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SPRING/SUMMER 2006

THE FORUM

THE NEWSLETTER OF
THE INSTITUTE OF CLASSICAL ARCHITECTURE
& CLASSICAL AMERICA



The XXV Arthur Ross
Awards Gala

The Legacy of the
Art Workers Guild

New Fine Arts Prize Endowed:
The Alma Schapiro Prize

Message from the President

There is excellent progress to report on the plaster casts front. Of the full Metropolitan Museum of Art donation, approximately seventy-five casts are now in place at the national ICA&CA headquarters, of which one-half are so far cleaned and conserved thanks above all to the able hand and expertise of consultant conservator Treese Robb.

Of particular significance has been her stabilization and re-patination of the casts of Lorenzo Ghiberti's *Gates of Paradise* (1425-1452) door panels. The Institute is fortunate to have six out of the ten late-nineteenth-century casts of the narrative scenes from the Old Testament, which were made directly from the original set of door panels now held in the museum of Florence's Duomo complex.

The cast of Ghiberti's panel depicting *David and Goliath* today hangs in the entrance foyer greeting students and members with a due representation of the classical tradition at its glorious best from the early Renaissance. The others will be in place soon. A kind donation from board director emeritus Clem Labine has made this work possible and thanks are extended for his generous "adoption" of these cast masterpieces.

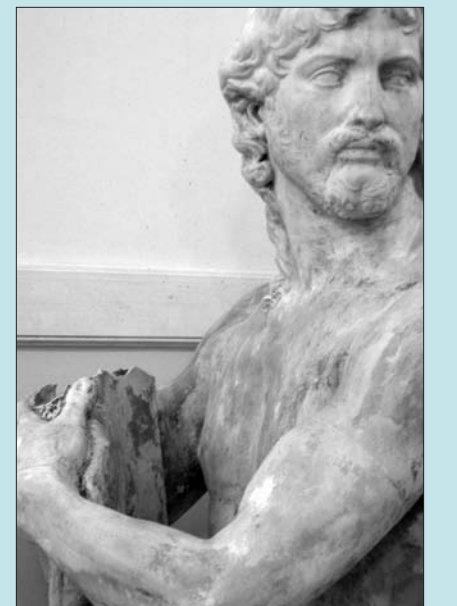
The Institute also acknowledges Foster Reeve for restoring the *Arch of Augustus*, Paul Stuart Rankin for providing support for the plaster model of Rome's *Ara Pacis* monument, and Leonard Porter and Qian Yi for generously assisting with the cleaning and wall mounting of casts of the *metopes* from the Parthenon's southern peristyle entablature depicting as they do the story of the Centauro-machy. At present there are three *metope* panels in place; two are complete and one is a fragment. A fourth complete example remains in ICA&CA storage along with about fifty other works, which will arrive at 20 West 44th Street as soon as available classroom space allows. Also in the ICA&CA collection now undergoing conservation are several fragments of the Panathenaic Frieze of the inner temple entablature.

Thanks go, too, to ICA&CA advisor George Kelly Sc., who is restoring the cross-bearing hand of Michelangelo's *The Risen Christ* from Rome's Santa Maria Sopra Minerva—another cast masterpiece now at the ready for teaching and accessible public inspection. And the importance of the early voluntary efforts of Greg Shue, who unpacked and cleaned our first installment of casts, cannot be overstated.

Work advances with an online and print catalog of the full collection to include digital images of each item. The beginnings of this effort can be



Ara Pacis



The Risen Christ



Arch of Augustus

viewed at www.classicist.org. The ICA&CA is pleased to feature there an essay by Elizabeth J. Milleker, associate curator of Greek and Roman art at the Metropolitan Museum of Art, that provides a lively and concise "brief history of the cast collection."

Several of the Institute's Fellows are engaged in this ongoing interpretive pursuit along with students from the art history program of Fairfield University under the tutelage of Professor Katherine A. Schwab of its Department of Visual and Performing Arts. Dr. Schwab undertook a similar effort for Fairfield's own cast collection of which she serves as curator. It is the Institute's goal to have each item listed and described in detail while simultaneously fostering continual and constant expansion and improvement of such Web-based interpretation by Institute members, friends, and students as a measure of the constantly evolving understanding and appreciation of the classical tradition as made manifest in this collection.

On February 28, 2006, a sale was held at Sotheby's in New York consisting of de-accessioned casts from the Metropolitan that were not taken by any interested nonprofit organization during the period last year when the museum was diligently determining the collection's final disposition. Results exceeded expectations with the full sale proceeds topping \$500,000 even though the bulk of available lots were inferior to those the Institute previously selected. It is possible to review these results at the Sotheby's Web site (www.sothebys.com) under auction results.

In sum, this glimpse of an emergent marketplace amplifies the Institute's appreciation for this remarkable new pedagogical asset. All ICA&CA constituents are urged to visit both in person and online in order to both monitor and help advance creative use of these fascinating casts.

Sincerely,

Paul Gunther
President

THE FORUM

THE NEWSLETTER OF
THE INSTITUTE OF CLASSICAL ARCHITECTURE & CLASSICAL AMERICA

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addressed to the ICA&CA or by calling
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On the Cover: Photograph of Alma Binion Cahn (Schapiro), 1927, photographer unknown.

Become a Member of ICA&CA

INDIVIDUAL MEMBERSHIP

Over the last fifty years the study of classical architecture has virtually disappeared from the curriculum of almost all of the architecture and design schools in the country. As a result, The Institute of Classical Architecture & Classical America (ICA&CA) is one of the few places in the United States where one can learn the classical fundamentals of proportion, the orders, the design of moldings, and traditional detailing. Comparable lessons are brought to bear too on the allied arts including landscape design and urbanism.

You can support this important educational initiative by becoming a member of the ICA&CA today. Individual Membership will provide you with a variety of benefits including access to the full range of our programs, discounted admission to Institute classes, a subscription to *The Forum*, free admission to our popular Summer Lecture Series, and access to the *Classical America Series in Art & Architecture*, our publishing program. In addition to the many tangible benefits of membership, we hope that no benefit will be more meaningful than knowing that you are helping to keep the classical tradition in architecture and its allied arts alive by supporting the educational mission of the Institute.

PROFESSIONAL MEMBERSHIP

The ICA&CA also offers a Professional Membership Program for design and building professionals. Professional Members receive special, firm-wide discounts on member programs and Institute classes as well as special listings in the Institute's annual publications and on its Web site. Links from the ICA&CA Web site to your company's Web site are also provided with membership. Inquire about a new enhanced Web presence now available.

Return the enclosed envelope today or log on to www.classicist.org!

IN HONOR OF JIM KENNEDY

To smooth the Lawn, to decorate the dale,
To swell the Summit, or to scoop the Vale,
To mark each Distance through each opening Glade.
Makes kindred Tints or vary Shade from Shade
To bend the Arch, to ornament the Grot,
In all — let Nature never be forgot.
Her varied gifts with Sparing Hand combine
Paint as you plant and as you work design.



abraham jerome
INCORPORATED

AN EPISTLE TO BURLINGTON, HEYWOOD HOUSE, IRELAND

ART IS UNITY: THE ONGOING LEGACY OF THE ART WORKERS GUILD

By Hugh Petter, Chairman of the AWG (Trustees) Ltd and member of the ICA&CA

The integration of the fine and applied arts within architecture has always been considered, at least until recently, an essential ingredient in the creation of fine buildings. Building design, construction, decoration, and articulation required un-self-conscious collaboration between architects, craftsmen, and fine artists in a creative environment founded upon mutual understanding and respect. Nowadays, all too often, practitioners can only look back upon such collaborations with envy and regret.

In recent times, the very components that should come together to make our built environment—technological advances, mechanization, and education—have resulted in mostly dull, poorly constructed, and inarticulate architecture that today litters our countryside, villages, towns, and cities throughout the world.

This negative trend was first identified in the latter half of the nineteenth century by architects in Britain who debated passionately as to whether their discipline was “a Profession or an Art.” The latter position was vigorously supported by a group of young men working in the office of the famous architect Richard Norman Shaw. These individuals were inspired by the writings of A.W.N. Pugin, William Morris, and John Ruskin, which collectively had provided both the stimulus and intellectual framework for the Gothic Revival in England. Those working in Shaw's office viewed the emphasis on “professionalism” at the Royal Institute of British Architects as antagonistic to the demands of artistic quality. Fueled by the desire to create a society to promote social contact between members of different artistic professions—for whom no other institutional meeting place existed—they formed the Art Workers Guild (AWG) at the Charing Cross Hotel in London, in 1884.

The objectives of this new society were “to advance education in all the visual arts and crafts by means of lectures, meetings, demonstrations, discussions ... and to foster and maintain high standards of design and craftsmanship in all branches of the visual arts and crafts in any way which may be beneficial to the community.” These ideals remain every bit as relevant today as they did 122 years ago.

The ranks of the Guild members grew rapidly and the organization established itself as the cradle of the Arts and Crafts movement in Britain. Over time, the Guild's influence spread around the world.

In 1914, the AWG prudently acquired the freehold of an early Georgian townhouse at 6 Queen Square in Bloomsbury in central London. To the rear of this building was a workshop which had previously housed Ackerman's Press (where, amongst others, both A.W.N. Pugin and his engraver father had worked); this was replaced by a purpose-made meeting hall designed by F.W. Troup. Today, the walls of this meeting hall are richly hung with portraits of the Masters (an annual appointment, elected by and from the membership), and the names of each member, or “brother” (regardless of their sex!), are painted in a frieze that wraps around the room. The hall is elegantly furnished with rush-seated chairs designed by Philip Clisset (later copied by Ernest Gimson and his successors). A library and archive on the second floor contains an important collection of material by and about the members of the Guild, and the main room at this upper level has recently been restored to provide inexpensive gallery space for young artists.

The membership today, drawn from both England and abroad, includes animators, architects, book designers and illustrators, cabinet makers, carvers, ceramicists, decorative artists, jewelers, landscape architects,

letter cutters and designers, medalists, muralists, musical instrument makers, painters, sculptors, theater designers, wallpaper designers, weavers, and writers. Each year, the newly appointed Master generates a program of lectures and other events to reflect the breadth of his or her particular interests.

That the AWG survives at all is a miracle considering the predominant trends in architecture and the fine and applied arts since World War II. During that time, the Guild retreated into its shell, but its dedicated membership succeeded in keeping alive the flickering flame around which their predecessors had gathered a century before. More recently, with the widespread revival of interest in the integration of the fine and applied arts within architecture, the Guild is well-placed once again to provide a point of focus for architects, artists, and craftsmen. The untimely death of one member, Roderick Gradidge, who had played a central role in keeping the AWG alive, resulted in a generous legacy which has been central to the ability of the Guild to take up the reins of this exciting new challenge. The upper floors of the property in Queen Square have all been restored, effecting an enhanced stream of income for the Guild, and the AWG's own facilities are now in the process of being renovated. In addition, a Web site has been established (www.artworkersguild.org) to explain the history and nature of the Guild, to facilitate contact between members, many of whom are not London based, and to promote the work of the brothers to a wider audience.

Over the next five years the Guild hopes to double the membership to over five hundred, to establish a series of scholarships and apprenticeships to help young people acquire a proper grounding in their chosen art or craft, and to reach out once more to forge links with other kindred organizations, such as the ICA&CA. In 2005, Dick Reid, the Guild Master at that time and a master carver and stonemason from York, ran an ornament workshop at the ICA&CA national headquarters in New York City. Also in 2005, Steve Semes, architect and Fellow of the ICA&CA, gave the annual “American Night” lecture at the Guild on his excellent new book on the classical interior and, later that year, I ran a short course in New York on designing with the Orders of James Gibbs. Those here at the Guild hope very much that collaborative contact of this kind will continue to flourish between our respective organizations, thus helping to forge a strong network of like-minded organizations around the world.

1 Craftsman and stone carver Dick Reid in his robes as Guild Master in 2005. He joined a long list of distinguished Masters that include William Morris (1892) and Sir Edwin Lutyens (1933). More recent Masters have been Edward Greenfield, a music critic; Christopher Boulter, a muralist; and Sally Pollitzer, a painter and stained glass artist. The current Master is Stephen Gottlieb, a lute maker.

2 Since 1914, 6 Queen Square has been the home of the Art Workers Guild, which was established in 1884.

3 View of the Meeting Hall stage and name-boards which record year by year the names of each brother in order of election. These name-boards are a historic record of the life of the Guild and of the lives of the members. Upon election each brother's name is inscribed in white for posterity; however, at the time of death only the names of paid-up members are gilded.

4 It has been a tradition for each retiring Master to present a portrait of him- or herself to the Guild, consequently the Meeting Hall is densely hung with images and bronze busts displayed in niches above the frieze. “Art is Unity” is the Guild's motto and the portraits testify to the unity of purpose which brought together so many diverse individuals in common cause.



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TWENTY-FIVE YEARS OF HONORING THE MEN AND WOMEN WHO HAVE
SUSTAINED AND CONTINUE TO SUSTAIN THE CLASSICAL TRADITION IN THE ARTS

The 2006 winners of the Arthur Ross Awards for Excellence in the Classical Tradition selected by Elizabeth Plater-Zyberk and her fellow jurors together reveal the rigor of contemporary classicism and the ways that modern architectural practice can sustain close ties with the allied arts and crafts of built excellence. They remind us, too, of so many magnificent efforts under way to promote, preserve, and encourage anew the best lessons of the past. The Institute salutes and thanks them all for allowing us the honor of recognition.

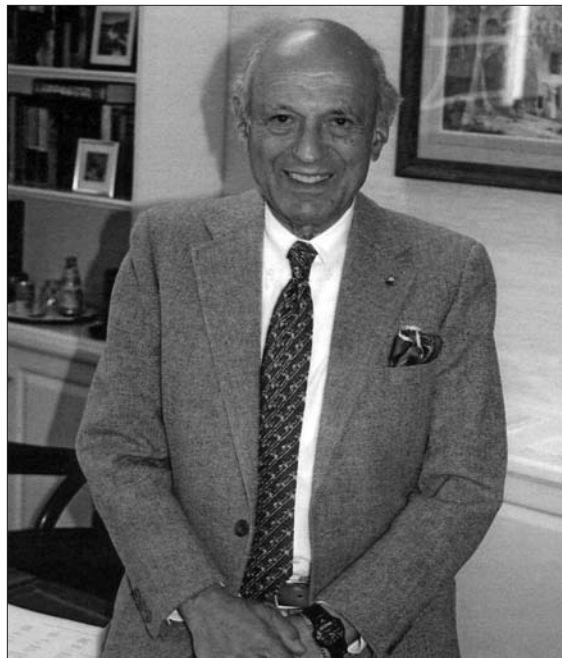
When the decisions were final, jury chair and Dean of the School of Architecture at the University of Miami Elizabeth Plater-Zyberk stated, "In this auspicious 25th year of the Arthur Ross Awards for Excellence in the Classical Tradition, the jury chose to emphasize achievements that have had broad public influence by their scale, location, or dissemination."

Such a guiding impulse reminds us all of the trailblazing civic contributions of the Awards' generous namesake and co-creator, the indefatigable Arthur Ross.

Besides his devotion to the Institute starting with his early stewardship of Classical America from its outset in 1968, along with support for so many of our publications typified recently by Henry Hope Reed's *The United States Capitol: Its Architecture and Decoration*, just a sampling of Arthur's contributions to the built environment proves the point. I had the pleasure to cite several of these contributions at last year's Awards gathering and I feel it bears repeating on this Silver Anniversary occasion.

In New York, Arthur has restored two courtyards at Barnard College—coincident with its overall academic flourishing—the Milbank Courtyard and the Arthur Ross Courtyard, along with restoration of its rooftop greenhouse. Nearby is the Arthur Ross Architecture gallery at Columbia University's Buell Hall—New York's only place devoted exclusively to the exhibitions of architecture drawn from the models, prints, drawings, and blueprints that together reveal it best.

He made possible the Hall of Meteorites and the new terrace at the American Museum of Natural History as well as across the park



Businessman, Philanthropist, and ICA&CA Honorary Chairman Arthur Ross.

ARTHUR ROSS AWARDS
FOR EXCELLENCE IN
THE CLASSICAL TRADITION

Monday, May 1, 2006
The University Club, New York City

2006 Recipients

ARCHITECTURE
Hartman-Cox Architects

COMMUNITY DESIGN
The Mississippi Renewal Forum

PAINTING/MURAL PAINTING
Leonard Porter

HISTORY/WRITING
William R. Mitchell, Jr.

STEWARDSHIP
The Central Park Conservancy

the restored garden and terrace of the Cooper-Hewitt, National Design Museum. In between is the maturing Pinetum, which helped get the overall Central Park Conservancy effort under way along with the restored Vanderbilt gates beckoning all so elegantly to the Conservatory Garden at 104th Street.

And in like appreciation of the landscape arts is the Arthur and Janet Ross lecture hall, gallery, and conifer arboretum of The New York Botanical Garden, the restored wrought-iron fence surrounding the now glorious Bryant Park, the fence surrounding the Columbus Monument at Columbus Circle, and the Arthur Ross Garden at The Mount Sinai Medical Center.

Meanwhile in Philadelphia, he established a gallery in the historic Furness Library building, while in the District of Columbia, visiting dignitaries enjoy the inner garden of Blair House, and at Hyde Park, the FDR Presidential Library welcomes all with its adjacent courtyard garden.

In Rome at the American Academy—where this year the Institute launches its Rieger-Graham Prize fellowship—Arthur has made possible the restoration of the magnificent library reading room and the Villa Aurelia and its extensive surrounding gardens, as well as an annual fellowship in classical studies.

And of course the endowment fund that Arthur has established at the Institute generates precious proceeds earmarked for our new director of education, Victor Deupi. It is a terrific beginning toward long-term stability and an inspiring example for one and all; we are pleased that as a result this central new position bears his name in enduring gratitude.

We take this 25th anniversary occasion to thank Arthur Ross for these and so many other contributions by pledging to follow his example in envisioning a humane, classically-informed future for America and beyond. To learn more about the history of the Awards, including a brief overview written for us by Cristina Colasanto in the spring of 2003 as well as a list of past winners by category, please visit www.classicist.org. The story of achievement it tells will continue as far into the future as any of us can foresee. P.W.G.

The Rieger-Graham Prize

It gives me great pleasure to follow up on the announcement (in the Winter Supplement of *The Forum*) that Tiffany Abernathy has been awarded the Institute's first Rieger-Graham Prize for a three-month fellowship at the American Academy in Rome. Tiffany emerged from a pool of highly talented candidates, persuading the jury with the depth of her portfolio and experience as well as compelling proposal of study. Chaired by Richard Cameron, the jury included Bill Harrison, Chris Brown, Adele Chatfield-Taylor (president of the American Academy in Rome), Anne Fairfax, Jacob Collins, Michael Lykoudis (dean of the University of Notre Dame School of Architecture), and Melissa Del Vecchio.

A graduate of the University of Miami (B. Arch.) and Notre Dame (M. Arch.), Tiffany has spent the last several years working in London for Demetri Porphyrios and most recently John Simpson. Her experience, though, extends far beyond the realm of modern classicism, to such areas as vernacular architecture, New Urbanism, drawing, painting, and photography. Most strikingly, her graduate thesis, which focused on the reconstruction of several blocks in Old Havana, provided her with the chance to spend several months in Cuba studying the antiquities of America—a project that clearly indicated her excellent research ability and drawing skills. In fact it was Tiffany's maturity and breadth of experience that convinced the jury what an ideal ambassador of classicism she would be at the American Academy.



Tiffany Abernathy, the 2005 winner of the Charles Rieger & John D. Graham Architectural Art Award (otherwise known as the Rieger-Graham Prize).

The purpose of the Rieger-Graham Prize is to promote the work of students of classical architecture and design, and to foster the continuity of knowledge of the classical tradition. Tiffany's fellowship will begin in September 2006 with the goal of researching the rise of domestic building types in early sixteenth-century Rome. More specifically, she will focus on Bramante's Palazzo Caprini (a.k.a. the House of Raphael), and what might be described as the duality in architecture between the vernacular and the classical. We wish her all the best during her stay in the Eternal City and look forward to seeing the work she produces at the American Academy in Rome.

Victor Deupi
Arthur Ross Director of Education
February 2006

The Alma Schapiro Prize



Photograph of Alma Binion Cahn (Schapiro) as an art student in Florence, 1927, photographer unknown (left); Alma Binion Cahn (Schapiro)'s *Self Portrait* as a young woman painted in her NYC studio on Lexington Avenue and 27th Street, oil, 1928.

All images courtesy of Linda Collins

THE Institute of Classical Architecture & Classical America is pleased and proud to announce the establishment of the Alma Schapiro Prize, a new affiliated fellowship at the American Academy in Rome for distinguished American students or professionals with demonstrable commitment to the classical tradition and its contemporary practice in painting and sculpture. The Alma Schapiro Prize will be a permanent and prominent part of our national educational mission. Beginning in the fall of 2007, it will be offered in years alternating with the Rieger-Graham Prize, which sends its first architect fellow to Rome later this year.

The endowment allowing the prize's auspicious advent has been made possible by a magnificent grant from the Morris and Alma Schapiro Fund with the active support and guidance of Jacob Collins, who has joined the ICA&CA's board of directors and also serves on the Fund's board. The Institute thanks Jacob and his Fund colleagues, including Linda Schapiro Collins, daughter of the prize's namesake and a civic-minded New Yorker, who agreed that such a fellowship was long overdue, especially abroad.

"Alma Schapiro would be happy this prize has been instituted at the ICA&CA by her family in her name," said Mrs. Collins. "She herself was sent to Paris by her art-loving mother to study at the Académie de la Grande Chaumière and the Académie Julien when she was scarcely twenty years old. She worked in Paris for a year and a half and made a trip to Belle Isle and another to Italy, all of which made a lasting impression. She often spoke of her first glimpses of Michelangelo, Fra Angelico, and Piero della Francesca."

The centerpiece of the Alma Schapiro Prize for the selected painter or sculptor recipient will be a three-month affiliated fellowship at the American Academy in Rome to occur at an interval of mutual availability. Room, board, and a working studio will allow the recipient to participate fully in the rich intellectual milieu of the Academy along with the great Eternal City it calls home.

ICA&CA President Paul Gunther added, "We salute and gratefully acknowledge the Morris and Alma Schapiro Fund for its generous vision in the creation of this educational prize and thank, too, board member Adele Chatfield-Taylor, president of the American Academy, for allowing our affiliated stay there for generations to come."

Details about the first application round will be posted on the Web site by early summer. The deadline will be in the fall of 2006 and will be announced in the weeks ahead.



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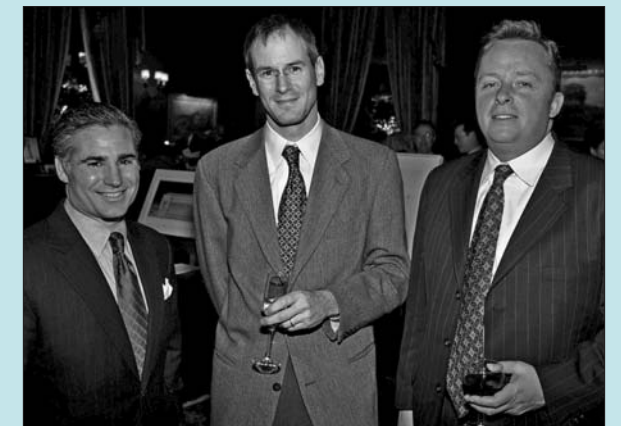
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ICA&CA COCKTAIL PARTY & BENEFIT AUCTION

On December 9, 2005, the ICA&CA held for the second time ever, a holiday cocktail party and benefit auction at the New York Tennis and Racquet Club. After the runaway success of the event in 2003, the Institute decided to continue this new holiday tradition on alternating years. The huge job of coordinating the 2005 event began last June as special events consultant Joanna Berritt began contacting potential donors for special decorative items and works of art to be auctioned. A remarkable number of our members participated (please see the full list published in the Winter Supplement of *The Forum* in January 2006) and brought a diverse range of art and decorative objects to both the silent and live auctions. Our thanks go to co-chairs Miguel Flores-Vianna and Suzanne Santry, auctioneer Christopher Gaillard of Sotheby's, our gallant volunteers and staff, and all of you who attended and or contributed items.

1 (from left) Kate Rheinstein, Alex Brodsky, Gil Schafer III, Chairman of ICA&CA, and Suzanne Rheinstein from Los Angeles.

2 (from left) Peter Pennoyer, Betsy Shiverick, Paul Shiverick, and Katie Ridder.

3 Pat Sorenson (left) from Event Sponsor SellJewelry, Inc. and Robin Bell from the Studio for Civil Architecture.

4 Hand made plaster model of the Temple of the Four Winds by Timothy Richards.

5 Princess Melba Ruffo di Calabria (left), Victor Deupi, Marie So-lange Ladenius Clark.

6 Cathy Clay and John R. Neal from Lexington, Kentucky.

7 Sculptor George Kelly's bust of Diana on display at the New York Tennis and Racquet Club.

8 Craftsman David Flaharty's plaster ceiling medallion (left) and Philadelphia architect David Genter's print (right) at the Holiday Auction.

9 A pair of antique Ionic capitals (left) donated by Diamond Baratta Design is displayed adjacent to other contributed artwork.

10 Auction co-chairs Suzanne Santry and Miguel Flores-Vianna, Editor-at-Large at Veranda Magazine.

11 Barbara Sallick, co-founder and vice president of design for Waterworks with Joseph Polar, Creative Director for Waterworks.

12 (from left) Nick Stern, Event Sponsor and vice president of Taconic Builders, Inc., Matthew Tirschwell, and Vincent Tyler, President of Taconic Builders, Inc.

13 ICA&CA Fellows Courtney Coleman and Bill Brockschmidt of Brockschmidt & Coleman Decoration & Design, Inc.

ICA&CA CHAPTER NEWS



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SOUTHERN CALIFORNIA

The Southern California Chapter kicked off the new year with the installation of its new officers and board members at its annual meeting. Outgoing President Marc Appleton introduced and welcomed Chris Barrett as the incoming president, who expressed her enthusiasm for the year ahead. Chris introduced new Vice President Erik Evens and Secretary Jennifer Rimlinger, as well as new board members Domiane Forte, Virgil McDowell, German Sonntag, and Andrew Tullis.

The month of February marked the beginning of a series of exciting lectures and special events. In collaboration with the Los Angeles County Museum of Arts Decorative Arts Council, the Chapter hosted a lecture featuring Thomas Jayne. The lecture, entitled "Thomas Jayne: New American Historicist, An Illustrated Conversation with Thomas Mitchie," showcased Mr. Jayne's extensive work as an interior decorator. Thomas Mitchie, curator of decorative arts at LACMA, facilitated the lecture. This lecture was made possible by a generous donation from Paul Ferrante, Inc. On February 17, the Chapter offered a special tour of the newly renovated Getty Villa in Malibu. Corbin Smith, who spearheaded the Villa restoration project, and Guy Wheatley, Villa transition manager, led the group on the tour and offered an inside look at the fascinating process of the restoration of this national landmark.

The Chapter looks forward to many upcoming events this spring. In April, it is offering two courses, "Introduction to Architectural Field Sketching" and "Watercolor and the Doric Order." In addition, Lynette Proler, an expert in garden antiquities, will present a lecture entitled, "The Renaissance of the American Garden," on April 13. Other lectures will feature architect Richardson Robertson, interior designer Tom Callaway, and author Martin Wood. The Chapter will also be offering a seminar, "Creating Dynamic Architectural Photos," by Michael Kalla.

For more information, please contact Chapter Coordinator Diane Sipos at 310-396-4379 or Diane@classicist-socal.org.

NORTHERN CALIFORNIA

The Northern California Chapter is pleased to announce the election of several new board members: Mark Guthrie of Aedicule Fine Frame Making; antiques dealer Ed Hardy of Ed Hardy San Francisco; architect Wendy Posard of Wendy Posard & Associates; and Stephen Suzman of Suzman-Cole Landscape Architecture. In addition, we have appointed three Fellows: Suzanna Allan of the Wiseman Group; Kristen Johnson of Peter Pennoyer Architects (San Francisco office); and Nan Rosenblatt, director of the School of Interior Architecture and Design at the Academy of Art University.

Our Events Committee has been busy planning upcoming spring events. In April there will be an illustrated lecture given by author Jeffrey T. Tilman on his new book, *Arthur Brown, Jr.: Progressive Classicist*. Additionally, there will be a private tour of one of the magnificent Arthur Brown homes in San Francisco. In May, we will host author Martin Wood, who will speak about

the much-admired decorator and taste-maker, Nancy Lancaster, the subject of his wonderful new book, *Nancy Lancaster: English Country House Style*. Other upcoming events include a weekend-long, hands-on seminar on the craft and techniques of historic carving given by Northern California Chapter board member Ian Agrell, and a drawing series on the classical orders given by Southern California Chapter board member Virgil McDowell. For further information, please e-mail icancc@aol.com or phone 415-445-6700.

CHARLESTON

Fellow William H. Bates III's recent move to Charleston to teach drawing and drafting at the American College of the Building Arts has spurred renewed interest in an ICA&CA Charleston Chapter. Ralph Muldrow, professor of historic preservation at the College of Charleston and longtime president of the Charleston Classical America Chapter, put together several lectures in the past to promote the Institute to Charleston and now he and William are pursuing the task together. Recent events included a tour of Milford Plantation by Thomas Gordon Smith and on March 23, Calder Loth, senior architectural historian for the State of Virginia, spoke to the group on the "Genealogy of Architecture." The lecture highlighted some very specific and familiar architectural details in Charleston and traced their origins back to their ancient sources. Upcoming events include a course in May to be taught by Ralph Muldrow called "Traditional Design and Historic Preservation in Charleston." For information about the budding ICA&CA Charleston Chapter, please contact Ralph Muldrow at muldrow@cofc.edu.

CHARLOTTE

The Charlotte Chapter began the new year with a daylong planning retreat for its officers and directors. Paul Gunther, president of the ICA&CA, traveled south from New York to attend the session.

In February, the Charlotte Chapter sponsored an all-day course, "Designing the Classical Interior." Taught by architect Jim Collins, the course was generously underwritten by ITC Millwork, LLC of Stallings, North Carolina. Demand for this class exceeded expectations as well as classroom capacity. A second session will be offered April 8, and is made possible by generous support from Charlotte's Interiors Marketplace and from Home Styles (A Division of Interiors Marketplace). The Charlotte Chapter of the AIA has made its lecture room available for both classes.

On March 21, architect and Chapter Treasurer Jeffery Dalzell presented "Looking for an Agora in Charlotte" at Charlotte's Mint Museum of Art and Design. His PowerPoint lecture reviewed some classical treasures in the New South city.

At press time, plans were being finalized for a springtime day trip to the Biltmore Estate in Asheville, North Carolina. The trip will include special behind-the-scenes tours both of George Vanderbilt's magnificent house by Richard Morris Hunt, and of the gardens by Frederick Law Olmsted.

ICA&CA CHAPTER NEWS



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The Biltmore Estate won the 2005 Arthur Ross Award for Stewardship. Additionally, other lectures and classes are being planned for late spring and summer.

For more information about the Charlotte Chapter and its activities, please contact Nora M. Black, vice president, at nmblack@aol.com or call the chapter at 704-602-4894.

FLORIDA (In Formation)

For information about the Florida Chapter please contact Geoffrey Mouen Architects at 321-939-0470 or email geoffrey@geoffreymouenarchitects.com.

MID-ATLANTIC

The Mid-Atlantic Chapter of the ICA&CA had a busy winter and is looking forward to an even busier spring. We welcomed two new board members: David Neumann and Deborah Slaunwhite, both of Versaci & Neumann Partners. In January, Milton Grenfell and Tiffany Burke arranged a White House tour for more than fifty members and guests. The spring continuing education schedule is a full one, and includes classes on the Ionic order and architectural literacy as well as "Proportion II" and "Introduction to Drawing." Taught by local artist and sculptor Michael Curtis, "Introduction to Drawing" is a sellout success. In May, Thomas Noble will lead a tour of Arlington National Cemetery.

Chapter members are currently planning the Second Annual Spring Gala to be held at George Washington's Mount Vernon in May. The gala will serve not only as a social event, but also as the forum for the Chapter's board elections, and will feature Allan Greenberg as the guest speaker. Also in the planning stages is a meeting with the Virginia Center for Architecture (VCA). The VCA is planning an exhibition on recent classical projects, to be held in 2008, and is interested in the ICA&CA Mid-Atlantic Chapter's participation. Stay tuned for more details about this exciting classical exhibition. And for more information about the Mid-Atlantic Chapter's offerings including courses and tours, contact Tiffany Burke at tiffany@tiffanylburke.com.

Photos Above, Left to Right:

- 1 Corbin Smith guides Southern California Chapter members through the newly restored Getty Villa in Malibu.
- 2 Charlotte Chapter President Charles McLarty (*center*) with board members Sarah Robertson and Steven Whitlock during the Charlotte Chapter retreat in January 2006.
- 3 Yvonne Bartos and board member Steven Whitlock at "Designing the Classical Interior," hosted by the Charlotte Chapter of ICA&CA in February 2006.

NEW ENGLAND

The New England Chapter and President Eric Daum are pleased to announce that the formation of its entire board for 2006-2007 is complete and would like to use this opportunity to welcome and present its members to the Institute. They are as follows:

Kenneth Castellucci
Kenneth Castellucci & Associates
Lincoln, RI

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Steven Judge
Judge Skelton Smith Architects, Inc.
Boston and Vineyard Haven, MA

David Brussat
The Providence Journal-Bulletin
Providence, RI

Gary Restaino
Tradewind Windows and Doors, Inc.
Dartmouth, MA

Oliver Bouchier
Payne/Bouchier
Boston, MA

Gregory Lombardi
Gregory Lombardi Designs, Inc.
Cambridge, MA

The first meeting of the full board will take place on April 19, 2006, at the office of the New England Chapter's legal counsel in Boston. The Chapter would also like to announce that its new vice president is William S. Young, senior preservation planner for the City of Boston Environment Department. Mr. Young replaces David McTyre of Arrowstreet Architects in Somerville, Massachusetts, who will be missed on the board but who is fortunately still active in the Chapter. Finally, the Chapter wishes to inform the Institute that Treasurer Heather R. von Mering and Secretary Edward J. Halligan have expressed their willingness to be Fellows of the Institute representing New England. For more information about the New England Chapter, please e-mail classicistne@yahoo.com or call Heather R. von Mering at 617-761-1238.

PHILADELPHIA

For information about the Philadelphia Chapter, please contact Alvin Holm at 215-963-0747.

SOUTHEAST

The Southeast Chapter is making plans for upcoming courses and public events. For information, please contact Rita Patel at rpatel@acsfra.com or David Grace at dgrace@acsfra.com.

OF NOTE

Mark Ferguson and **Natalie Jacobs** have endowed an annual prize at their alma mater, the School of Architecture at Carnegie-Mellon University, to promote the continuity of tradition in contemporary architectural practice. The prize, called the **Ferguson Jacobs Prize in Architecture**, will encourage design excellence based on established principles which promote beauty and harmony in the built environment. The prize will be awarded to either a student or a faculty member for a project that explores the classical tradition as a vital inspiration to architectural practice, education, scholarship, or research through individual study, lectures, workshops at the school, apprenticeships, internships, or travel. The project proposals will be juried by a panel including Laura Lee, the head faculty member in the History of Architecture sequence, and Paul Gunther, president of ICA&CA.



In January 2006, decorative arts dealer and design historian **Louis Bofferding** became a member of the ICA&CA Council of Advisors. For the current listing of all our advisors please visit www.classicist.org.



On January 30, 2006, the City of Charleston's Committee to Save the City presented the Tenth Annual **Three Sisters Award** to **Anne Fairfax** and **Richard Sammons** for their work on the "Vision for Marion Square."



ICA&CA board member **William H. Harrison**, AIA, founding principal of Harrison Design Associates (with offices located in Atlanta, Georgia and Santa Barbara, California), recently received Certificates of Recognition from the Santa Barbara Trust for Historic Preservation, from the Senate of the State of California, and from the California State Assembly in acknowledgement of his dedication and efforts on behalf of historic preservation in the city of Santa Barbara. Mr. Harrison also received a Certificate of Special Congressional Recognition for outstanding service to the community.



Alvin Holm, Philadelphia architect, respected teacher, and longtime president of the Classical America Philadelphia Chapter, was honored by the **Newington-Cropsey Cultural Studies Center** with an award for excellence in the arts. The event was held on February 23, 2006 at the Lotus Club in New York City. Previous awardees of this seven-year-old prize include Frederick E. Hart, Frank Manson, and Henry Hope Reed.



In Chicago on March 25, 2006, the fourth annual **Driehaus Prize for Classical Architecture** was awarded to architect and ICA&CA Council of Advisors member **Allan Greenberg**. The eponymous award given by Richard H. Driehaus, founder and chairman of Driehaus Capital Management in Chicago, is given with the University of Notre Dame School of Architecture. At the same ceremony, Rizzoli editor **David Morton** was honored as the recipient of the second **Henry Hope Reed Award**.

The **National Monuments Foundation**, guided by ICA&CA board director emeritus **Rodney Mims Cook, Jr.**, is a recipient of the 2006 **Palladio Award** in the category of "Public Spaces," for the Millennium Gate in Atlanta, Georgia. Sited just north of downtown Atlanta, the Millennium Gate scheme calls for a monumental arch flanked by statues of Peace and Justice, which were created by Scottish sculptor **Alexander Stoddart**. Also recognized by *Traditional Building* and *Period Homes* magazines (co-producers of the Palladio Award program) is the Atlanta firm and ICA&CA professional member **Historical Concepts**, for a cottage in Spring Island, South Carolina. A special award went to **Urban Design Associates** of Pittsburgh, for *A Pattern Book for Norfolk Neighborhoods*. These and the other awards for outstanding design for commercial, institutional, and residential projects were presented in Chicago on April 5, 2006, as part of the Traditional Building Exhibition and Conference.



As of early February, the ICA&CA is happy to announce that **Henry Hope Reed**, founder and president of Classical America, and now ICA&CA scholar-in-residence, has joined us here at 20 West 44th Street after many years of keeping a desk at the offices of Fairfax & Sammons. Mail can be sent to him here and messages may be left on his extension. Please call 212-730-9646, ext. 115.

LATROBE SOCIETY

Named for Benjamin Henry Latrobe, the Society honors members and donors whose contributions constitute a substantial part of our ability to further the work and the mission of the ICA&CA around the country.

A champion of the Greek Revival style, the British-born Latrobe was the first fully trained architect to work and teach in America. Among his works are the United States Capitol and Baltimore Cathedral, the first Roman Catholic cathedral in America and perhaps Latrobe's finest monument.

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The ICA&CA gratefully acknowledges the Arthur Ross Foundation and the I. Grace Company for their leadership capital support of our new national headquarters at the General Society in New York. The Institute salutes all those who participated in the 25th anniversary of the Arthur Ross Awards for Excellence in the Classical Tradition. They will be listed in an upcoming *Forum* as well as on our Web site.



The ICA&CA is supported in part by an award from the National Endowment for the Arts.