



THE FORUM

THE NEWSLETTER OF THE INSTITUTE OF CLASSICAL ARCHITECTURE & CLASSICAL AMERICA

FALL 2008

FOCUS ON DRAWING AND PAINTING ~ INTERVIEW WITH BARBARA SALLICK
THE 2008 ARTHUR ROSS AWARDS
YEAR OF PALLADIO NEWS ~ CALENDAR OF EVENTS



ICA&CA Focuses on Drawing and Painting

“IT WAS THE FIRST SUMMER PROGRAM IN CLASSICAL ARCHITECTURE & LANDSCAPE PAINTING AND IT TOOK PLACE IN ITALY’S CAMPAGNA ROMANA CENTERED AT THE BENEDICTINE MONASTERY OF SANTA SCHOLASTICA IN THE TOWN OF SUBIACO.”



THIS SUMMER FROM JUNE 15 THROUGH 29, a seminal program unfolded in exuberant extension of the Institute’s founding, interdisciplinary mission to embrace classical education in architecture and its allied fine arts. It was the first Summer Program in Classical Architecture & Landscape Painting and it took place in Italy’s *Campagna Romana* centered at the Benedictine Monastery of Santa Scholastica in the town of Subiaco. It merits special attention and due celebration for its scope and content as a direct outgrowth of the recent academic progress afforded by an endowed Arthur Ross Director of Education and the advent of the Grand Central Academy of Art. And it signals an ongoing determination to sustain opportunities for study abroad especially in the cradling lands of classicism, where so many lessons still abound for the modern student and eager observer.

There were 27 participants from nine states enrolled in rigorous two-week syllabus taught by Victor Deupi, along with founding GCA faculty members, artists Michael Grimaldi and Dan Thompson. Subjects taught included architectural field sketching and drawing basics; an introduction to monochrome and watercolor; drawing and open grisaille in oil; and open air painting. Daily lessons were interspersed with excursions to Rome both Ancient and Renaissance; Hadrian’s Villa, Tivoli, and the gardens of the Villa d’Este.

Evening discussion and periodic informal critiques among teachers and fellow students meant a seamless, lively flow of discovery and practice in the tradition of the Grand Tour for all of the enrolled artists, architects, and scholars alike.

This summer program in Italy sponsored directly by the Institute bodes well. It succeeded in providing instruction in the direct observation and representation of classical architecture and landscape at the service of improving participant skills regardless of the departing point of proficiency. It examined the classical tradition in its full expressive florescence as we seek to do always, mindful that in recent decades, classicism as a

theme has too often been neglected or misconstrued. We seek a new method that recaptures one treasured in the past yet still applicable.

In like inter-disciplinary spirit, I am pleased also to announce the advent of the Zivkovic Connolly Drawing Prize, resulting as it does from a generous three-year contribution from Institute Fellow, Brian Connolly (his inspiring drawings are found on the opposite page, on the cover of this issue, and on page 13), and his architectural design partner, Don Zivkovic. In each year of this pilot period, a prize of \$2,500 will be awarded to an architect or design student who falls within ten years of their terminal degree enrolled at the Institute — in the case of 2008 at the upcoming fall intensive with its thematic focus on drawing and rendering. At the end of the ten-day course, a faculty

jury will award the prize based on the outstanding results of the concurrent work accomplished. This new *conkurs* reminds us all of the central role of manual skills in our core classical design curriculum, as well as in the fine arts. Its goal is a straightforward one: To encourage practitioners to draw.

Finally, I can report the ongoing impact of the *Pattern Book for Neighborly Houses* published late last year by the Institute with Habitat for Humanity International. Demand and interest hold nationwide as spawned by workshop instruction and aggressive distribution of its affordable blueprints and guidelines. The ICA&CA and our cohorts at Urban Design Associates are now in discussion to produce a second edition incorporating lessons learned with even greater attention to universal access and sustainability. Several Habitat Chapters, like-minded NGOs, and public housing and planning agencies have deployed its content and quite frankly it is thrilling.

As always, it is the collective agency of generous members and friends who give us the courage and enthusiasm to innovate in such vital ways.

Sincerely,

Paul Gunther
President



SUBIACO DRAWING TOUR PARTICIPANTS ON THE STEPS OF SANT’ANDREA AL QUIRINALE, BERNINI’S BAROQUE MASTERPIECE, WITH TOUR LEADER VICTOR DEUPI.

ICA&CA Interview with Barbara Sallick

ON JULY 11, IN THE WATERWORKS DOWNTOWN Manhattan showroom, Stacey McArdle, ICA&CA PR consultant, had the opportunity to talk with Barbara Sallick, founder and vice-president of Waterworks, and ICA&CA trustee since 2004.

SM: What is the aesthetic connection between the classical design tradition and Waterworks?

BGS: Our products are based on the principles of balance, proportion, and scale, the same concepts that guide all good architecture. But good design is not only about our products; it is about the way we design a meeting, it is the thinking required to create a great marketing event; or even to find a more efficient way to do something in our warehouse. Good design in our business transcends fashion in exactly the same way that one thinks about designing a great house or skyscraper.

SM: Tell us about the beginning of Waterworks.

BGS: Before we even thought about starting Waterworks, I had the privilege of working for Charles Montgomery, the beloved unorthodox Curator of American Decorative Arts at Yale. He had an extraordinary enthusiasm for objects and a unique way of looking at them. It was through him that I really learned to evaluate furniture, silver, and other decorative objects for style, authenticity, beauty, and integrity. Every time a new design is presented to me, I think about Charles and wonder what he might say. He might ask if it was whole and honest.

That said, the idea for Waterworks didn't exactly drop out of the sky. My father started a plumbing supply company in 1925. In 1964, my husband Robert joined him in that enterprise, so it was not an unfamiliar topic to us. On trips to Europe we would visit galleries, museums, gardens, and plumbing stores. There were some very interesting products not available in the States in those days. In the U.S., bathrooms were very small, functional places intended only for privacy and hygiene. The products we saw in Europe needed space and an environment exemplified by the baths in the great houses of the 1890s with big bathtubs, marble-topped vanities, overhead showers, and beautiful surfaces.



BARBARA SALLICK

So, in 1978, we made the bold move to open a store in Danbury, Connecticut, where we live, and set out to convince architects, contractors, and plumbers that there was a need for more interesting baths and there could be money to be made in selling them. Clearly, we had our challenges but we were determined to make the business a success and I became an evangelist for better bathrooms.

There were some milestones along the way. The first was when we realized that we could not keep a balanced inventory of all of the colored fixtures; we lacked the technology in 1980 to do automatically. So we gave all our colored sinks, water closets, and bath tubs (yellow, blue, almond) to Habitat for Humanity and decided to sell only white. Also, in England, we had discovered some beautiful Edwardian-style lavatory fittings. We combined these with our pristine white sinks and our unique concept of the bath was forged. This concept had a foundation in historic precedent and was quickly embraced by designers and architects from California to Connecticut.

SM: What is the Waterworks concept today?

BGS: Our opinion of the bath has evolved but not really changed. The spaces we admire are refined and simple, and the products evoke artisanal craftsmanship and a classic heritage. We value the beauty of natural colors and materials and the sensuality of the ancient rituals of bathing. We keep exploring and editing and ultimately expanding on these foundations to create bathrooms that are at once timeless and modern.

SM: Where does your own creativity come from?

BGS: I believe that my creativity comes from a genuine curiosity about objects and architecture and my love of the theater and the ballet. I am inspired by creative people and conversation, great books, and the work on many cultural fronts that I so enjoy.

Of course, there is my trusty camera that records wonderful things everywhere from the spices in the Grand Bazaar in Istanbul to the manhole covers in Italy and the farmers' market in Martha's Vineyard. Colors, textures, smells, shapes; they all inform my intuition and vision.

SM: I understand that you have a wonderful collection of eighteenth-century furniture. How did you find your way to that period?

BGS: Robert and I were married in the early 60s and all of our friends were buying Danish modern furniture. Contrarians that we are, we decided that we would buy "old" furniture. We had no idea this decision would lead to a lifetime of scholarship, research, collecting, and great friends, who shared our passion. Along the way, we were educated by such master dealers as John Walton; Robert, Harold and Albert Sack; Wayne Pratt, and countless others. They helped teach us how to look at furniture for finish, style, authenticity, and of course, beauty. We looked at the objects from both a granular and holistic point of view and applied the principles of good, better, best to everything we owned. Over the years, we have been able to trade up as we refined our thinking about what was appropriate for the house and the collection. We apply the same thinking to Waterworks as we have to our collection; we edit until it feels right.

SM: I understand that you have an interesting house in Danbury. Can you tell us about it?

BGS: We wanted a house to contain our growing collection of eighteenth-century furniture and objects, but could not find one within our budget that was in a livable condition. My practical father suggested we build a new house. Naturally, this became quite a project! We visited many historic houses open to the public and decided on two Connecticut River houses that had the right elements for our growing family. From there, we headed to the Library of Congress where measured drawings of houses documented under the auspices of the WPA are catalogued. Plans were acquired, an architect hired, and the true mania began. We bought all eighteenth-century parts from old floors to paneling, doors,

hardware, moldings, and nails. Layers of paint were stripped from doors, nails straightened, plasterers and painters hired, and reproduction moldings created to fill in the blanks.

The result was a house built in the eighteenth-century manner by a patient and talented carpenter combining many old parts on a new frame with all modern conveniences. Forty years later, with very few changes, we are still there, and plan to stay.

SM: Which architects and designers inspire you today?

BGS: The work of Thomas Jefferson and Palladio are always inspirational, but so is that of Philip Johnson, particularly his Glass House, along with the best residential work of Le Corbusier. I am in awe of the silver designed and crafted by Paul Revere in the eighteenth century and Arthur Stone in the twentieth. So I find myself bouncing seamlessly between eighteenth and early-twentieth century design. Call me a new classicist.

SM: How did you find your way to the ICA&CA?

BGS: Through the auspicious meeting of Heather Beckel and Dennis Scully, friends of mine, and Paul Gunther, I was introduced to the organization. While I am most certainly not an expert in architecture *per se*, I am an opinionated observer of architecture, design, and style. What I do bring to the table is a discipline about running and growing an organization and admiration for the people who manage the day to day process. I am excited about the potential for the long-term growth of the ICA&CA with the expansion of the chapters, our imprimatur on a growing selection of books on classicism and the building arts, and the educational programs so essential to fulfill our mission.

SM: How do you stay excited about what you do after 30 years?

BGS: I am willing to step out of my comfort zone to learn new things; I find joy in the work of teams, and coach and mentor people new to our business so that they find success and achieve results as I have been so fortunate to experience. And, of course, there is more discovery to come.

ICA&CA Travel

April in Paris

CLASSICAL PARIS... PRIVATE VISITS TO LE VAU'S brilliant Institut de France and the much admired Vaux le Vicomte...a morning at the Ecole des Beaux-Arts, retracing the steps of the great American classicists who trained there...the gracious hospitality of ambassadors to France and renowned collectors and designers...These are but a few of the special opportunities afforded twenty ICA&CA members for a five-day study tour of classical Paris. The trip was led by Pamela Huntington Darling, a knowledgeable American living in Paris.

Always, when visiting a favorite city, there are new discoveries, new ways of looking at buildings that had not been observed before. Robert Davis, the award winning builder and developer and founder of the Seaside Institute writes:

"One of the most memorable discussions... was the concept of the continuity of ideas about the city over many generations, from Henri IV to Napoleon III. For me the single most salient thought was the module of 100 steps, which connects the Louvre to the Palais Royale, and

the rue de Rivoli to the Place de la Concorde, and ties them together as a continuous effort in city building undertaken by 16 generations of townbuilders.

The phrase — "100 steps" — was evocative of the Humanist project for the city as articulated by Alberti five generations before the reign of Henri IV and brought to France, most likely, by Catherine di Medici, whose entourage of Italian artists and architects transformed French culture. A step is a measure expressed in human scale.

The human step ties the measure of the city to its inhabitants and to the citta' ideale, the "city of ideas" of the Humanists of the early Renaissance. A city made to the measure of man and the city as a work of art carried out over successive generations may differ on matters of style, but share a fundamental agreement about the purpose of city building. The restoration of this fundamental agreement and the revival of the human-scaled city is, I believe, a most important mission of the Institute for Classical Architecture & Classical America," Davis concluded.



GATHERED IN THE ECOLE DES BEAUX-ARTS GRAND LECTURE HALL WITH THE MURAL OF ARCHITECTURAL LEGENDS LOOKING ON, ICA&CA VISITORS ARE BRIEFED ON THE CLASSICAL PEDAGOGY OF THE NINETEENTH AND EARLY-TWENTIETH CENTURIES BY ART HISTORIAN, PETER BENSON MILLER.



THE GROUP STOPS TO ADMIRE A BEAUTIFULLY RESTORED SITE IN THE MARAIS.



DESIGNED BY LOUIS XIV'S ESTEEMED COURT ARCHITECT, LOUIS LE VAU, THE BIBLIOTHÈQUE MAZARIN HOUSES ONE OF THE MOST PRIZED COLLECTIONS OF MANUSCRIPTS AND PRINTED WORKS BEFORE 1800.



Photographs by Robert Witlock.

LEFT: ANDRÉ LE NOTRE (1653) DESIGNED THE SUBTLE CONTOURS, VARYING HEIGHTS AND INTRICATE WATER SYSTEM OF THE GARDENS OF VAUX LE VICOMTE, TO INGENUOUSLY COMPLEMENT THE ARCHITECTURE OF THE CHATEAU. THE GARDENS WERE RESTORED IN THE NINETEENTH CENTURY BY THE ANCESTORS OF COUNT PATRICE DE VÔGUÉ, WHO PASSIONATELY CONTINUES HIS FAMILY'S STEWARDSHIP OF THE PRIZED PROPERTY TODAY. ASCENDING THE STEPS OF VAUX LE VICOMTE ARE DREXEL PATTERSON III OF LA JOLLA, CALIFORNIA, SUZANNE SANTRY OF NEW YORK CITY, AND CHERYL TAGUE OF BRONXVILLE, NY. RIGHT: ARCHITECTURAL HISTORIAN, ULRICH LEBEN, OPENED THE FIVE-DAY TOUR AT ANTOINE LE PAUTRE'S HÔTEL DE BEAUVAIS (1654), BEST KNOWN FOR ITS INGENUOUS AND ELEGANT ELLIPTICAL COURTYARD. SENSITIVELY DESIGNED ON A HUMAN SCALE, THE HÔTEL BEAUVAIS NOW HOUSES THE FRENCH APPELLATE COURTS.



PARTICIPANTS IN THE MAY 16 – 18 WEEKEND IN NEWPORT, RI: THE GROUP IS SITTING ON THE PORCH OF MCKIM MEAD AND WHITE'S FAMOUS ISAAC BELL HOUSE. FROM LEFT: PAUL WEBER, DOMINIC TRESCHITTA, WILLIAM MILLER, JAMES COOPER, MAURICE SANCHEZ, VICTOR DEUPI, DON MCDONALD, JOHN TSCHIRCH, MARGARET REYNOLDS, ANNE FAIRFAX, CAPPY LAWTON, AND MICHAEL MESKO.

PLAN AHEAD FOR TRAVEL PROGRAMS. Here's a preview of trips in the works from fall 2008 and beyond. Tours fill up quickly! If you are interested in a particular tour contact Classical Excursions (800) 390-5536 or contact@classicalexursions.com. Why wait? Call today!

FALL 2008

YEAR OF PALLADIO

SEPTEMBER 20 – 27 ~ SOLD OUT

Irish Palladian Country Houses:
Northern Ireland and the Republic

OCTOBER 4 – 11 ~ SOLD OUT

Palladio in Venice and the Veneto

OCTOBER 11 – 18

SPACES AVAILABLE

Irish Palladian Country Houses II:
Northern Ireland and the Republic

NOVEMBER 12 – 16

The California Classicism of Los Angeles

DECEMBER 4 – 7

Private New York

SPRING 2009

MAY 23 – JUNE 2

Eighteenth Century Sweden:
The Golden Age of Gustavian Style

DATES TO BE ANNOUNCED

Classical Jamaica
New Orleans and Natchez
Classical Berlin: Schinkel and Potsdam
London Drawing Tour

FALL 2009

DATES TO BE ANNOUNCED

Hudson River Houses:
Dutch, Georgian and Greek Revival
Three Centuries of Classicism in Baltimore

All upcoming tours and dates are subject to change

Photographs by Michael Franck.

Winners of Arthur Ross Advanced Research Fellowships

THE INSTITUTE OF CLASSICAL ARCHITECTURE & Classical America is pleased to announce the inaugural winners of the Arthur Ross Advanced Research Fellowships. Two candidates have been chosen to receive fellowships and will stand at the forefront of what the Institute hopes will be a long tradition of advanced research in classical art and architecture. The recipients' research will culminate in a scholarly publication for the Institute's journal, *The Classicist*, and a public lecture to the Institute's constituency.

Geoffrey Taylor, former research scholar at the Metropolitan Museum of Art's Department of Drawings and Prints, will research unexamined annotations and drawings made by Antonio da Sangallo the Younger to his copy of Vitruvius' *De architectura*. Sangallo's drawings and annotations are rare documents of the architect's study of Vitruvius and the remnants of ancient Rome. Taylor received his Ph.D. in Design in 2004 and his M.A. in Design Studies, History and Theory of Architecture in 1998, both from Harvard University, Graduate School of Design. Taylor also received his M.A. of Architecture in 1994 from the Savannah College of Art and Design (SCAD). He has held teaching positions at Harvard University Graduate School of Design and at Indiana University Herron School of Art. Mr. Taylor is the recently appointed chair of Art History at SCAD.

Justin Walsh, an Assistant Professor of art history at Louisiana State University, received the grant for his research on "The Consumption of Athenian Pottery in Ancient Sicily: Evidence from Fifth-Century BCE Morgantina." The grant will help fund his research in Sicily later this year. His research will culminate in a scholarly publication for *Morgantina Studies*, published by Princeton University Press. Walsh received his Ph.D. in art history from the University of Virginia in 2006, and his M.A. in ancient and medieval art and archaeology from the University of Minnesota. He has a B.A. in Classics from Vanderbilt. Walsh joined the LSU faculty in 2006. In his academic career, he has received numerous awards and fellowships for his research, including the Rome Prize at the American Academy in Rome where he was the Arthur Ross Fellow. In addition, Walsh was a Regular Member and Fulbright Scholar at the

American School of Classical Studies in Athens in 2002 – 03.

Victor Deupi, Arthur Ross Director of Education at the ICA&CA until August 2008, noted "Geoff Taylor's research on Sangallo touches on the Vitruvian core of classical architectural education, and Justin Walsh's work at Morgantina, demonstrates that traditional archaeology is a dynamic discipline that contributes to the cultural context of art, architecture, and the decorative arts, providing a distinctly modern perspective to our classical heritage." The Institute hopes that Advanced Research Fellowships can serve as a stimulus for ICA&CA programming nationwide; grow our pool of senior instructors; and foster reciprocity between Fellowship recipients and the ICA&CA. For further information, please contact Associate Director of Education, Michael Gormley, at mg@classicist.org.



GEOFFREY TAYLOR, RECENTLY APPOINTED CHAIR OF ART HISTORY AT SAVANNAH COLLEGE OF ART AND DESIGN.



JUSTIN WALSH, ASSISTANT PROFESSOR OF ART HISTORY AT LOUISIANA STATE UNIVERSITY.

Grand Central Academy News

A Report on the First Annual Classical Figure Sculpture Competition

THE GCA HELD ITS FIRST ANNUAL CLASSICAL FIGURE Sculpture Competition from June 2 to June 6, 2008. GCA would like to thank the twelve excellent sculptors, the superb model, and a sharp and energetic team of students, led by coordinator and first-year core student, Sarah Sarchin, for making the event a wonderful success. An exciting precedent has been set! The two evening Public Viewings and the Awards Ceremony and Gala were well attended. Among the guests were art students and teachers, professional sculptors, and members of the ICA&CA, along with friends, students, and family of the competitors. The judges were Jacob Collins, Anthony Visco, and Stephen Perkins.

On the Saturday before the competition, the twelve finalists gathered in the sculpture studio to build their own armatures with kits prepared by the student crew. On Monday morning, Jacob Collins met with the finalists to speak to the spirit of the competition and to go over the rules. Once the competition started, the competitors worked steadily for five days from 9 am to 6 pm. Aside from a one hour lunch break, there were five minute breaks every twenty minutes and one fifteen minute break in the middle of each morning and afternoon session.

The student monitors who oversaw every minute of the contest can attest to the tireless intensity of the sculptors over the forty-hour week (not to mention the last five minutes). The students were awestruck by the varied artistry, and felt tremendously privileged to have the learning experience of watching twelve amazing sculptors start, develop, and finish a piece. The job of competition monitor is sure to be a highly sought after one from now on.



SCULPTOR PHILIPPE FARAUT DURING THE COMPETITION.

On Friday, June 6, the judges met in the Sculpture Studio from 6:15 pm until 8 pm to make their decisions. Only the model, silently posing, was privy to what must have been a fascinating deliberation.

Close to a hundred guests were present in the GCA Cast Hall to cheer the winners who were announced by Jacob Collins. Sue Chism won first place (\$10,000), Kate Brockman won second place (\$3,000), and Brian Kramer won third place (\$2,000). Honorable Mentions were Julia Levitina McGeehan and Philippe Faraut. The final award of the evening was from the competitors to their model, thanking him for his unflinching and stalwart performance with a gift certificate for a massage.

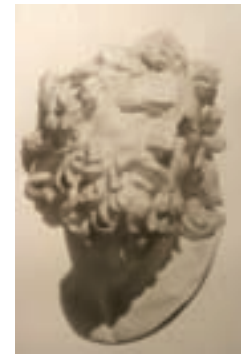
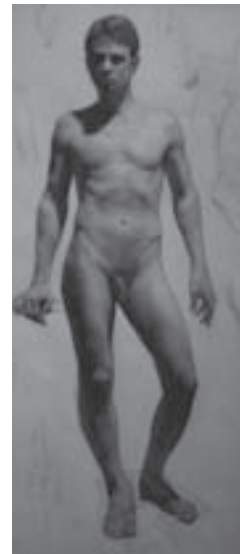
The winning sculpture cast by Sue Chism will inaugurate GCA's collection of prize-winning classical figure sculptures. GCA and ICA&CA will determine a suitable location on the 6th floor to display sculptures securely going forward.

To see more competition pictures and for a full list of competitors and their biographies, visit: grandcentralacademy.classicist.org/competition.html. The Grand Central Academy's Annual Classical Figure Sculpture Competition is generously funded by the Morris and Alma Shapiro Fund. — JK



THE PUBLIC VIEWING THE COMPLETED SCULPTURES AFTER THE WINNERS WERE ANNOUNCED.

Sculpture competition photographs by Brian Houlahan, 2008.



ABOVE: CAST DRAWING BY ANGELA CUNNINGHAM, GRAPHITE ON PAPER, 2008. LEFT: FIGURE DRAWING BY REBECCA GRAY, GRAPHITE ON PAPER, 2008.

GCA ACADEMIC PRIZE WINNERS ANNOUNCED

Two first-year core students are recognized for outstanding work completed in 2007/2008 with the Alfred Ross Achievement Award.

FIRST PLACE: Angela Cunningham

SECOND PLACE: Amelia Landes

Additionally, two second-year core students are recipients of the Morris and Alma Schapiro Achievement Awards for their work completed in 2007/2008.

FIRST PLACE: Rebecca Gray

TIED FOR SECOND PLACE:

Gregory Mortenson and Thalia Chantziara

GCA FACULTY NEWS AND NOTES

SOLO EXHIBITIONS

Jacob Collins: Rediscovering the American Landscape: The Eastholm Project, Hirschl & Adler Modern, New York, NY (2008).

Richard Piloco: One-Man Exhibition, Eleanor Ettinger Gallery, New York, NY (June 12 – July 13, 2008).

Camie Davis: The Opening Show, Classical Arts Studio, Nashville, TN (June 2008).

Edward Minoff: Recent Oil Paintings and Drawings, John Pence Gallery, San Francisco, CA (May 15 – June 21).

GROUP EXHIBITIONS:

Observations in Nature, A Classical Approach to Landscape Painting: Jacob Collins, Donald Demers, William R. Davis, Nicholas Hiltner, Joseph McGurl, and Travis Schlaht, Tree's Place Gallery, Orleans, MA.

Kate Lehman: Five Women, John Pence Gallery, San Francisco, CA (April 10 – May 10, 2008).

SELECTED FACULTY PRESS

The *washingtonpost.com*, April 16, 2008. Stephen Polson's official portrait of Madeleine Albright: Kamen, Al, "At a Portrait Party, a Portrait of Party Tension."

FOR COMPLETE MEDIA COVERAGE ON THE ICA&CA AND GCA, LOOK FOR THE MEDIA PAGE SOON TO BE LAUNCHED ON WWW.CLASSICIST.ORG.

THE GRAND CENTRAL ACADEMY OF ART WELCOMES NEW STUDENTS

The thirteen new students from nine states and Mexico will begin the full-time, four-year core program in which students learn the fundamental and advanced concepts and skills in drawing, painting, and sculpting from life. Also new this year will be 13 students transferring from Jacob Collins' Water Street Atelier. A formal announcement about this exciting development will be made at a later date. The students are selected from a highly competitive portfolio submission and the Class of 2012 holds great promise as they join fellow students of the Class of 2011 and 2010. For more information please visit: grandcentralacademy.classicist.org/.

CLASS OF 2012

Remi Cardenas: Mexico City, Mexico
Neal Esplin: Provo, Utah
Victoria Herrera: Montclair, New Jersey
Sarah Hodges: Honolulu, Hawaii
Ashley Howell: Lexington, Kentucky
Dany Ferland: Charlesbourg, Quebec
Nora Langan: Seattle, Washington
Emile Lee: Salt Lake City, Utah
Nathan Mellot: State College, Pennsylvania
James Quist: New York, New York
Chris Rigney: Ossining, New York
Kenneth Salaz: New York, New York
Lauren Salm: Kailua, Hawaii
Lauren Sansaricq: Ghent, New York
Tim Wilson: South Berwick, Maine

WATER STREET TRANSFER STUDENTS

Colleen Barry: New York, New York
Brandon Beckstrom: England
Jason Boudreau: New York, New York
Carol Broman: Cape Coral, Florida
Todd Casey: Lowell, Massachusetts
Twyla Feinbloom: Sonoma, California
Nancy Fletcher: Lincolnshire, United Kingdom
Arturo Garcia: Mexico City, Mexico
Danny Grant: Garland, Texas
Josh La Rock: Austin, Texas
Hyeseung Marriage-Song: Houston, Texas
Will St. John: Harrisburg, Pennsylvania
Justin Wood: Doylestown, Pennsylvania

Arthur Ross Awards

May 5, 2008

ON MAY 5, THE UNIVERSITY CLUB in New York City was the setting for a lively crowd to congratulate the winners of the 2008 Arthur Ross Awards for Excellence in the Classical Tradition. This year the awards held special significance as the ICA&CA celebrated the



MARK ALAN HEWITT

life of the Institute's late co-founder and former chairman, Arthur Ross. Four hundred architects, designers, developers, contractors, artists, patrons, and friends joined Arthur Ross' wife, Janet Ross, who graciously agreed to serve as Honorary Chair for the evening, and trustee, Alfred Ross and his wife, Jane, to pay tribute to this year's winners and to Arthur Ross, whose unceasing dedication to classicism made the first award possible in 1982.

Chosen from over 100 submissions, the winners were selected by a jury chaired by Allan Greenberg, architect and author; with Anne Fairfax, Chair of the ICA&CA; Elizabeth

Dowling, Professor in the College of Architecture at Georgia Tech; Suzanne Tucker, interior designer and president of the Northern California Chapter of the ICA&CA; Michael Cannell, author and journalist; Foster Reeve, master plaster artisan; and Elizabeth Barlow Rogers, author, founding president of the Central Park Conservancy and founding president of the Foundation for Landscape Studies. Jury Coordinator, Philip Dodd, is an ICA&CA Fellow, author, and architect in the Connecticut firm of Wadia Associates.

The Awards were presented by Anne Fairfax and Allan Greenberg in five categories:

ARCHITECTURE:

John Simpson

EDUCATION:

The American College of the Building Arts

PAINTING:

Alexander Creswell

HISTORY AND WRITING:

Mark Alan Hewitt

STEWARDSHIP:

The Committee to Save the City (Charleston, SC)

BOARD OF DIRECTORS HONOR:

Alvin Holm, AIA



FROM LEFT: MARK ALAN HEWITT, PAUL GUNTHER, ALFRED ROSS, MRS. ARTHUR ROSS, BARBARA SALLICK, ROY ZELUCK, JACK W. SIMMONS, JR. (CSC), LT. GEN. COLBY BROADWATER (ACBA), ANNE FAIRFAX, PIERRE MAINGAULT (ACBA), PEG AND TRUMAN MOORE (CSC), JOHN SIMPSON, ALEXANDER CRESWELL, AND ALVIN HOLM, AIA.

Arthur Ross Awards photographs by Mia Matheson.



LEFT: RICHARD CAMERON PRESENTS MODEL OF PALLADIO'S VILLA SARACENO, DONATED BY ARTISAN TIMOTHY RICHARDS, TO ALVIN HOLM, WINNER OF THE BOARD OF DIRECTORS HONOR. RIGHT: RICHARD SAMMONS, MR. AND MRS. KENT BARWICK, AND ADRIAN BENEPE.



LEFT: AWARDS SPONSOR, CHRISTOPHER BROWNE AND ICA&CA CHAIR, ANNE FAIRFAX. RIGHT: ALLAN GREENBERG AND HENRIKA TAYLOR.



LEFT: PAUL GUNTHER, ICA&CA PRESIDENT AND MRS. ARTHUR ROSS. RIGHT: MARY WALLACH, ALFRED ROSS, JANE ROSS.



Jury chair, Allan Greenberg said, "The selection of winners for the Arthur Ross Awards was extremely difficult. The range of artistry and creativity was exciting and overwhelming. There was never an obvious winner in any category; most of the time, the jury wished it could send messages of encouragement to the many designers, craftspeople, organizations, and authors who submitted work, requesting them to please refresh their applications ahead." He continued, "The artisanship category was particularly heartening. The creation of great architecture

is so dependent on the quality of mill work, wood and stone carving, plaster work, painting, sculpture, mosaic, and fabric design. It was encouraging to observe what I hope is a flowering of creativity in these areas."

Over \$350,000 was raised to further the educational programs of the Institute and thanks go to the evening's gala underwriters, Roy and Kevin Zeluck, of Zeluck Inc., Barbara Sallick of Waterworks, Chris Browne, and our loyal supporters for making the event such a success. — JB

BENEFIT COMMITTEE

HONORARY CHAIR: Mrs. Arthur Ross
DINNER CHAIRS: Alfred and Jane Ross

SPONSORS

Christopher H. Browne
 The Arthur Ross Foundation
 Waterworks
 Zeluck, Inc.

BENEFACTORS CIRCLE

Michel David-Weill
 Anne Fairfax & Richard Sammons
 Ferguson & Shamamian Architects
 The I. Grace Company
 Harrison Design Associates
 Peter Pennoyer Architects
 Lord Jacob Rothschild
 Barbara G. Sallick
 Aso O. Tavitian
 Roy & Kevin Zeluck

PATRONS CIRCLE

Marshall Allan
 Marc Appleton & Joanna Kerns
 Jacob Collins & Ann Brashares
 Jeffrey L. Davis
 Erik Evens
 Amanda Haynes-Dale
 Kathryn M. & Ronald J. Herman, Jr.
 The Lauder Foundation, Leonard and Evelyn
 Lauder Fund
 Foster Reeve Associates
 Timothy Richards Architectural Models
 Jaquelin T. Robertson, Cooper,
 Robertson & Partners
 Suzanne & David Santry
 Robert A. M. Stern Architects
 Symm
 Taconic Builders Inc.
 Emeric Wigand
 Bunny Williams
 Lloyd P. Zuckerberg & Charlotte J. Triefus

BENEFACTORS

Eleanor M. Alger
 Sarah A. Blank
 Rhett Butler
 Richard Carbino
 Elizabeth de Cuevas
 Richard H. Driehaus
 Ambassador Richard N. Gardner
 Mr. and Mrs. George J. Gillespie III
 Ray & Marilyn Gindroz
 Gail Gregg
 Michael Imber & Mac White
 Thomas A. Kligerman
 Dell Mitchell
 John B. Murray Architect, LLC
 Joseph Nye
 Elizabeth Plater-Zyberk
 Katharine & William P. Rayner
 Mary & Donald Roberts
 Gilbert P. Schafer III
 Helen S. Tucker
 Suzanne Tucker
 William J. vanden Heuvel

PATRONS

Kent Barwick
 William H. Bates III
 Laurie Beckelman, Beckelman + Capalino
 Frederick L. Bissinger, Jr.
 Nancy Boszhardt
 Richard Cameron
 Adele Chatfield-Taylor
 Jane Forbes Clark
 Rodney M. Cook, Jr.
 Christina R. Davis
 Barbara Eberlein
 Eleanor Edelman
 Margaret Halsey Gardiner
 Steven D. Hendricks
 Sarah and Ozey Horton
 Thomas Jayne
 Joseph J. Kais
 Clem Labine
 Elizabeth Lenahan
 Valerie Paley
 Leonard Porter
 Thomas Riley Artisans' Guild
 Frances Schultz & Anthony Gerard
 David M. Schwarz
 Daniela Holt Voith
 Wadia Associates
 Susan and John Williams
 Dr. & Mrs. Lawrence A. Yannuzzi



SARAH HORTON AND BARBARA SALLICK



Opposite image: Steps, Town of Ostuni, Apulia, Italy, Watercolor, 1994 by Brian Connolly.

Of Note

THE ICA&CA WELCOMES newly appointed Fellows and Advisors, who have come on board in recent months. Now serving on the Council of Advisors are the peerless architectural historian, author, and teacher, **Calder Loth, of Richmond, Virginia**, who so often guides and participates in Institute programs, along with designer and planning advocate, **Susan Lustik, of Stony Brook, New York**, who assists us with public programs and, more recently, with innovative academic partnerships that are now taking shape.

The ICA&CA Fellows are joined by four outstanding young design professionals, whose past volunteer efforts distinguish them and bode well for our shared future. They are **Kathleen Casanta, Anthony McConnell, Michael Mesko, and David Rinehart** all who have generously contributed their time towards our public and academic programs. At the same time, long-serving Fellows, **Phillip Dodd, Leonard Porter, Steven Semes, and Sean Tobin** have elected to continue as Emeriti, yet each looks forward to continued engagement with the Institute. — PWG

The ICA&CA also welcomes new staff members **Gloria Manzanares, Administrative Assistant, and Destiny Pierce, Membership Associate**. Both joined the staff since the last issue of *The Forum*, and their contributions to daily activity already is invaluable. Also a note of thanks to consultant **Toral Patel** for her calm expertise during preparation for the 2008 Arthur Ross Awards and counsel as the staff forges ahead with the powerful, but still new, Raiser's Edge database. — HDT

Steven Semes and Aida Della Longa take new posts with the Notre Dame Rome Studies Program. Well-known to many in the ICA&CA community, Steven Semes, ICA&CA Fellow Emeritus, author and educator, has been granted tenure at the University of Notre Dame and at the same time, has been asked to assume the position of Academic Director of the Rome Studies Program, effective July 1, 2008. Aida della Longa, Executive Director of the ICA from 1997 – 2002, and more recently of Fairfax &



STEVEN SEMES AND AIDA DELLA LONGA, NOTRE DAME'S NEWLY APPOINTED DIRECTOR OF THE ROME STUDIES PROGRAM AND DIRECTOR OF OPERATIONS RESPECTIVELY, ON THE ROOFTOP TERRACE OF THE MINERVA HOTEL, WITH THE DOME OF THE PANTHEON IN THE BACKGROUND.

Sammons, where she served as office manager of communications and operations, is likewise a familiar name. She is now the Director of Operations of the Notre Dame Rome Studies Program and has returned to her native city after many years in New York. Additionally, Ms. della Longa will serve as on-site advisor for undergraduate students studying in Rome through the Office of International Studies.

Both Steve and Aida encourage friends and colleagues to visit them and the faculty and students should the opportunity arise. As Steve notes, "it is our goal to build on the great strengths that the Rome program already offers. We look forward to welcoming students, both undergraduate and graduate, to this great experience. I also look forward to expanding the opportunities for exchange with architects and thinkers, both American and European, making our Rome Studies Center an even more important nexus for the varied contributions of theorists and practitioners of new traditional and classical architecture and urbanism." — HDT

On Thursday, July 17, 2008, ICA&CA trustee, **Elizabeth Plater-Zyberk**, was sworn in as a new member of the U.S. Commission of Fine Arts in Washington DC, where she now joins the esteemed, historic "seven well-qualified judges of the fine arts" appointed by the President and charged (for a term of four-years) with advising on and adjudicating matters of design and aesthetics as they affect the Federal government and the District of Columbia. She joins there Advisor, Witold Rybczynski, and five distinguished others. Her duties ahead even include the future design of the nation's currency! The ICA&CA salutes this selection and her agreement to so serve one and all. — PWG

Anne Riggs, a fourth year undergraduate at Carnegie Mellon School of Architecture, is the recipient of the second annual Ferguson Jacobs Prize in Architecture. This competitive study grant reserved for current Carnegie Mellon faculty and students was launched in 2007, thanks to a permanent endowment established by ICA&CA architect trustee, Mark Ferguson, and his wife and design partner, Natalie Jacobs. Prize applicants must demonstrate an interest in the dynamic consideration of the classical tradition in contemporary architecture. Ms. Riggs will use her Prize proceeds for travel in Greece and Turkey in order to study the hybrid architecture that "has emerged over millennia of cultural conflict and regional cross-fertilization." She will prepare both a lecture presentation and a design project addressing the massive influx of rural Turks to urban centers, and the according, urgent need to conceive affordable housing, whose form and style reflects tradition in this regional cradle of the classical in the context of radical urban transformation. The ICA&CA congratulates her and extends thanks to Natalie and Mark for allowing this opportunity to better understand the built environment and its reliance on the interplay between past and present even under the most challenging conditions. — PWG

Dr. Richard John, Assistant Professor of Architecture at the University of Miami, has been engaged by the ICA&CA to serve as the editor for the next three issues of *The Classicist*. He has been asked to annualize the publication and also to establish *The Classicist* as a recognized peer-review academic journal, while retaining its broad appeal to the ICA&CA constituency. Dr. John writes, "I am much honored to be invited to take the helm of such an influential journal as *The Classicist*, and I am looking forward to working with the whole ICA&CA family to build on



DR. RICHARD JOHN IS NAMED EDITOR OF THE ICA&CA JOURNAL, *THE CLASSICIST*.

the achievements of the past seven issues."

A friend and supporter of the ICA&CA for many years, Richard served as the Director of the ICA Summer Program in 2002, and among his many accomplishments, he is the 2007 – 08 Harrison Design Associates Visiting Scholar in Historical Preservation and Adaptive Reuse at Georgia Tech.

He also established, in 2000, the familiar and indispensable TradArch Listserve. The ICA&CA is delighted with this appointment and reports at press time, he is mapping out the production schedule and the content for *The Classicist* No. 8. As editor, and one with considerable expertise in the field, Richard has now taken on the role of determining content and welcomes suggestions. — HDT



THE COMPLETED MILLENNIUM GATE IN ATLANTA, GEORGIA.

The Millennium Gate Dedicated in Atlanta, Georgia on July 4, 2008. Independence Day heralded completion and formal opening of this long-anticipated new classical arch as both public monument and cultural center, housing as it does several galleries tracing the history of the state of Georgia from Indian settlement to the present day. The Gate was created by ICA&CA trustee emeritus, Rodney M. Cook, Jr., who is founder and director of the National Monuments Foundation. Mr. Cook worked in design partnership with Institute Advisor, Hugh Petter, of the UK-based firm of Robert Adam Architects, and local architects of record, Collins Cooper Carusi. The 82-foot gate, located in the new Atlantic Station neighborhood, is decorated in condign classical fashion by two sculptures representing "Justice" and "Peace" created by Scottish sculptor and Institute teacher, Alexander Stoddart.

When asked to summarize the ambitious civic impulse that spawned Millennium Gate, Rodney said, "Cities are the engines of contemporary society and citizens are obligated, to the best of their abilities, to make them better. Georgia's founders helped establish this American tradition. Her citizens, for example, first envisioned the city of Savannah, home of one of the world's most extraordinary urban plans. In making our cities more beautiful, we nurture generations to follow and with the arch, provide a symbolic portal to the past and the future." The Institute commends Rodney and his Foundation colleagues for making this proud monument a reality. — PWG

.....

ICA&CA receives funding from New York Council for the Humanities. In early July, the ICA&CA was informed by the NY Council for the Humanities that it will receive funding for the Year of Palladio Symposium scheduled for October 24 – 25, 2008. Special thanks to grant consultants Karen Jenkins, Kathryn Slocum, and ICA&CA Research Coordinator, Jessica Ouwerkerk, for their collective efforts.

.....

The Richard H. Driehaus Prize invites Open Submissions for Nominations. On July 22, the University of Notre Dame, which administers The Richard H. Driehaus Prize, announced the nomination process is open to the public, giving all an opportunity to contribute to the selection of the 2009 recipient of the most prestigious award for classicism in the contemporary built environment.



THE SYMBOL FOR THE RICHARD H. DRIEHAUS PRIZE, INSPIRED BY THE CHORAGIC MONUMENT OF LYCISTRATES.

All interested parties — practicing architects, firms and their representatives, as well as industry leaders, architectural students, and classical enthusiasts — are encouraged to submit nominations. The Richard H. Driehaus Prize is awarded annually to an outstanding architect or firm, whose work applies the principles of classicism, including sensitivity to the historic continuum, the fostering of community, and the impact to the built and natural environment in contemporary contexts. It is the largest unrestricted prize of its kind.

Richard H. Driehaus, Founder and Chairman of Driehaus Capital Management, commented: "We thought it was only fitting to open up the nomination process for The Richard H. Driehaus Prize. The values and principles we celebrate with this prize are about fostering community and building beautiful environments that stand the test of time and honor tradition. Open submissions will help the jury cast a wider net and ensure we are reviewing the works of people whose contributions are indeed felt in the world today."

Michael Lykoudis, Dean of the University of Notre Dame School of Architecture, said: "We are excited to engage the community at large in the nomination process. Hearing the voices of those intimately involved in building our communities, designing our towns and cities, and creating our homes will guarantee that the prize remains reflective of our times. This process will challenge our jury to examine diverse candidates who have shaped and influenced the practice of classical architecture and urbanism in a variety of ways."

The 2009 recipient of the \$200,000 unrestricted cash prize will be selected by a jury comprised of Richard H. Driehaus, Dean Michael Lykoudis, Paul Goldberger (Architecture Critic for *The New Yorker*), David M. Schwarz (Principal of David M. Schwarz/Architectural Services, Inc), Léon Krier (Architect and Scholar), Adele Chatfield-Taylor (President of the American Academy in Rome), and Robert Davis (Founder of Seaside, Florida). The jury will hold its deliberations in Buenos Aires, Argentina in late September. The recipient will be honored at the annual Driehaus Prize weekend in Chicago in March 2009. See full information at www.driehausprize.org/nominations.shtml.

.....

On November 12, 2008, the National Building Museum in Washington DC, will present the tenth Vincent Scully Prize to Robert A. M. Stern, architect, author and educator, whose service on the Institute's Council of Advisors is cherished by all. David Schwarz, chairman



"THE ATHLETE," GRAPHITE ON PAPER, 2008, BY CAMIE DAVIS.

of the Prize jury, said Stern was selected "for his years of teaching, leadership as dean of the Yale School of Architecture, and seminal publications reflecting on the history of architecture in New York."

This Prize and its endowment were established by the Museum in 1999 in honor of Vincent Scully, Sterling Professor Emeritus of the History of Art at Yale University, Distinguished Visiting Professor at the University of Miami, and one of the world's most influential architectural historians and critics. The nine previous recipients include the namesake himself, followed by Jane Jacobs, Andrés Duany and Elizabeth Plater-Zyberk, Robert Venturi and Denise Scott Brown, His Highness the Aga Khan, His Royal Highness the Prince of Wales, Phyllis Lambert, Witold Rybczynski, and Richard Moe.

Having myself studied with professor Scully more than 30 years ago — inspired and motivated as I am still by his passionate insight — I appreciate the honor of recognition bearing his name and the rigor personified. — PWG

The work of New York artist, Camie Davis, was featured over the summer in a one-woman show at Nashville's Classical Arts Studio, a gallery under the able curatorial watch of its founder, Eric Stengel. Eric is a prominent, Tennessee-based architect and a loyal Institute member and alumnus, most recently of the 2008 intensive Winterim session. Ms. Davis teaches drawing from casts to the first-year core students enrolled at the ICA&CA's Grand Central Academy of Art, as well as to students in the evening, weekend, and other special drawing courses (visit www.classicist.org for the upcoming class schedule). She is a vital part of the growing community of classical artists in America, whose work and teaching describes a passionate dedication to sustaining the classical tradition in contemporary culture. The Classical Arts Studio gallery (please see more images on page 27 under the Tennessee Chapter news) is another manifestation of this resurgent tradition; it is a joy to see such an alliance of artist and impresario. — PWG

.....

The ICA&CA Invites Submissions for the 2009 Arthur Ross Awards For Excellence in the Classical Tradition. DEADLINE: 5 pm, Tuesday, December 16, 2008.

For complete details, contact ICA&CA Managing Director Henrika Taylor (ht@classicist.org) or visit www/classicist.org/special-events/artbur-ross-awards/ara-submissions/.

Year Of Palladio News

ICA&CA visits Battersea in Petersburg, Virginia

AS PART OF THE EVENTS PLANNED FOR the ICA&CA's "Year of Palladio," ICA&CA tour operator, Classical Excursions, organized and directed "Jefferson and Palladio in Virginia," April 9 – 13, 2008. A filled-to-capacity tour, those fortunate to register in good time were treated to a packed itinerary that included a late-morning tour and lunch at Battersea in Petersburg, Virginia. Built in 1768, this house is a unique survivor of the emerging American Palladian villa movement. Situated on 37 acres on the bluffs of the Appomattox River, the house and grounds are overseen by the newly-founded nonprofit partnership between The City of Petersburg and Battersea, Inc.; the partnership is responsible for the property's restoration and investigation of the sensitive reuse of its grounds.

Enthralled by the details and history, the group also learned that there are plans for the rehabilitation and conservation of the landmark along with reuse of the site, which would make the property self-sustaining. Its future distinction will not be solely a house museum, but a place for education and interpretation of the craftsmanship and architectural language as it

evolved from eighteenth-century Virginia, with the influence of British designs, to a refined interpretation of what Virginian gentry believed to be Palladian.

Evidence of this remains with the rooftop Roman pinecone finial, the ashlar scored stucco, and tri-partite treatment of its fenestration, as well as the formal entrance from the south, and the five-part plan. Facing the canal, the villa consciously reversed the siting of typical Colonial plantations.

Of special note, since the ICA&CA Classical Excursions visit, Battersea, Inc. has worked with the City Council to see that a voluntary perpetual easement has been donated to the Common-

wealth of Virginia, protecting not only the viewshed of the house and structures, but of all 37 acres of the property to the Appomattox River, and east and west. Voluntary donations of easements by a municipality are extremely rare. The city and Battersea Inc. are to be congratulated for their work and persistence on such an important preservation issue. For more information about Battersea, please visit www.batterseainc.com/. — Leslie J. Naranjo, architectural historian, founder of Battersea, Inc.



ON THE GROUNDS OF BATTERSEA; ICA&CA TRUSTEE GIL SCHAFER, FELLOW JOHN WOODROW KELLEY, AND ANDREW TULLIS OF THE ICA&CA SOUTHERN CALIFORNIA CHAPTER.



LEFT: THE GROUP ON THE STEPS OF BATTERSEA, NEAR PETERSBURG, VIRGINIA. RIGHT: ICA&CA JEFFERSON AND PALLADIO IN VIRGINIA TOUR PARTICIPANTS AT BATTERSEA IN APRIL, 2008.



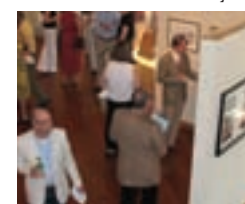
Photographs by John Ziegner.

ICA&CA's Year of Palladio Joins Forces with the Virginia Center for Architecture

ON THURSDAY JUNE

26, I ATTENDED the Virginia Center for Architecture's (VCA) reception for the opening of their joint exhibition with the ICA&CA, "Italian Dressing: Palladio and American Classicism" at the VCA's Branch House in Richmond. The house, designed for the Branch family by John Russell Pope in 1916, was filled with nearly two hundred people gathered to celebrate the influence of the Venetian architect, born 500 years ago. Upon entrance into the Great Hall, guests were introduced to Palladio's life and work through a series of panels assembled by the VCA's curator, Vernon Mays, supplemented by four case studies on local Palladian-influenced architecture. Guests then continued to the large gallery to view 50 pieces of Palladian-inspired art and architecture assembled by the ICA&CA.

Although I arrived in Richmond the Tuesday before the opening to assist in the hanging of the exhibit, the effort was a long time in the making. The ICA&CA's portion of the Virginia exhibition, entitled, "Drawing on Palladio: Contemporary Examples of a Living Tradition," was curated by Victor Deupi and me, from work submitted by the ICA&CA Board, Fellows, Council of Advisors, and faculty, as well as several members of the Mid-Atlantic chapter. We began the search for submissions in late fall of last year, which yielded a diverse collection of architectural and artistic work. Many of the drawings presented



VIEW OF THE GALLERY WITH "DRAWING ON PALLADIO," ICA&CA'S CONTRIBUTION TO THE EXHIBITION.

are a result of the Institute's Villa Cornaro drawing tour of last October, and they are the perfect complement to the VCA's historical analysis of Palladio's villas. Concurrently, the contemporary architectural projects displayed through photographs, elevations, and sketches, are palpable reminders of Palladio's continuing influence.

Calder Loth, Senior Architectural Historian at the Virginia Department of Historic Resources

and contributor to the VCA's portion of the exhibition, notes: "It is especially appropriate for the Center to honor the 500th anniversary of Palladio's birth with an exhibition on Palladio's influence on Virginia architecture. Palladio's famous treatise, *The Four Books of Architecture*, provided inspiration for many of Virginia's iconic landmarks. Thomas Jefferson, Palladio's foremost promoter in America, called *The Four Books* "the architect's Bible," and employed Palladio's principles in establishing lasting standards for the nation's public architecture. The exhibition's accompanying display of recent works by members of the ICA&CA offer beautiful demonstrations of the applicability of Palladio's classicism to contemporary practice."

In addition to the opening reception, VCA program director, Margaret Yarbrough, organized a Family Day around the exhibition, welcoming children to explore the galleries. Children were offered interactive exercises and games that compared the different villas, teaching them a visual literacy of familiar Palladian forms. For the ICA&CA, it was a chance to extend our mission to a young age group. We are thankful to everyone at the VCA for giving us this exciting opportunity!

The exhibition will continue to highlight Palladio's lasting influence after its stay in Richmond, which closes there October 5. It will make a brief stop in New York City, to accompany *Intra Moenia: Palladio and the City*, the ICA&CA symposium on October 24 – 25. In November, "Drawing on Palladio" will be on view at the Snug Harbor Cultural Center galleries, a prominent Palladian New York landmark, and in January, the exhibition will travel to the University of Miami. At each stop works from local chapter members will be incorporated. For an updated exhibition schedule and catalog listing at each location, as well as additional photos of the opening events in Richmond please visit: www.classicist.org/resources/year-of-palladio/. — JO



MARGARET YARBROUGH, VCA PROGRAM DIRECTOR, WITH JESS OUWERKERK, ICA&CA RESEARCH COORDINATOR.

A RESOLUTION HONORING ANDREA PALLADIO (1508 – 1580)

This resolution is now pending before Congress during this quincentenary of Palladio's birth. Thanks are due to ICA&CA Council of Advisor, Calder Loth for his authorship of this resolution.

WHEREAS, 2008 is the 500th anniversary of the birth of the Italian architect Andrea Palladio, and

WHEREAS, Palladio is universally regarded as one of the most important architects in history, and

WHEREAS, Palladio endowed his native Italy with an extraordinary assemblage of architectural masterpieces, and

WHEREAS, Palladio's architectural works have long been admired by countless individuals from around the world, and

WHEREAS, Palladio's surviving buildings are collectively included in the UNESCO World Heritage List, and

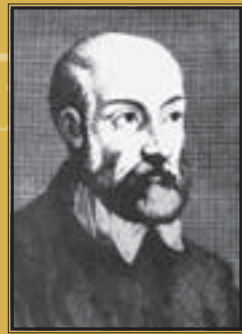
WHEREAS, Palladio's treatise, *The Four Books of Architecture*, ranks as the most influential publication on architecture ever produced, and

WHEREAS, *The Four Books* shaped much of the architectural image of Western civilization, and

WHEREAS, *The Four Books* has served as a primary source for classical design for many of America's architects and builders from colonial times to the present, and

WHEREAS, Thomas Jefferson called Palladio's *The Four Books* the "Bible" for architectural practice, and employed Palladio's principles in establishing lasting standards for America's public architecture, and

WHEREAS, our nation's most iconic buildings: the United States Capitol and the White House reflect the influence of Palladio's architecture through the Anglo-Palladian movement, which movement flourished in the eighteenth century, and



WHEREAS, Palladio's pioneering reconstruction and restoration drawings of ancient Roman temples in *The Four Books* provided inspiration for many of the great American classical edifices of the nineteenth and twentieth centuries, in the period known as the American Renaissance, and

WHEREAS, the American Renaissance marked the highpoint of the classical tradition and enriched our country from coast to coast with countless architectural works of timeless dignity and beauty, including the John A. Wilson Building, the seat of government of the District of Columbia, and

WHEREAS, the American architectural monuments inspired both directly and indirectly by the writings, illustrations, and designs of Palladio form a proud and priceless part of our nation's cultural heritage,

WHEREAS, organizations, educational institutions, governmental agencies and many other entities, among which are included: the Italian National Committee for *Andrea Palladio 500*, Centro Internazionale di Studi di Architettura Andrea Palladio, the Palladium Musicum, Inc., Istituto Italiano di Cultura, the Institute of Classical Architecture & Classical America, as well as other Italian and Italian American cultural organizations, such as the Italian Heritage and Culture Committee of New York, Inc. and the Italian Cultural Society of Washington, DC, Inc. are celebrating this special 500 year anniversary, with a wide variety of public programs, publications, symposia, proclamation ceremonies and salutes to the genius and legacy of Palladio, now

BE IT THEREFORE RESOLVED that the Congress of the United States of America commemorates the 500th anniversary of Andrea Palladio's birth, and expresses its gratitude for the enhancement his life and career has bestowed upon America's built environment.

ICA&CA Chapter News

SOUTHERN CALIFORNIA

In May, Dr. Tracy Cooper presented a lecture on her latest book, *Palladio's Venice: Palladio and the Politics of Classical Architecture*, which concluded



MARC APPLETON SIGNING COPIES OF HIS BOOK, CALIFORNIA MEDITERRANEAN, DURING THE APRIL EVENT IN THE GARDENS AT THE YUST RESIDENCE IN HANCOCK PARK.

the Southern California Chapter's spring season of events. Cuellar Architectural Stone and Finton Associates sponsored this event. On July 23, the Chapter held its annual summer party and chapter meeting at Bisazza's flagship store. Presentations were made by Bisazza USA president, Doug Harris, and David Shaw of European Ceramic and Mosaic. The Chapter is grateful to Bisazza for hosting this event.

In the fall, continuing with the year-long theme of "The Italian House and Landscape," the Chapter will offer a house tour on September 18; members will visit an Italianate house designed by Hablinski + Manion Architecture in the Beverly Park section of Beverly Hills. The house has an extensive art collection with pieces from the Italian Renaissance, and its landscape features a vineyard. This tour is made possible with generous support from Foster Reeve and Associates and Traditional Cut Stone.

The Events and Education Committee is working on events for the fall and the year ahead. The theme for 2009 is "Vernacular Architecture in Los Angeles," which allows for some exciting possibilities drawing upon classical architecture and the allied arts that have been adapted to accommodate the rich, diverse landscape of Southern California.



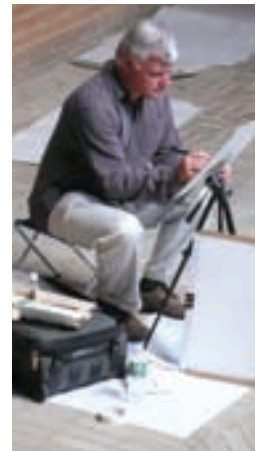
LEFT: MARC APPLETON WELCOMING SOCAL GUESTS AT THE YUST HOME AND GARDEN TOUR IN HANCOCK PARK, ORIGINALLY DESIGNED IN 1921 BY F. PIERPOINT DAVIS. RIGHT: HOME OF MARTHA ANGUS, ST. HELENA, CALIFORNIA.

For more information, contact SoCal Chapter Coordinator, Diane Sipos, at (310) 396-4379 or diane@classicist-socal.org. Or please visit www.classicist-socal.org.

NORTHERN CALIFORNIA

In April, the No-Cal Chapter offered its first Intensive Weekend Session on Watercolor Sketching with Stephen Harby, an architect and 2000 Rome Prize Fellow in Architecture. During the course, students learned the basic process of developing a watercolor sketch, explored the medium and the equipment, and the techniques used to depict light, shade, and color mixing. Under the guidance of Stephen Harby, the students enjoyed a weekend of sketching outdoors at the Legion of Honor in San Francisco and at the University of California, Berkeley.

In June, the Chapter presented a successful Summer Tour in Napa. A group of 30 participated in three exclusive architectural tours beginning with the pared-down, neo-Palladian home of Martha Angus where they picnicked in her garden. A tour of Barbara Colvin Hoopes' Yount Mill Complex followed, and ended with a special tour at the Palladian Villa Ca'Toga with renowned muralist, Carlo Marchiori.



PROFESSOR STEPHEN HARBY



In July, the Chapter was honored to have Calder Loth, Senior Architectural Historian for the Virginia Department of Historic Resources, present a lecture on "Jefferson and Palladio." The evening began with a



CALDER LOTH

reception at the Palladian inspired galleries of antiquarian and Northern California ICA&CA board member, Ed Hardy of Ed Hardy San Francisco, followed by a slideshow presentation on Thomas Jefferson and his Palladian influence on American classical architecture.

The NoCal Chapter has a full agenda for the fall season. On Thursday, September 4, the Chapter presented a book signing and lecture with Michael W. Fazio, Ph.D., an architect and architectural historian, who is a co-author of *The Domestic Architecture of Benjamin Henry Latrobe*. The lecture focused on the British-born American architect, best known for his design of the United States Capitol, as well as his design of Baltimore's cathedral.

Another book signing and lecture will take place on Thursday, September 18, with Witold Rybczynski, the Martin and Margy Meyerson Professor of Urbanism at the University of Pennsylvania. Author of *Vizcaya: An American Villa and Its Maker*, Mr. Rybczynski will explore the historic landmark, an Italian Renaissance-style villa with extensive gardens, built in 1916 for American industrialist, James Deering.

On Saturday, October 25, in partnership with the San Francisco Fall Antiques Show (www.ehss.com) the NoCal Chapter will present a private breakfast with Wayne Craven, author of *Gilded Mansions: Grand Architecture and High Society*, prior to his lecture and book signing. Wayne Craven is the Henry Francis du Pont Winterthur Professor of Art History, Emeritus, at the University of Delaware, and he will share the fascinating story of America's first millionaire society; the way they lived and partied, and the artistic and cultural legacy they established.

On Thursday, November 6, Richard Cameron, designer and co-founder of the ICA&CA, comes to San Francisco for a lecture on "Architectural Bibliophilism." He plans to speak about the importance of books to classical architects, publications by the ICA&CA, and on Stuart & Revett, authors of *The Antiquities of Athens*. This event will be a joint venture with the SoCal chapter as Richard will be traveling to Los Angeles as well.

For more information about the Northern California Chapter's activities, please contact Chapter Coordinator Jeanne Chan at (415) 445-6700 or info@classicist-nocal.org. Please also visit www.classicist-nocal.org for the latest updates on events and happenings.

CHARLESTON

The Charleston Chapter reports their fall lecture theme at the College of Charleston is on religious structures. Duncan Stroik, educator, architect, and editor of the journal, *Sacred Architecture*, gave a lecture entitled "Angels in the Architecture," on Thursday, September 11 at the Simons Center for the Arts. Later this fall, Barry Steifle, visiting professor of Historic Preservation and Community Planning at the College of Charleston, will present a talk on Synagogue designs. Professor Steifle has a Ph.D. in Historic Preservation from Tulane University, where his thesis was focused on historic Synagogues. Lecture time and place to be announced.

For more information, contact Ralph Muldrow, Chapter President, at muldrow@cofc.edu.

CHARLOTTE

The Chapter has been on its annual summer hiatus and is now planning upcoming events for the fall and winter. For information, contact charlotteclassicist@yahoo.com or call (704) 602-4894.

FLORIDA

For information, contact Geoffrey Mouen, Chapter President, at gmouen@mac.com.

MID-ATLANTIC

On June 14 the Mid-Atlantic Chapter celebrated the Year of Palladio with "The Hammond-Harwood House: From the Veneto to Annapolis." The event commenced with a guided tour of the Hammond-Harwood House targeting the Palladian influences on the colonial architecture of Annapolis. The participants represented diverse



MID-ATLANTIC CHAPTER GUESTS AT DINNER IN THE GARDEN OF THE WILLIAM PACA HOUSE IN ANNAPOLIS.

professional backgrounds that included photography, woodwork restoration, painting, architecture, landscape architecture, and interior design. After the tour, the group enjoyed dinner in the garden of another Palladian-influenced house in



THE MID-ATLANTIC CHAPTER PARTICIPANTS ALONG THE GARDEN ALLEE AT THE WILLIAM PACA HOUSE DURING THE JUNE 14 EVENT.

Annapolis, the William Paca House. The evening concluded with a historical perspective of the Hammond-Harwood House and its architect, William Buckland, presented by the Hammond-Harwood House executive director, Carter Lively.

The event's success is attributed to the collaboration of the program co-chairs, Graham Landscape Architecture and Good Architecture, P.C., and the Mid-Atlantic Chapter board members and staff. The event was made possible with the generosity of lead sponsor, Winchester Construction, as well support from Marvin Windows and Doors and Waterworks, Inc.

The Mid-Atlantic Chapter is currently finalizing dates for fall '08 events, including a sketching tour of the Dumbarton Oaks Gardens in Georgetown to be led by Jamie Walsh, ASLA of Graham Landscape Architects. Designed by noted landscaper Beatrix Farrand, this ten-acre garden incorporates elements of traditional French, English, and Italian gardens and lends itself to continuous exploration. Also, noted sculptor, Raymond Kaskey, and plaster artisan, Robert Giannetti, will lead tours of their highly-regarded studios in Brentwood, Maryland; and the classicism of Federal Triangle will be explored with a walking tour and a visit to the National Archives, designed by John Russell Pope, as well as the Mellon Auditorium, designed by Arthur Brown, Jr.

For more information please contact David Neumann, Chapter President at david@nlbarchitects.com, or visit the chapter's Web page for schedule updates at www.classicist.org. *Mid-Atlantic photographs by Kevin Gaughin.*

PHILADELPHIA

The Philadelphia Chapter congratulates board member and former president, Alvin Holm, AIA on his receipt of the ICA&CA's Board of Director's Award, honoring his decades of dedication to advocacy and education in the classical tradition. Al was a longtime member of Classical America and served as a chapter president for over twenty years; he also has been a national

board member of the ICA&CA. The Chapter celebrated his many accomplishments and years of service with a tribute dinner held at Philadelphia's charming Franklin Inn. Over fifty friends and colleagues from Philadelphia, New York, and Washington were present for the festivities. As part of the evening's events, current chapter president, Barbara Eberlein, ASID, announced the creation of the annual Alvin Holm Lecture.

Other spring events included the second annual Spring Celebration, which featured an appearance by Marianne Cusato to discuss her book, *Get Your House Right*, along with local craftsmen displaying examples of traditional building techniques. A delightful Sunday afternoon was spent at the National Historic Landmark Woodlands Mansion and Cemetery, where participants were given a tour of the mansion and grounds, and were treated to a sketching lesson led by Alvin Holm.



PHILADELPHIA BOARD MEMBER ALVIN HOLM DISCUSSES SKETCHING THEORY WITH AN APPRECIATIVE CROWD AT THE WOODLANDS.

Activities this fall and winter will include a tour of the Felber Ornamental Plastering studio accompanied by a presentation by noted plaster artist David Flaharty; an afternoon at historic Bryn Athyn for a series of presentations on Sacred Geometries; and a series of lectures as part of the annual Historic Homeshow in Valley Forge, which will include Steve Mouzon of the New Urban Guild discussing how traditional design is the original approach to sustainability. Details for these and future events will be sent to friends and members via e-mail. If you have not been receiving notices of past gatherings, please call (215) 790-0300 or e-mail classicist@verizon.net to make sure that you do not miss our wonderful events.

NEW ENGLAND

The New England Chapter had a busy spring and is looking forward to extending its programs in the coming year. The series of Salons and Lectures at the College Club on Commonwealth Avenue has seen attendance rise gradually and



THE SHIRLEY EUSTIS HOUSE IN ROXBURY, MA.

two events were very well attended in the late spring; an afternoon at the Shirley Eustis House in Boston and a day-long excursion to Newport in May.

The New Year commenced with a visit to the Peabody-Essex Museum in late January to visit the exhibit, "Samuel McIntire: Carving an American Style." The tour was organized by Chapter members Carl and Susan Close of Hammersmith Studios in Concord, who introduced the Chapter to Master Carver Phillip Lowe, President of the Furniture Institute of Massachusetts. Mr. Lowe, who has restored many items in the Peabody Essex collection, gave an illuminating tour of the exhibit from the carver's perspective. The afternoon continued at Mr. Lowe's studio and workshop in Beverly, where he gave a slide presentation on the creation of replica McIntire chairs he carved for the Museum. The highlight of the visit occurred when Mr. Lowe cranked up his lathe and gave a demonstration of the art of turning. Many of the architects in the group were a little nonplussed by Mr. Lowe's admission that he rarely templates his compound curves, but rather relies upon his eye to create the geometries. The exquisite results of his craft belie his seemingly casual approach.

The first Salon of the year, "What Is Taught in Architecture Schools and Why?," continued with the ongoing exploration about perceptions of classicism within the architectural profession. In a historic city with so many active architecture programs, classicism as an ongoing tradition is nearly invisible. Three recent graduates of both the graduate and undergraduate programs at Notre Dame gave brief discussions of their academic experiences. The speakers were Lisa Marie Lombardi (BArch 2007); Nicholas Daveline, who received his undergraduate degree from Notre Dame and graduate degree at the University of Maryland; and Sheldon Kostelecky, who recently completed his Master's Degree, spoke in depth about his academic experiences at Notre Dame, Harvard, and the Boston Architectural Center. Special guest, Dr. Theodore C. Landsmark, President of the Boston Architectural College, and recent President of the

Association of Collegiate Schools of Architecture then spoke about the responsibility of schools to prepare students for the profession and how inadequate that training has come to be.

In early April, Dr. Johann Cederlund, director of the Anders Zorn Museum in Mora, Sweden lectured at the College Club on "Classical Swedish Architecture and Interiors 1650 – 1840." Dr. Cederlund's work offers an authoritative study of Swedish design in the Baroque, Rococo, Gustavian, and Empire periods. He talked of Sweden's leading architects of the classical era, showing how continental inspiration shaped the Swedish style. During the lively discussion following, the observation was made that the architecture of the American Colonies and the early Republic, so in evidence in and around New England, paralleled that of the Nordic countries as continental motifs were re-interpreted in a smaller scale and in local materials giving them a similar provincial quality. Both Dr. Cederlund and his wife Constanza proved to be delightful and gracious guests, and made many of the assembled crowd long to visit or revisit Sweden. It must be noted that the high attendance at this lecture can be attributed to the community of expatriate Swedes in Boston.

Also in April was an afternoon visit to the Shirley Eustis house and gardens in Roxbury, which was organized by Chapter board member, Oliver Bouchier of Payne Bouchier Fine Carpentry. The eighteenth century house was the summer residence of colonial Governor William Shirley and is attributed to architect Peter Harrison. Eventually it became the home of Governor Dr. William Eustis, Secretary of War in James Madison's cabinet during the British sack of Washington in 1814 and later ambassador to the Kingdom of Holland and governor of Massachusetts.

The event included a short talk, "An American Adventure: The Story of the Shirley Place" by architectural historian, Frederic C. Detwiller. On



LEFT: PATRICK HICKOX, NE ICA&CA BOARD MEMBER AND TOUR ORGANIZER, SPEAKS FROM THE STEPS OF PETER HARRISON'S REDWOOD LIBRARY AT THE START OF THE NEWPORT TOUR IN MAY. RIGHT: SHELDON KOSTELECKY, NE ICA&CA MEMBER, SPEAKS FROM THE STEPS OF HORACE TRUMBAUER'S THE ELMS, ALSO DURING THE NEWPORT TOUR.



LEFT: THE NEW ENGLAND NEWPORT TOUR PARTICIPANTS OUTSIDE MCKIM MEAD AND WHITE'S ROSECLIFF. RIGHT: CHAPTER VICE PRESIDENT WILLIAM YOUNG (LEFT CENTER) ADDRESSES THE GROUP AT ROSECLIFF.



display are a series of drawings of the house by a young Ogden Codman, which would prove to be an inspiration for his design of Bellevue House in Newport for his cousin, Martha Codman, which the Chapter visited later in the season. The New England Chapter hopes to make this visit to the Shirley Eustis house an annual event.

The highlight of the spring was a tour of Newport organized by Chapter board member, Patrick Hickox, of Hickox Williams Architects. The group assembled at McKim Mead and White's Boston Public Library for an early morning coach trip to the historic Rhode Island city. Several Chapter members had prepared brief talks about each of the stops. Chapter President (and chauvinistic Rhode Island native), Eric Inman Daum, spoke about colonial Newport and the architectural history of the first public classical building in the American colonies, Peter Harrison's Redwood Library of 1748.

Architectural historian, Rosemary Battles Foy, spoke eloquently about McKim Mead and White's Newport Casino, the home of the Tennis Hall of Fame, where the group had a luncheon on the terrace. There, the group joined the drawing tour organized by the ICA&CA in New York. New England Chapter members had the opportunity to meet with ICA&CA Board chairman, Anne Fairfax, and Victor Deupi. Our next stop was at The Elms, a Gilded Age Mansion by Horace Trumbauer where Sheldon Kostelecky spoke about the building, which has influenced his own work so deeply. Next was Richard Morris Hunt's Marble House where chapter member, John Margolis, gave a witty description of the design of the house.

Moving next door to McKim Mead and White's Rosecliff, Chapter vice-president and noted wag, William Young, regaled the group with architectural criticism seasoned with *fin-de-siècle* gossip describing the house as "an exquisite example of Stanny's work executed in marzipan."

The day wound down with a visit to Ogden Codman's Bellevue House (now the home of Ronald Fleming), where the group reunited with the drawing tour for a garden reception. Chapter bon-vivant, Patrick Hickox, spoke briefly of the history of the house and led us on tours throughout the house and the gardens with its replicas of Samuel McIntire garden pavilions. The Chapter wishes to thank Mr. Fleming for so generously opening his house to our group and to Patrick for leading us on such a delightful escapade.

Upcoming chapter events will include a series of Salons headed up by Chapter board member, John Tittmann, where we will join the New England Chapter of the Congress of New Urbanism in a series of discussions about the effects of localized school funding on planning in Massachusetts. Chapter members Michael Tyrrell and Greg Colling have laid groundwork for an upcoming fall 2008 tour of homes and gardens around Boston by architect Charles Platt. A series of guerilla sketching tours to historic sites around Boston will also be scheduled.

So much has been accomplished this year through the efforts of many chapter members and new ideas for programs and tours are welcome. Currently, the Chapter is in need of volunteers to fill the positions of Treasurer and Secretary. To place your name or nomination for consideration, please contact Chapter President, Eric Inman Daum, Merrimack Design Associates, LLC (978) 388-8222. *New England photographs by John Margolis.*

SOUTHEAST CHAPTER

Atlanta: Sherman Rides Again – the Fight for a Building
This summer the Southeastern Chapter of the ICA&CA and Young ICA&CA joined the effort to save a Classic Revival building from demolition. The former Crum & Forster



THE CRUM & FOSTER INSURANCE BUILDING IN ATLANTA, GA. PHOTOGRAPH BY JONATHAN LACROSSE, 2008.

Insurance headquarters is one of the few surviving commercial buildings designed in the classical tradition in Atlanta. Although it has been continuously occupied since 1928, its future is in jeopardy. The Georgia Tech Foundation (GTF) has purchased the building and applied for a demolition permit. Although the building abuts GTF's recent Technology Square development, the Foundation has no plans to develop the property, but in May, GTF presented a plan for a "streetscape improvement" to the city's Development Review Committee (DRC). GTF's plan included sidewalk additions, street lights, and tree plantings and this plan for so-called "improvements" required demolition of the existing building.

The Italian Renaissance-inspired building was built in 1927 as the southeastern headquarters of the Crum & Forster Insurance Company. The architectural team was comprised of Helme, Corbett, and Harrison of New York (Rockefeller Center) and Ivey and Crook Architects of Atlanta. Earnest Daniel Ivey was one of the initial student founders of the Department of Architecture at Georgia Tech in 1908; coincidentally the College of Architecture will celebrate its centennial anniversary this fall.

The citizens of Atlanta have grown tired of the senseless destruction of the fabric of their city. They recognize there is too little remaining of historic architectural value in Atlanta. At press time over 1900 people signed and made comments on-line at www.save771spring.blogspot.com. The DRC requires that the proposed plan go through further Community Review before a final recommendation is issued. To date, Southeast ICA&CA members have participated in every meeting in opposition to the demolition and have helped to bring about a recommendation to the City of Atlanta's Bureau of Buildings not to issue a demolition permit. Further efforts will involve continuing to reach out to the Foundation itself and bringing this issue to the attention of Atlanta's City Council.

Georgia Tech student leaders, the Georgia Trust for Historic Preservation, the Atlanta Preservation Center, AIA Atlanta, the Georgia Tech College of Architecture, as well as the ICA&CA have all expressed their desire to find an adaptive re-use for the Crum & Forster Building. All through this process community leaders have tried to discuss alternatives with the Georgia Tech Foundation.

The senseless destruction of such an elegant and still useful building flies in the face of the current trends in city planning. Ironically, the architects of the Georgia Tech Technology Square buildings, which were developed around the Crum & Forster Building, have looked to this noble building for scale and material cues.

On Saturday, June 14, the Southeast Chapter of the ICA&CA presented a tour of a recently completed Buckhead Estate. The main house, guest house, carriage house, and the grounds and gardens were generously accessible to the 30 participants and the owners, architects, and builders were all on hand to answer questions. The residence, designed by Historical Concepts and built by Berdensen Construction, is a 2008 Shutze Award winner, and it also won the 2007 National Home Builders Association OBIE Award for best new home in the region.

For more information about the Southeast Chapter, contact Joni Emerson, jemerson@harrisondesignassociates.com.

SOUTHEAST YOUNG ICA&CA

The Young ICA&CA got off to a good start in the spring with a trip to the Biltmore Estate in Asheville, NC. The group of 14 spent the day touring the grounds and participated in a behind-the-scenes tour of the chateau and gardens. In May, events included a successful Habitat for Humanity workday and an organized bus tour of Atlanta's Beltline project, which traveled through the 45 neighborhoods of the city's urban core that will be eventually connected by the construction of the transit and park loop. Additionally, a series of Sketching Days were organized; the first of which was held at the threatened Crum & Forster Building in Midtown Atlanta. Participants sketched and measured the unique classical details of the Italianate structure.

Following an outing to an Atlanta Braves baseball game at the end of July, the Young ICA&CA welcomed Alan Balfour, the new Dean of the Georgia Tech College of Architecture, as well as the incoming Master of Science in

Classical Design students at a wine tasting reception. Events for the fall will include a Mentors Roundtable, a historic neighborhood walking tour, and participation in the AIA's CANstruction philanthropy project to benefit the Atlanta Community Food Bank.

TENNESSEE

Eric Stengel, an architect and Tennessee Chapter board member, recently opened The Classical Arts Studio with the goal of further promoting contemporary classical painting and art to the Nashville market. For the opening, the studio featured the art of Camie Davis, an instructor with ICA&CA's Grand Central Academy of Art. Eric met Camie while he attended the Winter Intensive course at the Institute in February. Camie's work was a huge hit at the well-attended opening and several paintings were purchased. Two of her major works featured in the show



ARTIST CAMIE DAVIS AND GALLERY OWNER, ERIC STENDEL WITH THE DRAWING THAT CAPTURED HIS ATTENTION WHILE IN NEW YORK FOR THE ICA&CA 2008 WINTER INTENSIVE.

are based on the imagery of two Stravinsky ballets, *Petrushka* (1911) and *L'Oiseau de feu* (The Firebird, 1910). As one guest said, "This show is a fantastic tug on the rope to pull classicists back to the center." A three-piece classical string ensemble accompanied the opening. Please visit www.classical-arts-studio.com.

Additionally, several chapter members gathered for a guided tour of a traveling exhibit at the Frist Center for the Visual Arts. The exhibit, titled "Modern Masters from the Cleveland Museum of Art," brought together more than 75 European paintings and sculptures from the late-nineteenth and early-twentieth centuries, including works by Cezanne, Dali, Degas, Gauguin, Matisse, Monet, Picasso, Renoir, Seurat, and Van Gogh. The exhibit was instructive from the classical viewpoint, revealing the movement into modernism by painters who were, for the most part, trained classically.

For more information, contact East Tennessee Chair, Jonathan Miller, (865) 602-2435 or West Tennessee Chair, Carter Hord, (901) 527-9085.



GUESTS AT THE OPENING OF CAMIE DAVIS' NASHVILLE SHOW WITH HER PAINTING "PETROUSHKA" (OIL ON LINEN, 2007) IN THE BACKGROUND.

TEXAS CHAPTER

For further information on the Texas ICA&CA Chapter events, please contact Lynn Corzine at lynn@sebastianandassociates.com or Mac White at mac@michaelgimber.com.

OHIO AND ERIE CHAPTER (INFORMATION)

On April 18, ten volunteers met at Kenyon College in Gambier, Ohio, to lay the groundwork for a new regional chapter geographically centered around Columbus that will also seek to engage cities along the Lake Erie shore — Detroit, Cleveland, Buffalo — and along the Ohio River from Pittsburgh to Cincinnati. With bylaws and articles of incorporation ready, the group will meet again to formalize its legal structure and name its first board and committees. Preliminary plans include classes, tours, and other public events in Cleveland and Columbus.

For more information or to get involved, call David Ellison, (216) 631-0557.

MIDWEST CHAPTER (INFORMATION)

The Midwest Chapter is currently canvassing members from Illinois, Indiana, Michigan, and Wisconsin, and plans to center its future activities in Chicago and include strong participation from the University of Notre Dame. If you are an ICA&CA member currently residing in this region, please contact the Chapter or stop by the ICA&CA booth at the Traditional Building Exhibition and Conference, September 18 – 20, at Navy Pier Festival Hall in Chicago. The Chicago Chapter welcomes help in the process of creating a community and formalizing its status. You may also send your contact information via email to: midwest@classicist.org.

Welcome Members

The Institute Gratefully Thanks and Welcomes the Following Renewing and New Members for the Period April – July 2008

INDIVIDUAL MEMBERS

PATRON

Joan Johnson
Elizabeth Lenahan
Katherine Pasternack

SPONSOR

Paul Beirne
Thomas Anthony Buckley
Constance Goodyear Baron
Kenneth S. Kuchin
Nancy Newcomb
Eric Rustan Osth
Ben Page

FRIEND

Donald Albrecht
William L. Bernhard
Morrison Brown
Mary A. Burke
Chris Carson
Mary K. Crain
Eric I. Daum
Diana Davenport
Angelo Davila
Ron de Salvo
Joseph Dennan
Laura DePree
David Dowler
Richard Dragisic
Gavin Duke
David Esterly
Ned Forrest
Emily T. Frick
William Green
Peter Louis Guidetti
Thomas J. Hubbard
William B. Irvine
Michael Jefcoat
Howell Jones
James King
Suzanne Klein
Anne Kriken
Alan P. Levenstein
Sandra Mabritto
James C. Marlas
Richard D. Miller
Paul R. Provost
Suzanne Rabil
Rockwell Stensrud
Jack Taylor
Nancy R. Turner
Riccardo S. Vicenzino
Fred S. Zrinscak

SUPPORTING

Brad Anderson
Marvin Anderson
Frederick W. Atherton
Elliot Banfield
Betsy Barbanell
D. Troy Beasley
Seth P. Bernstein
William Biondolino
Marion Bledsoe
Louis H. Blumengarten
William Bruning
Robert D. Camp
Thomas A. Cassilly
Monica Cheslak
Blanche Cirker
Anne M. Colgin
Brian Connolly
Helen A. Cook
J. Christine Cooper
Rosemary Cotter
John Dale
Leslie Barry Davidson
Lucienne de Mestre
Curt DiCamillo
Elizabeth Dinkel
Douglas Dorney
Alden L. Doud
Elizabeth Meredith Dowling
Robert Dyck
Don Edson
Paul Wentworth Engel
Arthur Eschenlauer
James N. Evans
Peter Gaccione
David Gruber
Kenneth Gunther
Lewis I. Haber
Tom Hanahan
Aaron Helfand
Ronald G. Herczeg
Howard Hertz
Richard Holt
Barry Hutner
Graham Ivory
Roger P. Jackson
Richard H. Jenrette
Richard John
John Kasten
Mark L. Khidekel
Stephen Kirschenbaum
Raymond Knowles
D. E. Lafave
Wayne A. Linker
Maria C. Longo
Keith Lorenze

Valera W. Lyles
David McAlpin
Denis McNamara
Michael Meszaros
Chuck Mosberger
Eric Moser
James Mundy
Alex B. Pagel
Phillip Parton
Adam Portilla
Annabelle F. Prager
Brij Punj
Max Rendon
Judith Repp
Robert W. Rich
Glenda Ruby
Alireza Sagharchi
Leslie Saul
Dick Schnar
Ann G. Seidler
George Shelden
Catherine Sweeney Singer
Michael Sippel
Scott Smissen
Ian H. Smith
Philip H. Smith
D. Scott Springer
Nina Strachimirova
Paul D. Trautman
William Trautman
Joan Watkins
Mary Elfreth Watkins
Kirk Watson
John Zeugner

MEMBER

Duval B. Acker
Jacob Albert
Drury B. Alexander
Michael Allen
Mike E. Arzouman
Ann Ascher
Ann Barton
Victor Basile
Lia Bassin
Karen Beam
John L. Beringer
Inez Bershad
Nora M. Black
R. Louis Bofferding
Valerie J. Boom
Ellen Borker
Daniel J. Bowen
Linda Boyce
Elizabeth Bramwell

Diane Brandt
Victor Brighton
Barbara B. Buff
Mitchell Campbell
Heather Cass
Wendy Ceracche
Karla Champion
Winston B. Chappell
Carol Clark
Kevin P. Clark
Barbara Claster
J. N. Colburn
Andrew Cusack
A. Francyne de Buck
George Delanuez
Samuel J. DeSanto
Mason H. Disosway
Gary I. Dycus
Rachel Epstein
Tania Espinoza
Mary Anne Eves
Adele Fader
Micahel Fainelli
Sara C. Fair
Richard N. Faust
Laurie G. Fellows
April Fey
Carolyn Foti
Kitt Garrett
Patrick Gaughan
Celeste P. Gebhardt
Julia Getman
Dennis Gibbens
Richard Giesbret
Ori Ginor
John L. Gray
Bryan Green
Gail Green
Edward Hall
Jeff P. Hamilton
R. Gary Hancock
Edwin Hardy
Kevin L. Harris
Charles Haworth
Adriana Hayward
Sanna Heald
Richard Hershner
Jennifer Hollingsworth
E. R. Hooks
Barbara Howard
Betsy Jaques
Catherine Johnson
Marion Johnson
Robert S. Johnson
Grace Jones
Hetty Joyce

Eve M. Kahn
Majda Kallab
Greg Kidwell
Theodora Kinder
Tim J. Klaas
Stephen Klimczuk
Paul Knight
Sara Kramer
James Z. Kyprianos
Emily Lachman
Suzanne Lammers
Janice Langrall
Kent Lineberger
Carter Lively
David Long
John Lunday
Robert Maisano
Bhoke Manga
Tripp March
Toni Martucci
Marcy V. Masterson
Steven Mayer
Diane Maze
Daniel McCarthy
Deedie McCarthy
Peter McCourt
Justin McEntee
Susan C. Meals
Judith Melinger
Joan Migliori
Briana Miller
Josephine Morales
David Morton
Alexander Nesterov
Deborah Nevins
Joseph Owczarek
Valerie Paley
Amanda Parker
Lenore Passavanti
Betty Perlsh
BJ Peterson
Hugh D. Petter
Patrick Pinnell
Reut Pinson
Cody Pless
Patricia Pope
Judith E. Reines
Colleen M. Rogers
Lee Rogers
Thomas Romich
Nanette Ronner
William C. Rorick
Melvin Rose
Anne Samuel
Marcia Meehan Schaeffer
Karin Schluer
Tor Seidler
Mary Shepard
Les Shepherd
Lisa Shire
Sherry Shriver
Nathan R. Silverstein
Diane Sipos
Angela Smith
Landon Smith
Brian Speas
Elizabeth Stageman

Carl Steele
Edward Stick
Siew Thye Stinson
Philip Stites
John B. Summitt
John Tee
Stephanie Tegnazian
Simon Tempest
Margaret A. Tockarszewsky
Celia Tompkins-Hegy
Edward Trafidlo
Gabriella Tringali
David Vasquez
Raymond Vinciguerra
Martin E. Weil
Rudolph Widmann
Jann Williams
Christopher Wright
Howard Yaruss

PROFESSIONAL MEMBERS

CORPORATE SPONSOR

Hobbs, Incorporated
Oliver Cope Architect
Robinson Iron Corporation
SBD Kitchens, LLC
Seaside Community Development Corp.
University of Notre Dame

CORPORATE FRIEND

BAMO, Inc.
Benchmark Design International, Inc. Architects & Planners
Cullman & Kravis, Inc.
D.C. Williamson General Contracting, Inc.
Finton Construction
FL Bissinger, Inc.
John B. Murray Architect, LLC
KAA Design Group, Inc.
Mark P. Finlay Architects, AIA
Restore Media, LLC

CORPORATE MEMBER

AAS Design, LLC
ADL III Architecture, PC
Aedicule Fine Framemaking
Amanda Nisbet Design, Inc.
Angela Free Interior Design
Anthony M. Pucillo Architect
Antonia Hutt & Associates, Inc.
Architectural Details and Millwork, Inc.
Belina Interiors
Bob Becker Construction Management
Brett Design, Inc.
Brian P. Calandro Associates, LLC
Callori Architects
Carolina Residential Design
Cassidy Architecture LLC
Castro Design Studio, LLC
Cecilie Starin Design
Charlie Barnett Associates
Charlotte Moss Interior Design
Christopher Derrick Architect

Commercial Design Group
Constance T. Haydock
Landscape Architect, P.C.
Corinthian Decorative Painting, Inc.
Crisp Architects
Cusano Associates
Dan Thompson, Inc.
Daron Builta
Darrell Schmitt Design Associates, Inc.
David A. Webster
David Jones Architects
David R. Mango Design Group, Inc.
Deborah Mills Woodcarving
Denning Cabinetry
Design the Space
Designer Doors, Inc.
Don Ruth FAIBD
Donald W. Powers
Donald Whittaker - The Design Guy Team
Douglas Durkin Design, Inc.
E. Frank Smith Residential Design, Inc.
Eberlein Design Consultants Ltd.
Eissmann-Pence Architecture
Elizabeth Cutler Design
Emmanuel Fillion Studios, Inc.
Estate Plus Properties
The Florentine Craftsmen
Florian Papp, Inc.
Fondation de Coubertin
Franck & Lohsen Architects, Inc.
G. Morris Steinbraker & Son, Inc.
Gary William Justiss, Architect
GOOD/Architecture
The Grand Prospect Hall
Historic Restorations
Howard Design Studio LLC
Iliana Moore Interiors
J. Kapela Designs, Inc.
Jack L. Gordon Architect
James Leslie Design Associates
James Lumsden, Inc.
Jean Larette Interior Design
Jeffrey Hitchcock Enterprises, Inc.
John Blatteau Associates
John Gilmer Architects, Inc.
John R. Neal
John Springer Architect
Juarez & Juarez Residential Design LLC
Judith F. Hernstadt
Julie Sprague Inc
K. Spiegelman Design Studio, Inc.
Kais Custom Builders, LLC
Kaja Gam Design
Kensington & Associates
Laczko Studio Inc.
The Lane Group, Inc.
Latern Masters, Inc.
Leverone Design
Lichten Craig Architects LLP
Madeline Stuart & Associates
Mary Follin Design

McKinnon and Harris, Inc.
Meleca Architecture
Michael Burch Architects
Mielach Woodwork
Mitchell Studio LLC
Moor & Associates, Architects, P.A.
Morales-Kessee Design Associates
The Morgan Company of Charleston, Inc.
Offenhauser Associates, Inc.
Offenhauser/Mekeel Architects
Plath & Company, Inc.
Posard Broek + Associates
Pursley Architecture, Inc.
QDGdesign, LLC
Ralph Duesing, AIA
Rebecca Bradley Interior Design
Revival Construction, Inc.
Ricci Greene Associates
Richard Ferson Barrett, Architect
Richard Holz, Inc.
Richard Swann Architect
Robert Dean Architects
Rosemary Battles Foy
Rossi Antiques
Ryall Porter Architects
Saint Jacques Artisans Workshops
Sawyer/Berson
Scofield Historic Lighting
Sevan, LLC
Showcase Designs
Shumake & Williams, PC
Steichen Interior Design
Studio Cooper
Swanson - Ollis Interiors
Tasos Kokoris, AIA
TC2 Design, Inc.
Thomas Ward Gibb - Design Consultant
Times of Design
Timothy Joslin
Traditional Architecture, Inc.
University of Detroit Mercy
Walter B. Melvin Architects, LLC
Wiemann Ironworks
William H. Childs, Jr. & Associates
William T. Baker & Associates

Please visit www.classicist.org for a comprehensive membership list including those enrolled since the publication's deadline.

Fall 2008 Calendar Of Events

The ICA&CA Fall Member Programs are generously sponsored by
BALMER ARCHITECTURAL MOULDINGS

SEPTEMBER 18 – 20

TRADITIONAL BUILDING EXHIBITION AND CONFERENCE, CHICAGO 2008

The Traditional Building Exhibition and Conference is a unique opportunity for attendees to explore the profitability and sustainability of historic preservation and traditional building practices. ICA&CA faculty will be offering seminars while our staff maintains a lively information booth stocked with a wide range of materials. Be sure to stop by the ICA&CA booth at the Navy Pier Festival Hall in Chicago to say hello to our staff as well as folks who are working to establish an ICA&CA Chicago Chapter. For more information or to register for the Traditional Building Exhibition and Conference go to www.traditionalbuildingshow.com or call toll free (866) 566-7840.

SEPTEMBER 19 – 27

FALL PROFESSIONAL INTENSIVE PROGRAM IN CLASSICAL REPRESENTATION

WEEKLONG INTENSIVE

The intensive professional program supports ICA&CA's core curriculum and aims to provide a working knowledge of various drawing and rendering practices, materials, and techniques applicable to the graphic representation of classical architectural form. The program's faculty comprises architects, designers, professional renderers, and fine artists who have noted national and international careers.

Course segments include: Contour Rendering, Measured Drawing, Analytique, On Site Watercolor Rendering, and a private viewing of the Metropolitan Museum's architectural drawing collection. Guest presenters include famed watercolorists and authors Andrew Zega and Bernd H. Dams and 2007 Alma Shapiro Prize recipient, Michael Grimaldi.

To encourage drawing as a traditional skill within the classical tradition and in recognition of excellence in practice the program will culminate with a juried cash prize in the amount of \$2,500 funded by Zivkovic Connolly Architects to be awarded for work completed during the program.

SPECIFICS: For detailed course information and class schedule please visit www.classicist.org/academic-programs/continuing-education/professional-intensives/. For scholarship information or to register please contact Leah Aron, Education Programs Coordinator la@classicist.org or call (212) 730-9646 ext. 101. \$1,750 (Scholarships Available); 55 AIA/CES LUs (15 HSW AIA/CES LUs).

Instructors (subject to change): Cindy Porcu, Architectural Renderer; Christine Franck, Designer and ICA&CA Trustee; Michael Grimaldi, Fine Artist and Drawing Atelier Head, Art Students League; Stephen Harby, Architect and Watercolorist; Andre Junget, Architectural Render; John Woodrow Kelley, Fine Artist; Edward Schmidt, Fine Artist and Faculty Head of Drawing, New York Academy of Art; Anthony (Andy) Taylor, Architect; Geoffrey Taylor, Ph.D., Chair of Art History, SCAD; Andrew Zega and Bernd H. Dams, Architects, Authors, Watercolorists, and Historians.

SATURDAY, SEPTEMBER 27

DISCOVER CLASSICAL NEW YORK

SUNNYSIDE GARDENS: QUEENS'

NEWEST LANDMARK DISTRICT

Join the ICA&CA and the Sunnyside Gardens Preservation Alliance for a walking tour of New York's most famous planned community. Just 20 minutes from Manhattan, Sunnyside Gardens was designed by noted architects Clarence Stein and Henry Wright from 1924 - 28 as a "Garden City" for working families. Linked by common walkways, its streets and open areas feature a combination of row houses and small-scale apartments, many with beautiful landscaping. Included on the tour is one of the two private parks in the city; Phipps Garden Apartments, another fascinating model development; and the former homes of actress Judy Holliday and urban historian Lewis Mumford.

SPECIFICS: Meet rain or shine by the flagpole in the small park at 52nd Street and Roosevelt Avenue, adjacent to the subway exit (take a local 7 train to 52nd Street/Lincoln Ave.; exit using the 52nd Street stairway) at 12:45 pm; the tour will begin at 1 pm sharp and will last approximately 90 minutes. Admission is \$10 for Members of the ICA&CA and employees of professional members firms; \$20 for the general public. Paid reservations required; reserve online at www.classicist.org or by calling (212) 730-9646 ext. 109.

FOUR WEDNESDAYS:

OCTOBER 1, 15, 22, 29

PROPORTION I:

THEORY OF PROPORTION

PROPORTION COURSE WITH STEVE BASS

Prior to utilizing architectural proportioning as a design tool, one must first develop an understanding of the theories underlying classical architectural proportioning. For example, why is one object judged more beautiful than another? Are there objective standards for judgment, or is beauty subjective? Although there are no absolute answers to such questions, it is possible to discover recurrent patterns of visual order in diverse ages and cultures. This course gives a foundation in the ongoing investigation of aesthetic order, focusing on its foundation in ancient Platonic and Pythagorean philosophy. Instruction will be four lectures with some assignments outside of course time. *Proportion II* will be given in the 2009 Spring Semester.

SPECIFICS: Four sessions on Wednesdays: October 1, 15, 22 and 29, 6:30 pm – 8:30 pm. \$280 (\$250 Members); 8 HSW AIA/CES LUs (Theory).

Instructor: Steve Bass, Architect; Fellow of the ICA&CA.

OCTOBER 3 – 5

TRADITIONAL HOUSE STYLE TOUR: TRAVEL CLASSES FOR DESIGN AND CONSTRUCTION PROFESSIONALS*

ANNAPOLIS, MARYLAND

AMERICAN GEORGIAN AND 20TH

CENTURY COLONIAL REVIVAL

The ICA&CA faculty, in partnership with AIBD-affiliated building designers, local design professionals, and historians, present classes and direct site visits that cover general concepts of traditional and regional styles. Design concepts include an overview of traditional American residential styles; strategies for locating and massing a house, instruction in plan and façade composition, and discussion of materials and the detailing of roofs, eaves, walls, doors, and windows.

*Presented in conjunction with the AIBD and Period Style Homes, Inc.

SATURDAY, OCTOBER 4 ~ SPECIAL EVENT

OPEN HOUSE NEW YORK VISITS

THE GENERAL SOCIETY BUILDING

The ICA&CA will participate in the 6th Annual Open House New York Weekend on Saturday, October 4 from 10 am to 4 pm. Mark your calendars to discover new neighborhoods and experience New York City's architecture and design in all five boroughs through special talks, tours, performances and family-friendly workshops — all free of charge! The Institute's Historic Plaster Casts Center will be open for self-guided

tours and a studio visit of The Grand Central Academy's Plaster Cast Drawing Class will be offered. The historic General Society for Tradesmen & Mechanics building will also offer tours. Visit www.obny.org for more information and a complete listing of city-wide events.

SATURDAY, OCTOBER 11

DISCOVER CLASSICAL NEW YORK

BRONX ZOO LION HOUSE

Please join ICA&CA advisor and journalist, Eve M. Kahn, and Director of Building Conservation Associates, Claudia Kavenagh, for an architectural tour of the newly renovated circa-1903 Lion House at the Bronx Zoo. The 19,000-square-foot building was designed by Heins & La Farge, along with the rest of historic Astor Court, a Beaux-Arts assemblage at the center of the Zoo. Inaccessible to the public since the 1980s, the Lion House reopened in June as a simulated Madagascar habitat populated by lemurs and hissing cockroaches! The tour will explore LEED-compliant jungles lit by ETFE skylights and heated and cooled by geothermal wells and a fuel-cell generator, as well as a restored events space lined in exposed truss work and sculpted terra-cotta felines. Ms. Kahn will also explain the Zoo's recent restoration of Astor Court's landscape, complete with monumental staircase and dolphin-shaped fountains. Ms. Kavenagh is known for her expertise in low-toxicity conservation procedures.

SPECIFICS: Meet at Bronx Zoo main entrance, Fordham Road and the Bronx River Parkway (visit www.bronxzoo.com for travel directions) at 12:45 pm; tour begins at 1 pm. Admission is \$10 for Members of the ICA&CA and employees of professional members firms; \$20 for the general public. Paid reservations only online at www.classicist.org or by calling (212) 730-9646 ext. 109.

FRIDAY, OCTOBER 17 ~ MEMBER LECTURE

JOHN BLATTEAU AND SANDRA

TATMAN ON JOHN F. HARBESON

Esteemed architect, John Blatteau, and historian, Sandra Tatman, describe the system of architectural education developed in France, which is commonly known as the Beaux-Arts method. Until the 1940s, when supplanted by the advent of modernism, this method educated and trained every architect in America. Thanks to Mr. Blatteau and Ms. Tatman, who wrote a new introduction for the re-print by W. W. Norton (2008), this seminal text is available once again.

SPECIFICS: Library at the General Society, 20 West 44th Street, 6:30 pm reception and book signing; lecture to follow at 7 pm. FREE to ICA&CA members and employees of professional member firms. \$10 for the general public. Space is limited; RSVP required, reserve online at www.classicist.org or call (212) 730-9646 ext. 109.

FOUR TUESDAYS INTRODUCTION TO LINEAR PERSPECTIVE

PAT CONNERS PERSPECTIVE CLASS

This course is an introduction to linear perspective, which is the intellectual basis for representational thought and spatial illusionism. The principal perspective system studied is based on Leonardo's model, but several others are examined including that of eighteenth-century Englishman, Brook Taylor, and of nineteenth-century American, Thomas Eakins. The phenomenon of camera-conditioned thought, which includes camera obscura and photography, and its relationship to linear perspective, will also be investigated. At the end of the course students will have completed approximately four sets of plates covering such drawing exercises as one- and two-point perspective.

SPECIFICS: Four sessions on Tuesdays: October 14, 21, 28, and November 4; 6 pm – 9 pm. \$180 (\$162 members, \$150 to students and interns); 12 AIA/CES LUs (Manual Skills).

Instructor: Patrick Connors, Fine Artist; Instructor, Grand Central Academy of Art.

OCTOBER 24 – 25 ~ SPECIAL EVENT INTRA MOENIA:

PALLADIO AND THE CITY

PALLADIO QUINCENTENARY SYMPOSIUM AND EXHIBITION

The ICA&CA presents a symposium and accompanying exhibition, which examines the urbanism of Palladio and its relevance for America's cities, towns and landscape. Intra Moenia features a keynote address by Jaquelin Taylor Robertson on Friday evening, and presentations, along with panel discussions moderated by Dr. Richard John, on Saturday.

SPECIFICS: Friday, October 24, doors open at 6:30 pm; Keynote at 7 pm, reception to follow. Library at the General Society, 20 West 44th Street, NYC. Saturday, October 25, 9 am – 5 pm at the New York School of Interior Design, 170 East 70th Street, NYC. For complete information and to register, please visit, www.classicist.org.

MONDAY, NOVEMBER 3 ~ SPECIAL EVENT ROMAN WOODWORKING: MATERIALS, TECHNIQUES, AND PATRONAGE

This program has been organized in association with the Bard Graduate Center for Studies in the Decorative Arts, Design and Culture.

Roger Ulrich (B.A., Dartmouth College; M.A., Ph.D., Yale University) is professor of classics at Dartmouth College. He is the author of *The Roman Orator and the Sacred Stage and Roman Woodworking*. The Roman furniture maker practiced a craft influenced over centuries by the cultures of Greece, Asia Minor, Egypt, and Etruria. The furniture displayed in a Roman house or public building reflected and promoted the status of those who

used it. It is hardly surprising; therefore, that joinery techniques, veneers, exotic materials, and inlays of furniture were conceived to emphasize the stature of the patron. In this lecture, classical archaeologist Roger Ulrich will consider the complementary aspects of function, technique, and cultural significance of the most important Roman furniture types.

SPECIFICS: The General Society Library, 20 West 44th Street; 6:30 pm reception, 7 pm lecture. \$23 ICA&CA members and general admission; \$17 seniors and students. Enrollment is limited. Please register early with Bard via phone: (212) 501-3011, fax: (212) 501-3097, or e-mail: programs@bgc.bard.edu.

THREE SESSIONS ON WEDNESDAYS STORIES TO TELL: ELEMENTAL FORM, ALLEGORY, AND CULTURAL WELL-BEING

INSTRUCTOR: ALVIN HOLM, AIA, ARCHITECT

As a framework for exploring the classical elements of architecture, nascent classicist and Arthur Ross Award recipient, Alvin Holm, leads a series of talks focusing on the cultural significance of narrative, allegory, and symbolism. Mr. Holm, who first practiced architecture under the modernist tutelage of Joseph Albers, will consider modernism's rapid post-war ascendancy, its major impact on the national landscape, and its societal underpinnings. In comparison he will frame the current grass-roots ideological and interdisciplinary shift towards classicism as a populist and expressive yearning for simplicity and comprehensible universals.

SPECIFICS: Three sessions on Wednesdays: November 5, 12 and 19; 6:30 pm – 8:30 pm. \$210 (\$189 members) 6 HSW AIA/CES LUs (Theory).

NOVEMBER 7 – 9 ~ WORKSHOP

NELSON SHANKS AND THE ART OF THE PORTRAIT

INSTRUCTOR: NELSON SHANKS, PORTRAIT PAINTER

One of the most sought-after teachers and founder of the post-graduate school, Studio Incamminati, Nelson Shanks has served as professor at Philadelphia's University of the Arts, the Art Students League in New York, the Art Institute of Chicago, and as distinguished visiting professor in Fine Arts at George Washington University in Washington, DC. His work has been exhibited in numerous museums and galleries worldwide, including the National Academy of Design, the Philadelphia Museum of Art, the National Gallery of Art, the Dayton Art Institute, Hirschl & Adler Galleries, and Coe Kerr and FAR Galleries in New York. Included among Shanks' commissioned portraits of noted figures are: Her Royal Highness, Diana, The Princess of Wales; His Majesty King Gustav

and Her Majesty Queen Silvia of Sweden; Queen Julianna of the Netherlands; President of the United States, Ronald Reagan; Lady Margaret Thatcher; President Clinton for the National Portrait Gallery; Pope John Paul II for the Vatican Museum; New York City Mayor, Michael Bloomberg; and Luciano Pavarotti. This workshop will provide an abbreviated explanation and practice of techniques employed by Nelson Shanks, largely inspired by Italian techniques from the seventeenth century.

SPECIFICS: Weekend Workshop Friday: November 7, 6:30 pm – 8:30 pm; Saturday, November 8 and Sunday, November 9, 10 am to 4 pm. \$445 (\$400 members); 12 AIA/CES LUs (Practice).

SATURDAY, NOVEMBER 8

DISCOVER CLASSICAL NEW YORK VISIT TO THE HISTORICAL BROOKLYN NAVY YARD

Join the ICA&CA and Daniella Romano, Director of The Brooklyn Navy Yard Archive, for a bus tour of several key sites, including Building 92 — the United States Marine Corps Commandant's residence, designed in 1857 by Philadelphia architect Thomas U. Walter, fourth Architect of the Capitol and one of the founders of the American Institute of Architects. Founded in 1801 as America's premier shipbuilding facility, The Brooklyn Navy Yard is now a thriving industrial park with over 200 tenants from a variety of industries, including movie studios, furniture manufacturers, ship repairers, architectural designers, electronics distributors, and jewelers. Visit flickr.com/brooklynnavyyard/ for historic photos.

SPECIFICS: Meet at MetroTech Center, intersection of Jay Street and Willoughby Street in Brooklyn (take the F to the Jay Street stop in Brooklyn), at 12:45 pm; the bus will depart promptly at 1 pm. Free for Members of the ICA&CA and employees of professional member firms; \$20 for the general public. Reservations online at www.classicist.org or by calling (212) 730-9646 ext. 109.

WEDNESDAY, NOVEMBER 19

THE ARCHITECTURE OF WILLIAM LAWRENCE BOTTOMLEY MEMBER LECTURE

Sophisticated country houses, gracious urban dwellings, plush Broadway cafés, exotic nightclubs, and a high-rise apartment building that, 80 years after its construction, is still considered the epitome of tony living in Manhattan — these are among the many achievements of William Lawrence Bottomley, one of the best American architects of the first half of the twentieth century. Author and historian, Susan Hume Frazer, will talk about her research in preparing for the first comprehensive study of this master architect and designer for the 2007 Acanthus Press publication.

SPECIFICS: Library at the General Society, 20 West 44th Street, 6:30 pm reception and book signing;

lecture to follow at 7 pm. FREE to ICA&CA members and employees of professional member firms. \$10 for the general public. Space is limited; RSVP required, reserve online at www.classicist.org or call: (212) 730-9646 ext. 109.

PLAN AHEAD FOR WINTER 2009!

JANUARY 9 – 17 ~ WINTERIM PROFESSIONAL INTENSIVE PROGRAM

Details to be announced.

TUESDAY, JANUARY 27

GREAT HOUSES OF THE WISSAHICKON VALLEY 1880 – 1930 MEMBER LECTURE

James B. Garrison is an architect at RMJM Hillier in Philadelphia, and the author of *Mastering Tradition, The Residential Architecture of John Russell Pope* (Acanthus, 2004). Mr. Garrison returns to the ICA&CA to talk about his most recent endeavor with Acanthus, a book about the three generations of architects who designed houses in the Wissachikon Valley near Philadelphia. Some of the architects represented include Mellor Meigs & Howe, Horace Trumbauer, and Peabody & Stearns. Many of the residences these architects designed were for the region's elite in the arts, finance, industry, and politics.

SPECIFICS: Library at the General Society, 20 West 44th Street, 6:30 pm reception and book signing; lecture to follow at 7 pm. FREE to ICA&CA members and employees of professional member firms. \$10 for the general public. Space is limited; RSVP required, reserve online at www.classicist.org or call: (212) 730-9646 ext. 109.

WEDNESDAY, FEBRUARY 4

REGENCY REDUX

MEMBER LECTURE

Design expert, Emily Evans Eerdmans, will talk about places where neoclassicism took hold during the twentieth century, starting with the Art Deco designs of Emile-Jacques Ruhlmann in France all the way to the 1930s when the Vogue Regency returned to England. She will also discuss the Regency Revival in America and how it influenced the lavish film sets through the 1940s. Ms. Eerdmans will cover the classical elegance of the regency period, touching on the high style interiors from the Napoleonic to the classical modern to the present day.

SPECIFICS: Library at the General Society, 20 West 44th Street, 6:30 pm reception and book signing; lecture to follow at 7 pm. FREE to ICA&CA members and employees of professional member firms. \$10 for the general public. Space is limited; RSVP required, reserve online at www.classicist.org or call: (212) 730-9646 ext. 109.

Special Thanks

THE INSTITUTE THANKS

THE generous donors whose recent contributions and grants are making our programs possible today.

Special appreciation is again extended to the Arthur Ross Foundation and the late Arthur Ross for the creation of a reserve fund, a permanent endowment for the Arthur Ross Director of Education, and precious operating support on a number of vital fronts. Support from the Morris and Alma Schapiro Fund has allowed creation of the Alma Schapiro Prize as a permanently endowed bi-annual affiliated fellowship at the American Academy in Rome for an American fine artist. The Fund has also been at the creative forefront of the Grand Central Academy of Art.

Marshall G. Allan
 Marc Appleton
 Ariel, The Art of Building
 Balmer Architectural Mouldings
 Beehive Foundation
 Bloomberg
 Christopher H. Browne
 Gilbert & Ildiko Butler Foundation
 Jacob Collins
 Brian Connolly
 Cooper Robertson & Partners
 Cowles Charitable Trust
 Jeffrey L. Davis/Chadsworth Inc.
 Richard H. Driehaus Charitable Lead Trust
 Dyad Communications
 Elisha-Bolton Foundation
 Fairfax & Sammons Architects
 Ferguson & Shamamian Architects
 Furthermore: A Program of the J.M. Kaplan Fund
 Mr. and Mrs. George J. Gillespie III
 Ray Gindroz
 Florence Gould Foundation
 Gramercy Park Foundation in honor of
 Arthur Ross
 Gail Gregg
 William and Mary Greve Foundation
 P.E. Guerin
 William H. Harrison/Harrison Design Associates
 Michael G. Imber
 I. Grace Company
 Kean Williams Giambertone
 Clem Labine
 Robert Lehman Foundation
 Les Metalliers Champenois
 Leon Levy Foundation
 Bryan P. Murphy
 John B. Murray Architects

New York City Department of Cultural Affairs
 Newington-Cropsey Foundation
 One West 54th Street Foundation
 Orville Gordon Browne Foundation
 Peter Pennoyer Architects
 Paul & Klara Porzelt Foundation
 Sonia Raiziss Giop Charitable Foundation
 Mr. and Mrs. William P. Rayner
 Foster Reeve Associates
 Restore Media, LLC
 Alfred and Jane Ross Foundation
 Arthur Ross Foundation
 Barbara Sallick
 Suzanne and David Santry
 Gilbert P. Schafer III
 Morris and Alma Schapiro Fund
 SDB Kitchens/Sarah Blank
 Robert A. M. Stern Architects
 Taconic Builders
 Aso Tavitian
 Eugene & Clare Thaw Charitable Trust
 Urban Design Associates
 Waterworks
 Bunny Williams and John Rosselli
 Emeric Wigand
 Windsor One
 Zeluck, Inc./Kevin and Roy Zeluck
 Zivkovic Connolly Architects
 Roy J. Zuckerberg Family Foundation

List as of July 14, 2008

.....



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



New York City Department of Cultural Affairs This program is supported, in part, by public funds from the New York City Department of Cultural Affairs.

New York Council for the Humanities

New York Council for the Humanities This program is supported, in part, by public funds from the New York Council for the Humanities.

THE FORUM

The Newsletter of the Institute of Classical Architecture & Classical America

Editor: Henrika Taylor

Contributors: Joanna Berritt, Victor Deupi, Sara Durkacs, Justine Kalb, Paul Gunther, Michael Gormley, Stacey McArdle, and Jess Ouwerkerk

Design: Dyad Communications *design office*

Beginning with the 2008 Fall edition, The Forum is published twice annually; Winter/Spring and Fall.

All letters and inquiries should be addressed to the ICA&CA or by calling (212) 730-9646 ext. 102.

On the cover: The Monastero di Santa Scholastica di S. Benedetto, in Subiaco, Italy, is an ancient Benedictine monastery, with parts of the site dating to the 6th c. AD. Drawing Tour participants stayed in accommodations on the grounds of the monastery and had access to paint and draw the cloisters and grounds. Photograph by Leonard Porter. Watercolor Sketch, Grand Canal, Venice, 1989 by Brian Connolly.

.....
**BECOME A MEMBER OF THE ICA&CA
 VISIT WWW.CLASSICIST.ORG/JOIN-NOW
 TO JOIN OR RENEW!**

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 and 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 across the country.

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 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.

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 the Baltimore Basilica, the first Roman Catholic cathedral in America and perhaps Latrobe's finest monument. It was recently restored to its classical magnificence.

Marshall G. Allan
 Marc Appleton and Joanna Kerns
 Norman Askins
 F. Ronald Balmer
 Jon Berndsen
 Christopher H. Browne
 John Burton
 Rhett Butler
 Richard Cameron
 Dick Clegg
 David Cohen
 Jacob Collins
 Jeffrey L. Davis
 Antoinette Denisof
 Richard H. Driehaus
 Anne Fairfax and Richard Sammons
 Mark Ferguson
 Elizabeth and Patrick Gerschel
 Mr. and Mrs. George J. Gillespie III
 Ray Gindroz
 William M. Hablinski and Richard Manion
 Jim Hanley
 William Harrison
 Amanda Haynes-Dale
 Kathryn Herman
 Charles Heydt
 Michael Imber
 Mr. and Mrs. Charles Johnson
 Clem Labine
 Tom Maciag
 Steven J. Maun
 Mr. and Mrs. William J. Michaelcheck
 Dell Mitchell
 Aidan Mortimer
 John Murray
 Joseph Nye
 Yong Pak
 Greg Palmer
 Peter Pennoyer

Elizabeth Plater-Zyberk
 Leonard Porter and Qian Yi
 Mr. and Mrs. William P. Rayner
 Foster Reeve
 Suzanne Rheinstein
 R. Douglass Rice
 Jaquelin Robertson
 Alfred Ross
 Janet Ross
 Lord Jacob Rothschild
 Barbara Sallick
 Suzanne and David Santry
 Gil Schafer III
 Oscar Shamamian
 Andrew Skurman
 Eric Smith
 Nick Stern
 Todd Strickland
 James Sykes
 Aso Tavitian
 Suzanne Tucker
 D. Clay Ulmer
 Melinda and William vandel Heuvel
 Dinyar Wadia
 Jean Wiart
 Bunny Williams and John Rosselli
 Kevin & Roy Zeluck
 Lloyd P. Zuckerberg and Charlotte Triefus

List as of July 14, 2008

.....
 The Latrobe Society recognizes individuals that support the Institute with an annual gift of \$5,000 or more. Members enjoy all the Institute has to offer, plus unique benefits and events created exclusively for the Society. Latrobe Society members receive two complimentary tickets to our annual Arthur Ross Awards gala recognizing excellence in the classical tradition. To contribute to the vitality of the Institute by joining the Society, please contact Sara Durkacs, Director of Membership, at (212) 730-9646 ext. 106 or at sd@classicist.org.



THE ART OF WINDOW MAKING

800-233-0101 OR VISIT WWW.ZELUCK.COM
 Zeluck Windows & Doors meet Dade County, Hurricane Impact and IBC Specifications

.....
 Zeluck, Inc. congratulates the Institute of Classical Architecture
 & Classical America on the new design for *The Forum*.

BOARD OF DIRECTORS

Marshall Allan
Marc Appleton
Christopher H. Browne
Nir Buras
Richard Wilson Cameron
Adele Chatfield-Taylor
Jacob Collins
Jeffrey L. Davis
Richard H. Driehaus
Anne Fairfax
Mark Ferguson
Christine G. H. Frank
Margaret Halsey Gardiner
Ray Gindroz, FAIA
William H. Harrison
Kathryn Herman
John Massengale
Peter Pennoyer
Elizabeth Plater-Zyberk, FAIA
Alfred Ross
Barbara Sallick
Suzanne R. Santny
Gilbert P. Schafer III, AIA
Greg Shue
Roy S. Zeluck

DIRECTORS EMERITI

David J. Cohen
Rodney Mims Cook, Jr.
Philip K. Howard
Clem Labine
Robert Pirie
Thomas J. Salvatore
Bunny Williams

STAFF

Randy Acosta
Leah Aron
Joanna Berritt
Sara Durkacs
Michael Gormley
Paul Gunther
Justine Kalb
Gloria Manzanares
Jessica Ouwkerk
Destiny Pierce
Henry Hope Reed
Hennika Taylor

FELLOWS

Steve Bass
William H. Bates III
Lisa Boudiette
Martin Brandwein, AIA
William Brockschmidt
Aimee Buccellato
Danon Buila
Kathleen Casata
Stephen T. Chrisman
Courtney Coleman
Brian Connolly
Melissa Del Vecchio
Jeffrey P. Hall
Kristen Johnson
John Woodrow Kelley
Anthony McConnell
Thomas J. McManus
Michael Mesko
Francis Morrone
David Rinehart
Gregory Shue
Heather R. von Mering
Anne Walker
Seth Joseph Weine

CHAPTER PRESIDENTS

PHILADELPHIA
Barbara Eberlein
CHARLOTTE
Charles Furman McLarty

SOUTHEAST

David Grace
CHARLESTON
Ralph Muldrow

FLORIDA

Geoffrey Mouten

MID-ATLANTIC

David Neumann

SOUTHERN CALIFORNIA

Erik Evens

NORTHERN CALIFORNIA

Suzanne Tucker

NEW ENGLAND

Eric Daum

TENNESSEE

Brent Baldwin

TEXAS

Michael Imber

COUNCIL OF ADVISORS

Robert Adam
Michael Bierut
John Blatteau
Louis Bofferting
Gary Brewer
Alexander Creswell
Stefania de Kenessey
Elizabeth Dowling
Andrés Duany
David Anthony Easton
Nancy W. Green
Allan Greenberg

Mac Griswold

Inge Heckel
Eve M. Kahn
George M. Kelly, Sc.
Léon Krier

Caldler Loth

Susan Lustik

Michael Lykoudis

Myron Magnet

Arthur May

Sarah Medford

Hugh Petter

Carlos A. Picón

Demetri Porphyrios

Foster Reeve

Dick Reid

Jaquelin Robertson

Witold Rybczynski

Richard F. Sammons

Edward Schmidt

Thomas Gordon Smith

Robert A.M. Stern

Peter Trippi

Simon Verity

A. Russell Versaci

Darren Walker

Eric Watson

Carroll William Westfall

Jean Wiart

Presorted
Standard
U.S. Postage
PAID
Permit No. 58
Jenkintown, PA



INSTITUTE OF
CLASSICAL ARCHITECTURE & CLASSICAL AMERICA
20 WEST 44TH STREET - NEW YORK, NY 10036
WWW.CLASSICIST.ORG