Spanish-American War. A makeshift structure on 109th Street at Amsterdam Avenue housed the Academy's school, library, and many possessions.

What had been expected to be a short stay at the Fine Arts Building grew to a stay of forty years. The Academy had the use of the impressive Vanderbilt Gallery for its annual exhibitions. One very good idea was carried out in 1906, when the Society

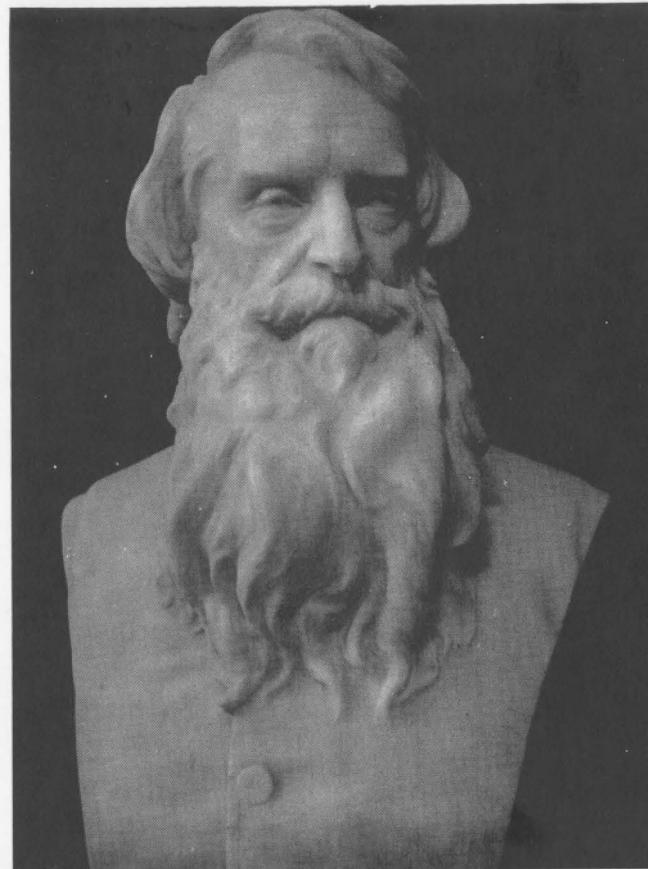


NATIONAL ACADEMY BUILDING, 1863-1899
Called "The Doge's Palace"

of American Artists, organized in 1877, merged with the National Academy of Design, thus consolidating two important art societies. Changing conditions in the city, and the gift of valuable properties on Fifth Avenue and 89th Street, offered by Archer M. Huntington, the railroad magnate and great patron of the fine arts, caused the Academy to abandon the Morningside Heights area.

William Adams Delano and Chester Holmes Aldrich, New York architects, prepared plans for remodeling and combining the Huntington Mansions into the present headquarters of the National Academy of Design. The galleries, ranging from intimate rooms to huge, marble-covered or wood-paneled halls, opened on January 8, 1942, a month after the Japanese attack on Pearl Harbor. The magnificent Huntington Room was added when the Academy's new school was erected, in 1959. More recently, the Fifth Avenue entrance and lobby have been handsomely remodeled. The spiral staircase is one of New York's architectural masterpieces.

In addition to the Academy's Annual Exhibition in February and March the Academy Galleries host the annual exhibitions of Allied Artists of America, Audubon Artists, National Society of Painters in Casein and Acrylic, American Watercolor Society and the National Association of Women Artists.



SAMUEL F. B. MORSE, N.A. by Launt Thompson, N.A.
Owned by the National Academy of Design

CONSTITUTION OF THE NATIONAL ACADEMY OF DESIGN

Founded for "the cultivation and extension of the arts of design," the Academy has a membership of about 400 professional artists from almost every state of the Union. In keeping with the Constitution and By-Laws of the Academy, members are elected on the basis of recognized excellence. When the Academy was established, oil painting was the only valid painting medium; sculpture and architecture were the other fine arts. As for graphic arts, every artist had to know how to draw; the making of prints had been established by such master painters as Rembrandt and Goya. Watercolor was mainly employed in coloring topographic drawings. As graphic arts and aquarelle became major art forms, with many artists specializing in these fields, a graphic arts class and, more recently, a class of aquarellists, have been added. The term "painter" still refers only to oil painters in the Academy.

The newly elected members are Associates of the National Academy, entitled to use the initials A.N.A. after their names. Academicians, with the initials N.A., are elected only from among the Associates. There is no limit to the number of Associates, but the total number of National Academicians may not be more than 250: 125 painters, 50 sculptors, 25 architects, 25 graphic artists, and 25 aquarellists.

Artists not residing in New York City were not

eligible for regular membership until 1863, but the Academy could elect them as Honorary Members. John James Audubon, Louis J. M. Daguerre, Sir Thomas Lawrence, Gilbert Stuart, Thomas Sully, and many other noted artists were on this roster. Honorary Corresponding Members are still being elected. These are outstanding artists in foreign countries, ranging from Italy's Pietro Annigoni to Ignacio Zuloaga y Zanora of Spain. The names of these members are never removed from the list.

The Board, officially called Council of the Academy, consists of officers and six Members of the Council. Election is by nominating and balloting according to rules laid down in the Constitution. Officers are elected annually for one-year terms, but may be reelected. The six Members of the Council are elected for three year terms, two retiring each year, thus providing for a smoother transition in handling the Academy's affairs from one year to the next.

The Academy has a salaried Director (not a member), and a full-time staff, trained to handle works of art with great care.

The Academy is justifiably proud of its record of adherence to the principles of freedom and fairness in displaying art to the public in its Annual Exhibitions. Members are jury-exempt; nonmembers' entries go before a jury of selection in each class.

The only consideration for the acceptance of an entry, or in the awarding of a prize is excellence as the term is understood by the judges, who are professional artists chosen by ballot from the membership of the Academy.

One of the proofs of the significance of the National Academy of Design is the fact that its President is *ex officio* a Trustee of The Metropolitan Museum of Art. It is a coincidence that these two great institutions of art are only a few blocks from each other on Fifth Avenue.



B-3, SCULPTURE GALLERY of the National Academy

THE PERMANENT COLLECTION AND LIBRARY OF THE ACADEMY

The Academy does not charge any dues or handling fees, but every Associate Elect has to present to the Academy a representative example of his or her work in the professional class in which the artist has been elected, accompanied by a photograph of the artist. Self-portraits are preferred from those who excel in the area of portraiture, rather than photographs. Until recent times, however, all Associates had to present portraits of themselves. Those who were unable to do such self-portraits had to have another professional artist execute one.

When an Associate becomes an Academician, he has to qualify with a diploma work in his or her medium: oil painting, watercolor, sculpture, a portfolio of graphic arts or architectural photographs. All the diploma portraits and works go into the Permanent Collection of the Academy. During one and a half centuries, this collection has grown to close to 2,000 paintings, several hundreds of graphics, sculptures and photographs of architectural work, constituting a collection of great historical as well as artistic value. Most of the major artists of the United States in the 19th and 20th centuries are represented in this collection.

The Academy is always glad to lend any of these diploma works to important exhibitions in the

United States or abroad, under strict rules of insurance, and payment of costs. A special fund is available for keeping these works in good condition, and for repairing those damaged by time. An exact file is kept of every work in the Permanent Collection.

The Academy also has an excellent library, with many rare and extremely valuable volumes. The library is available for legitimate purposes of research.



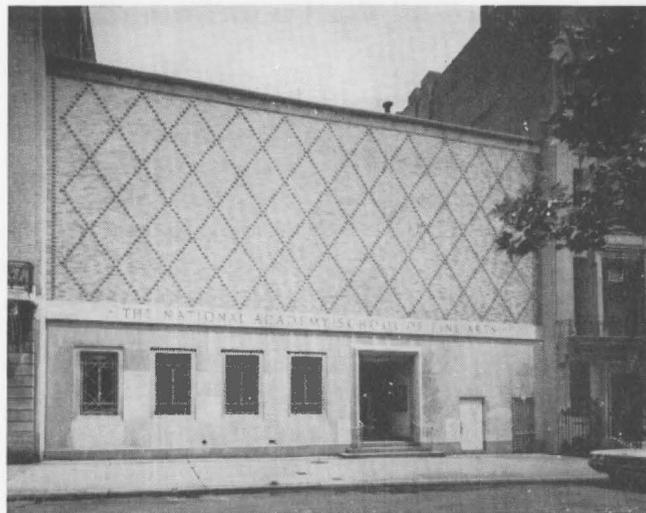
FIFTH AVENUE ENTRANCE, National Academy

THE NATIONAL ACADEMY SCHOOL OF FINE ARTS

Ever since its founding, the Academy has considered teaching art one of its basic purposes. Classes have been held throughout the years, with few interruptions. The school on Amsterdam Avenue at 109th Street functioned until 1946, when a fire severely damaged it. A roster of those who studied at the Academy school contains many now famous artists. It might surprise some people who think only in terms of the most modern styles in art that many of these contemporary artists had received their fundamental training at the Academy school.

After the fire, temporary quarters for teaching was established in one of the largest galleries of the Academy on East 89th Street, until a new building was erected on two adjoining empty lots. This modern, skylighted building was the first art school constructed in New York City since the turn of the century. It offers instruction in drawing, the various painting media, sculpture, composition, portraiture, and the graphic arts, with morning, afternoon and evening classes. There is also a summer session, so that the school is functioning for all but about three weeks of the year. All instructors are members of the Academy, besides being experienced teachers.

Originally, instruction was free, with a nominal registration fee, but soaring costs have made free



tuition impossible. The National Academy School of Fine Arts charges fees comparable to those in other art schools. Another important difference between the past and the present is that attendance is no longer restricted to students under 37 years of age. Art has become enormously popular for older people who hadn't had the time and the opportunity to study art when they were young. The Academy believes that people must be given a fair chance to develop their latent artistic ability, regardless of age.

Recently, the Academy school has obtained accreditation from the New York State Education Department. This means, among other things, that veterans may enroll in our school. We are also offering course completion certificates, and a diploma upon completion of a prescribed curriculum. The studios for painting, sculpture and graphic arts are well equipped. Seminars are given by outstanding artists at the invitation of the School Committee.



THE ARCHER M. HUNTINGTON ROOM (East View)
(Meetings, Lectures and Library)

FUNDS OF THE NATIONAL ACADEMY

The Academy was founded long before the development of what we now call "Fifty-Seventh Street"—a section of New York City in which hundreds of art galleries are in business. Almost to the end of the 19th century, the Academy was truly *the* place where people could see and purchase works by living artists. Prices of paintings and sculpture were surprisingly high, and more people had money for art in those legendary days before the introduction of the income tax. Art lovers not only bought works of art in the Academy's exhibitions; they also gave money to the institution.

Funds were given or bequeathed to the Academy's general fund, to the school, and especially for awards in its annuals. Gold medals and cash prizes totaling over \$16,000 a year, add glamor to the exhibitions. No other art society in New York City is so well endowed in this respect.

One of the finest bequests is the Ranger Fund, left by Henry Ward Ranger, who died in 1916. The Council of the Academy purchases oil and watercolor paintings from the income of this Fund, and assigns them to various museums and institutions all over the United States, with the proviso that, between ten and fifteen years after the death of the artist, the National Collection of Fine Arts, Washington,

D.C., has the right to claim the painting for its permanent collection. If such claim is not made, the painting becomes the permanent possession of the institution to which it had been assigned.

The Edwin Austin Abbey Mural Fund, left by the famous muralist who died in 1911, is a most valuable source from which murals commissioned for important public edifices anywhere in the United States are financed by the Academy. Murals in the Harry S. Truman Library in Independence, Missouri, in the Eisenhower Museum, Abilene, Kansas, in the General Douglas MacArthur Memorial Museum in Norfolk, Virginia, and many others were made possible through the Edwin Austin Abbey Mural Fund. It is not necessary for such murals to be painted by members of the Academy, but the Council has to approve the plans. Established also by this Will is the Abbey School Fund, the income from which enables the Academy to offer annual lectures related to mural decorations. Given by noted artists, these lectures are attended by members of the Academy, students of the school, and guests, free of charge.

The Huntington Publicity Fund was given to the Academy in 1949 for publicity in the broadest sense of the word. There are several memorial sustaining funds, and a school sustaining fund. The Academy has Annual Subscribers; also, Fellows for Life, who contribute \$500; Fellows in Perpetuity, whose gifts

amount to at least \$1,000; Contributors who donate \$1,500, and higher categories of Donors and Benefactors. The school has funds for scholarships as well as for medals and cash prizes, thus enabling meritorious students to study free of tuition, and outstanding students to receive awards totaling more than \$3,500 each year.



SPIRAL STAIRCASE, National Academy

GIFTS AND BEQUESTS

Gifts and bequests are essential to the fulfillment of the National Academy's purpose "the extension of the arts of design".

The following categories are offered:

Benefactor	\$50,000 or more
Patron	\$25,000
Subscriber	\$10,000
Donor	\$5,000
Contributor	\$1,500
Fellow in Perpetuity	\$1,000
Fellow for Life	\$500
Annual Subscriber	\$10 (annually)

Your contributions allow us to:

- provide lectures and private openings free of charge.
- increase our educational offerings through our school of fine arts.
- sustain a high quality in our exhibition program.
- maintain the Academy headquarters adequately.
- preserve the Permanent Collection, library facility, etc.

Contributions small or large are deeply appreciated. They should be sent to the National Academy of Design, 1083 Fifth Avenue, New York, New York 10028.

To those who wish to leave funds by will, the following preferred form is suggested:

I give and bequeath to the National Academy of Design of New York, incorporated under the laws of the State of New York and having its principal office in the City of New York, the sum of dollars for the general uses and purposes of the National Academy of Design of New York.

Gifts and bequests to the National Academy of Design are tax deductible.

For further information write or telephone (212) 369-4880.

THE 150th ANNIVERSARY OF THE N.A.D. AND THE U.S. BICENTENNIAL



B-2. ONE OF THE MANY PAINTING GALLERIES
of the National Academy

1975 is the 150th anniversary of the founding of the National Academy of Design. Although the Pennsylvania Academy of Fine Arts was established earlier, the N.A.D. was the first national art organization in the United States—only about fifty years younger than the country itself. The Academy's program for 1975-76 includes the usual activities, focusing on the dual anniversary—the Academy's 150th, and the 200th of the United States.

On the basis of a competition among members of the Academy, the Council has commissioned Donald DeLue, N.A., to design a commemorative medal, available to the public as well as to members of the Academy.

A major retrospective exhibition of works by famous deceased Academicians and Associates in every class of the N.A.D. will be held. The New York State American Revolution Bicentennial Commission has endorsed the Academy's Retrospective as "a project which stimulates an interest in the cultural life of New York State." As a matter of fact, the Academy has always played a vital role in the cultural life of the entire United States. It hopes and intends to do so in perpetuity.

NEWS RELEASE

NEWS & PHOTO MEMO:

EVENT: MRS. FORD NAMED FELLOW FOR LIFE OF NATIONAL ACADEMY OF DESIGN,
NEW YORK CITY.

DATE: Thursday, Oct. 9, 1975

TIME: 5:30 p.m., Suggested Arrival for News Media

6:45 p.m., Anticipated Presentation Time

PLACE: National Academy of Design, 5 E. 89th st. (press entrance) New York

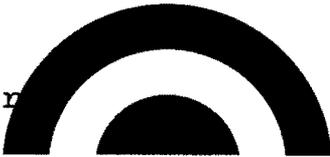
DETAILS: First Lady Betty Ford will become only the third wife of a President to be elected a Fellow for Life of the prestigious National Academy of Design, New York, the oldest national organization of professional artists in the U.S. She will receive her diploma and the National Academy's sesquicentennial medal at a private preview of its 150th anniversary retrospective, "A Century and a Half of American Art: 1825-1975." The major art exhibition, with more than 200 paintings, watercolors, graphics, sculpture and architecture, will officially open to the public Oct. 11 - Nov. 16 at the academy's galleries, 1083 Fifth ave.

Alfred Easton Poor, academy president, will present the diploma and medal to Mrs. Ford in brief ceremonies in the Huntington Room.

NOTE: News media covering the event will need special credentials for the event. Credentials are available from Public Relations Ltd., #3 Parkway, Philadelphia, PA 19102. Call collect: 215-561-8181. Ask for Warren Weiner or Larry Rubin.

CONTACT: Warren Weiner

10/6/75



NOTE TO EDITORS:

Special credentials will be needed for news media representatives planning to cover First Lady Betty Ford's appearance at the National Academy of Design, 1083 Fifth ave., New York City, on Oct. 9, at which time she will be made a Fellow for Life of the Academy.

Credentials may be obtained from Public Relations Ltd., #3 Parkway, Philadelphia, PA 19102, or by calling collect: 215-561-8181, 8:30 a.m. to 5:30 p.m.

Deadline for credentials request is Wednesday, Oct. 8 at 5:30 p.m.

The following information is required:

Name

Affiliation

Social security number or passport number if not a U.S. citizen

Date of Birth

Place of Birth

Business Phone

Home Phone

Credentials must be picked up in person by each individual member at the National Academy, 5 E. 89th st. (press entrance), New York City, from 4:00 to 6:30 p.m., Thursday, Oct. 9.

Admittance will be to credentialled news media only.

Your cooperation is appreciated.

###

CONTACT: Warren Weiner or
Larry Rubin

10/6/75



NEWS RELEASE

FOR IMMEDIATE RELEASE:

First Lady Betty Ford has been elected a Fellow for Life of the prestigious National Academy of Design, New York, it was announced today by Alfred Easton Poor, academy president.

Mrs. Ford is only the third wife of a President to receive the honor in the 150 year history of the National Academy, the first national organization of professional artists in the U.S. Mrs. Eleanor Roosevelt, in 1934, and Mrs. Calvin B. Coolidge, in 1925, were the First Ladies previously named.

Poor said Mrs. Ford was selected because of her interest in the arts. She will receive her diploma and the National Academy's sesquicentennial medal Oct. 9 at a private preview of its retrospective, "A Century and a Half of American Art: 1825-1975."

Designated an official New York state bicentennial event, this retrospective of more than 200 paintings, watercolors, graphics, sculpture and architecture will be open to the public Oct. 11 - Nov. 16 at the academy's galleries, 1083 5th ave., New York City.

Previously elected "Fellows" include Helen Clay Frick, director, Frick Art Reference Library, Thomas P.F. Hoving, director, Metropolitan Museum of Art, Joseph Veach Noble, director, Museum of the City of New York, and Dr. Joshua C. Taylor, director, National Collection of Fine Arts, the Smithsonian Institution.

- MORE -



Modeled after the Royal Academy of Arts in London, the National Academy was founded in 1825 by 15 artists, including Samuel F.B. Morse, inventor of the telegraph, noted portrait painter and the academy's first president.

The academy was created to educate art students and provide facilities to exhibit the works of professional artists. As a trustee for a number of funds, the academy commissions murals for major public buildings, Presidential libraries and state capitols and regularly purchases the works of American artists, donating more than 400 paintings to 311 museums in 47 states.

Academicians and Associates of the academy are elected on the basis of recognized excellence, with the total number of National Academicians limited to 125 painters, 50 sculptors, 25 architects, 25 graphic artists and 25 aquarelists (watercolorists). There are also some 275 Associates, representing almost every state in the nation.

Over the past 150 years, the National Academy's members have included, among the painters, Audubon, Cole, Durand, Eakins, Homer, Mount, Rembrandt Peale, Pyle, Remington, Sargent, Stuart, Sully, Tanner and the Wyeths; sculptors Aitken, Fraser, French, Lawrie, Manship, and Saint-Gaudens; and architects Bacon, Cret, Gilbert, Kahn, McKim, Meis, Pope, Strickland, and Wright.

Students at the academy's school have included such prominent painters and sculptors as Homer, Saint-Gaudens, Chase, Church, Cropsey, Mount, Rockwell, Ryder, Shahn and Thayer.



The school provides two and three year accredited programs in painting, sculpture, drawing and graphic arts in day, evening and summer classes for students ranging in age from 17 to 82. The faculty, all nationally prominent practicing artists, are drawn from the Academicians and Associates of the National Academy.

###

CONTACT: Warren Weiner

10/00/75



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Davis, Dave	UPI-Photographer
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Geraghty, James	NBC-TV (Network)
Gleason, James	NBC-TV (Network)
Gorin, Mike	WNEW-TV
Guarna, Gene Freeman, Robert	WNBC-TV News
Graham, Gordon	NBC Radio Network
Hernandez, Nury	New York Post
Herr, Nancy	ABC-TV

*changed
10:30 a.m.
rsz*



NAMEAFFILIATION

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James, Walter	CBS-Network
Johanns, Fred	CBS Network
Krus, Morrison	WNBC Radio Reporter
Kuhne, Richard E.	Ralph Lopatin Productions
Landau, Joel	UPI (Photos)
Lebow, Harold	WABC-TV (Electrician)
Leder, Harry	UPI-Pictures
Levanios, Jr., Michael	Ralph Lopatin Productions
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Lysak, Michael	WNYU-FM Radio
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Malone, James	WPIX-TV
McCarthy, Joseph L.	NBC-TV Network
Michaelson, Judith	New York Post
Moore, Wes	WNBC-Radio Reporter
Morris, Larry	New York Times
Murphy, James	WCBS-TV
Murphy, Richard	WNEW-TV
Pokress, David	Newsday (Photo Dept.)



<u>NAME</u>	<u>AFFILIATION</u>
Price, Edgar	WABC-TV (Cameraman)
Reich, Morton	ABC Radio Network
Reilly, Patricia	WCBS-TV
Rubin, Larry	Public Relations Ltd.
Ruwpman, Charles	New York Daily News
Sacks, Sidney	WCBS-TV
Salzarulo, Xavier	WPIX-TV
Risner, Robert <i>changed 10:30 am</i> Sanseverino, Dick <i>roy</i>	WNBC-TV News
Sarpo, Bob	WPIX-TV
Savona, Joseph	WABC-TV - Courier
Seiden, Harold	WCBS-TV
Seiller, Stan	WCBS-TV
Seltzer, Ed	WPIX-TV
Serafini, Paul	AP
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Smith, Kenneth	WABC-TV
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Snopek, Mirek	CBS Network
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Swordloff, Helaine	Ralph Lopatin Productions
Toombs, Robert	NBC-TV Network
Wolsk, Judy Licht	WNEW-TV
Zwirn, Rhonda	Public Relations Ltd.



This is to certify that
Mrs ~~Bill~~ Gerald R. Ford
is a fellow for life of
The Natl Acad of Design whereof the seal of
in testimony is affixed given
the academy under our hand in the city
of New York

Alfred Easton Poor
Umberto Romano
secret

First Lady Betty Ford

Alfred Easton Poor, president, National Academy of Design.

Daniel Catton Rich, guest director of the exhibition. Red tie + glasses

Frank Eliscu, co-chairman, sculpture exhibition. bald, mustache

Michael Lantz, co-chairman, sculpture exhibition. white hair, black glasses

CAPTION



CWH



February 6, 1975

FIRST LADY

AR

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IV/1975/ST32/N.Y.C.

Dear Mr. Mclellan,

Your very thoughtful invitation to Mrs. Ford to attend the annual meeting of the Business Committee for the Arts in New York City on April 9th has been forwarded to Mrs. Ford and is greatly appreciated. Mrs. Ford, reflecting her interest in the arts and her encouragement of private support for the arts, would be pleased to attend and is looking forward to being with you at 6:30 p.m. on April 9th at the Whitney Museum.

With gratitude and warmest best wishes,

Sincerely,

Susan Porter
Appointments Secretary
for Mrs. Ford

Mr. Colavin A. ^XMclellan
President
^XBusiness Committee for the Arts
1700 Broadway
New York, New York 10019

SP/sr

See attached memos. Trip cancelled.

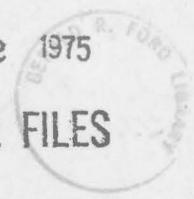
c: BF Accepted Pending/April 9 (New York City)
Sheila Weidenfeld
Nancy Hanks

RECEIVED

Material filed *Brazil Attachments #194

APR 2 1975

SOCIAL FILES



9 rip files

FIRST LADY'S FILES

October 22, 1975

Dear Warren:

Thanks so much for your letter of October 17. I very much appreciated your kind words about Patti Matson and other members of Mrs. Ford's staff. But I must reciprocate the comment, since I heard so many nice things about you and your staff.

Mrs. Ford was delighted with her visit to the National Academy of Design and flattered by the honors she received. I am also very sorry we didn't have a chance to meet and hope that one day we can make up for it.

Many thanks for all your help.

Sincerely,

Sheila Rabb Weidenfeld
Press Secretary to Mrs. Ford

Mr. Warren Weiner
President
Public Relations Ltd.
3 Parkway
Philadelphia, Pennsylvania 19102



PUBLIC RELATIONS LTD.

October 17, 1975

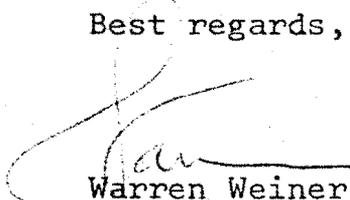
Mrs. Sheila R. Weidenfeld
Press Secretary to the First Lady
The White House
1600 Pennsylvania Avenue, NW
Washington, DC 20500

Dear Sheila:

Over the past 14 years I have had occasion, either in my city government or PR agency capacities, to work with the Kennedy, Johnson, Nixon and Ford administration press offices. Never have I been more impressed than with the professionalism and cooperation extended by Patty Matson and the others who advanced Mrs. Ford's visit to the National Academy of Design.

I am sorry that we did not get a chance to meet, but each of us had our separate responsibilities that night at the Academy. Nevertheless, I wanted you to know that all of us feel that the First Lady's first team is first rate.

Best regards,



Warren Weiner
President

WW:rsz



*Ny Trip -
Nov 6-7*

November 24, 1975

Dear Mr. Fiat:

As the enclosed copy of my letter to Mr. Bush indicates, I'm grateful for the professional job you did on Mrs. Ford's New York visit on November 6 and 7.

I particularly appreciate the fact that you assumed responsibility for supervising the lighting, for it was a job well done.

Thanks again.

Sincerely,

**Sheila Rabb Weidenfeld
Press Secretary to Mrs. Ford**

**Mr. Gideon Fiat
Associate Director
of TV Newsfilm
ABC Network News
7 West 66th Street
New York, New York 10023**

*Enclosure - Letter to Mr. Bush
SRW/pp*



November 24, 1975

Dear Mr. Geraghty:

I'm writing to thank you for your efforts during Mrs. Ford's trip to New York November 6 and 7.

You helped us out of a very tight spot by making your personal malt box available and you did an outstanding job coordinating all news film and radio sound.

As a former TV producer, I appreciate the level of professional dedication you displayed.

Thanks again.

Sincerely,

Sheila Rabb Weidenfeld
Press Secretary to Mrs. Ford

Mr. James Geraghty
122 Meserole Street
Brooklyn, New York 12222

SRW/60



November 24, 1975

Dear Mr. Slattery:

As the enclosed copy of my letter to Mr. Bush indicates, I'm grateful for the professional job you did on Mrs. Ford's New York visit on November 6 and 7.

I know you took a personal interest in seeing the job well done and were tremendously helpful to my staff.

Thanks again.

Sincerely,

Sheila Rabb Weidenfeld
Press Secretary to Mrs. Ford

Mr. Jerome Slattery
ABC Network News
Technical Department
7 West 66th Street
New York, New York 10023

Enclosure - copy of letter to Bush

SRW/OP



November 24, 1975

Dear Mr. Bush:

Jerry Danzig has told me of your assistance during Mrs. Ford's recent visit to New York City and I'm writing to thank you.

As a former television producer, I'm doubly appreciative of your permitting Mr. Fiat and Mr. Slattery to accept responsibility for lighting the Hilton and Waldorf dinners, even though your crew did not cover one of the dinners.

Needless to say, the lighting was professional and greatly facilitated everyone's coverage of the events.

Thanks again.

Sincerely,

Sheila Rabb Weidenfeld
Press Secretary to Mrs. Ford

Mr. Jack Bush
Director of TV Newscast
ABC Network News
7 West 66th Street
New York, New York 10023

*bec - Mr. Fiat
Mr. Slattery*



November 24, 1975

Dear Mr. Turner:

As you may know, Jerry Danzig was of great assistance to me and my staff on my recent visit to New York City. I found out that Jerry's efforts would not have been possible without your encouragement. I want you to know how grateful I am.

Sincerely,

Mr. Tom Turner
Vice President
Fairchild Industries
Century Boulevard
Cermantown, Maryland 20767

bcc: Jerry Danzig

SRW/bp



**MEMORANDUM
OF CALL**

WHITE HOUSE

TO:

Sheila

YOU WERE CALLED BY— YOU WERE VISITED BY—

Judith Viorist

966-8676

PLEASE CALL → PHONE NO. CODE/EXT. _____

WILL CALL AGAIN IS WAITING TO SEE YOU

RETURNED YOUR CALL WISHES AN APPOINTMENT

MESSAGE

*Wants Quote from Mrs Ford
about a story she is doing
on Woodie Allen
for Today on Red Book*



RECEIVED BY	DATE	TIME

THE WHITE HOUSE
WASHINGTON

Mrs. Ford

Impressions

on Woody Allen.

Hein as a ~~scout~~.

For Judith Viorst
Story on Red Book

UP-051

10/10

(FIRST FAMILY)

NEW YORK (UPI) -- FIRST LADY BETTY FORD THURSDAY WAS MADE A FELLOW FOR LIFE OF THE NATIONAL ACADEMY OF DESIGN, FOR HER INTEREST IN THE ARTS, AND PRESENTED WITH A SPECIAL COMMEMORATIVE MEDAL MARKING THE 150TH ANNIVERSARY OF THE ACADEMY.

MRS. FORD SAID SHE WAS "DEEPLY, DEEPLY AWARE OF THE HONOR YOU HAVE BESTOWED ON ME," ESPECIALLY IN VIEW OF THE FACT THAT THE ACADEMY WAS THE "FIRST ART ORGANIZATION IN THE UNITED STATES TO ACCEPT WOMAN MEMBERS AND THE FIRST TO ACCEPT WOMAN STUDENTS."

UP-117

(BETTY)

WASHINGTON (UPI) -- THE NATIONAL ACADEMY OF DESIGN HAS ELECTED BETTY FORD A "FELLOW FOR LIFE," AN HONOR GIVEN TO ONLY TWO OTHER PRESIDENTIAL WIVES. SHE WILL GO TO NEW YORK THURSDAY TO ACCEPT THE AWARD.

THE WHITE HOUSE SAID TODAY THE ACADEMY, OLDEST NATIONAL ORGANIZATION OF PROFESSIONAL ARTISTS, WAS HONORING MRS. FORD "BECAUSE OF HER INTEREST IN THE ARTS" AND SHE WOULD RECEIVE A DIPLOMA AND A MEDAL.

ONLY ELEANOR ROOSEVELT AND GRACE COOLIDGE HAVE BEEN ACCORDED THE SAME HONOR IN THE ACADEMY'S 150-YEAR HISTORY.

WHILE IN NEW YORK, MRS. FORD WILL JOIN DEMOCRATIC MAYOR ABRAHAM BEAME AND REPUBLICAN SEN. JACOB JAVITS AT CEREMONIES FRIDAY TO DEDICATE THE HENRY STREET SETTLEMENT ARTS FOR LIVING CENTER, THE FIRST OF ITS KIND OFFERING COMMUNITY PARTICIPATION PROGRAMS AIMED MAINLY AT DISADVANTAGED CITIZENS.

UPI 10-07 04:17 PED

November 3, 1975

Dear Warren:

Just a note to thank you for everything involving the National Academy last week. You are smart, efficient, effective, imaginative, more than cooperative and above all--a real professional.

I know I've told you all this in person, but I wanted to reiterate my thanks on paper and send along a small token on behalf of Mrs. Ford as well. All of your efforts were greatly appreciated.

Again, many thanks. With warm regards,

Sincerely,

Patti Matson
Assistant Press Secretary
to Mrs. Ford

Mr. Warren Weiner
President
Public Relations Ltd.
3 Parkway
Philadelphia, Pennsylvania 19102

Enclosure

P.S. --An additional "thanks" for the letter to Sheila--
much appreciated!

SAQ

